

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Kay Street-Catherine Street-Old Beach Road Historic District (Additional Documentation and Boundary Decrease)

Other names/site number: The Hill

Name of related multiple property listing: n/a

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

2. Location

Street & number: Roughly bounded by Broadway, Rhode Island Ave, Prairie Ave, Champlin St, Gibbs Ave, Memorial Blvd, Bellevue Ave, Whitfield Pl and Sherman St

City or town: Newport State: Rhode Island County: Newport

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

national statewide local

Applicable National Register Criteria:

A B C D

	1/19/2018
Signature of certifying official/Title:	Date
<u>RI Historical Preservation & Heritage Commission</u>	
State or Federal agency/bureau or Tribal Government	

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

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing ¹	Noncontributing ²	
<u>662</u>	<u>129</u>	buildings
<u>4</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>666</u>	<u>129</u>	Total

Number of contributing resources previously listed in the National Register 2

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling, multiple dwelling, secondary structure, hotel

COMMERCE/TRADE: business, professional

SOCIAL: clubhouse

GOVERNMENT: city hall, fire station

EDUCATION: school, library

RELIGION: religious facility, church-related residence

FUNERARY: cemetery

RECREATION AND CULTURE: museum, monument/marker, statue

LANDSCAPE: park

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling, multiple dwelling, secondary structure, hotel

COMMERCE/TRADE: business, professional

SOCIAL: clubhouse

GOVERNMENT: city hall, fire station

EDUCATION: school, library

RELIGION: religious facility, church-related residence

FUNERARY: cemetery

RECREATION AND CULTURE: museum, monument/marker, statue

HEALTH CARE: medical business/office

LANDSCAPE: park

¹ Includes barns, stables, and gate lodges and barns/garages that have been converted to houses. Does not include other outbuildings.

² Includes barns, stables, and gate lodges. Does not include other outbuildings.

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY: Greek Revival, Gothic Revival, Exotic Revival (Egyptian Revival)

LATE VICTORIAN: Gothic (High Victorian Gothic), Italianate, Second Empire, Queen Anne, Stick/Eastlake, Shingle Style, Romanesque, Renaissance

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival, Tudor Revival,

Mission/Spanish Colonial Revival

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Prairie School,

Commercial Style, Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD, BRICK, STONE, STUCCO, ASBESTOS, CONCRETE

Narrative Description

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

Note: The Kay Street-Catherine Street-Old Beach Road Historic District was listed on the National Register of Historic Places on May 22, 1973. This nomination, which supersedes the original, is intended to: provide a complete inventory and more detailed descriptions of the resources within the district; to clarify the district's boundaries in order to eliminate non-contributing properties on the district's edges and to minimize overlap between this district and the Newport National Historic Landmark District immediately to the west; to expand the statement of significance to provide a fuller picture of the district's historical development and architecturally-significant resources; to identify the district's period of significance, which was not clearly defined in the original nomination; and to refine the district's areas of significance.

Summary Paragraph

The Kay Street-Catherine Street-Old Beach Road Historic District is comprised of 245 acres in the heart of Newport, Rhode Island, less than ½ mile east of the city's busy waterfront. It contains almost 800 buildings, the vast majority of which are residential; most were constructed between ca 1835 and ca 1945. Predominant architectural styles include the Queen Anne and Shingle styles, particularly among the district's many summer dwellings, as well as the Greek Revival, Gothic Revival, Italianate, Second Empire and Colonial Revival styles. Homes range from relatively modest workers' houses to large-scale, high-style summer "cottages" for the wealthy. Commercial, institutional and civic buildings are found principally on the district's

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

northern, southern and western edges, which are defined by Broadway, Memorial Boulevard and the northern end of Bellevue Avenue, respectively; the eastern boundary mostly follows the rear lot lines along Gibbs Avenue. The district's topography dictated its colloquial name, The Hill. A 90-foot-tall peak is located roughly at the center of the district; from that point, the land descends fairly steeply to the east, toward Easton's Pond, and more gradually to the north, south and to the west, toward Newport Harbor. While different parts of the district have their own distinct qualities (described below), the district has a strong sense of cohesion. The district as a whole, and individual properties within it, retain a high level of integrity in terms of location, setting, design, materials, workmanship, feeling and association.

Narrative Description

Resources within the Kay Street-Catherine Street-Old Beach Road Historic District are organized within a somewhat irregular grid of predominantly rectangular blocks. The vast majority of the district's nearly 800 buildings are residential, with civic, institutional and commercial buildings scattered mostly along the busy thoroughfares of Broadway, Memorial Boulevard and the northern end of Bellevue Avenue. Circulation within the district is dominated by three streets that run southwest-northeast: Kay Street, Catherine Street and Old Beach Road. The principal north-south streets are Rhode Island and Gibbs Avenues, both of which extend the full length of the district. These primary routes, in combination with shorter streets, form a somewhat irregular grid of predominantly rectangular blocks. Blocks are smaller toward the district's northern end, especially northwest of Kay Street, larger between Kay and Catherine Streets, and much more sizeable between Catherine Street and Memorial Boulevard. Some of these larger lots were subdivided in the mid and late-20th century. In the residential part of the district, each of these areas has its own distinct building patterns in terms of size, scale, level of design sophistication, and relationships among buildings. As a result, each area has its own particular character, but the transition from one area to the next is remarkably seamless.

The blocks north of Kay Street are comprised of the district's smallest lots, which are occupied by mostly modest, 2½-story dwellings, including both single- and two-family houses. The oldest buildings in the district are located in this area, including a group of three ca 1800 houses along Sherman Street, where the district abuts the Newport National Historic Landmark District. Most of the houses north of Kay Street, however, date to the late 19th and early 20th centuries and were built as year-round dwellings; the only summer houses in this part of the district are on Kay Street. These houses are principally vernacular interpretations of styles popular at the time they were built. Several distinct forms are used repeatedly, sometimes in reverse or mirror image form. Both the vernacular quality and the repetition of forms indicate that developers and speculative builders were responsible for many of these houses. A few more stylish, architect-designed examples are interspersed.

The area between Kay and Catherine Streets includes predominantly stylish and substantial single-family dwellings, mostly dating from the mid-19th through the early 20th centuries and built for year-round occupancy; there is an assortment of summer houses scattered through this

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

area, though most are now used year-round. A number of these houses were architect-designed, but those without known architects nevertheless demonstrate awareness of sophisticated design contemporary with their construction. With larger lots, these properties generally include more opportunity for landscaped grounds.

The area between Catherine Street and Memorial Boulevard includes the district's largest lots, which are occupied by ample, high-style summer houses, especially on the blocks east of Cottage Street and Tews Court and west of Gibbs Avenue. Many of these houses remain in single-family use but are more often occupied year-round than when first built. While there are a few smaller vernacular mid-19th century houses, this area contains the greatest concentration of buildings by nationally and regionally important American architects, including Richard Morris Hunt, Peabody & Stearns, Sturges & Brigham, George Champlin Mason & Son, Irving Gill, and McKim, Mead & White. The last-named firm was responsible for the designs for six houses³ spanning a quarter of a century, all concentrated around the intersection of Red Cross Avenue and Old Beach Road. While some of the large estates in this part of the district have been slightly eroded around their edges by smaller-scale, mid-20th-century houses, their grounds retain a high degree of integrity and project the feeling and association of their original appearance.

The boundary corridors, Broadway and Bellevue Avenue, have individually distinct characters. The eastern side of Broadway is dominated by late-19th- and early-20th-century civic and institutional properties, including City Hall, Thompson Middle School, St. Joseph's Roman Catholic Church, Congdon Park, Alfred Gwynne Vanderbilt Park, and the First Presbyterian Church. Anchored at its northern end by the imposing Viking Hotel, Bellevue Avenue includes handsome 19th- and early-20th-century commercial buildings and is dominated by civic, cultural, and institutional buildings. Some were purpose-built, including the Redwood Library and the Cushing Memorial Art Gallery; others were adapted from large 19th century residences, including the Newport Reading Room in a converted Greek Revival House and the Newport Art Association in Richard Morris Hunt's John N. A. Griswold House.

Landscaping plays an important role in the district's appearance. The district is heavily planted, with all of its streets lined with trees; those south of Kay Street are more densely treed. Except for the more recently planted commercial sections of Broadway, most trees are mature native and introduced specimen trees. South and east of the commercial corridors, the district is defined by its lushly planted residential properties, several of their landscapes created by prominent landscape designers, but most the work of talented landscape gardeners in the long-standing Newport tradition.

³ McKim, Mead & White designed the houses at 12 Sunnyside Place (1880-82), 6 Red Cross Avenue (1882), 7 Red Cross Avenue (1882-83), 25 Old Beach Road (1884-86) and 1 Oakwood Terrace (1902). Charles McKim designed the house 2 Red Cross Avenue in 1876, before the firm was established; the house was expanded to designs by McKim, Mead & White in 1882.

INVENTORY

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

Unless otherwise noted, the following generalizations apply:

- Domestic buildings are of wood-frame construction with brick foundations, clapboard siding, and asphalt-covered roofs.
- All chimneys are brick.
- All garages and sheds are 1-story in height. Garages described below are not included in the resource count in Section 5.
- All porches are 1-story in height.

The following window types are here characterized to avoid repetition within the inventory:

- 1-over-1: single-light double-hung sash windows.
- 2-over-2: vertically divided two-light double-hung sash windows.
- 2-over-1: vertically divided two-light upper sash and single-pane lower sash.
- 6-over-6: 6-pane upper and lower sash.
- Queen Anne: large central single pane surrounded on top, bottom, and sides by narrow panes, either rectangular or regular small, square panes
- Chicago: a tripartite window with a large central window (alternatively fixed pane, fixed paned with transom light, or operable sash) flanked on either side by narrow sash windows.
- Description of windows as “late 20th-century” indicates replacement of original or historic sash.

Because many of the buildings within the district were included in historic property surveys conducted in 1969, 1972, and 1995, changes that occurred in the late 20th century are easily documented. Those changes are noted in the individual entries in the inventory. Many of the properties have been covered with artificial siding since 1970, and old survey photographs can be very telling of removed or obscured architectural detailing. When significant features, such as porches, were removed in the late 20th century, that removal is noted and, when possible, a brief description of original configuration is included. The designation “late 20th-century windows” indicates that photographic documentation exists for pre-existing historic or/and original conditions. These distinctions are both made and included toward the goal of encouraging and assisting restoration of these historic resources. Anyone undertaking restoration activity at any of the properties included in this inventory should consult the survey documentation from all three of the surveys to gain a greater understanding of the property’s evolution.

Resources in the District that are individually listed on the National Register

Art Association of Newport (J. N. A. Griswold House)

76 Bellevue Avenue

Redwood Library

50 Bellevue Avenue (National Historic Landmark)

Resources in the District that have been recorded by the Historic American Buildings Survey

Edgar, Commodore William, House (RI-318)

29 Old Beach Road

Griswold, J.N.A., House, Art Association of Newport (RI-322)

76 Bellevue Avenue

“Hypotenuse,” Hunt-Waring House (RI-315)

33 Catherine Street

Izard, Ralph S., House (RI-319)

10 Pell Street

King, David, House (Dr. William Birckhead House) (RI-317)

20 Catherine Street

“Linden Gate,” Henry G. Marquand House (RI-335)

north side of Old Beach Road – destroyed by fire, Feb. 1973

Mason, George Champlin, House (RI-341)

31 Old Beach Road

Porter, Mary T., House (RI-314)

25 Greenough Place

Powel, James C. – Julia M. Peckham House (RI-320)

28 Greenough Place

Redwood, Abraham, Garden House (RI-274)

Redwood Library Grounds, 50 Bellevue Avenue

Redwood Library (RI-100)

50 Bellevue Avenue

Richardson, John G. – Sophia E. Blatchford House (RI-316)

37 Catherine Street

Stone Mill (Viking Tower) (RI-103)

Touro Park

Swinburne, Daniel J. House (RI-312)

6 Greenough Place

Tilton, Samuel, House (RI-309)

12 Sunnyside Place

Tompkins, Tillinghast, House (RI-311)

11 Redwood Street

Touro Synagogue Cemetery Gates (RI-278)

Corner of Bellevue Avenue and Kay Street

White, Isaac P., House (RI-321)

66 Ayrault Street

ASHURST PLACE

- 2 Jasper Hicks House (ca 1900): A 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with full-width bracketed front porch, clapboard 1st story with shingles above; 2-over-2 sash; and large shed dormer on the south roof slope.
- 3 House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with full-width bracketed turned-post front porch, clapboard 1st story with shingles above; replacement 1-over-1 sash; and large shed dormers at the east end of the south roof slope and the west end of the north roof slope.
- 4 House (ca 1900): A vinyl-sided 2-story, side-hall-plan, hip-roof house with shallow ell at the west end of the north wall, full-width front porch, semi-octagonal bay window on the façade's 1st story; replacement 1-over-1 sash.
- 5 House (ca 1900): A 2-story, side-hall-plan, hip-roof house with shallow ell at the east end of the south wall, full-width bracketed front porch, clapboard 1st story with shingles above, semi-octagonal bay window on the façade's 1st story; 2-over-2 sash.

AYRAULT STREET

- 2 John Pierson House (ca 1858): A vinyl-sided 2½-story, L-plan, deck-on-hip-roof Italianate house with parged foundation, principal entrance within late 20th-century porch at the re-entrant angle on the southwest corner; 6-over-1 and 2-over-2 windows; dentil-and-bracket cornice, double-barrel-vault-roof dormers, and three small chimneys near the center of the building mass.
- 4 House (ca 1910): A 2½-story, 2-bay-façade, side-hall-plan house with Queen Anne elements set gable end to the street with uncoursed-granite foundation, full-width shed-roof front porch with parapet and Tuscan columns, principal entrance with sidelights, oriel above principal entrance, 1-story bay window off center on west elevation, and small chimney on the ridge line near its north end. In overall form and articulation, this is nearly identical to houses at 31 Ayrault, 9 Bush, and 19 Wesley Streets (q.v.).
- 5 House (ca 1858): A 2½-story, rectangular-plan, hip-roof Italianate house with small 1-story ell at the west end of the south elevation, parged foundation, 3-bay façade, double center entrance within 1-story Tuscan-column entrance porch with modillion cornice, paired 4-over-4 windows on the façade, 6-over-6 and 6-over-1 windows on secondary elevations, modillion cornice, gabled dormers with jigsaw bargeboards, and paired interior chimneys.
- 6 House (ca 1865): An asbestos-sided 2½-story, T-plan, concave-mansard-roof, vernacular Second Empire house with large ell at rear, uncoursed granite foundation,

- 3-bay façade, double-leaf center entrance in 1-story Tuscan-pier entrance porch with bracketed cornice, full-height 1st-story façade windows, 2-over-2 windows on façade upper story and secondary elevations, bracketed cornice, gabled dormers with brackets, and paired interior chimneys.
- 7 House (ca 1905): A 2½-story side-hall-plan, hip-roof house with uncoursed granite foundation, paired Tuscan-column entrance porch set within the building mass in the northwest corner's 1st story, chamfered northeast 1st-story corner, asymmetrically placed 2-over-1 windows, hip-roof dormers, and small chimneys on the east and west roof slopes.
- 8 House (ca 1858 et seq.): A shingled 3-story, square-plan, hip-roof house with 2-story ell at rear, parged foundation, 3-bay façade, center entrance with sidelights, full-width front porch with pierced bargeboards, clapboarded 2nd story façade, stringcourse between 2nd and 3rd stories, 2-over-1 and 2-over-2 windows, and small chimney on east roof slope.
- 9 Catherine Coggeshall House (ca 1874): This Italianate villa has a 1½-story L-plan cross-gable-roof main block with square-plan hip-roof tower at the northwest re-entrant angle and flat-roof 2-story ell at rear, parged foundation, 1-story entrance porch that wraps the corner tower on its north and west elevations, semi-octagonal bay window on the façade, 6-over-6, 4-over-4, and 2-over-2 windows, bracketed cornice, and 2 chimneys on the north-south ridgeline. Mrs. Coggeshall lived here with her husband, David M., Newport's City Treasurer, and a son John S., a cashier at Rhode Island Union Bank.
- 10 House (ca 1850): An asbestos-shingled, 2½-story, rectangular-plan house with parged foundation, side-gable roof, 3-bay façade, trabeated center entrance with sidelights, 1-over-1 replacement sash, and paired interior chimneys.
- 11 House (ca 1850): A 1½-story, rectangular-plan, end-gable-roof house with Greek Revival elements; 1-story ell extending south from the east end of the south wall, parged foundation, 3-bay façade, side-hall trabeated principal entrance, 6-over-6 replacement sash, large shed dormers on the east and west slopes of the main block, and small chimney centered on the ridgeline.
- 12 House (ca 1858 et seq.): A 2½-story, rectangular-plan, hip-roof Italianate house with lower 2-story ell at rear, uncoursed granite foundation, 3-bay façade, 1-story full-width front porch with small glazed sunroom centered on the 2nd story level, trabeated center entrance with sidelights, 6-over-6 sash, bracketed cornice, paired gabled dormers on north and south slopes of the roof, and paired interior chimneys.
- 13 House (ca 1858): A 2½-story, side-gable-roof, rectangular-plan Italianate house with small 2-story ell at west end of south elevation, parged foundation, 3-bay façade, 1-

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- story full-width, bracketed, turned-post front porch, trabeated center entrance with full-height sidelights, 6-over-1 windows, paired-bracket-and-dentil cornice, and small chimney near the west end of the ridgeline.
- 13½ House (ca 1910): A shingled 2½-story, square-plan, end-gable-roof house with 1-story full-width turned-post front porch and small chimney near the south end of the ridgeline.
- 14 William A. Barber House (1882; James Fludder, architect, and William S. Cranston, builder): A 1½-story, 3-bay-wide, side-hall-plan, mansard-roof Second Empire cottage with uncoursed granite foundation, 1-story full-width bracketed-pier and modillion-cornice front porch, full height 1st-story façade windows, 2-over-2 windows, modillion-and-dentil cornice, console-framed pedimented dormers, and small chimney on the east slope of the roof.
- 15 House (ca 1858): A 2½-story, rectangular-plan, cross-gable-roof house with Italianate elements set gable end to the street with 3-bay side-hall-plan façade, elaborate 1-story full-width bracketed-post and bracketed-cornice front porch (form and detail identical to that on nearby 18 Ayrault Street [q.v.]), 2-story semi-octagonal-plan bay window on west elevation, 6-over-6 and 4-over-4 windows, paired-bracket-and-dentil raking and eaves cornices, hip-roof dormers, and small chimney near the center of the ridgeline. In the 1870s, this was the residence of Thomas Crosby, who managed bath houses and a restaurant at Easton's Beach.
- 16 House (ca 1858): A 2½-story, side-gable-roof, rectangular-plan house with lower 2-story ell extending north from the east end of the north elevation, rubble foundation, 3-bay façade, full-width front porch, trabeated center entrance with full-height sidelights, center door flanked by paired windows with heavy lintels on 2nd story façade, replacement windows, pedimented dormers, small paired interior chimneys on main block, and small chimney centered on the roofline of the ell.
- 17 House (ca 1865): A 2½-story, L-plan, mansard-roof Second Empire house with 1½-story mansard-roof ell at rear, parged foundation, partially-glazed wraparound porch on façade and west elevation, 6-over-6 and 2-over-2 windows, paired-bracket-and-dentil cornice, segmental-arch dormers, and small center chimney.
- Barn/Garage (ca 1865): A 1½-story, mansard-roof building with 2 vehicular entrances and gabled dormers at the south end of the property.
- 19R Thomas N. Brown Carriage House (1882; Dudley Newton, architect, and J. D. Johnston, attributed builder): A 1½-story, square-plan, mansard-roof Second Empire building with poured-concrete foundation, asymmetrical façade with principal entrance at its west end in a pier-supported entrance porch flanked to the east by tripartite and paired windows, bracketed cornice, off-center sunbonnet gable above

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- façade, and bracketed broken-pediment dormers. This was originally the carriage house/barn for the house to the northeast at 21 Ayrault Street (q.v.).
- 20 House (ca 1855): A 2½-story, rectangular-plan, side-gable-roof house with Italianate elements; lower 2½-story ell centered on north elevation and 2-story shallow ell on west elevation, parged foundation, 3-bay façade, full-width bracketed-post and bracketed-cornice front porch (form and detail identical to that on nearby 15 Ayrault Street [q.v.]), center entrance with full-height sidelights and transom light, 6-over-6 windows, bracketed cornice, and paired interior chimneys.
- 21 Thomas N. Brown House (1882; Dudley Newton, architect, and J. D. Johnston, builder): A substantial 1½-story, mansard-roof Second Empire cottage with a large ell at rear, uncoursed-granite foundation, 2-bay façade, side-hall plan, full-width bracketed turned-post-and-dentil-cornice front porch that extends around the west elevation, bracketed cornice, bracketed broken-pediment dormers, two chimneys at either end of the north-south ridgeline of the main block, and one chimney at the south end of the ell. Mr. Brown was a driver.
- 22 Popple House (ca 1858): A 1½-story, cross-gable-roof, L-plan house with enclosed hip-roof porch in the re-entrant angle and 1-story ell at rear, shingled foundation and secondary elevations, semi-octagonal-plan bay window on the façade, bracketed raking and eaves cornices, and small chimney near the intersection of the ridgelines.
- 23 House, formerly Outbuilding (ca 1863): A 1½-story, front-gable building with an asphalt-shingle roof, wood-shingle walls, and 6-over-1, double-hung, wood-sash windows. Principal entrance with bracketed pyramidal hood located in south end of west elevation. Former vehicular door opening filled with double-leaf wood doors (likely not operable), each with a single window. Set far back from the street, the building was likely built as an outbuilding for the house at 25 Ayrault Street (ca 1863).
- 24 House (ca 1865): A vinyl-sided 2½-story, square-plan, mansard-roof Second Empire house with an unsympathetic lower 2-story flat-roof ell at the west end of the north elevation, parged foundation, partially enclosed full-width front porch, replacement windows, gabled dormers, and small chimney on the east upper roof slope.
- 25 House (ca 1863): A 2½-story, L-plan, deck-on-hip-roof Foursquare house with Gothic Revival ornament; 1-story ell on the south elevation, 3-bay façade, side-hall plan, full-width front porch with pierced piers and cornice and trefoil-arch bargeboard, full-height 1st-story façade windows, 2-over-2 windows, trefoil-arch-bargeboard on eaves, gabled dormers with decorative rafters, king post, and tie beam, small chimney near the crest of the roof's west slope, and balustrade around roof deck.

- 26 House (ca 1858): A 2½-story, T-plan, mansard-roof Second Empire house with steep-hip-roof octagonal-plan turret at the south end of the west elevation, uncoursed granite foundation, 1-story bracketed-post modillion-cornice entrance porch in the re-entrant angle on the east elevation, strut-supported hip-roof hood over paired windows in center of façade, board-and-batten cornice, gabled dormers, and 2 small chimneys on the roof's upper west slope.
- 27 House (ca 1910): A 1½-story, square-plan, cross-gable-roof house with Queen Anne elements; parged foundation, asymmetrical façade with off-center entrance in 1-story end-gable entrance porch whose roof intersects with a semicircular-plan oriel engaged with the gable end, irregular fenestration with replacement sash, large dormers on the north and south slopes of the roof, and small chimney on the west side of the southern dormer.
- Garage (ca 1910): A 2-stall, hip-roof building at the southwest corner of the property.
- 28 House (ca 1858): A 1½-story, L-plan, cross-gable-roof house with 1-story flat-roof ell across north elevation, parged foundation, hip-roof entrance porch in re-entrant angle on east elevation, 1-story bay window on 1st story façade, 2-story hip-roof semi-octagonal-plan bay window at south end of west elevation, paired round-arch windows in gable ends, dentil raking and eaves cornices, and chimneys near the main ridgeline on both east and west slopes.
- Barn/Garage (ca 1858): A 1½-story, 1-stall, end-gable-roof building at the northeast corner of the property.
- 31 House (ca 1910): A 2½-story, rectangular-plan, end-gable-roof Queen Anne house with parged foundation, side-hall-plan, full-width front porch, 1-story bay windows on façade at west end of 1st story and east end of 2nd story, 1-story bay window on west elevation, shingled 2nd story, shed dormer on roof's east slope, and small chimney near center of ridgeline. In overall form and articulation, this is nearly identical to houses at 4 Ayrault, 9 Bush, and 19 Wesley Streets (q.v.).
- 32 Edward B. Harrington House (ca 1870): An elaborate 2½-story, side-gable-roof, Gothic Revival house with uncoursed granite foundation, 3-bay façade, full-width braced-post front porch with scalloped bargeboard, double-leaf center entrance, 2-story semi-octagonal-plan bay window at south end of west elevation and 1-story rectangular-plan bay window at north end of west elevation, board-and-batten attic story, 2-over-2 windows, braced-strutwork cornice and elaborate pierced bargeboards in gable ends, and paired interior chimneys.
- Garage (ca 1920): 1-stall, hip-roof garage at northwest corner of the property.

- 33 (NC) Joseph L. Bush House (ca 1880, ca early-21st century remodel; J. D. Johnston, original architect and builder): A 1½-story cross-gable-roof house with uncoursed granite foundation, asymmetrical façade, off-center entrance within a partial-width bracketed-post front porch set within the building mass, semi-octagonal-plan bay windows at east end of façade and at north end of west elevation, paired round-arch windows above bay window, bracketed raking and eaves cornices, and shed dormers near west end of north roof slope and centered on south roof slope. Originally a 2½-story mansard-roof house with an octagonal-plan tower on the west elevation, this has been heavily remodeled.
- 36 George H. Hazard House (ca 1875): A 2½-story, T-plan, mansard-roof Second Empire house; flat-roof ell on east elevation, uncoursed-granite foundation, 1-story entrance porch in southeast re-entrant angle, 1-story semi-octagonal-plan bay window on façade, 2-over-2 sash, prominent console-supported lintels over windows, pierced-bargeboard cornice and bracketed eaves, prominent mansard tower with iron cresting rising above ell, and chimneys at the center and north end of main block. Mr. Hazard owned a meat market at 2 Broadway.
- 45 “Heartsease,” the C. N. Beach House (1873, 1879, 1972; George Champlin Mason & Son, original architect): Now adapted into multiple-family use and oriented toward Ayrault Street, this 2½-story, mansard-roof Second Empire house with lower 2½-story ell to the west of the main block had its original principal entrance facing east onto Kay Street. The original 3-bay façade, with elaborate 2-story, 3-bay, hip roof porch in front of the projecting center pavilion, was altered by the addition in 1972 of a 2-story flat-roof addition that extends east immediately north of the porch. An octagonal tower with steep mansard roof projects from the west end of the north elevation. The monumental mansard roof is elaborately articulated with a flaring hip-roof tower above the attic-level bay window with blind oculus atop the original entrance porch, bracketed and pedimented dormers, modillion cornice between the lower and upper slopes of the roof, and four prominent chimneys arranged in square plan atop the main block. A large 1½-story mansard-roof ell extends south and west from the south elevation of the original ell. Mr. Beach lived in Hartford, CT; this was his summer house. Mason published this house on page 23 of his 1875 publication *Newport and Its Cottages*, and the house was featured during the 1883 American Institute of Architects conference held in Newport.⁴ (Photo #30)
- Barn (1873): A large, 1½-story, T-plan, mansard-roof building with sunbonnet gable centered on north elevation.
- 49 House (ca 1935): A shingled, 2½-story, side-gable-roof Colonial Revival house with a square-plan main block and 1½-story L-plan garage ell extending from the west

⁴ Geo. C. Mason, Jr., ed., *Proceedings of the Sixteenth Annual Convention of the American Institute of Architects, Held in Cincinnati, Ohio, October 25th and 26th, 1882*. (Newport: Davis & Pitman, Printers, 1883), 53

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

elevation with principal entrance at its north end, parged foundation, asymmetrical façade, and exterior chimney on east elevation.

- 50 House (ca 1900): A 2½-story, square-plan, low-hip-roof Georgian Revival Foursquare house with 2-story flat-roof ell extending north from west end of north elevation, rubblestone foundation, asymmetrical 3-bay façade, double-leaf center entrance set within partial-width Tuscan-column front porch with low pediment over the entranceway, bay windows to east of the main entrance and on west elevation, bracketed eaves, paired-window hip-roof dormers above all four elevations, and small chimney near the crest of the north roof slope.

Garage (ca 1900): A 1-stall hip-roof building at the northeast corner of the property.

- 51 House (ca 1935): A 2½-story, side-gable-roof, 3-bay-façade, square-plan Georgian Revival house with parged foundation, center entrance with full-height sidelights within 1-story Tuscan-column pedimented entrance porch, 8-over-8 windows, and small chimney near the crest of the south roof slope.

Garage (ca 1935): A brick 2-stall garage at the southeast corner of the property.

- 52 House (ca 1900): A 2½-story, side-gable-roof, 3-bay-façade, rectangular-plan Georgian Revival house with 2-story semi-octagonal-plan bay window on west elevation and 1-and-2-story ells on north elevation, random-course granite foundation, full-width hip-roof front porch, trabeated center entrance with sidelights flanked by shallow semi-octagonal bay windows on either side, 6-over-2 sash, small Palladian windows in gable ends, and small chimney near the east end of the ridgeline. (Photo #4)

Shed (after 1962): An end-gable-roof shed with center entrance flanked by small windows.

- 53 House (ca 1935): A 2½-story, side-gable-roof, 3-bay-façade, rectangular-plan Garrison Colonial Revival house with a 1-story ell on the south elevation immediately flanked by a screen porch located within the re-entrant angle of main block and ell, parged foundation, trabeated center entrance with sidelights, 8-over-8 sash, and small chimney near the ridgeline at the center of the south roof slope.

Garage (ca 1935): A 2-stall brick garage at the southwest corner of the property.

- 54 House (ca 1895): A 2½-story, rectangular-plan, cross-gable-roof Queen Anne house set gable end to the street with 2½-story semi-octagonal-plan bay window near the north end of the east elevation and 1-story rectangular-plan bay window on the west elevation, uncoursed granite foundation, wraparound bracketed-post front porch with projecting pavilion at 45-degree angle at its southeast corner, bay window at 45-

degree angle on the southeast corner, 1-story oriel window at the west end of the 2nd-story façade, banded-patterned shingles on 2nd and attic stories, 1-over-1 replacement sash, projecting pedimented gable with wide soffit supported by large brackets above façade, and small chimney near the north end of the ridgeline.

Garage (ca 1925): A 2-stall hip-roof garage at the northeast corner of the property.

- 55 House (ca 1935): A shingled 1½-story, 3-bay-façade, rectangular-plan Cape Cod with 1-story ell at east end of south elevation, parged foundation, center entrance within pedimented frame with sidelights, 8-over-8 windows, gabled dormers, chimney within the mass of the house on the north roof slope above the east elevation, large, late 20th-century exterior chimney centered on west elevation.

Garage (ca 1960): A 2-stall garage at the southwest corner of the property.

- 56 House (ca 1910): A 2½-story, rectangular-plan Queen Anne house set gable end to the street with small 1-story ell at the east end of the north elevation, full-width shed-roof front porch, side-hall principal entrance to the east flanked by 2-story semi-octagonal-plan bay window, 1-story bay window on west elevation, shed dormer centered on east roof slope, and small chimney near the center of the ridgeline. (Photo #4)

Garage (before 1951): A 1-stall, hip-roof garage at the northwest corner of the property.

- 58 Hazard, Ford & Co Cottage (1871-72, 1882; James Fludder and Clarence S. Luce, architects): An individualistic design best understood as a parged-foundation 2½-story rectangular-plan bracketed-end-jerkinhead-gable Queen Anne main block with shingled upper stories perpendicularly intersecting an earlier square-plan 1½-story mansard-roof Second Empire block to its north and east with a lower 1½-story end-gambrel-roof ell extending north from the north elevation of the mansard-roof block. The side-hall-plan main block includes a braced-post full-width 1st-story porch set within the building mass on the façade's 1st story, a glazed porch at its east end flanked by a semi-octagonal-plan oriel window with 16-over-1 sash on the façade's 2nd story, a bank of four 12-over-2 windows centered in the façade's attic story, a rectangular-plan oriel window on the 2nd story of the west elevation, shed dormers on both east and west roof slopes, and off-center chimney on the north jerkinhead. The mansard-roof block has regularly spaced 2-over-2 (1st story) and 12-over-2 (dormers) sash and a small chimney near top center of the east roof slope. [See also 20 Catherine Street] (Photo #4)

- 58½ Hazard, Ford & Co Barn (ca 1880): A shingled, end-gable-roof building set gable end to the street at the back of its lot; trabeated center entrance with sidelights flanked by a small window to its west and symmetrically placed windows at the attic level.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

Built as a barn for the Hazard, Ford & Co. Cottage next door (q.v.), this has been converted to residential use.

60 House (ca 1935): A 2½-story, 3-bay-façade (facing Francis Street to the east), rectangular-plan Colonial Revival house with 1-story, flat-roof glazed porch centered on the south elevation and 1-story, 2-stall garage ell extending north from the northwest corner of the main block; broken-pediment-framed center entrance with full-height sidelights, replacement sash, and exterior chimney intersecting the porch on the south elevation.

62 Captain C. C. Churchill House (1872, 1879; Dudley Newton, architect): A 1½-story, 3-bay-façade, square-plan Second Empire cottage with large ell (added by Newton just a few years after the main block was completed) centered on the rear elevation; stone foundation, double-leaf center entrance within 1-story bracketed-post end-gable roof porch with pierced bargeboards, sawtooth cornice and bracketed eaves, bracketed sunbonnet gable with board-and-batten walls and paired windows centered over principal entrance, scroll-framed bracketed gabled dormers, and paired interior chimneys with paired chimney pots.

63 Henry F. Fay House (ca 1871 et seq.): A 2-story, L-plan, broad-entablature-hip-roof house with parged foundation, 3-bay façade with double-run stoop with wrought-iron railing, side-hall plan, and trabeated principal entrance with sidelights, transom light, and broad entablature; 6-over-6 windows have frames with small brackets below the sills. A glazed, 1-story porch with 2nd-story deck is centered on the south elevation. Four regularly spaced chimneys rise from the center of the roof.

Garage (ca 1920): A 3-stall, hip-roof garage at the southwest corner of the property.

66 Isaac P. White House (1872; George Champlin Mason & Son, architects): A 2½-story, T-plan, flushboard-and-half-timbered, cross-gable-roof Modern Gothic house with lower 1½-story ell centered on rear, 3-bay façade, full-width braced-post front porch, double-leaf center entrance, full-height windows on façade's 1st story, 2-over-2 windows, pierced-bargeboard-braced and bracketed cornice, paired interior chimneys close together near the center of the roof's south elevation, and single chimneys centered on the roof's north elevation and on the ridgeline of the ell. Mr. White was the rector of Trinity Church. In the later 1870s and 1880s, this was the home of Mrs. Russell Forsythe. This is a typical, almost textbook, example of middle-class Modern Gothic houses built in Newport during the 1860s and 1870s; unlike so many of its contemporaries, however, it survives both largely intact and well preserved.

Garage (ca 1925): A 1-stall, hip-roof garage at the northwest corner of the property.

67 House (ca 1935): A 2½-story, 3-bay-façade, Georgian Revival house with full-depth 1-story, hip-roof porches on both east and west elevations (that on the east originally open and that on the west glazed), shallow 2-story ell on southern elevation, parged foundation, ample Tuscan-pier 1-story pedimented central porch sheltering center entrance into projecting vestibule, 2-over-2 windows, chimneys centered on both east and west elevations, small chimney near the center of south roof slope, and slate roof. This house is highly typical of middle-price Georgian Revival houses of the 1920s and 1930s.

Garage (ca 1935): A 1-stall, hip-roof garage at the southeast corner of the property.

68 Rear Admiral Reed Werden House (1881; Clarence S. Luce, architect): An ample and unusual 2½-story, rectangular-plan Queen Anne house with accretive 1-and-2-story ell at rear, uncoursed-granite foundation, asymmetrical façade with pseudo-half-timbered 1st story, partial-width double-gable front porch sheltering center entrance, and wide shallow oriel window at west end of 2nd story; 1-story bay windows at south end of east elevation; shingled 2nd story; 9-over-1 and 12-over-1 windows; sunburst-pedimented recessed dormer with balustrade centered in attic above façade; and prominent pilastered chimneys at the west end of the south slope and at the east end of the ridgeline. One of a number of houses built for naval officers around the same time in this neighborhood, this quirkily original house is a fine representative of the work of Luce's most creative period.

Barn (ca 1881): A 1½-story, 4-stall building at the northwest corner of the property.

71 House (ca 1925): A 2-story, rectangular-plan, hip-roof Bungalow with brick 1st story, side-hall principal entrance flanked to the east by 2 pairs of 6-over-1 windows, tripartite 6-over-1 window centered on façade's 2nd story, banked 8-over-1 windows on west elevation, late 20th-century, 2-story porch across south elevation and bracketed eaves.

Swimming Pool (ca 1980): A rectangular, in-ground swimming pool south of the house.

72-74 James C. Powell House (1864-65; George Champlin Mason, architect): A high-shouldered 2½-story, 3-bay-façade, rectangular-plan, cross-gabled-deck-on-hip-roof Italianate house with lower 2-story ell at rear, uncoursed-granite foundation, braced-post porch (enclosed near the southwest corner) that extends across the façade and west elevation, center entrance with sidelights and transom light, full-height window on façade 1st story, 2nd-story façade windows with sills carried on consoles and prominent console-supported lintels, hip-roof hood on elaborate console brackets above double window centered on 2nd story of façade, 2-over-2 windows, dentil cornice and bracketed eaves, low-gabled dormers, corbeled chimneys at 3 corners of the upper roof deck, and small chimney at north end of ell.

- 73 House (ca 1925): A 2½-story, L-plan, hip-roof Foursquare house with 1-story glazed porch centered on the south elevation, principal entrance on the east elevation within a 1-story glazed porch at the re-entrant angle of the ell, semi-octagonal-plan bay window centered on street elevation with symmetrical windows above, asymmetrical fenestration on side elevations, hip-roof dormers, and chimney piercing the broad eaves on the west elevation.
- Garage (ca 1925): A 2-stall, hip-roof garage at the southeast corner of the property.
- 75 House (ca 1925): A 2½-story, L-plan, cross-gabled hip-roof Foursquare house with Queen Anne elements; 2-story glazed entrance porch at the re-entrant angle of the ell on the northeast corner, parged foundation, 2-story semi-octagonal-plan bay window on west elevation, single and paired 6-over-1 windows, pedimented gable end above façade, hip-roof dormer above west elevation bay window, and small chimney on south slope of the roof.
- Garage (ca 1925): A 3-stall, hip-roof garage at the southwest corner of the property.
- 77 (NC) Henry Ledyard Barn (1863, ca 1970): A 2½-story, rectangular-plan, Second Empire building with large, flat-roof, 1-story addition along north elevation; parged masonry foundation, principal entrance centered in addition and flanked by flared-hip-roof modern oriel windows, irregular fenestration, on main block, sunbonnet gables on north and east elevations, chimneys at northwest corner and near center of north roof slope, and small cupola at roof's center. This was the barn for the Henry Ledyard property located at 44 Catherine Street (q.v.). The addition on the street elevation, added between 1962 and 1972, severely compromises the building's integrity.
- 78 (NC) House (ca 1959): A shingled T-plan Colonial Revival house with 2-story, rectangular-plan main block intersecting with 2-stall garage wing on its northeast corner and 1-story flat-roof ell on the north, poured-concrete foundation and front stoop, 3-bay façade, center entrance with broken pediment with urn, paired windows on façade's 1st story, and exterior chimney centered on north elevation. This house was constructed on a lot subdivided in the 1950s from the mid-19th-century Van Rensselaer estate that occupied a large lot extending along Catherine Street from Ayrault Street to Rhode Island Avenue.
- 80 (NC) House (ca 1958, ca 1985): A 1-and-2-story poured-concrete-foundation house with tripartite composition: 2-story central section flanked to the south by 2-stall garage and to the north by high-shouldered, T-plan cross-gable-roof Postmodern wing with principal entrance in the recess between the wing's projecting central pavilion and the main block. This house was constructed on a lot subdivided in the 1950s from the mid-19th-century Van Rensselaer estate, which occupied a large lot extending along Catherine Street from Ayrault Street to Rhode Island Avenue.

- 82 (NC) House (ca 1956): A shingled 1-story L-plan, cross-gable-roof Ranch house with greenhouse centered on north elevation poured-concrete foundation, principal entrance with double-width full-height sidelight to its west at the re-entrance angle of the main block and south-projecting wing; large 18-pane bowed picture window centered on façade, paired windows centered on the south elevation of the wing, 2-stall garage door at east end of façade, and small chimney centered on ridgeline above picture window. This house was constructed on a lot subdivided in the 1950s from the mid-19th-century Van Rensselaer estate, which occupied a large lot extending along Catherine Street from Ayrault Street to Rhode Island Avenue.

BARTLETT COURT

- 1 House (ca 1800, ca 1875): A shingled, parged-high-foundation, 2½-story, 5-bay-façade, center-entrance, large-center-chimney, cross-gable-roof house with large full-width ell at rear and 1-story flat-roof ell the full depth of the west wall of the main block.

BELLEVUE AVENUE

- 1 Hotel Viking (1924-26, mid-20th c.; Thomas, Martin & Kirkpatrick of Philadelphia, original architects): A sprawling 1-, 2-, 3-, 4-, and 4½-story brick-clad complex occupying a large, irregular pentagonal site bounded roughly by Bellevue Avenue and Church, High, and Mary Streets. The original section is a high-shouldered H-plan Georgian Revival building with 7-bay Flemish-bond façade 4½-story Dutch-gable-roof main block flanked by 2-bay Flemish-bond-clad 3½-story Dutch-gable-roof wings that extend slightly beyond the main block to create a recessed entrance court. On the main block's façade, the principal entrance, with broken-scroll pediment, is set within a paired-Tuscan-column 1-story entrance porch and flanked on either side by large 12-over-12 windows set within blind relieving arches; a limestone stringcourse separates the 1st story from those above it, and the upper stories are articulated with tripartite windows over the entrance flanked by 6-over-6 windows. A molded brick cornice separates the main block's 3rd and 4th stories, and a modillion cornice is below the steeply pitched slate roof of the attic story which culminates in a turned-baluster railing along its crest on both north and south elevations. Both main block and wings have pedimented dormers. A large L-plan addition, also in the Georgian Revival style and articulated similarly to the original section, was added to the northwest in the mid-20th century. Another L-plan addition, parallel in plan and siting to the first but rendered in a bland Modernist mode with blank brick panels and banked metal windows, was added to the first addition, possibly in the 1960s. In the late 20th century much of the area between the original building and its additions as well as along Church Street were filled with 1-story additions. This hotel was built on the site of Hill Top Cottage, the summer home of painter William Morris Hunt

- (1824-1879) and, later, his brother architect Richard Morris Hunt (1827-1895); the cottage remained in the Hunt family until 1915, when a developer enlarged it as Hill Top Inn. The Inn was demolished in 1923 for the construction of the Hotel Viking. (Photo #43)
- 2 Jewish Cemetery (1677, ca 1840; Isaiah Rogers, architect for gate and fence): The earliest extant Jewish burying ground on the North American continent, this .19-acre parcel contains a small collection of early stones and obelisks, including one carved in both Hebrew and English by Newport's John Stevens shop. As in most communities, the earliest Jewish settlers' chief priority, even before constructing a house of worship, was creation of a burying ground; indeed, the deed recorded in municipal records for the purchase of part of this parcel is the first solid documentation of Jews in Newport. No burials occurred, however, for almost forty years. The choice of Egyptian Revival motifs for the pylon-shaped gate and the obelisk-pier wrought-iron fence reflects the general mid-19th-century association of Egypt with funerary arts, not particularly Jewish imagery. The gates, designed by Isaiah Rogers, are identical to the gates Rodgers designed ca 1840 for the Granary Burying Ground in Boston.
- 10 Engs-Hartmann House (ca 1835 et seq.): A 2½-story, 5-bay-façade, mansard-roof Second Empire house with lower, 2-story ell extending east from the north end of the east elevation; uncoursed granite foundation, full-width 1-story early 21st-century front porch, principal center entrance with sidelights and Doric cornice and frieze flanked by large late 20th-century tripartite picture windows; 6-over-6 and 2-over-2 windows, segmental-arch dormers, and small chimney on lower west roof slope. George Engs (1786-1846), who served briefly as Lieutenant Governor during the 1835-36 term, is better known as a developer who built houses at the south end of Kay Street in the 1830s. The house is an example of a hotel/lodging house from Newport's early tourism era. The mansard roof was probably added when hotel proprietor Eugene Hartman owned the property in the late 19th century. (Photo #8)
- 14-18 Hartman Block (1891-92; Dudley Newton, architect): An ample, shingled 2½-story rectangular-plan end-gable-roof Queen Anne commercial building that fills much of the western half of its lot; it has a low stone foundation, a 5-bay façade (a-B-a-B-a) with broad and shallow 2-story bay windows extending through both 1st and 2nd stories and flanked by entrances at each end and in the center; 3 symmetrically placed windows in the attic; and a small chimney on the ridgeline. The communality of storefront design shared among this and its neighbors to the south at 20 and 22-30 Bellevue (q.v.) make this a particularly remarkable and compelling late 19th-century commercial streetscape.
- 20 Dudley Newton Studio (1872; Dudley Newton, architect): An engaging commercial bijou with low stone foundation, 2-bay 1st story dominated by double-leaf glazed entrance crowned by Tudor-arch transom light and elaborate metal-frame oriel

- window with diamond-pane lower section and small-square-pane transom, elaborate bracketed and coved cornice prominently projecting beyond both wall below and roof above, large-scale pedimented dormer with paired leaded-lozenge-tracery windows, and polychrome-slate-fishscale roof. Like so many architects who are also their own clients, Newton (1843-1907) indulged himself for this signature building which serves as a compelling full-scale calling card for his design capabilities. The elaborate mansard roof was also an advertisement in its own right, built to his specifications as the “Newton Roof,” patented the same year this building was completed. The communality of storefront design shared among this and its neighbors to the north and south at 16-18 and 22-30 Bellevue (q.v.) make this a particularly remarkable and compelling late 19th-century commercial streetscape. (Photo #29)
- 22-30 Fludder’s Block (1877-83; Nathan Barker, builder): A two-part Second Empire block, with a 1½-story section to the north and a 2½-story section to the south, both with mansard roofs. The pier-and-plate-glass-with-transom storefront with five regularly spaced entrances and broad entablature continues the full width of both sections. The communality of storefront design shared among this and its neighbors to the north at 20 and 16-18 Bellevue (q.v.) make this a particularly remarkable and compelling late 19th-century commercial streetscape.
- 29 The Newport Reading Room (ca 1835, 1854 et seq; George Champlin Mason, architect for initial club house renovations): At the heart of this now-sprawling complex is a square-plan, 3-bay-façade, center entrance Greek Revival house with broad entablature and low deck-on-hip roof topped by an octagonal cupola and narrow, symmetrically placed chimneys. A full-width, 2-story front porch with sturdy braced-post 1st level and more delicate Ionic-column upper level stretches across the façade, whose 1st story has been somewhat remodeled to accommodate an impressive principal entrance with burly wide-sidelight and stretched elliptical-fan transom light flanked by tripartite fanlight windows. Later additions include a semi-octagonal-plan ell on the northwest corner and a monitor-on-hip roof billiard room on the southwest corner. Founded in 1854 by George Peabody Wetmore and others, this is the eighth oldest men’s club in the country, preceded by the Philadelphia Club (1834); Boston Club in New Orleans (1840); Century Association in New York (1846); Charleston Club, Pacific-Union Club in San Francisco, and Somerset Club in Boston (all 1852); and the Cincinnati Athletic Association (1853). Like its more recent social companions, the Newport Country Club (incorporated 1893, Ocean Drive NHL) and the Spouting Rock Association (1897, Ocean Drive NHL) it remains an important local institution closely identified with old-guard Newport.
- 33-43 Sullivan Block (1907): A 2-story, trapezoidal-plan, flat-roof with arrhythmic dichromatic-stone-framed façade: on the 1st story, the emphatically articulated entrance to the upper story is located off center within a radiating stone archway, while storefront entrance bays—two to the south and three to the north—are

- asymmetrically framed by stone piers and alternate with large plate-glass display windows; on the 2nd story, four Palladian windows alternate with four double-hung sash and a tripartite window on the curved southeast corner, all set within a pebble-dash wall surface below a vernacular Composite entablature. The façade's potentially charming and character-defining quality created by the naïve disjunction between the articulation of the 1st and 2nd stories is now marred by the insertion of multiple air-conditioning units rammed into transom windows on the 1st story and the round-arch center section of the 2nd story's Palladian windows, further diluted by large-single-pane replacement windows.
- 38 Muenchinger-King Hotel (ca 1845; c. 1880s, Dudley Newton, architect for the renovations): An evolved complex whose major components include two 3½-story mansard-roof buildings, one oriented toward neighboring Catherine Street and one, with a 3-story hip-roof south-extending ell on its east elevation, oriented toward Bellevue; the two are connected from their west and north elevations respectively by a large, 1-story flat-roof addition that extends to the lot's northwest corner, and 1-and-2-story additions extend to the east. Dudley Newton designed the complex window bays in the 1880s.
- 49 "Bird's Nest Cottage," the Samuel F. Pratt House (1871-72; Samuel F. Pratt of Boston, architect): A 1½-story, cruciform-plan, mansard-roof Cottage Orné with 3-bay façade, 1st story clad in hexagonal-pattern red and green slate, double-leaf center entrance in end-gambrel-roof projecting pavilion with pent-roof; 1st story and attic-story balcony below exposed decorative trusswork in the vertical-board-clad attic; small terraces with pierced-work railings flanking the entrance porch, bracketed eaves, octagonal pavilion with steep roof at end of north wing, small square-plan pavilion with high hip roof at southeast corner, and chimney on the ridgeline of the west wing. (Photo #33)
- 50 Redwood Library & Athenæum (1748-50, 1766, 1858, 1875, 1912-13, 1935, 1978-79, 1997-2006; Peter Harrison, original architect; George Snell [1858]; George Champlin Mason [1875]; Norman M. Isham [1912-13]; John Russell Pope [1935]; Irving Haynes & Associates [1978-79]; and Shepley, Bulfinch Richardson & Abbott [1997-2006]; NewPort Architecture, LLC [2011] architects): Built as a library, the Georgian/Palladian Redwood Library and Athenæum has expanded considerably to meet the changing needs and uses of a modern circulation-and-research library. Harrison's original section, facing Bellevue, is the Roman Doric temple-front section flanked by shed-roof wings built of wood and carved and painted to resemble stone (perhaps the first such application in the Colonies) to the north and south, raised above grade on a high sandstone foundation. Immediately east of the original section is the Snell Reading Room (1858), also finished in rusticated wood blocks with a gable roof perpendicular to that of the original section, 3 round-arch windows on the north and south pedimented elevations, and a low octagonal cupola at the crossing of the ridgelines. To the east of the Snell Reading Room addition is the Delivery Room

addition (1875), a high-shouldered, hip-roof stone building with rusticated 1st story and smooth attic, principal entrance in the center of the 3-round-arch-articulated projecting pavilion on the north elevation, 2-bay projecting wing on the south elevation, and large skylight centered on the roof. To the east of the Delivery Room addition is the Fireproof Stack Room addition (1912-13), nearly identical in size, scale and articulation to the Snell Reading Room addition flanking the Delivery Room to the west. To the south of the Fireproof Stack addition is the Stack Addition (1978-79), a brick, square-plan, hip-roof building with tall round-arch windows on the west, south, and east elevations and a square-plan, glazed cupola centered on the roof. To the east of the Stack Addition is an addition imitative of the original section, with end-gable roof flanked by shed-roof wings to north and south. As expanded, the Redwood provides exceptional examples of additions, created over time, that respect and honor the original design without sinking to obsequiousness. (Photo #6)

The country's oldest lending library as well as the oldest library building in continuous use, the Redwood was only the second library established in the colonies, following the Philadelphia Library Company (1731). In designing the Redwood, Peter Harrison provided the colonies with their first thoroughly Palladian building, heavily inspired by published plates in Edward Hoppus's 1735 study of Andrea Palladio's work. A native of England, Harrison had just recently returned from his native land at the time the Redwood was built, allowing him alone among colonial design practitioners the advantage of first-hand knowledge of cutting-edge British taste.

In addition to the library building itself, the through-block 1½-acre site includes specimen plantings such as magnificent beeches at the Bellevue Avenue edge; the octagonal-plan curved-gable-roof summer house (1766), moved to the southeast corner of the parcel from Abraham Redwood's country house in Portsmouth; and a 20th-century Gorham casting of Jean-Antoine Houdon's 1788-91 statue of George Washington, commissioned for the Virginia Capitol in Richmond by Thomas Jefferson. Pope's allée of mature rhododendrons that paralleled Old Beach Road and led to the entrance of the summer house has been removed. Along with adjacent landscapes on Bellevue Avenue at numbers 75 and 76 (q.v.), this property provides vital open space in a densely built part of the city.

Listed as a National Historic Landmark in 1966, the Redwood is one of Rhode Island's most important monuments of both intellectual and architectural history.

The Redwood's children's library is housed in the Carol & Les Ballard Annex nearby at 10 Redwood Street (q. v.).

- 75 Touro Park (1855 et seq): A 1.76-acre trapezoidal plan park bounded by Bellevue Avenue and Pelham, Touro Park West, and Mill Streets, Touro Park is simply organized with pedestrian paths that cross the park diagonally from each of the four

corners and extend north and south from the diagonals' crossing near the park center; a curving path connecting the diagonals near the park's west end provides benches for seating and a view across the park to the east. In addition to oaks and maples near the park's circumferential wrought-iron picket fence, cherries, lindens, elms, and kousa dogwood are scattered through the interior, and a flagpole marks the park's center. The park also includes two notable sculptures of Matthew Calbraith Perry (1794-1858) (1868; John Quincy Adams Ward, sculptor, and Richard Morris Hunt, architect) and William Ellery Channing (1780-1842) (1892, William Clark Noble, sculptor). Along with adjacent landscapes on Bellevue Avenue's east side at numbers 50 and 76 (q.v.), the park provides vital open space in this densely built part of the city.

Old Stone Mill (late 17th century) is the preeminent feature of Touro Park. Sited in the park's northwest quadrant, the stone arched ruins of Old Stone Mill were probably originally a windmill in the late 17th century, one of a number located on higher ground across Aquidneck Island during this period. Since at least the 1830s, the origins of Old Stone Park have been widely debated, and the structure has been imbued with far more mystery and mythological importance than its creators could possibly ever have expected or imagined.

- 76 John N. A. Griswold House, now the Newport Art Museum & Art Association (1861-63, 1916; Richard Morris Hunt, original architect): A highly picturesque 2½-story wood-frame, high-hip-and-cross-gable-roof building with principal entrance within a low-slung, 2-story porte-cochère centered on a more-or-less symmetrical north elevation, with a large window at the 2nd and attic levels toward its west end; low, wide porches circumscribe the west and south elevations, and a 1½-story wing extends to the east. A landmark example in the development of the Modern Gothic, now called the "Stick Style," the whole building is "...articulated into numerous projecting pavilions, bays, gables, verandas, porches, and dormers... [by] the exterior tying skeleton—even though a sham framework—of posts, plates, brackets, and braces."⁵ John N. A. Griswold (1822-1909), the scion of a family made rich in the China Trade, made his own mark in railroads, ultimately becoming president of the Illinois Central Railroad. His house was remodeled for the Newport Art Association (established 1912) in 1916 by converting the eastern wing of the house, which included service areas as well as stables, into exhibition galleries, studios, and offices; exterior articulation of both wall and roof surfaces in the remodeled section retains those of the original. Hunt's original design included a low balustrade with X-shaped balusters on the west porch; documented in the 1969 Historic American Buildings Survey, the balustrade was removed sometime before the National Historic Landmark nomination prepared in 2000.⁶ (Photo #18)

⁵ Paul R. Baker, *Richard Morris Hunt* (Cambridge & London: The MIT Press, 1980):134.

⁶ "John N.A. Griswold House, 76 Bellevue Avenue, Newport, Newport County, RI." Survey (photographs, measured drawings, written historical and descriptive data), Historic American Buildings Survey, National Park

The Cushing Memorial Art Gallery (1919-20; Delano & Aldrich; c. 1990, Peter Roudebush & Associates, architects) began as a small but monumental, 1-story, stuccoed rectangular-plan, Classical Revival building with a 3-bay façade, blind 3-bay side elevations and flat roof behind low parapet; the original principal entrance, centered on the west elevation, facing Bellevue, is within a domed circular-plan exedra with black marble columns and stylized bronze Corinthian capitals. The Cushing Memorial was constructed in memory of painter Henry Gardner Cushing (1869-1916), friend and colleague of architect William Adams Delano, the lead architect for this building.⁷ In c. 1990, Peter Roudebush & Associates completed a major addition to the easternmost half of the building that includes modern museum facilities.

Additional facilities for the Art Association are located in the Gilbert S. Kahn Building (ca 1920, 1998), 26 Liberty Street (q.v.)

- 100-122 (NC) Commercial Block (mid-20th century): A brick-clad, 2-story deck-on-hip-roof commercial block with projecting pedimented central entrance pavilion flanked by asymmetrically articulated 1st-story storefronts and symmetrically arranged 2nd-story double-hung sash. The building has been significantly remodeled in recent years.
- 103-111 Commercial/Residential Block (ca 1880 et seq.): A 3-story, L-plan, flat-roof building with brick-clad storefronts with center entrances on the 1st story and asymmetrical shingled upper stories with paired, tripartite, single windows, and bracketed cornice.
- 115-117 Commercial Block (ca 1890, ca mid-20th century): A 2-and-1½-story commercial block. The northern 2-story, flat-roof section has a mid-20th-century brick Neo-Georgian storefront with three round-arch openings (the central opening containing the principal entrance) flanked by quoined corners and capped by a flattened-gable cornice; the upper story has regularly spaced double-hung sash below a bracketed cornice. The southern 1½-story section has a brick storefront with a fanlight-capped entrance at north end, transom-lit recessed principal entrance at center, flanked by plate-glass display windows with knee wall below and large transom lights above, and a slate gambrel roof with tripartite-window shed-roof dormers.
- 119-129 Commercial Block (ca 1875 et seq.): An enlarged commercial block in several sections. The core is a rectangular-plan, 2½-story, mansard-roof Second Empire main block with 1st story storefronts with plate-glass display windows and recessed entrances, 5 symmetrically arranged semi-octagonal-plan oriel windows with paired

Service, U.S. Department of the Interior, 1969. From Prints and Photographs Division, Library of Congress (HABS RI,3-NEWP,36-) <http://www.loc.gov/pictures/collection/hh/item/ri0055/> (accessed January 12, 2018).

⁷ Henry Gardner Cushing summered in Newport at his family home, The Ledges, at 66 Ocean Avenue (Ocean Drive NHL). Delano & Aldrich previously designed Cushing's New York townhouse at 121 East 70th Street, which was completed in 1910.

- central sash across the façade's 2nd story, 6 bracketed gabled dormers in the attic, and a small chimney near the lower ridgeline's southern end. A lower 2-story ell with regularly spaced windows and doors extends west along John Street in the same plane as the main block's south wall. A flat-roof, 1-story section extends west from the main block to the end of the ell; 2nd story additions above at its north and south ends.
- 130 (NC) Commercial Blocks (ca 1985): Two adjoined large-scale vernacular Postmodern office/retail/residential buildings in an L-plan configuration with banded windows, thinly detailed wood paneling, and complex hip roofs with octagonal open cupolas, two on the east block and one on the south block. The complex is located at the southeast corner of the parcel, set well back from Bellevue Avenue to the west, and Downing Street to the north, with large paved parking area occupying much of the site. The buildings draw stylistic cues from the Newport's early Colonial Revival architecture.
- 136-138 Commercial Block (ca 1850 et seq.): A 3-story, Italianate commercial building with rectangular-plan, low-gable-roof main block and lower 2-story ell at rear, pilaster-framed façade with 2 storefronts on the 1st story, two semi-octagonal-plan oriels with paired central windows symmetrically placed on the 2nd story, two double-hung sash on the 3rd story, dentil-and-bracketed raking and eaves cornices, and small chimney near the center of the ridgeline. (Photo #17)
- 140-144 Commercial Block (ca 1855 et seq.): A large, square-plan, cross-gable-and-shed-roof, 3½-story commercial building with bracket-and-modillion-cornice framed storefronts on the façade's 1st story, shingled upper stories and attic with three broad shallow oriels across the façade's 2nd and 3rd stories, and 2-and-3-story ells projecting from the east end of the south wall along Deblois Street. (Photo #17)
- 146-150 Commercial Block (ca 1880): A 2-story, flat-roof, trapezoidal-plan commercial building with asymmetrical (A-b-A-b-c) storefronts with large-pane divided display windows and paneled knee walls and transom lights (A and c) and recessed double-leaf transom-lit entrances (b) on the façade's 1st story; patterned-shingled second story with central recessed porch flanked by 2-over-2 windows and the 2nd story, broad cornices above both 1st and 2nd story of the façade, storefront on the 1st story at the west end of the south wall, banded windows on the 2nd-story of the south wall, and brick north wall with entrance on the 1st story and paired windows on the 2nd story. Somewhat eccentric in both plan and detail, this building appears largely unaltered.

BOWLER LANE

- 7 Barn, now Garage (mid-19th century): A 2 story, 3-bay, asphalt-shingle, side-gable-roof building with three pairs of later outswing, glazed garage doors on the north

elevation and a pair of hinged, hayloft doors on the second floor. Windows include 6-over-6 wood sash and a 20th-century skylight on the north slope of the roof.

- 11 Barn, with commercial addition (late 19th century, early 20th century): A 2-story barn with a double-gable, asphalt-shingle roof, wood-shingle siding and 6-over-6 wood sash windows. The west elevation includes an unglazed sliding door on its north end, and a pair of glazed, hinged doors on its south end. A 1-story, 1-bay, shed-roof wing with glazed, hinged doors extends off the south elevation of the barn. A 1-story, 3-bay, center entrance brick building with 2-over-2 wood sash windows topped with a gable roof and high brick parapet is attached to the barn on its north side.

BRINLEY STREET

- 6 House (ca 1845): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof L-plan house with parged foundation, flushboard façade, elaborate 1-story full-width front porch; principal entrance with sidelights, full-height 1st-story façade windows, shallow pediments over principal entrance and windows, 6-over-6 windows, 2-story flat-roof ell extending north from the east end of the north wall, bracketed soffits on both raking slope and eaves of the roof, and small chimney east of center on the ridge line. The house's most distinctive feature is its 3-bay center-entrance front porch, which presents a vernacular interpretation of elements of the Gothic Revival; the porch has octagonal posts, hourglass-profile flat balusters, diamond-pane latticework above the balusters in the sections flanking the entrance and on either end, lancet-arch "windows" in the latticework on the façade, shallow-arch solid bargeboards, and console brackets on the cornice. Facing due west on its trapezoidal lot, the house is set back and at an angle to Brinley Street.

Garages (ca 1925 et seq.): At rear are 2 hip-roof, concrete-block garages: an L-plan garage with single vehicular stall garage to the south in the base of the L and a 6-stall garage with bi-fold doors that opens onto Bowler Lane; and a double stall garage within the re-entrant angle. Both the single- and double-stall garages are reached from the drive on Brinley Street.

- 8 (NC) House (ca 1860, ca 1890, ca 2000): A much altered 2-story,⁸ L-plan, flat-roof house with 1-story flat-roof addition on the north elevation, 2-story flat-roof addition in re-entrant angle, and 2-story gable-roof addition extending east from east elevation. The main block has both parged and brick foundations, a partial-width braced-post front porch set within the building mass, banded 2-over-2 windows on the façade's 2nd story, paired windows at the north end of the façade, and a 2-story semi-octagonal-plan bay window at the east end of the south elevation. Originally 3 stories high, the building lost its upper story in the early 21st century. A balustrade-capped, urn-

⁸ 1896 and 1903 Sanborn atlases indicate that this was a 2-story building with a 3-story tower on its northeast corner. A 1969 photograph shows this as a 3-story building.

finial-post picket fence encloses both this house and that at number 10 (q.v.), which occupy the same lot.

Garage (ca 1925 et seq.): A concrete-block, hip-roof, 6-stall (5 with bi-fold doors) garage at the Bowler Lane property line.

- 9 House (ca 1935): A shingled 2-story, 3-bay-façade, center-entrance Colonial Revival house with poured-concrete foundation, brick stoop, blind fanlight over principal entrance, 6-over-6 windows, small center chimney on the ridgeline, and attached, single-stall garage with bi-fold door on the south elevation.
- 10 House (ca 1925): A shingled 2-story, side-hall-plan, hip-roof, 2-family house with poured-concrete foundation, 2-story partial-width shed-roof porch at the north end of the façade, paired and single 6-over-1 windows, and small chimney at the south end of the ridgeline. A balustrade-capped, urn-finial-post picket fence encloses both this house and that at number 8 (q.v.), which occupy the same lot.
- 11 House (ca 1895): A small, shingled, 2½-story, side-hall-plan, cross-gable-roof house with Queen Anne elements; uncoursed stone foundation, full-width parapet-and-pier shed-roof front porch, central projecting pavilion with pedimented roof on the 2nd story of the façade, 1-story semi-octagonal-plan bay window at east end of south elevation, rectangular-plan inter-story diamond-pane oriel window on west elevation, and small chimney centered on west ridgeline. Set behind a low privet hedge that defines the property's street edge, this house occupies almost half of its minuscule lot.
- 13 House (ca 1910): A 2½-story, side-hall-plan, end-gable-roof house with parged foundation, clapboard 1st story and shingled upper stories, small stoop with paired-column entrance porch, principal entrance with sidelights, 2-story semi-octagonal bay window below projecting gable end on façade, 1-story semi-octagonal-plan bay window on south elevation, and small off-center corbeled chimney on ridgeline.
- 14 House (ca 1855): A vinyl-sided, 3½-story, 3-bay-façade, center-entrance house with uncoursed stone foundation, 1-story full-width semi-elliptical-arch-braced front porch, trabeated principal entrance with sidelights, and small off-center chimneys on both slopes of roof.
- 15 House (ca 1910): A 2½-story, side-hall-plan, end-gable-roof house with Queen Anne elements; parged foundation, clapboard 1st story and shingled upper stories, 2-story semi-octagonal bay window below projecting a gable end on façade, 1-story rectangular-plan bay window on south elevation, 2-story semi-octagonal-plan bay window on north elevation, lower 2½-story ell extending west from the west elevation, and small chimney on south slope of roof at west end of main block.

- 16 House (ca 1865): A shingled, 3½-story, 3-bay-façade, center-entrance house with parged foundation, 1-story enclosed full-width front porch, 2-over-1 windows, 2-story hip-roof ell on east elevation; two chimneys on south slope and one chimney on north slope of roof.
- 18-20 House (ca 1865, ca 1890, ca 1910, ca 1930): A much enlarged 2½-story, L-plan house with 1-story L-plan hip roof addition wrapping around façade and south elevation, 2-story square-plan hip-roof addition within the main-block's re-entrant angle on the southeast corner, and 1-story gable-roof addition extending east along Fillmore Street from the 2-story addition. The house may date from the 18th century, with 19th century additions now encircling the main block.
- 21-23 Houses (ca 1855 and ca 1865, ca 1965): Two mansard-roof Second Empire houses connected by a small hyphen and now sharing a single lot. Number 21 is a 1½-story, 3-bay-façade, side-hall-plan house set end to the street on a high parged foundation with full-width braced-post exposed-rafter-shed-roof front porch entered at its east end, principal entrance with sidelights and fanlight, full-height 1st-story façade windows, 2-over-2 windows, bracketed eaves, segmental-arch dormers, 1-story ell extending from west elevation, and 2 small chimneys on the main block and 1 on the ell.⁹ Number 23 is a 2½-story, 3-bay-façade, center-entrance house with full-width braced-post bracketed front porch, double-leaf principal entrance, full-height 1st-story façade windows, 2-over-2 windows, 2-story semi-octagonal-plan bay window near east end of south elevation, bracketed eaves, bracketed gable dormers, lower 2½-story ell extending west from north end of west elevation, 2-story flat-roof ell extending west from west elevation of mansard-roof ell, and paired interior chimneys on main block and small chimney centered above west elevation of mansard-roof ell. A narrow 1-story, flat-roof hyphen connects the ells of the two houses near their intersection with their respective main blocks.
- Garage (ca 1925): A 3-stall, concrete-block, shallow-gable-roof building at the lot's southwest corner.
- 24 House (ca 1865): A 3-story, 3-bay-façade, center-entrance, square-plan, hip-roof house with parged foundation; full-width, 1-story Corinthian-column front porch with stout turned balusters entered from the south end; double-leaf principal entrance with sidelights, and paired interior chimneys near the south ends of the east and west roof slopes.
- 26 (NC) House (ca 1865): A much-altered, shingled, 3-story, square-plan, hip-roof building with principal entrance with sidelights and small paired windows symmetrically arranged on the façade.

⁹ The general form and detail of this house—including concave mansard roof with deep bracketed cornice, paired windows on façade, and round-arch dormers—demonstrate similarities to the cottage Thomas Tefft designed for Emily Harper, built just west of Bailey's Beach in the mid-1850s.

BROADWAY

- 43 Newport City Hall (1898-1900, 1925-27; J. D. Johnston, original architect-builder [1898-1900] and William Cornell Appleton of Boston architect for the renovations [1925-27]): A granite-ashlar 4-story, rectangular-plan flat-roof Colonial Revival building with Second Empire elements; central projected porch and entrance tower approached by elongated perron with 5-light torchères at its base; articulated corner pavilions, and smaller stairs, porch, and secondary entrance on west elevation. The 11-bay-wide and 5-bay-deep building has a heavily rusticated 1st story, articulated as basement; rusticated 2nd (principal) and 3rd stories; and smooth 4th story, separated from the 3rd story by a molded cornice and capped by a simple parapet. The central tower, behind an open porch with polished Doric columns in antis, is also smooth stone, with a Palladian window at the 4th story, an oculus in the attic, and a wood octagonal-plan arcaded cupola with urn finials and weathervane-capped dome. (Photo #46)

Constructed to a design selected in a limited 1898 competition—there was only one other entrant, Creighton Withers—this building began its existence as a “...diminutive, provincial version of McArthur & Walter’s Philadelphia City Hall (1871)”¹⁰ in the Second Empire mode. In 1925, a large conflagration destroyed the building’s interior and roof, and the city engaged architect William Cornell Appleton of Boston, then supervising completion of the Newport County Courthouse on Washington Square, to reconstruct the building. His renovations to Johnson’s design – including a new 4th story and roof, reconfigured tower, and modified fenestration (within existing openings) – in the Colonial Revival mode not only project “...a strictly businesslike demeanor”¹¹ but also give the building its bifurcated design quality.

- 55 Thompson Middle School (1893-94, 2002; James C. Fludder, original architect [1893-94] and HMFH of Cambridge, architects for the addition [2002]): A large, L-plan complex with four distinct-but-joined components: 2 complementary-but-not-identical brick, rectangular-plan, hip-roof sections facing Broadway and linked by a recessed, 2-story, flat-roof entrance pavilion, all in front of a 3-story, flat-roof section than extends through the block to Central Street. Of the two sections facing Broadway, the 2½-story Georgian Revival western section (1893) has random-course-granite-ashlar foundation, a recessed center section with paired-column Roman Ionic porch and double-leaf center entrance flanked by round-arch windows, projecting 3-bay pavilions to either side, rusticated frames around windows and

¹⁰ William H. Jordy and Christopher P. Monkhouse, *Buildings on Paper: Rhode Island Architectural Drawings, 1825-1945* (Providence, RI: Brown University, 1982):105-106.

¹¹ Ronald J. Onorato, *AIA Guide to Newport* (Providence, RI: American Institute of Architects Rhode Island Chapter, 2007):33.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

doors, plaque that reads “Townsend Industrial School” at top center of 2nd story, and central gabled dormer with multiple-pane-transom window and datestone, “1893” in its pediment. The eastern, Broadway-facing section is 2 stories high with uncoursed-granite foundation, end-gabled projecting center pavilion with large multiple-pane windows on both stories flanked by 3-bay pavilions. The rear ell has on east and west elevations 7-bay central sections with quadripartite windows flanked on either end by blind sections and on the south elevation, a projecting central entrance pavilion flanked on either side by 2 bays of paired windows. (Photo #44)

Built to serve young people not destined for the more academic program at Rogers High School (located in a now-demolished building next door from 1906 until 1957), the original building here became Thompson Middle School in the mid-20th century. The effort to create a modern, centrally located middle school and to preserve the historic character of downtown Newport led to the 2001 demolition of the 1906 high school, the construction of the contextual new building for the middle school, and the incorporation of the old Townsend School into this new and award-winning complex.

- 75 St. Joseph’s Roman Catholic Church (1911-1912; Murphy, Hindle & Wright of Providence, architects): A monumental, cruciform-plan Romanesque Revival buff-brick church with tripartite façade, low 4-bay shed-roof side aisles, and high nave, transepts, and apse. The façade has three double-leaf round-arch-capped entrances into the nave and each of the side aisles, broad pilasters framing the central section, slightly projecting hip-roof pavilions at each corner, and large rose window in the gable of the central section. A statue stands in an aedicule above the end gable of the central section of the façade. Stringcourses connect the impostes and the keystones of the fenestration of the side aisles, and the spandrels between the two are filled with brick diaper work. Thermal windows illuminate the attic story of the nave. The cross above the center entrance, cornices, and the square base of the lantern above the crossing of the nave and transepts are copper.

With an antecedent parish in a mission establish in 1828 and later incorporated into St. Mary’s (250 Spring Street, Newport NHL HD), St Joseph’s was re-established in 1885 in the former Zion Episcopal Church, now the Jane Pickens Theatre (49 Touro Street, Newport NHL HD). The architects for the 1911-12 church at 75 Broadway, Murphy, Hindle & Wright of Providence, were the state’s most prolific and talented designers of Roman Catholic churches in the late 19th and early 20th centuries. While using a thoroughly classical architectural vocabulary, the building still retains an emphatic verticality that is a holdover from the Victorian Gothic style in which the firm had worked for decades. (See 5 Mann Avenue for rectory.)

- 95 (NC) 7-Eleven (ca 1978): A 1-story, vertical-rib-concrete-block-clad flat roof commercial building with double-leaf glass-door entrance and 2 paired windows facing west onto the parking lot between the building and Mann Avenue; 5 paired windows facing Broadway, and blind rear wall located on Kilborn Court lot line. This replaces a mid-

- 20th century service station that stood at the southeast corner of the lot. Out of scale with the multiple-story commercial buildings across Broadway, oriented toward the parking lot that erodes the corner of Mann Avenue, and turning its back on Kilburn Court to its east, the building nevertheless makes two contributions to the street: it holds the lot line on Broadway and contributes to visual vitality through the large windows that allow views in and out of the building.
- 105 (NC) Foley's Gulf Service Station (ca 1965): Set well back from the street and surrounded by an asphalt-paved lot on the east, a 1-story, rectangular-plan, rare surviving porcelain-enamel-clad, flat-roof service station with slab foundation, asymmetrical façade with 3 vehicular and 2 pedestrian openings in A-B-c-A-A pattern, and large, off-center, distinctive V-profile canopy that extends across the vehicle-service area to a single pier at its west end.
- 107-111 (NC) Commercial Building (after 1939): A 1-story, flat-roof commercial building with slab foundation, brick-pier-and-metal-spandrel storefronts with 2 recessed entrances on the façade, and brick side and rear elevations.
- 125 (NC) Cumberland Farms (ca 1970): Set well back from the street behind an asphalt-paved lot on the east, a 1-story, rectangular-plan, flat-roof commercial building with slab foundation, asymmetrical brick-pier-and-spandrel and plate-glass façade with two pedestrian doorways in an A-b-C-C-b-D pattern, and metal parapet with corporate logo at center. The storefront, originally designed to accommodate four shops, has been reconfigured for a single tenant.
- 131 House (late 19th century et seq.): A 2½-story, T-plan, cross-gable-roof house set well back from the street on L-plan lot with regularly spaced windows and small chimney at the east end of the ridgeline on the east elevation. This house appears to have been moved here between 1903 and 1921.
- 137 (NC) Dunkin' Donuts (ca 1970): Set well back from the street behind an asphalt-paved lot at the lot's northeast corner, a 1-story, rectangular-plan, flat-roof building with slab foundation, asymmetrical metal-spandrel-and-plate-glass façade that wraps half way around the north and south elevations, and high metal-and-plastic parapet.
- 161 Congdon Park (1889-90; William Clark Noble, sculptor): The small triangular-plan Congdon Park, enclosed by a delicate cast-iron fence, is lined with trees on its north and east sides, while the hypotenuse along Broadway remains open; the landscaping is a perfect setting for the bronze Soldiers and Sailors Monument, commissioned by a local post of the Grand Army of the Republic in 1889 and dedicated the following year. The monument, with a standing soldier and kneeling sailor, faces the waterfront and is centered on the First Presbyterian Church (see 4 Everett Street) immediately east of the park. The monument's designer (1858-1938), who had studied with Richard Greenough, maintained a studio in Newport from 1879 to 1892. One of two

- adjacent open spaces (see 165 Broadway) strategically placed as Broadway's course curves west to a more northerly route, the park takes its name from William P. Congdon, who lived here in the 19th century.
- 165 Alfred Gwynne Vanderbilt Park (1917; Eugene Morahan of New York, sculptor): A small, approximately .18 acre, trapezoidal-plan park surrounded by a delicate cast-iron fence with a large beech tree near its south end, a row of 7 fruit trees along its northern edge, and a circular-plan monument flanked by bronze anchors to its north and south at the center of the park. The monument consists of a bronze sculpture atop a red Westerly granite bollard with a large fountain bowl at its base. Changes have somewhat compromised the monument: its location, originally nearer the street, allowed it to serve as a water fountain for both pedestrians and horses; the sculpture, created as a Roman gladiator reining in two horses, has lost its human component. The monument was erected in memory of Alfred Gwynne Vanderbilt (1877-1915) – prominent sportsman and philanthropist, who lost his life in the sinking of the Lusitania – by fifty friends, most of them fellow equestrians. Despite its change in orientation and loss of sculptural elements, it nevertheless provides welcome open space in this strategic location on Broadway (see also 161 Broadway).
- 169 (NC) United States Post Office (1956): A 1-story, L-plan, flat-roof masonry building in 2 sections: the brick-clad base of the L has a truncated southwest corner demarcating the customer entrance and large, almost-square multiple-pane windows on the Broadway elevation; the concrete-block stem of the L has smaller square windows irregularly placed along the north elevation and the west end of the south elevation, vehicle-loading bays at the east end of the south elevation, and a blind east elevation. In front of the building is a lawn with trees at the north and south end and a curving flowerbed adjacent to the building; the landscaping lends a suburban quality to the property.
- 171 Cranston Apartments (ca 1913): A 3-story, trapezoidal-plan, flat-roof building with parged foundation, 5-bay (A-b-b-b-A) façade with small center entrance and alternating paired and single windows, 5-bay west (a-B-a-B-a) south elevation with alternating paired and single windows, quoined corners, and wide bracketed cornice. Along the street edge of the south elevation is a delicate cast-iron fence with ball-capped granite plinths at the southwest corner and near the middle of the building.
- 173 Frank G. Kimball House (ca 1920): A 2½-story, hip-roof Foursquare house with parged foundation, full-width 1-story Tuscan-column front porch, side-hall plan, wide shallow bay flanking the principal entrance to the west, a pair of shallow bays on the 2nd story of the façade, slate roof, and chimney near the west end of the south slope.
- 175 House (ca 1905): A 2½-story, asymmetrical-cruciform-plan, cross-gable-roof house with parged foundation, brick walls, glazed full-width front porch at 1st-story level and partial width at 2nd-story level, side hall plan, semi-octagonal-plan 2-story bay

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

window on north elevation, and small chimney east of center near the ridgeline of the roof's north slope.

- 189-191 John T. Doran House (ca 1905): A high-shouldered 2½-story, 3-bay-façade, center-entrance double-gable-roof-with-deck Colonial Revival house with random-course granite-ashlar foundation, 1-story full-width paired-Tuscan-column front porch, semi-octagonal-plan, 2-story bay window on north and south elevations, shed dormers, and narrow chimney centered on the west slope of the roof. The house stands on a raised terrace with flagstone retaining walls on the south and west property edges.
- 195-197 (NC) Commercial Building (ca 1960): A 2-story, L-plan, hip-roof commercial building with 6-bay buff-brick façade, off-center double-leaf-glass principal entrance, glass secondary entrance at north end of façade, plate-glass 1st-story façade windows, and 1-over-1 windows on the 2nd story. This was built on the site of the formal garden for the Thomas A. Lawton House next door at number 207 (q.v.).
- 207 Thomas A. Lawton House (1895-96; Edwin F. Wilbur, architect, and Robert W. Curry, builder): A large and elaborate 2½-story, deck-on-hip-roof Colonial Revival house with asymmetrical U-plan main block, service wing to the north of the main block, random-course-granite-ashlar foundation, Roman-brick 1st story with stone sills and lintels, and shingled 2nd story, modillion cornice, hip-roof dormers, and 5 chimneys, 2 above the west elevation and 3 above the building's interior; the asymmetrical façade has a partial-width brick-parapet and Tuscan-column front porch with urn-shaped balusters, stone-surround center entrance with leaded sidelights and broad and shallow semi-elliptical fanlight, tripartite elliptical-arch window with transom light to the west of the entrance, and 1-story semi-elliptical bay window on the projecting wing to the east of the entrance. A service porch fills the re-entrant southeast angle between main block and service wing, and a large 1½-story-high multiple-pane window illuminates the principal staircase in the projecting pavilion on the south elevation. Once extensively landscaped, with a formal garden to the west, lost to the house next door at number 195 (q.v.), the property retains only the granite coping and wrought-iron fence at the property's northern edge punctuated by granite bollards at the principal entrance and northeast corner. The original barn has been converted to residential use (see 10 Tyler Street). By 1903, this building was in use as Newport Business & Secretarial School, and the United States Post Office was at the south end of the undivided lot—an indication of expanding commercial use along this major artery.

BULL STREET

- 1 Commercial Block (ca 1900): A brick, 2-story, rectangular-plan, commercial building with principal entrance in diagonal plane on north corner at intersection of Bull and Spring Streets, secondary entrance at the east end of the Bull Street elevation; paired, double-hung windows (those on the 1st story in blocked-down

- original display windows) with single double-hung windows over entrances, soldier course between 1st and 2nd stories, corbeled parapet in front of flat roof with modern deck and dormer window.
- 3-3½ Double House (ca 1910): A 2-story, rectangular-plan, flat-roof, masonry building with parged foundation, rock-face-concrete-block 1st story, stuccoed 2nd story, paired entrances centered on façade below a bracketed hood and flanked by 2-story semi-octagonal-plan bay windows, and wood cornice.
- 5 George Burroughs House (ca 1865): A 2½-story, rectangular-plan shingled Queen Anne house set gable end to the street on a parged basement with 2-bay façade, enclosed entrance porch at the east side of the façade, oriel window above the porch, oriel window on 1st story west elevation, broad cornice, and small chimney off center on the ridgeline.
- 7 Spooner House (18th century; mid/late 19th century): A high, narrow, 2½-story, cross-gambrel-roof house with 3-bay façade, double-leaf center entrance flanked by full-height 1st-story windows, full-width braced-post bracketed front porch, 1-story bay windows on east and west elevations, full-width rear ell with 2 smaller rear ells extending to the south from the east and west ends of the south elevation shed-roof dormers above façade, and narrow pair of interior chimneys near the center of the upper ridgeline.
- 9 House (ca 1910): A high-shouldered, 2½-story, square-plan, high-hip-roof Colonial Revival Foursquare house with random-course granite ashlar foundation, Ionic-pilaster-and-sidelight-framed center entrance set within a partial-width Ionic porch with urn-post balustrade at 2nd story and flanked on the west by a shallow-arc-plan 2-story bay window, Palladian windows above principal entrance and in pedimented dormer above at attic level, bracketed eaves, pedimented dormers above east and west elevations, and small chimneys on west and south slopes of the roof. A low privet hedge defines the property's street edge.
- 10 House (ca 1845 et seq): A 2½-story, rectangular-plan, scored-flushboard-clad, Greek Revival house with lower L-plan 2-story ell at rear, uncoursed granite foundation, broad-Doric-pilaster-framed 3-bay façade, center entrance with sidelights set within Colonial Revival entrance porch with paired Roman Ionic columns, 6-over-6 windows, broad Composite entablature, and 1 chimney near the east end of the ridgeline. The building is set back from the street behind an elaborate ramped early 21st-century fence with lower and higher ranges of pickets and pilastered piers at the sidewalk edge. Governor Henry Bull, one of the original settlers of Newport, owned the land at 10 and 12 Broadway and worked as a proprietor in the firm Peckham & Bull, dealers in lumber and building materials. (Photo #12)

- 11 Moffitt House (ca 1870): A 2½-story, rectangular-plan, mansard-roof Second Empire house with 2-story, full-width, flat roof ell at rear, parged foundation, 3-bay side-hall-oriented façade, double-leaf entrance flanked to the west by full height 1st story windows, full-width braced-post bracketed front porch, bracketed lower cornice, bracketed gable dormers, dentil upper cornice, and small chimney on the roof's west upper slope near the south end of the ridgeline.
- 12 John Bull House (ca 1845): A 2½-story, rectangular-plan Greek Revival house set pedimented gable end to the street with 1½-story ell on the northwest corner, uncoursed granite façade, pilaster-framed 3-bay side-hall-oriented scored flushboard façade, sidelight framed principal entrance, full-height 1st-story façade windows, full-width Roman Doric porch, semi-hexagonal plan 1-story bay window near the north end of the west elevation, and chimneys at the center of the ridgeline of the main block and at the north end of the ell's ridgeline. Mr. Bull was treasurer of the Newport Gas Light Co. In the late 19th century, this was the home of Henry Bull, Jr., an insurance agent (see 10 Bull Street).
- Garage (ca 192?): A 2-stall, hip-roof garage at the northwest corner of the property.
- 13 House (ca 1845): A shingled 1½-story, 3-bay-façade, vernacular Gothic Revival cross-gable-roof house with parged foundation, trabeated center entrance with sidelights within pedimented Tuscan-column glazed entrance porch, bracketed cornice, bracketed gabled dormers, and off-center chimney on the ridgeline. A low privet hedge defines the property's street edge.
- 14-16 House (ca 1890): An ample, 2½-story, rectangular-plan, vernacular Queen Anne 2-family house with uncoursed granite foundation, 1-story full-width 5-bay hip-roof front porch, principal entrance within glazed porch at south end of west elevation, 2 semi-octagonal-plan 2-story bay windows toward south end of east elevation, wave-pattern-shingle pediment at top of façade, 4-over-1 windows, modillion eaves cornices, hip-roof dormers, 2 chimneys—the southern one pilastered and corbeled—on roof's east slope. A large privet hedge defines the property's street edge.
- 15 Peckham-Armstrong House (ca 1855): A 2½-story, 3-bay-façade Italianate house with full-width braced-paired-pier front porch, paired center entrances, full-height 6-over-9 windows on façade's 1st story, paired narrow 2-over-2 windows on 2nd story centered above entrances, prominent 1-story semi-octagonal-plan bay window at south end of west elevation, small 1-story rectangular-plan ell at south end of east elevation, low pedimented lintels above windows, bracketed raking and eaves cornices, and small chimney centered near top of roof's south slope. A low privet hedge defines the property's street edge.
- 17 House (ca 1855): A 2½-story, staggered-cruciform-plan, deck-on-low-hip-roof Italianate house with hip-roof entrance porch within the northeast re-entrant angle,

- console-bracket-and-dentil-cornice lintels over the 1st-story 6-over-9 and 2nd-story 6-over-6 windows, dentil cornice, double-round-arch dormers with paired windows above all 4 elevations; the spindle-rail balustrade around the deck centered on the roof is a later addition.
- 20 New England Telephone & Telegraph Building (1943): A 2-story, L-plan, brick-clad, flat-roof Colonial Revival building with stone-clad foundation, 11-bay façade, stone-faced projecting central entrance pavilion with double-leaf door framed by segmental-arch surround with garland-swagged bell logo in its pediment, fanlight-capped 1st-story fenestration on both Bull and Central Street elevations with louvered panels flanking principal entrance, stone beltcourse at the 1st-story-window-lintel level, recessed end pavilions, 6-over-6 windows, paneled-brick parapet, and small 1-story penthouse centered on the main block.
- 21 (NC) Barn, now House (late 19th century, 1995): A 1½-story, Second Empire mansard-roof, square-plan building with parged foundation, asymmetrical façade with principal entrance set within wide opening at the east end flanked to the west by four square 3-over-3 windows, French doors and deck on west elevation, small 1-story ell on south elevation, sunbonnet gable above principal entrance, gabled dormers above all 4 elevations, and small cupola at roof's center. This building was moved here and converted to residential use in the 1990s.
- 24 Asa T. Lawton House (ca 1870): A 2½-story, asymmetrical-T-plan, deck-on-hip-roof Italianate house with uncoursed-stone foundation, double-leaf principal entrance with low-segmental-arch transom light in 1-story projecting vestibule set within the southwest re-entrant angled, braced-pier modillion-cornice front porch that wraps around southeast re-entrant angle, 1-story rectangular-plan bay window near south end of east elevation, shallow 1-story ell across north elevation, prominent lintels over 2nd-story windows, 2-over-2 windows, bracketed wide eaves, barrel-roof dormers above all 4 elevations, and 3 chimneys to south and north of central roof deck.
- 25 Thomas Stevens House (ca 1873; Dudley Newton, attributed architect): A 2½-story, 3-bay-façade, mansard-roof Second Empire house with parged foundation, full-width braced-pier front porch with urn balustrade and delicate pierced bargeboard cornice, center entrance with full-height sidelights and transom light flanked on either side by full-height 6-over-9 windows, shallow pediments above 1st-story doors and windows, 1-story semi-octagonal-plan bay window near north end of west elevation, square-plan 2-story flat-roof ell extending southwest from southwest corner, bracketed cornice, pedimented dormers above all 4 elevations, and chimneys on upper east and west slopes of the roof. The attribution to Newton is based on the exact correspondence of the mansard roof on this building with the Newton Roof (patented 1872) on Newton's studio at 20 Bellevue Avenue (q.v.).

- 28-30 House (ca 1890): A symmetrically massed and detailed 2½-story, rectangular-plan, hip-on-cross-gable-roof double house with Queen Anne elements; uncoursed stone foundation, full-width turned-post front porch with spindle railing and skirt below the cornice and pedimented gables over each entrance, mirror-image entrances at center with immediately flanking windows, large windows with transom lights on 1st story, board-and-batten skirt above 2nd-story windows and below cornice, pedimented gable ends with fish-scale shingles, hip-roof dormers, and small chimney near the top center of the roof's north slope.
- 29 House (ca 1855): A house with 3 distinct sections: In front, fronting Bull Street, is a 1½-story, cross-gable-roof, 3-bay-façade Gothic Revival house with uncoursed-stone foundation, full-width braced-pier front porch, fanlight-capped-and-round-arch-sidelight center entrance, full-height 1st-story windows on the façade, prominent lintels over the windows, bargeboards in the central front gable, bracketed raking and eaves cornices, and paired corbeled chimneys flanking the central gable on the ridgeline. At rear, along Mount Vernon Street, is a 3-story, hip-roof ell with 1-story hip-roof vestibule projecting from the north end of the east elevation, regularly spaced fenestration, prominent stringcourse between 2nd and 3rd stories, bracketed cornice, and gabled dormer on the north roof slope. South of the first section and west of the second section is a lower 3-story, hip-roof ell with irregular fenestration.
- 32 Dr. Christopher F. Parker House (ca 1884): A 2½-story, L-plan, cross-gable-roof house with Queen Anne elements and an uncoursed granite foundation, full-width braced-pier front porch that wraps around to enclose the re-entrant southwest angle, 2-over-2 windows, and off-center chimneys on each of the ridgelines.
- 33 House (ca 1850 et seq.): A high-studded 1½-story, 5-bay-façade, center-entrance, center-chimney Classic Cottage with high basement, double-run brownstone stoop with curved-plan stairs and fanlight below deck, pedimented principal entrance with fluted pilasters, shallow attic windows abutting the façade's eaves cornice, exterior chimney centered on east elevation, and 2-story flat-roof ell at rear. The overall form of the main block of this house is consistent with those of the mid-19th century, and the detailing is an interpretation of elements from the 18th century.
- 34 House (ca 1895): A 2½-story Dutch Colonial Revival house with uncoursed granite foundation, asymmetrical façade, off-center entrance within half-width front porch set within the building mass flanked to the west by shallow bay window with large central transom-light picture window, 9-over-1 windows, 2-story flat-roof ell on northeast corner, 2-story slate cross-gambrel roof, and chimneys at the west end of the south upper slope and off center on the ridgeline. The house stands above a random-course granite-ashlar terrace, indented on its west side for vehicular parking.
- 35 Samuel Bryer House (1865): A 1½-story, 3-bay-façade, center-entrance, cross-gable-roof Gothic Revival house with parged foundation, full-width braced-pier front porch

- with entrance stairs at east end, double-leaf center entrance and flanking full-height 2-over-4 windows with paired-bracket lintels, shallow octagonal-plan oriel window at north end of west elevation, paired-bracket porch, eaves and raking cornices, and paired interior chimneys on the ridgeline. A pointed-wood picket fence defines the property's edge. This picturesque cottage combines elements much influenced by the publications of Andrew Jackson Downing, especially Designs IV ("An Ornamental Farm House") and V ("A Cottage Villa in the Bracketed Mode") in *Cottage Residences*, first published in 1842 and still in print when this house was built.
- 36 House (ca 1905): A 2½-story T-plan shingled Queen Anne house with random-course granite-ashlar foundation, asymmetrical façade with recessed principal entrance in parapet-and-pier porch set within the building mass at its southeast corner and flanked by a semi-octagonal bay 1st-story bay window on the southwest corner, 2-story slate cross-gambrel roof with small porch behind a round-arch opening on the façade's attic level and chimney on the south half of the roof's west slope. A low granite-ashlar retaining wall defines the property's street edge.
- 37 House (ca 1870, ca 1890): A 2½-story, deck-on-hip-roof house with major additions. The 3-bay-façade, side-hall-plan main block has full-width pierced-pier front porch with turned balusters and small-scale round-arch bargeboard, principal entrance with sidelights, 1-story rectangular-plan bay window near north end of east elevation; a 1-bay wide addition, extending east on the 2nd story above the 1st story bay window, is supported by piers from the ground and brackets from the east elevation. A 3-story hip-roof addition extends south and west from the west elevation, and a 1-story, hip-roof, L-plan ell extends south from this addition.

BUSH STREET

- 2 House (ca 1910): A shingled 2½-story, side-hall-plan, end-gable-roof Queen Anne house with parged foundation, 1-story full-width hip-roof glazed front porch, oriel window at west end of façade's 2nd story, 1-story rectangular-plan bay window at north end of west elevation, and small chimney near north end of roof's east slope.
- 3 House (ca 1910): A brick 2½-story, side-hall-plan, end-gable-roof house with parged foundation, 1-story full-width hip-roof glazed Colonial Revival front porch, stained-glass stair-landing window near north end of west elevation, 2-story semi-octagonal-plan bay window near north end of east elevation, and small chimney near the center of the ridgeline.
- 4 House (ca 1910): A shingled 2½-story, side-hall-plan, end-gable-roof Queen Anne house with parged foundation, 1-story partial-width hip-roof glazed front porch, and small chimney near the center of the ridgeline.

- 5 House (ca 1910): A shingled 2-story, side-hall-plan, hip-roof house with parged foundation, recessed principal entrance at east end of 2-story enclosed front porch, and small chimney near the center of the ridgeline.
- 6 House (ca 1910): A shingled 2½-story, side-hall-plan, end-gable-roof house with Queen Anne elements; parged foundation, clapboard 1st story and shingled upper stories, 1-story full-width Tuscan-column hip-roof glazed front porch, oriel window at east end of façade's 2nd story, 1-story semi-octagonal-plan bay window at north end of west elevation, and small chimney near the center of the ridgeline.
- Garage (ca 1910): A 1-stall, concrete-block, hip-roof building at the property's northeast corner.
- 7 House (ca 1910): A vinyl-sided, 2½-story, side-hall-plan, hip-roof Foursquare house with parged foundation, 1-story full-width Tuscan-column hip-roof front porch, tripartite windows at west side of façade's 1st and 2nd stories, 1-story semi-octagonal-plan bay window at south end of west elevation, hip-roof dormer above façade, and small chimney near the crest of the west slope.
- Garage (ca 1910): A 1-stall, hip-roof building at the property's southwest corner.
- 8 House (ca 1910): A 2½-story, side-hall-plan, hip-roof Foursquare house with parged foundation, clapboard 1st story and shingled 2nd-story, 1-story full-width Tuscan-column hip-roof front porch, 2-story semi-octagonal-plan bay window at west end of façade, 1-story rectangular-plan bay window at north end of west elevation, hip-roof dormer above façade, and small chimney near the crest of the west slope.
- 9 Maria Devlin House (ca 1910): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with parged foundation, clapboard 1st story and shingled upper stories, 1-story full-width Tuscan-column hip-roof front porch, semi-octagonal-plan bay window at east end of façade's 1st story, semi-octagonal-plan oriel window at west end of façade's 2nd story, 1-story addition along northern half of east elevation with garage at lower level and glazed porch at upper level, and small chimney near the center of the ridgeline. In overall form and articulation, this is nearly identical to houses at 4 and 31 Ayrault and 19 Wesley Streets (q.v.).

CALVERT STREET

- 4 House (ca 1910): A 2½-story, side-hall-plan, hip-roof Foursquare house with parged foundation, clapboard 1st story and shingled 2nd story, entrance porch set within building mass at southwest corner, tripartite window with stained-glass transom light on west side of façade's 1st story, 1-story semi-octagonal-plan bay window on west elevation, hip-roof dormers above north, west, and south elevations, and small chimney near crest of north slope.

- 6 House (ca 1910): A vinyl-sided 2½-story, side-hall-plan, end-gable-roof Queen Anne house with parged foundation, 1-story full-width Tuscan-column hip-roof front porch, semi-octagonal-plan bay window at north end of façade's 1st story, semi-octagonal-plan oriel window with pedimented gable at south end of façade's 2nd story, broad shed dormers on both roof slopes, and small chimney near the center of the ridgeline.

Garage (ca 1930): A 3-stall, concrete-block, hip roof building at the north end of the property with vehicle access on Bartlett Court.

- 8 House (ca 1910): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation; shingled upper stories with circumferential band of diamond-pane shingles at the middle of the 2nd story; full-width braced-turned-post front porch; shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair below projecting end gable on façade's 2nd story; convex-quadrant recess centered in attic framing paired windows; shed dormers on both roof slopes, and small chimney centered on ridgeline. The façade organization is similar to those at 24 Greenough Place, and 14 and 29 Mann Avenue, and a mirror image of those at 37 Everett Street, 27 Mann Avenue, and 5 Prairie Avenue (q.v.).

Garage (ca 1930): A 3-stall, concrete-block, hip roof building at the north end of the property with vehicle access on Bartlett Court.

- 9 House (ca 1875 et seq.): A vinyl-sided, 1½-story, side-hall-plan, end-gable roof house with Queen Anne elements; vinyl-sheathed foundation, principal entrance porch set within building mass on the southeast corner and flanked to the west by a semi-octagonal bay window also within the building mass, shed-roof porch on the north half of west elevation, square 2-story hip-roof tower extending from the northwest corner, small porch set within the building mass at the attic level on the southeast corner, and small off-center chimney on the ridgeline.

- 11 House (ca 1890 et seq.): A vinyl-sided, 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Queen Anne house with stone and concrete-block foundations, almost-full-width turned-post hip-roof front porch that wraps around the northeast corner and extends to the 3-story hip-roof bay window that extends north from the west end of the north wall, 2-story flat-roof addition across south elevation, late 20th-century 1-story square-plan addition with roof deck extending north from west end of north elevation, and small off-center chimney on ridgeline.

- 13 House (ca 1890): A 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof house with Queen Anne elements; parged foundation, clapboard 1st story, shingled upper stories, principal entrance within 1-story shed-roof entrance porch at north end of façade and flanked to the east by 1-story semi-octagonal-plan orient window, and small chimney near the west end of the ridgeline.

- 14 John Harrington House (ca 1885): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged-stone foundation, full-width hip-roof front porch, 2 gabled dormers toward the south end of both east and west roof slopes, and small chimney on the east roof slope.
- 14A House (mid-19th century et seq.): A vinyl-sided 2-story, side-hall-plan, end-gable-roof house with uncoursed-granite foundation, full-width braced-pier front porch with modillion cornice, and small chimney near the south end of the ridgeline.
- 15 James E. McGovern House (ca 1890): A vinyl-sided 2½-story, 2-bay-façade, side-hall-plan Queen Anne house with random-course-granite-ashlar foundation, projecting 1-story flat-roof entrance pavilion, oriel window at west end of façade, and small chimney near the south end of the ridgeline.
- 16½ House (ca 1890): A diminutive asbestos-shingled 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, half-width turned-post front porch (its northern half removed ca 1969), 6-over-6 (1st and 2nd story) and 4-over-4 (attic) windows, and small off-center chimney on ridgeline.
- 17 House (ca 1890): A 1½-story, 3-bay-façade, side-hall-plan end-gable-roof house with Queen Anne elements; uncoursed granite foundation, clapboard 1st story and shingled attic story, full-width braced-turned-post front porch, and small chimney near the south end of the ridgeline.
- 18 House (ca 1890): A vinyl-sided 2½-story, 2-bay-façade, side-hall-plan Queen Anne house with parged foundation, full-width braced-turned-post front porch, 1-story pedimented-end-gable oriel window at west end of façade's 2nd story, and small chimney near the north end of the ridgeline. This house is the mirror image of that next door, at number 20, but lacks original sash and wall covering.
- 19 (NC) House (ca 1885): A vinyl-sided and partially-aluminum-roofed 1½-story, side-hall-plan, mansard-roof Second Empire house with random-course granite-ashlar foundation, enclosed full-width front porch, and small chimney near the south end of the upper ridgeline.
- 20 House (ca 1890): A 2½-story, 2-bay-façade, side-hall-plan Queen Anne house with parged foundation, full-width braced-turned-post front porch, 1-story pedimented-end-gable oriel window at east end of façade's 2nd story, 2-over-2 windows, and small chimney near the north end of the ridgeline. This house, the mirror image of that next door at number 18, is largely intact.
- 21 (NC) House (ca 1890 et seq.): A heavily altered 1½-story house with parged and concrete-block foundations, vinyl siding, 2-story hip-roof addition across façade, 2-story hip-

- roof addition at southeast corner, large shed-roof dormer on roof's west slope, and small off-center chimney on ridgeline.
- 22 House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with uncoursed granite foundation, full-width 1-story front porch, 2-over-2 windows, bracketed raking and eaves cornices, and small off-center chimney on ridgeline.
- 23 Barn (ca 1890 et seq.): An L-plan building with three sections: a 14-by-40-foot 1½-story eastern wing, a 20-by-55-foot southern 1½-story wing perpendicular to and extending west from the eastern wing at the south end of its west elevation, and a 17-by-19 1-story shed-roof section at the west end of the southern wing. Vehicle entrances are located adjacent to the re-entrant angle of the building: 3 on the west elevation of the eastern wing, 5 on the north elevation of the southern wing, and 2 on the north elevation of the shed-roof section. Pedestrian entrances are in the north elevation of the southern wing, 1 at its eastern end and 2 between the 2nd and 3rd vehicular entrances from the east. A large dormer rises above the southern wing's north elevation immediately west of its intersection with the east wing; a small dormer rises from wall plane in the middle of the southern wing's north elevation.
- 24 House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan Queen Anne house with uncoursed-granite foundation, full-width turned-post 1-story hip-roof front porch, 1-story oriel window near the north end of west elevation, patterned shingles in gable end, small shed-roof dormer above east elevation, and small off-center chimney on ridgeline. Extensive early 21st-century sitework includes uncoursed-granite planting bed at property's west edge and arcaded uncoursed-granite walls that extend north from the house's northwest corner and east from the southeast corner, the latter ending in a 1-story square-plan hip-roof tower.
- 26 House (ca 1890): A 2½-story, asymmetrical-3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, double-stair front stoop, shed-roof dormer with roof deck above east elevation, small 2-story shed-roof ell at east end of north elevation, and small chimney off center on ridgeline.
- 26½ House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, clapboard 1st story and shingled upper stories, full-width turned-post 1-story front porch, bracketed raking and eaves cornices, shed-roof dormer above north elevation, and small chimney near west end of ridgeline.
- 28 House (ca 1900): A 2½-story, end-gambrel-roof, Dutch Colonial Revival house with parged foundation, clapboard 1st story and shingled upper stories, glazed full-width 1-story hip-roof front porch, glazed porch centered on façade's 2nd story, shed dormers above north and south elevations, and small off-center chimney. A low privet hedge defines the property's street edge.

- 30 House (ca 1900): A shingled 2½-story, 3-bay-façade, center-entrance hip-roof Foursquare house with random-course granite-ashlar foundation, full-width Tuscan-column 1-story shed-roof front porch, tripartite windows with traceried-transom center sections flanking the principal entrance, modillion-and-dentil cornice, pedimented dormers above all elevations, and a chimney near the top of the roof's west slope. A low privet hedge defines the property's street edge.

CATHERINE STREET

- 11 (NC) Office Building (ca 1987): A 1½-story, rectangular-plan, cross-gable-roof Neo-Shingle Style office building with poured concrete foundation and vehicular passage through its west end. The asymmetrical façade has entrances at the east and west ends with shallow bay windows and single and paired windows between and three cross gables on the attic-level—the westernmost larger than the other two—with varied fenestration and balcony patterns. Built as a medical-office building inspired by Newport's late 19th-century domestic/recreational architecture, the building's presence on the street, at the northern lot line, and its placement of parking at the rear of the property make this building a fine urban neighbor.
- 12 John G. Ladd House (1883-84; Alexander McIntosh, builder): A 2½-story, side-hall-plan, cross-gable-roof Queen Anne house with parged foundation, wave-pattern shingle 1st story and saw-tooth-pattern 2nd story, 1-story braced-turned-post shed-roof entrance porch at façade's west end, 1-story enclosed braced-turned-post shed-roof porch at façade's east end, 1-story rectangular-plan bay window between 1st-story porches, 1-story semi-octagonal-plan bay window on 2nd story above 1st-story bay window, asymmetrically placed and variously articulated windows on all elevations, small 2-story ell at rear, and small chimney near the south end of the main ridgeline.
- 14 House (ca 1855): A large and much altered, 3-story, rectangular-plan, hip-roof building with parged foundation, full-height windows on façade's 1st story, irregular fenestration on side and rear elevations, two entrances with transom lights and bracketed lintels on east elevation 1-and-2-story ells on north end of east elevation and on west elevation, and small chimney near the south end of the ridgeline.
- 16-18 Anna R. Case House (1875): A highly inflected, 2½-story, T-plan-main-block Second Empire house with parged foundation, double-leaf principal entrance within 1-story braced-pier flat-roof entrance porch at the southwest re-entrant angle, 1-story bay window at west side of façade, full-height semi-octagonal-plan tower at east side of façade, regularly spaced single and paired 2-over-2 windows with console-supported sills and bracketed lintels, bracketed cornice, low-gable-roof dormers above all elevations, lower 2½-story ell at rear, and 3 chimneys, one each above the east and west elevations and 1 at the intersection of the main block and ell.

- Garage (ca 1920): A 3-stall, concrete block, hip-roof building near the property's northeast corner with vehicular access from Center Street.
- 19 Charles T. Hopkins House (ca 1873): A 2½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire house with parged foundation, projecting vestibule for principal entrance, full-height 1st story façade windows, 1-story bay window at north end of east elevation, 2-story flat-roof semi-octagonal-plan tower at west end of south elevation, large sunbonnet gable with paired windows under segmental relieving arch, 2-over-2 windows, segmental-arch dormers, and chimney centered above east elevation.
- 20 David King House (1872; Dudley Newton, architect): A 1½-story, 3-bay-façade, center-entrance polychrome-patterned-mansard-roof Second Empire cottage with uncoursed-granite foundation, double-leaf segmental-arch principal entrance flanked by full-height paired windows set within full-width strut-braced-post front porch with pierced-work end-gable entrance pavilion, semi-octagonal-plan glazed porch at south end of west elevation, 2-over-2 windows, bracketed cornice, pedimented dormers, large mansard tower above northwest corner of main block, lower 1½-story service ell to the south of the main block, and 3 chimney, paired at the interior of the main block and at the north end of the ell. This house incorporates the Newton Roof, patented by architect Dudley Newton the same year this building was completed, also found on Newton's contemporary office around the corner at 20 Bellevue Avenue. [See also 58 Ayrault Street for Hazard Ford & Co.]
- Barn (ca 1872 et seq.): A 3-stall, 1½-story building with 1-story hip-roof section extending from its south end and 1-story shed-roof section extending from its north end.
- 21 Susan E. Newman House (ca 1870, 1883 et seq.; Nathan Barker, builder): A complexly massed and highly inflected 2½-story, cross-gable-roof house with stuccoed walls, and shingled gable ends, off-center principal entrance within diamond-pane-glazed 1-story hip-roof entrance porch, semi-octagonal-plan 1-story bay window on west elevation, square-plan 3-story hip-roof tower on southeast corner, multiply configured and asymmetrically arranged windows, and corbeled chimney on roof's west slope above the ridgeline of the lower cross gable. The 1883 building campaign included extensive alterations to both interior and exterior as well as an addition completed by Nathan Barker and reported on in the *Newport Mercury*.¹²
- Garage (ca 1925): A stuccoed wide, 1-stall, hip-roof building at the south edge of the lot.

¹² "Building Improvements: New Buildings, Improvements and Alterations." *Newport Mercury*, November 3, 1883.

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

- 22 Fillmore House (1856 et seq.): A much-altered 3-story, hip-roof Italianate building with parged foundation, small tripartite windows and door on the façade's 1st story, 5-bay articulation of façade's upper stories, shed-roof porch on west elevation, heavy bracketed cornice, 2-story square-plan hip-roof ell extending northeast from the northeast corner, and chimneys near the edges of the roof's south and west slopes. This and the building next door at number 24-26 (q.v.) are some of the only remaining physical artifacts from Newport's mid-19th-century great-hotel era. While repositioned and altered, this fragment nevertheless retains a scale and sense of association as well as some architectural details that palpably evoke an important and otherwise no longer visible part of Newport's past as a resort.
- 23 House (ca 1850 et seq.): A 2½-story, mansard-roof Second Empire house with parged foundation, pilaster-framed asymmetrical 2-bay façade with off-center entrance, pedimented dormers, 1½-story hip-roof ell extending to the east, and chimneys centered on the north and south slopes of the main block's roof.
- 24-26 Fillmore House (1856 et seq.): A much-altered 3-story, hip-and-flat-roof building with parged foundation, 5-bay façade, entrances at east and west ends of 1st story, 1-story hip-roof entrance porch at west end of façade, blocked-down 1st-story-façade windows (lintels remaining in original position), heavy bracketed cornice, 1½-story square-plan mansard-roof ell extending northeast from the northeast corner, and chimneys near the edges of the hip roof's east and west slopes. This and the building next door at number 22 (q.v.) are some of the only remaining physical artifacts from Newport's mid-19th-century great-hotel era. While repositioned and altered, this fragment nevertheless retains a scale and sense of association as well as some architectural details that palpably evoke an important and otherwise no longer visible part of Newport's past as a resort.
- 25 Clement C. Moore House (ca 1855, ca 1878; Edward Tuckerman Potter, architect for renovations): A large and elaborate, symmetrically-massed-but-asymmetrically-articulated Italianate house with stone foundation, 4-story pentagonal-plan bracketed-hip-roof central pavilion—recessed from the façade's wall plane and projecting beyond the south elevation's wall plane—with porch at the 4th-story level, immediately flanked by 2½-story bracketed-cross-gabled wings to the east and west, and bracketed-cornice 1½-story wings respectively to their east and west with semi-octagonal-plan 1-story bay windows at their east and west ends; a deep bracketed front porch extends across the façade's central sections and half of those of the outermost wings. The central principal round-arch entrance is flanked by wide full-height round-arch sidelights, and full-height tripartite windows, asymmetrically articulated, flank the entrance. Large twin interior chimneys are centered on the ridgelines of the 2½-story cross-gable wings, and smaller chimneys are in the west wall plane of the western 2½-story wing. The core of this house was built as a summer residence by Moore (1779-1863), a New York professor in Oriental and

- Greek literature at Columbia and later in Biblical studies and Hebrew at the General Theological Seminary (established in 1817 and located by 1827 between Ninth and Tenth Avenues from 20th to 21st Streets), whose campus stands on land he donated from his extensive West Side estate, "Chelsea;" he is more widely known today, however, as the author of "A Visit from St Nicholas," first published in 1823. In the late 19th century, this became the summer residence of Julia B. Potter, whose husband designed the extensive additions and alterations that give the house its highly animated and unique appearance.
- 28-30 House (ca 1855 et seq.): A 2½-story, 3-bay-façade, center-entrance, Second Empire mansard-roof house with parged foundation, 2-story partial-width front porch with glazed 1st story and smaller strutwork-braced 2nd story, prominent console-supported window sills and lintels, paired-bracket cornice, bracketed gabled dormers, iron cresting at the outside edge of the roof's upper slope, paired interior chimneys near the crest of the roof's upper east and west slopes, and 2-story ell at rear. A shaped privet hedge and round-arch entrance gate define the street edge of the property.
- 32 Tew-Hodges House (ca 1850, 1882; James Fludder, architect, and H. A. Viall, builder, for addition): A large, complex Italianate house with 4 distinct sections: original 2½-story, end-gable-roof section, 3-story hip-roof addition to its east, 2-story flat-roof ell that extends across the rear of the original section and part of the addition, and 1-story end-gable-roof that extends north at the northwest corner of the 2-story ell. The original section has a 2-bay façade, side-hall plan, principal entrance with sidelights and transom light, 1-story bay windows adjacent to the entrance, porch that wraps around the south and west elevations with balustrade around its eastern end, prominent console-supported lintels above the windows, a pair of round-head windows in the attic story, paired-bracket raking and eaves cornices, and chimney near the center of the ridge. The 3-story addition has a 3-bay façade, side-hall plan, double-leaf principal entrance, 3-story semi-octagonal-plan bay window at the west end of the façade, full-width Tuscan-column hip-roof front porch, prominent console-supported lintels above the windows, paired-bracket cornice, and large chimney near the crest of the roof's south slope. A shaped privet hedge defines the street edge of the property.
- Barn (ca 1850 et seq.): Located at the property's northeast corner and converted to residential use is a 2½-story building with 2-bay façade, bracketed cornice, and 1-story glazed porch across the west elevation.
- 33 "The Hypotenuse," the Hunt-Waring House (19th century; 1870-71 renovations; Richard Morris Hunt, architect for the renovations): Located at a 45-degree angle to the intersection of Catherine Street and Greenough Place (and hence the source of its name), this is a 1½-story, rectangular-plan mansard-and-gambrel-roof cottage with smaller, 1½-story rectangular-plan ell extending southeast from the main block's southeast corner. The asymmetrically articulated façade has fieldstone foundation, a

Greek Doric tetrastyle entrance porch - from the original design later manipulated by Hunt - set within the center of the building mass, a square-plan 1-story bay window to the west of the porch, bargeboard-and-pointed-arch skirt below the cornice, board-and-batten-clad sunbonnet gambrel above porch with exposed decorative trusswork that frames the pierced-work bargeboards, shed-roof paired dormers on the roof's lower slope and paired hip-roof dormers on the roof's upper slope, and chimneys centered on the roof's east and west upper slopes and at the center of the upper ridgeline. The rear ell has a chamfered southwest corner with semi-octagonal-plan multiple-small-pane oriel window. Located originally at the corner of Bellevue Avenue and Church Street, the house was moved to this site by Hunt and his wife, Catherine, who then spent their summers in a house adjacent to its original site. Hunt remodeled the house for use by dairyman, author, and prolific, published engineer George E. Waring, Jr. (1833-1898), who was the first agricultural and drainage engineer for New York's Central Park. Critics have long admired this building as a rare example of Hunt's early work and because of its imaginative combination of "somewhat disparate elements into a picturesque whole."¹³ (Photo #25)

- 36 G. H. and M. C. Wrightington House (ca 1915): A compactly yet complexly massed 2½-story, staggered-cruciform-plan, cross-gable-roof house with parged foundation, principal entrance within shed-roof entrance porch in the building's re-entrant angle on the southwest corner, porches set within the mass of the building at the southeast and northwest corners, windows arranged asymmetrically in single, paired, and multiple double-hung sash configurations, roofs that extend asymmetrically from the ridgelines to the top of the 1st story across the south and east elevations with large shed-roof dormers on the slopes of each, and 2 chimneys, one centered on the east end of the dormer on the east elevation and one near the east end of the dormer on the north elevation.
- 37 Richardson-Blatchford House (1870-72, ca 1885; William Ralph Emerson of Boston, attributed architect for the remodeling): A large and complexly massed Shingle Style house with a 2½-story, L-plan, cross-gable roof main block and a large ell at rear with 2-story shed-roof bay window on east elevation and prominent 2-story dormer rising on the north end of the roof's east slope. The main block has uncoursed granite foundation, shingled full-width pier-and-parapet hip-roof front porch that wraps around the northwest corner to the wing projecting on the west elevation, rectangular-plan oriel window with paired windows projecting from the center of the façade's 2nd story, gable-end attic story that projects beyond the façade's wall plane and incorporates a 3-bay pier-and-spindle recessed screened porch at its center, hip-roof semi-conical-end dormers on the roof's east and west slopes, and 3 chimneys, one on the north-south ridgeline, one on the east-west ridgeline, and one at their intersection. Built in the early 1870s as a mansard-roof cottage for John G. Richardson, the house was acquired and extensively enlarged and remodeled for Sophia E. Blatchford

¹³ Baker:237-238.

- (1886-1908) in the mid-1880s. Miss Blatchford was the sister of Supreme Court Justice Samuel Blatchford (1820-1893), who also repaired to Newport, first from New York and later from Washington, during the summers.
- 38 “Twin Beeches,” Joseph Tompkins House (1853; Thomas Tefft of Providence, architect): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof Italianate house with transom-light-capped principal entrance within 1-story Doric entrance porch with diamond-pattern balustrade, graduated façade windows, shallow 2-story full-depth section along east elevation with semi-octagonal-plan 1-story bay window at south end, 2-story addition on west elevation with glazed 1st story and enclosed 2nd story, 6-over-6 windows, wide entablature and modillion cornice, two small symmetrically placed round-arch dormers at mid-point of north and south roof slopes, belvedere with 2-over-1 windows at roof’s crest, two symmetrically placed corbeled chimneys near the crest of the roof’s east and west slopes, and a lower, telescoped 2½-story ell centered on the north elevation. The building is set back from the street behind an elaborate ramped fence with lower and higher ranges of pickets at the sidewalk edge. Appropriate to its suburban setting, this house is closely related to the upper-middle-income houses more typically associated with Tefft’s work in Providence at the same time; this, however, stands apart in at least two ways: it is built of wood, not masonry, and is much more simply massed and articulated than its masonry-built peers.
- Garage (ca 1925): A concrete-block hip-roof, 2-stall building at the northwest corner of the property.
- 40-42 Mason-Fludder Office (ca between 1850-1880, 1969): An irregular and much altered building with several distinct sections. At the center of the building is a 2½-story section flanked to the west by a 1-story brick section with deck on its flat roof and to the east by a 2-story hip-roof section. The center section has two bi-fold vehicular-entrance doors flanking a pedestrian entrance on the 1st story, three regularly-spaced windows on the 2nd story, large shed dormer above the south elevation, and entrance from the deck on the west elevation at the 2nd story level. Set well back from the street north of number 42 (q.v.), the central portion of this building served as the professional office for architects closely associated with the development of this neighborhood, George Champlin Mason & Son and William Fludder. Moved to this site in the ca 1969 and converted to residential use, it nevertheless contributes to the district’s significance because of its associations.
- Barn, now House (ca 1876 et seq.): A 1½-story, 3-bay-façade, center-entrance shingled house with small square windows toward the top of the west elevation; entrance at the attic level of the west elevation reached by a staircase parallel to that elevation, a small chimney centered on the east elevation, and a small cross gable centered above the façade. This building was built as the barn for the John D. Ogden House at 29 Greenough Place (q.v.).

41 (NC) House (ca 1995): A complex 1½-and-2-story, rectilinear-Y-plan, multiple-gable-roof Postmodern stucco-and-brick house with 1-story sections filling the re-entrant sections at the base of the Y, the western section extending diagonally to the southwest. The projecting arms of the Y, connected by a broad elliptical arch, form an entrance courtyard, and regularly-spaced paired casement windows are on the principal elevations; a corbelled chimney rises toward the western end of the lower south slope of the roof. This house generically evokes the vernacular houses of rural France and England.

44 “Holme Lodge,” the Henry Ledyard House (1863 et seq.; George Champlin Mason, architect): A 2½-story, stuccoed, Second Empire house with quoin-framed T-plan concave-mansard-roof main block and large hip-roof ell on its north. The principal entrance is within an entrance porch at the southeast re-entrant angle of the main block, a 1-story addition extends across the façade, an octagonal-plan porch extends from the main block’s southwest corner, a large semi-octagonal-plan 2-story bay window is at the north end of the east elevation, and double-hung windows—16-over-1 on the 1st story and 6-over-1 on the 2nd story—regularly punctuate the principal elevations. The mansard roof has a bracketed cornice, console-scroll-framed gabled dormers with 2-over-2 windows, and 4 chimneys, 1 each centered on the south and east upper roof slopes and 2 near the north edge of the north upper slope. The house stands well back from the property edge, with a privet hedgerow and stone pier gateposts for the semicircular front drive across the southern property line. Mr. Ledyard (1812-1880) was a businessman who served in the diplomatic corps during the 1830s and late 1850s, in both instances closely associated with prominent politician Lewis Cass (1782-1866), whose daughter he married in 1839; Mr. Ledyard also served as mayor of Detroit in 1855. Upon his retirement from public life in 1861, he and his family moved to Newport and built this house; he served as president of both the Newport Hospital and the Redwood Library. The barn at 77 Ayrault Street (q.v.) has been divided from this property and converted to residential use. (Photo #20)

Garage (ca 1925): A 2-stall, stuccoed hip-roof building at the northwest corner of the property.

45 “Ayrault House,” the Virginia Scott Hoyt House (1916; Cross & Cross, architects): A handsome and restrained 2½-story 3-bay-façade, brick, center-entrance, deck-on-hip-roof Georgian Revival house with pedimented projecting central pavilion, rusticated broken-segmental-arch stone entrance frame capped by a stone scroll-framed central 2nd-story window, broad leaded fanlight that caps the Ionic-pilaster-and-sidelight framed principal entrance, quoined corners, 6-over-6 windows, modillion cornice, oculus window in central pediment, tile roof with 4 symmetrically placed telescoped chimneys, and shallow 2-story flat-roof ell that extends west from the south end of the west wall. The house is tightly integrated into its well

- landscaped site, with stone-capped curved-corner brick walls that extend from the principal entrance along the front walk and the property's northern edge; similar walls also frame the motor court, south of the house and reached by a stone-paved drive to the west of the house, and a walled formal garden south of the motor court. The house's interior incorporates architectural elements—including mantels, paneling, and a magnificent curved and cantilevered staircase—salvaged from New York's early 19th-century Peter Stuyvesant House, which stood on Second Avenue until its demolition, around the time this house was built. (Photo #36)
- 47 House (ca 1938): A 2½-story, 4-bay façade, off-center-entrance, center-chimney Georgian Revival house with poured-concrete foundation, pilaster-framed-and-pedimented principal entrance, 12-over-12 windows, shallow-gable-roof 1-story ell that extends north from the north end of the west elevation, and 2-stall garage that extends east from the south end of the east elevation.
- 48 (NC) House (ca 1955): A 1-story, U-plan, cross-gable-roof, Ranch house with poured-concrete foundation, projecting brick-clad central pavilion with large multiple-pane bow window flanked on the west by the recessed principal entrance, multiple-casement bow window near north end of west elevation, small chimney at the center of the principal ridgeline, and 2-stall garage perpendicular to the west wing of the house. This house was constructed on a lot subdivided in the 1950s from the mid-19th-century Van Rensselaer estate, which occupied a large lot extending along Catherine Street from Ayrault Street to Rhode Island Avenue.
- 49 House (ca 1938): A 2-story, Neo-Regency house with a square-plan low-hip-roof central block fronted by a substantial 1½-story flared-gable-roof entrance pavilion that is attached through a louvered-panel breezeway to a 2-stall hip-roof garage that extends to the north. Detailing on the house is picturesque: faded-whitewashed brick 1st story and board-and-batten 2nd story, segmental-arch dormers that extend from the 2nd-story wall surface through the cornice, a small louvered cupola above the entrance pavilion, and a square chimney at the roof's center. The house stands on a trapezoidal-plan lot formed by the intersection of Catherine and Ayrault Streets, well behind a picket fence that lines both street edges.
- 50 (NC) House (ca 1954 et seq.): A 1½-story, 5-bay-façade, center-entrance, off-center-chimney, L-plan Cape Cod house with poured-concrete foundation, 2-stall garage extending east from the north end of the east elevation and a wing extending north from the north elevation of the garage. This house was constructed on a lot subdivided in the 1950s from the mid-19th-century Van Rensselaer estate, which occupied a large lot extending along Catherine Street from Ayrault Street to Rhode Island Avenue.
- 52 (NC) House (ca 1976): A 1½-story, 5-bay-façade, center-entrance, L-plan, saltbox-gambrel-roof Neo-Colonial house with poured-concrete foundation, brick-clad

- façade, off-center principal entrance with sidelights, 2-stall garage in ell that extends north from east end of east elevation, and small chimney north of the east end of the ridgeline. This house was constructed on a lot subdivided in the 1950s from the mid-19th-century Van Rensselaer estate, which occupied a large lot extending along Catherine Street from Ayrault Street to Rhode Island Avenue.
- 65 House (ca 1930): A 2-story, L-plan, slate-hip-roof, Flemish-bond-brick Georgian Revival house with semi-hexagonal-plan entrance pavilion at the re-entrant angle of the two wings, large 1-story semi-octagonal-plan sun porch across the west elevation, 10-pane paired-casement windows on the 1st story, 8-over-8 windows on the 2nd story, dentil cornice, large exterior chimney centered on the west elevation, and two small interior chimneys, one near the center of the ridgeline of the north wing and one near the east end of the roof's south slope. (Photo #37)
- Garage (ca 1930): A 3-stall brick garage with modillion cornice and slate hip roof near the southeast corner of the property.
- 69 House (ca 1930): A 2-story, rectangular-plan, hip-roof Georgian Revival house with west-facing façade, projecting central pavilion, sidelight-flanked center entrance with pilaster-and-broken-segmental-arch frame, tripartite windows on the façade's 1st story, small Palladian window above the entrance, 8-over-8 windows on secondary 1st-story elevations and upper story, semicircular fanlight in projecting pavilion's gable end, full-width porch across south elevation, and exterior chimney near the north end of the east elevation.
- 72 House (ca 1925): A shingled 2½-story, hip-roof Foursquare house with 3-bay façade, side-hall plan, full-width Tuscan-column hip-roof front porch, 6-over-6 windows, hip-roof dormers above the south and north elevations, and a small chimney near the crest of the roof's west slope. A low clipped privet hedge defines the property's south and west edges.
- Garage (ca 1925): A 1-stall, concrete-block, hip-roof building near the property's northeast corner.
- 73 House (ca 1882): An eccentrically juxtaposed and complexly massed house with Colonial Revival elements; parged-foundation, 2½-story, 4-bay-façade vertically-massed gable-on-hip roof main block, 3-graduated-story mansard-roof wing to the east, 2½-story end-gable-roof wing to the west, 2½-story hip-and-cross-gable-roof wing to the south with 1-and-2-story semi-octagonal-plan bay windows to the west and east respectively, 1-story glazed porch at the re-entrant angle on the southeast corner between the west and south wings, and 5 chimneys, 4 regularly spaced at each of the lower ends of the main block's gable and 1 at the east end of the south wing. Tall conical evergreens line the property's northern edge, on the street, and a curved

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

- drive approaches the main entrance from the east and west ends of the property's northern edge.
- Garage (ca 1925): A 2-stall, concrete-block, hip-roof building near the property's southwest corner.
- 77 Mason House (ca 1930): A 2½-story, tile-roof, modillion-cornice, brick Georgian Revival house with asymmetrical-façade main block, balustrade-lined terrace across the façade of the main block, 2½-story ell extending to the south from the south end of the west elevation, 1-story flat-roof section with south-elevation below-grade 2-stall garage entrances at the re-entrant angle of the main block and ell, and shed-roof greenhouse across the west elevation of the ell. The white-painted façade has an off-center end-gable-roof projecting entrance pavilion with semicircular-fanlight principal entrance flanked by sidelights within a trellised, Palladian-motif, end-gable-roof below a 2nd-story Palladian window, tripartite window to the south of the entrance, 3 round-arch windows to the north of the entrance, and tripartite windows flanking the entrance pavilion on the 2nd story. Weathered-whitewash secondary elevations have regular fenestration. Large chimneys rise from the center of the north elevation and near the south end of the main-block roof's west slope. At the corner of Catherine Street and Gibbs Avenue, the house, set well back from both streets, faces east; a wall with stone piers at the vehicular entrance on Catherine Street defines the north and east edges of the property. Specimen trees fill the property, including a large willow near the property's southeast corner.
- Swimming Pool (ca 1985): A small, oval in-ground pool near the property's southwest corner.
- 78 House (ca 1925): A 2½-story, 5-bay-façade, center-entrance Colonial Revival house with poured-concrete foundation, principal entrance with sidelights and elliptical fanlight below a cantilevered dentil-cornice barrel-vault hood, glazed porches with balustrades toward the north end of the east elevation and toward the south end of the west elevation, and two chimneys on the slate-roofed roof's north slope. A clipped privet hedge defines the property's south and east edges, with mature trees regularly spaced just inside the hedge.
- Garage (ca 1925): A 3-stall, slate-roof building immediately northwest of the house.
- 80 House (1883; Dudley Newton, architect): A shingled 2½-story, cruciform-plan, cross-gable-roof Queen Anne house with random-course-granite-ashlar foundation, projecting entrance pavilion with pier-supported porte-cochère and semi-octagonal plan bay window on the 2nd story, large glazed semi-octagonal plan porch at the south end of the east elevation, molded stringcourse below flared-bottom 2nd story, regularly spaced windows, hip-roof dormers on east and west slopes of south wing, and 3 corbelled chimneys, near the cornice of the east wing's south slope, near the

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

crest of the south wing's west slope, and near the cornice of the east wing's north slope, the latter 2 with chimney pots. The house stands at the west end of an ample lot that extends from Hunter to Gibbs Avenues, a paneled lattice fence circumscribes the property, and specimen trees and shrubs stand near the property's edge, leaving an ample greensward that extends from the house to Gibbs Avenue.

- 108 Barn, now House (1882-83, late 20th century): A shingled 2½-story, L-plan, cross-gable-roof building with an uncoursed granite foundation, asymmetrical projecting entrance pavilion on south elevation with entrance at southeast corner, regularly spaced windows, 1-story flat-roof enclosed porch at re-entrant angle on the southwest, 1-story shed-roof ell across basement & lower portion of 1st story at east end on north elevation, small exterior chimney on north elevation, and pyramidal cupola with ogee-curve roof and wrought-iron weathervane centered on ridgeline of west wing. This was built as a stable for Arthur D. Emmons, whose house is around the corner at 300 Gibbs Avenue (q.v.); the property immediately north (see 153 Eustis Avenue) was also part of that original estate.

CENTRAL STREET

- 7 Congregation Ahavas Achim (1945): Set on a high basement and slightly into the hillside rising to the east, a 1-story, rectangular-plan, temple-front, end-gable-roof Georgian Revival building with tetrastyle Corinthian portico, 3-bay façade, double-leaf center entrance flanked by large 9-over-9 sash, 6-bay north and south elevations with large 9-over-9 sash in the westernmost bays of each and 5 round-head windows with fanlights and 7-over-9 sash. This temple served Jewish residents in the West Broadway area.¹⁴
- 9 House (ca 1855): A vinyl-sided, 2½-story, 3-bay-façade, center-entrance Italianate house with parged foundation, trabeated principal entrance with full-height sidelights and transom light flanked by full-height windows, 1-story full-width braced-post front porch, console-bracketed raking and eaves cornices, paired interior chimneys on the ridgeline, and lower 2-story hip-roof ell with 1-story rectangular-plan on its north elevation extending east from the north end of the east elevation.
- 11 House (ca 1855): A vinyl-sided, 2½-story, 3-bay-façade, center-entrance house with parged foundation, trabeated principal entrance with full-height sidelights and transom light, 1-story full-width braced-post front porch, 1-story semi-octagonal-plan bay window at west end of north elevation, paired hip-roof dormers on roof's west slope, paired interior chimneys on the ridgeline, exterior chimney centered on north elevation, and lower 2-story hip-roof ell on east elevation.

¹⁴ Geraldine S. Foster, *The Jews in Rhode Island: A Brief History* (Providence, RI: Rhode Island Heritage Commission, 1985).

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 15 House (ca 1910): A 2½-story, rectangular-plan, end-gable-roof Queen Anne house with random-course granite foundation, 2-bay façade with bay window and turned-post side-hall-entrance porch on the 1st story set within the mass of the building, 1-story rectangular-plan hip-roof bay window at east end of south elevation, shingled 2nd story and attic, original 1-over-1 and 2-over-1 sash, and small chimney near the center of the ridgeline. This house is the twin of that next door at number 17 (q.v.).
- 17 House (ca 1910): A 2½-story, rectangular-plan, end-gable-roof Queen Anne house with random-course granite foundation, 2-bay façade with bay window and turned-post side-hall-entrance porch on the 1st story set within the mass of the building, 1-story rectangular-plan hip-roof bay window at east end of south elevation, shingled 2nd story and attic, original 1-over-1 and 2-over-1 sash, and small chimney near the center of the ridgeline. This house is the twin of that next door at number 15 (q.v.).
- 19 House (ca 1910): A vinyl-sided 2½-story, rectangular-plan, end-gable-roof Queen Anne house with parged foundation, 2-bay façade with bay window and turned-post side-hall-entrance porch on the 1st story set within the mass of the building, replacement and small chimney near the center of the ridgeline. This house is the variation, now somewhat altered of those to the west at numbers 17 and 15 (q.v.).

CHAMPLIN STREET

- 5 George Champlin Mason, Jr., House (1883; George Champlin Mason & Son, architects): A 2½-story, complexly massed, cross-gable-roof Queen Anne house, somewhat disoriented because of alterations occasioned by conversion to multiple-family use. The principal entrance is within a 2-story porch in the 3-story pavilion that projects from the intersection of the main block's cross gables, and a secondary entrance is to its west; the shed-roof full-depth section across the east elevation was likely a sheltered open porch originally created to take advantage of the siting of the house on high ground overlooking Easton's Pond before the neighborhood was much developed to the east. Mason, Jr. (1849-1924) joined his father's architectural firm in 1865, becoming a partner in 1871. Three years after building this house, Mr. Mason, Jr. married Sarah Borie, a Philadelphia heiress, and relocated there for the rest of his life.
- 7 House (ca 1910): A vinyl-sided, 2½-story, 3-bay-façade, rectangular-plan, center-entrance, slate-hip-roof, Foursquare/Colonial Revival house with parged foundation, principal entrance flanked by sidelights, full-width Tuscan-column front porch with turned-spindle balustrades at 1st- and 2nd-story levels, small 1-story ell at rear, wide entablature, dentil cornice, paired pedimented dormers above façade, shed-roof dormer above north elevation, and paired interior chimneys near the crests of the roof's east and west slopes. A clipped privet hedge defines the property's south and east edges.

- Garage (ca 1925): A vinyl-sided, 2-stall, hip-roof building near the property's northwest corner.
- Gazebo (ca 1990): An octagonal-plan, turned-post and spindle-balustraded, hip-roof structure to the west of the house.
- 8 House (ca 1910.): A vinyl-sided, 2½-story, asymmetrical 3-bay-façade, rectangular-plan, deck-on-hip-roof, off-center-entrance Foursquare/Colonial Revival house with uncoursed granite foundation, partial-width paneled-pier hip-roof front porch that wraps around the southeast corner, sidelight-flanked principal entrance, hip-roof dormers on roof's east and west slopes, and two chimneys, one off center on the roof's south slope and 1 near the west end of the north elevation.
- 10-12 House (ca 1910): A 2½-story, 6-bay-façade, paired-center-entrance double-house with parged foundation, double-run stoop and full-width turned-post-and-spindle hip-roof front porch, semi-octagonal 1st story bay window at façade's west end and paired windows at east end, 1-oriel window at south end of east elevation's 1st story, shingled 2nd story and attic, three hip-roof dormers above façade and two hip-roof dormers above north elevation, and two chimneys, one small near the center of the ridge line and one exterior near the south end of the west elevation.
- Garage (ca 1925): A shingled 2-stall, end-gable-roof building near the property's northeast corner.
- 11 House (ca 1925): A 2-story, high-hip-roof Foursquare house with parged foundation, full-width paired-pier hip-roof front porch, central principal entrance in slightly projecting 1-story pavilion flanked by tripartite windows, two tripartite windows on façade's 2nd story, 1-story rectangular-plan oriel window near the south end of the west elevation, 1-story hip-roof ell extending south from east end of south elevation, and two chimneys, one exterior chimney that penetrates the roof soffit near the north end of the west elevation and one near the crest of the roof's south slope. A 1-stall, low-hip-roof garage is attached to the high foundation and lower section of the south end of the east elevation.
- 15 House (ca 1910): Commandingly sited at a 45-degree angle to both Champlin Street and Hunter Avenue, a substantial 2½-story, center-entrance, high-hip-roof Foursquare/Colonial Revival house with random-course granite foundation, full-width Ionic-column low-hip roof front porch, central principal entrance with sidelights flanked by two windows, semi-octagonal-plan oriel window above principal entrance flanked by paired windows, regularly spaced windows on side elevations, small semi-octagonal plan bay near east end of southeast elevation, pedimented dormer centered above façade, large shed-roof dormer above southeast elevation, and two chimneys, one exterior chimney that penetrates the roof soffit near

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- the north end of the southwest elevation and one near the crest of the roof's northeast slope. A clipped privet hedge defines the property's north and west edges.
- Garage (ca 1990): A shingled, 2-stall, 1½- and 1-story, telescope-plan end-gable-roof garage with small chimney near the center of the ridgeline of the 1-story ell, located just south of the property's northeast corner.
- 25-27 House (ca 1925): A shingled, 1½-story, 6-bay façade, paired-center-entrance, high-hip-roof house with parged foundation, glazed central hip-roof entrance porch with double-leaf entrance, bracketed cornice, shed dormers above all four elevations, and chimney near the west end of the ridgeline.
- Garage (ca 1925): A shingled 2-stall, end-gable-roof building near the property's southwest corner.
- 26 House (ca 1925): A 2-story, 3-bay-façade, center-entrance, high-gambrel-roof Dutch Colonial Revival house with parged foundation, principal entrance with sidelights and semi-elliptical fanlight set within pier-supported pedimented entrance porch, paired windows on façade's 1st story, enclosed hip-roof porch across east elevation, 1-story hip-roof ell extending north from east end of north elevation, shed-roof dormers above façade and north elevation, and chimney east of center on roof's upper north slope.
- Garage (ca 1925): A concrete-block 2-stall, hip-roof building near the property's northwest corner.
- 28 House (ca 1925): A 2½-story, deck-on-hip-roof Foursquare house with high random-course granite ashlar foundation, asymmetrical façade with off-center principal entrance within double-run end-gable-roof entrance porch, 2-story semi-octagonal-plan bay window at south end of east elevation, shingled 2nd story, large high-foundation 1-story deck-on-hip-roof ell with 2-stall garage in basement story extending east from north end of east elevation, large deck within re-entrant angle of main block and ell, shallow-end-gable dormers above façade and north elevation, and shed-roof dormer above east elevation. The house occupies the western end of a large lot that extends from Champlin Place to Eustis Avenue; a paneled fence encloses the property to the north of the house on Champlin Place and to the east of the house on Champlin Street, while a clipped privet hedge defines the south and east boundaries of the bed-edged greensward between the house and Eustis Avenue.
- Garden House (ca 2000): A small, shingled, square-plan, hip-roof building, located at a 45° angle to Champlin Street to the northeast of the house.
- 29 John N. A. Griswold Cottage (ca 1872, 1882; James Fludder, architect, and C. H. Burdick, builder, for 1882 move to site): A 1½-story, 3-bay-façade, center-entrance,

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

- cross-gabled-mansard-roof Gothic Revival cottage with high parged foundation, 1-story glazed and pedimented entrance porch, paired windows flanking principal entrance, board-and-batten skirt above 1st story extending into the trusswork-trimmed central cross gables on all four elevations, pierced-bargeboard-trimmed pedimented dormers above façade and east and west elevations, and two chimneys, one near the upper northern edge of the roof's east lower slope and one near the upper eastern edge of the roof's south lower slope.
- 35 House (ca 1930): A shingled 2½-story, rectilinear-Z-plan, hip-roof house with high parged foundation, Colonial Revival principal entrance with sidelights and blind semi-elliptical fanlight below end-gable hood at east end of façade, regularly spaced single and paired 6-over-1 windows, stringcourse between 1st and 2nd story, gabled dormer above east elevation, and two chimneys, one near the crest of the main block's south slope and one near the crest of the north wing's east slope.
- Garage (ca 1930): A concrete-block, 1-stall, hip-roof garage partially built into the hill slope near the property's northwest corner.

CHAPEL STREET

- 9 Barn, now House (ca 1880 et seq.): A 1½-story, mansard-roof Second Empire building with 1-story flat-roof ells, one extending east from the north end of the east elevation and one across the west elevation, double-leaf glazed principal entrance at south end of east elevation, sunbonnet gable above principal entrance, gabled dormers, and cupola at crest of roof's upper slopes. Built as a barn, this building was converted to residential use in the 20th century. The building stands well back from Chapel Street, behind a high fence and dense property-edge plantings.
- 11 House (ca 1880¹⁵): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with stone foundation, full-width braced-post front porch with pierced-work balustrade, paired windows in end gable, bracketed raking and eaves cornices, and small chimney near the center of the ridgeline.
- Garage (ca 1920): A parged 2-stall, hip-roof building near the property's southwest corner, fronting on Tews Court.
- 12 (NC) Double House (ca 1987): A 1½-story, square-plan, cross-gabled-deck-on-hip-roof double house with poured-concrete foundation, symmetrical façade, paired principal entrances within recessed entrance porch, paired casement windows, and large chimney centered near the crest of the roof's east slope.

¹⁵ Despite the marker that indicates the house was built in 1902, the building appears on this site as early as 1883, as shown on the map of that year published by G.M. Hopkins.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 13 House (ca 1880): An asbestos-shingled 2-story, T-plan house with modillion-cornice entrance porch at the northeast re-entrant angle, principal entrance with sidelights, replacement windows, bracketed raking and eaves cornices, and small chimney at the intersection of the ridgelines.
- 15 Carpenter Shop, now House (ca 1900 et seq.): A shingled, 1½-story, side-hall-plan, end-gable-roof house with parged foundation, full-width turned-post front porch enclosed north of the principal entrance, and small chimney near the west end of the ridgeline.
- 16 House (ca 1870 et seq.): A 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with low foundation, glazed full-width turned-post front porch, full-height 1st-story windows on façade, exterior chimney near west end of south elevation, gabled dormers above north and south elevations, and 1-story hip-roof ell extending east from south end of east elevation. The house, which appears to have been moved here in the second quarter of the 20th century, is set well back from the street with a tall hedge immediately in front of the façade.
- Barn (ca 1900): A shingled 2-story barn with full-width 1-story shed-roof section across west elevation located at the property's northeast corner.
- 17 (NC) Commercial Building (ca 1940): A stucco-clad, 1-story, L-plan flat-roof commercial building with center entrance flanked by paired 2-over-2 windows. This building, now bereft of its stepped parapet above the façade, has lost its integrity.
- 18 (NC) Residential Building (ca 1990): A shingled, 3-part, 3-unit dwelling with poured-concrete foundation, 1-story section to the north and 2-story sections set back from each section to its north, paired entrances with hoods at each of the re-entrant angles of the façade, and asymmetrically arranged paired-casement windows.

COTTAGE STREET

- 1 House (1871-72; George Champlin Mason & Son, architects): An asbestos-sided 2½-story, 3-bay-façade, T-plan, center-entrance, cross-gable-roof Modern Gothic house with uncoursed granite foundation, glazed double-leaf principal entrance within metal-clad-flared-hip-roof entrance porch, full-height 1st-story-façade windows, 1-story semi-octagonal-plan bay windows at east end of north elevation and west end of south elevation, 1½-story extending from south end of west elevation with 1-story L-plan hip-roof addition extending west from re-entrant angle between ell and main block, decorative trusswork with prominent kingposts in main block's gable ends, and four interior chimneys, two flanking the front cross gable, one off center on the main block's west slope, and one at the ridgeline of the ell as it intersects with the main block. A picket fence defines the property's north and east edges.

- 6 (NC) House (ca 1955): A 1-story Ranch House with poured-concrete foundation, off-center principal entrance flanked to the south by a pair of small windows within recessed center section, 4-section casement window to the north of the recessed section, and exterior chimney near the west end of the north elevation.
- Garage (ca 1955): A 2-stall building set at a 45-degree angle near the property's southeast corner.
- 7 (NC) House (ca 1845): A much enlarged and much altered 2½-story, end-gable-roof Italianate house with uncoursed-stone and brick foundation, 3-story hip-roof tower extending southeast from the southeast corner of the main block, double-leaf principal entrance at south end of main block's façade, irregularly spaced windows, gabled dormers on main block's north roof slope, large shed dormer on main block's south slope, 1 and-2-story additions on the south and west elevations, and large exterior chimney off center on the north elevation.
- Garage (ca 1925): A rusticated-concrete-block 3-stall, hip-roof garage near the property's southwest corner.
- 8 House (ca 1850; ca 1880, George Champlin Mason, Jr. attributed architect for the alterations): A large and complexly massed, cross-gable-roof Queen Anne house with parged foundation, highly-inflected multiple-bay projecting pavilion at north end of façade, braced-post entrance porch set within the re-entrant angle of the projecting pavilion and main block, stringcourse between 1st and 2nd story, paneled-skirt-and-bracketed cornice, turned-post porch at attic story set within the re-entrant angle of the projecting pavilion and main block, large and elaborate gabled dormer with pilaster-framed windows and prominent oculus window in the pediment above the projecting pavilion, 2-over-2 and multiple-pane-over-1 sash, and 4 large chimneys, 2 on the east-west ridgeline and 2 on the ell to the southeast. A low clipped hedge defines the property's west border on the street
- Garage (ca 1925): A rusticated-concrete-block building with 1 double and 1 single vehicular entrance on the property's southeast corner.
- 10 House (ca 1850): A 2½-story, 3-bay-façade, end-gable-roof house with 1-story full-width front porch, paired windows in the façade's attic story, bracketed raking and eaves cornices, shed dormers on the roof's north and south slopes, and chimney on the west slope of the roof; a 2-story, L-plan flat-roof addition extends north and east from the north and east elevations, and a 1-story addition fills the northwest re-entrant angle between the main block and the ell. A small shed-roof porch extends south from the west end of the south elevation. A trellis-work fence with pergola defines the property's western edge on the street.

Garage (ca 1925): A concrete-block 1-stall, hip-roof building at the property's southeast corner.

- 11 (NC) Trinity Church Rectory (1887): A highly altered, vinyl-sided 3-story, 3-bay-façade, center-entrance house with uncoursed granite foundation, 1-story full-width turned-post front porch, 1-story full-width porch on south elevation, asymmetrical parged chimneys, and 2½-story gambrel-roof ell at rear. Originally a 2½-story, gambrel-roof Colonial Revival house with pedimented dormers—one of the earlier exponents of the style, this house was remodeled to such an extent in the late 20th century that it no longer retains integrity.

CRANSTON AVENUE

- 6 George A. Simmons House (1874): An aluminum-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with Gothic Revival elements; parged foundation, principal entrance with sidelights set within 1-story full-width elaborately braced-post front porch with pierced-work spandrels, 3 remnant braced brackets on raking cornice above façade, 2 small chimneys on ridgeline and lower 2-story hip-roof ell at rear. This was the first house built on the street.
- 8 House (ca 1874): An asbestos-shingle-sided 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof Gothic Revival house with parged foundation, bracketed 1-story full-width braced-post front porch, pierced-work bargeboards in raking cornice above façade, 2-over-2 sash, shed dormers on roof's west slope, small chimney off center on the ridgeline, and 1-story ell on the north elevation. As built, this was probably the twin of number 10 next door (q.v.). (Photo #34)
- 10 House (ca 1874): An shingled 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof Gothic Revival house with parged foundation, bracketed 1-story full-width braced-post front porch, pierced-work bargeboards in raking cornice above façade, large shed dormer on roof's west slope, chimney off center on the ridgeline, and 1-story ell on the north elevation. As built, this was probably the twin of number 8 next door (q.v.). (Photo #34)
- 12 House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, T-footprint cross-gable-roof house with parged foundation, shed-roof dormer on roof's west slope, small chimney at the intersection of the ridgelines, and 2-story flat-roof addition in the southwest re-entrant angle.
- 14 House (ca 1885): A 2½-story, cruciform-plan, cross-gable-roof Queen Anne house with random-course-granite-ashlar foundation, braced-post entrance porch set within the building mass at the southwest corner, shingled 2nd story and attic, and two

- chimneys, one on the west slope of the south wing and one near the south end of the ridgeline of the north wing.
- 15 Calvert School, now Cranston Avenue School (1876-77, 1935; George Champlin Mason & Son, architect, and William F. Wilbor, builder for original building): A late 19th century school, originally oriented toward Calvert Street to the south, expanded by the construction of a much larger early 20th-century addition, the two connected by a 1-story hyphen at mid-block. The earlier building is a rusticated-granite-trimmed brick, 2½-story, T-plan, cross-gable-roof building with high basement, entrances in the south elevations of the projecting east and west wings, projecting 3-bay end-gabled pavilions with large blind semicircular windows in the attic story at each end of the façade and flanking a recessed section with paired windows and the school named carved in stone above the 2nd story, and 8-over-8 metal replacement windows. The later building is a cast-stone-trimmed-brick, 2-story, rectangular-plan, flat-roof building with poured-concrete foundation, grouped and single Kalwall-and-glass-hopper windows arranged in a 4-1-1-2-2-2-2-1-1-4 pattern on both stories, entrances at ground level centered on the east and west elevations, wood cornice, and stepped parapet with shallow pediment centered on the façade with the school name and dates of both building campaigns.
- 16 House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan, cross-gable-roof Queen Anne house with uncoursed granite foundation, principal entrance flanked to the east by 1-story semi-octagonal-plan bay window and set within 1-story full-width braced-post front porch, shingled 2nd story with a band of fish-scale shingles mid-story, 2-over-1 windows, small chimney east of center near the crest of the roof's north slope, and lower 2-story hip-roof ell at rear.
- 17 House (ca 1890): A 2½-story, asymmetrical 3-bay-façade, side-hall-plan, end-gable-roof house with rubble foundation, principal entrance in braced-post entrance porch, 1-over-1 replacement windows, gabled dormer centered above west elevation, and small chimney toward the north end of the ridgeline.
- 18 House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan end-gable-roof Queen Anne house with parged foundation, 1-story full-width enclosed front porch, shingled 2nd story, 1-over-1 replacement windows, small chimney near the center of the ridgeline, and large, lower-2-story ell at rear.
- 19 House (ca 1890): A highly altered, aluminum-sided 2½-story, asymmetrical 3-bay-façade, side-hall-plan, end-gable-roof Queen Anne house with uncoursed-granite foundation, poured-concrete stoop, 2-over-2 windows, and small chimney near the south end of the roof's east slope.
- 20 House (ca 1887): An aluminum-sided 2½-story, complexly massed, side-hall-plan, deck-on-gable-roof Queen Anne house with parged foundation, principal entrance in

- braced-post porch set within the building mass on the southwest corner flanked by a slightly projecting high-hip-roof pavilion with 1-story rectangular-plan bay window, large pedimented dormers above south and west elevations, chimneys near south end of roof's west slope and near the crest of the north slope, and 2-story hip-roof ell across west elevation.
- 21 James T. Wright House (1890-91 et seq.; Charles L. Bevins of Jamestown, RI, architect): A shingled 2½-story, T-plan, cross-gable-roof house with uncoursed granite foundation, large 2-story flat-roof addition across the facade with concrete-block foundation and recessed off-center entrance, glazed porches at southeast corner of addition and in the 2nd-story of the south-projecting wing, 1-over-1 replacement windows, and 2 paired interior chimneys on the north-south ridge line. Architect Charles L. Bevins is best known for designs of his large Shingle Style summer houses in his hometown of Jamestown, RI.
- Garage (ca 1920): A 2-stall, end-gable-roof building at the property's southwest corner.
- Shed (ca 1920): A square-plan, hip-roof building at the property's northwest corner.
- 25 E. J. DeBlois House (1882; Dr. T. A. DeBlois, architect, Anderson & McLean, builders): A 2½-story, L-plan, cross-gambrel-roof Queen Anne house with parged foundation, 1-story shed-roof section at the northwest re-entrant angle with entrance porch set within its mass, full-width front deck (a remnant of the original front porch) connected to the 1-story full-width porch across the south elevation, shingled 2nd story, 16-over-1 and 2-over-1 sash, shed-roof dormer on lower roof slope above north elevation of west wing and pedimented dormers on lower roof slope above east elevation of east wing, exterior chimney on north wall of west wing, and off-center chimney in lower roof slope above east elevation of east wing.
- Garage (ca 1925): A 1-stall, rock-face-concrete-block hip-roof building near the south property line.
- 26 Agnes W. Wright House (ca 1890): A 2½-story, square-plan, saltbox-roof vernacular Queen Anne house with uncoursed granite foundation, entrance porch set within the building mass at its southwest corner, 1-story semi-octagonal-plan bay window near north end of east elevation, shingled 2nd story and attic, replacement windows, paired hip-roof dormers above façade, large central chimney near crest of roof's north slope, and small 1-story ell at east end of north elevation.
- Garage (ca 1925): A 2-stall, rock-face-concrete-block hip-roof building at the property's northwest corner.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 27 House (ca 1925): An asbestos-shingled 2½-story, 3-bay-façade, center-entrance, high-hip-roof, Foursquare house with parged foundation, principal entrance with wide full-height sidelights within Tuscan-column entrance porch, 1-story partial-width glazed porch on north end of east elevation, 6-over-1 and 4-over-1 sash, hip-roof dormers above north, west, and east elevations, and 2 chimneys, 1 near the south end of roof's west slope and 1 near the north end of the east elevation.
- Garage (ca 1925): A 2-stall, hip-roof building near the property's southwest corner.
- 30 Charles B. Weaver House (1883; J. D. Johnston, architect-builder): A 2½-story, L-plan, cross-gable-roof vernacular Queen Anne house with uncoursed granite foundation, principal entrance with small stoop set within the mass of the building on 1st story at southwest corner, shingled 2nd story and attic, porch set within the mass of the building on 2nd story at southwest corner, asymmetrically arranged 6-over-1 windows, shed dormer above north wall of west wing, small 1-story shed-roof ell at north end of east elevation, and 2 chimneys, 1 near the ridgeline of the roof's east slope opposite its intersection of the east-west ridgeline and 1 near the west end of the east-west ridgeline. A random-course-granite-ashlar wall with rusticated capstone and vehicular entrances near both its east and west ends defines the property's south edge on Cranston Avenue.
- 31 "Hawkhurst," Barn and Carriage House (1882-84): A large and rambling shingled 1½-story, L-plan, gambrel-roof building with attic-level porch recessed within broad elliptical arch at east end of south wing, original vehicular entrance set within broad elliptical archway under a large end-gambrel dormer and located at the south end of the north wing's east elevation near the re-entrant angle, multiple pedestrian entrances and grouped 1-over-1 windows located asymmetrically across all elevations, hip-roof dormers on lower slopes of both wings, and octagonal-plan silo attached near the center of the north wing's west elevation. This was the principal service building for Caroline M. Seymour's "Hawkhurst" estate (1882; Dudley Newton, architect), originally at the northwest corner of Kay Street and Cranston Avenue (see 39-41 Cranston Avenue and 66, 68, and 70 Kay Street). Now the six-unit Grey Terrace Condominiums.
- 32 House (ca 1885): A shingled 2½-story, T-plan, cross-gable-roof vernacular Queen Anne house with uncoursed-granite foundation, asymmetrical façade with off-center principal entrance set within small pedimented entrance porch, stringcourse between 1st and 2nd stories, paired windows with paneled lintels in pedimented gable ends on west, south, and east elevations, and two chimneys, one near ridgeline on roof's south slope and one at the intersection of the north and east roof slopes above the northeast re-entrant angle. A clipped privet hedge defines the property's edge to the west and along the Cranston Avenue and Wesley Street edges.

33-35 House (ca 1935): A 2½-story, 5-bay-façade, center-entrance Georgian Revival house with parged foundation, principal entrance with full-height sidelights within Tuscan-column pedimented entrance porch, 6-over-6 sash, paired casement windows above entrance, mirror-image sun porches at each end of south elevation, and twin chimneys near north ends of both east and west elevations. A low clipped privet hedge defines the property's street edge.

Garage (ca 1935): A shingled 3-stall garage near the property's southwest edge.

36 E.L. Schott House (1883; E.O. Riggs, builder): A vinyl-sided 2½-story end-gable-roof house with uncoursed granite foundation, projecting 2-story pavilion at west end of façade, 1-story hip-roof porch that extends from the façade pavilion around the main block's southwest corner and intersections the 1-story ell that wraps around the southeast corner, 2-story hip-roof ell that extends north from the north elevation's west corner, replacement windows, shed-roof dormers on both east and west slopes of the main block, and small chimney near the center of the ridgeline. Large European Hornbeam trees line the property's west edge, along Cranston Avenue, and a clipped privet hedge defines the north edge, along Wesley Street.

38 House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with uncoursed granite foundation, 1-story full-width Tuscan-column porch with glazed western elevation and enclosed middle and southern bays, 6-over-6 windows, 2-story hip-roof ell at north end of west elevation, paired chimneys at lower edge of roof's east slope, and 1 chimney near the ridgeline at the north end of the west slope. A privet hedge defines the property's street edge.

Garage (ca 1925): A 2-stall, rock-face-concrete-block hip-roof building at the north end of the property.

39-41 "Hawkhurst," Caroline M. Seymour House fragment (1882-84 et seq.; Dudley Newton, architect): A shingled Queen Anne house with a 2½-story main block, a 3-story hip-roof wing extending from the main block's northwest corner, a 1-story porch at the northeast re-entrant angle between main block and wing, and a flat-roof 2-story ell at the rear of the main block. The main block has a parged foundation, almost-full-width turned-post-and-parapet hip-roof front porch, 2-story square-plan bay window set diagonally on the northeast corner, asymmetrically and irregularly arranged single and grouped windows of varying configurations (including 2-over-2, 12-over-1, 10-over-2, and fixed-multiple panes), stringcourse between 1st and 2nd story, a large shed-roof dormer above the façade, and a chimney near the ridgeline at the south end of the roof's north slope. The similarly articulated northwest ell also has a large semi-octagonal-plan bay window at the south end of its west elevation. This is a fragment of a much larger house, originally facing Kay Street, that was divided into four buildings in the 1930s. It originally was a wing of the original house

and extended north and west from the section now at 66 Kay Street (q.v.); the other remnants are at 66, 68, and 70 Kay Street (q.v.)

- 40 Darius Baker House (1883; J. D. Johnston, architect-builder): A complex yet subtle 2½-story shingled cross-gable-and-hip-roof Queen Anne house with random-course granite-ashlar foundation, projecting 3-story pavilion at façade's west end with paneled chimney exposed at the 1st-story level before disappearing behind the upper stories' exterior wall surfaces, a hip-roof entrance porch that wraps around the main block's southwest corner, a small porch at the 2nd-story level above the principal entrance set within the roof that sweeps two stories from the ridgeline to the porch's cornice, diaper-work paneling, hip- and shed-roof dormers, and a large, shallow chimney in the middle of the main block's hip-roof east slope. A clipped privet hedge defines the property's south and west edges. Mr. Baker was a lawyer and a probate judge. This house bears eloquent testimony to the high level of design skill evident in Newport even among those, like architect-builder J. D. Johnston, without formal architectural training.

Garage (ca 1925): A 2-stall, concrete-block, hip-roof building at the property's northwest corner.

- 42 House (ca 1920): A 2½-story, side-hall-plan, slate-hip-roof Foursquare house with parged foundation, glazed Tuscan-column front porch, shallow 2-story bay window on east elevation, 1-over-1 replacement windows, bracketed cornices on both porch and main block, large gabled dormer above façade, and small chimney near the crest of the roof's north slope. A clipped privet hedge defines the street edge in front of the house, which occupies a double lot.

Garage (ca 1920): A 2-stall, rock-face-concrete-block hip-roof building at the property's northwest corner.

ELIZABETH STREET

- 7 House (ca 1870 et seq.): A 2½-story, L-plan house with Queen Anne elements; low uncoursed granite foundation, façade oriented toward the south on Center Street, semi-octagonal-plan projecting pavilion at east end of façade, center entrance within 1-story entrance porch, large semi-dodecagonal-plan, 2-story hip-roof bay window at south end of west elevation, shingled 2nd story, asymmetrical fenestration, complex cross-gable/high-hip/shed roof with shed-roof dormers, and chimney at the intersection of the ridgelines. A high-work-capped closed-board fence circumscribes the property along its south and west edges.

Garage (ca 2000): A shingled 2-stall garage near the property's northeast corner.

EUSTIS AVENUE

- 131 House (mid-19th century; 1883; James Fludder, architect, and C.H. Burdick, builder, for 1883 remodeling): A vinyl-sided, 1½-story, rectilinear-Z-plan, mansard-roof Second Empire cottage with uncoursed granite foundation, full-height 1st story windows on façade and north elevation, full-width front porch extended as a deck off the northeast corner, 2-story sun porch at the southeast re-entrant angle, shed-roof dormers, and chimneys on the upper north slope of the roof and at the intersection of the ridgelines above the northwest re-entrant angle. Tall, dense shrubbery is immediately adjacent to the house's east elevation. In 1882, John N.A. Griswold (see 76 Bellevue Avenue) acquired this property and the one next door at number 135 (q.v.) from W. T. Hall, and moved it to this location and remodeled it in 1883.

Garage (ca 1925): A 1-story, end-gable-roof building with novelty siding near the property's southwest corner.

- 135 House (mid-19th century; 1883; James Fludder, architect, and C.H. Burdick, builder, for 1883 remodeling): A vinyl-sided, 1½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire cottage with uncoursed granite foundation, ample enclosed entrance porch, vinyl 1-over-1 replacement windows, lower 1½-story ell at rear, and paired interior chimneys on the roof's upper slope. A low, clipped privet hedge defines the property's street edge. In 1882, John N.A. Griswold (see 76 Bellevue Avenue) acquired this property and the one next door at number 131 (q.v.) from W.T. Hall, and moved it to this location and remodeled it in 1883.

Shed (mid-20th century): A vinyl-sided, 1-story shed with shed roof near the center of the north property line.

- 245 Charles Wheeler House (1881-82; Dudley Newton, architect): A 2½-story, 3-bay-façade, projecting-center-entrance-pavilion, mansard-roof Second Empire house with high uncoursed granite foundation, double-leaf glazed principal entrance within 1-story braced-post entrance porch (a remnant of the original full-width front porch), full-height 1st story window to the south of the principal entrance, decorative-trusswork-trimmed gabled dormers, large square-plan monitor centered atop upper level of roof, with eastern section of upper roof level removed to accommodate deck and sliding-glass doors, and lower 1½-story square-plan ell to the north with balustraded roof deck.

- 247 Charles Wheeler House (1881, 1886; George Champlin Mason & Son, architects, and J. D. Johnston, builder for 1886 additions): A shingled, 2½-story, cross-gable-roof Queen Anne house with uncoursed-granite foundation, modest double-leaf glazed-multiple-pane principal entrance with double-run stoop flanked to the south by paneled chimney exposed at the 1st-story level before disappearing behind the upper stories' exterior wall surfaces, telescoped lower 2½-story ell to the north with 1-story

octagonal-plan pavilion extending northeast from its northeast corner, and large octagonal-plan tower with high-hip roof at the southwest corner of the main block.

EVERETT STREET

- 4 First Presbyterian Church (1891-95, ca 1960; J. D. Johnston, architect-builder): A substantial, brownstone-trimmed, random-course-granite-ashlar, cruciform-plan, hip-and-cross-gable-roof Richardsonian Romanesque church with 2-story, buff-brick, flat-roof office building attached at its northeast corner. The church is massed into a 3-part composition: low vestibule to the west, square-plan section with high hip roof in the middle, and lower rectangular-plan section to the east. The façade of the church is anchored at each corner by low, square-plan crenellated entrance towers (the northern one larger than the southern one), linked by a shed-roof vestibule with 3 round-head stained-glass windows that extend above the cornice into end-gable dormers; a large rose window occupies the cross gable at the upper level. The south elevation, has a large round-head window that extends above the cornice into a prominent cross gable, centered on the high hip roof of the middle section, which is articulated by corner flèches; the eastern section has a secondary entrance at its west end, small rectangular windows at the lower level, and hip roof dormers in the roof. The north elevation is similar to that on the south but with a circular-plan hip-roof tower at the middle section's east corner and an end-gable-roof wing with secondary entrance at the east end of the eastern section. The office wing has five windows on each level along the Calvert Street elevation and a round-head entrance onto Calvert Street in its narrow west elevation. Johnson's design is more a collection of "Richardsonian" forms (as well as some that Richardson never used, most conspicuously the rose window) assembled in more of an engaging if undigested presentation than a thoroughly comprehended reinterpretation. It is, withal, more impressive as a presence on the street than an architectural monument.
- 5 House (ca 1885): A vinyl-sided 2½-story, L-plan, cross-gable-roof Queen Anne house with random-course-granite-ashlar foundation, 1-story braced-post entrance porch in the northwest re-entrant angle, 2-story semi-octagonal-plan bay window at north end of projecting wing on the east end of the façade, and two chimneys, off-center on the east-west ridgeline and 1 on the north slope above the projecting wing.
- 6 First Presbyterian Church Manse (1913): A stucco-and-half-timber, 2½-story, T-plan, cross-gable-roof Tudor Revival house with random-course-granite-ashlar foundation, full-width hip-roof front porch that wraps around the southwest corner, glazed double-leaf principal entrance with sidelights at east end of façade, mid-story console-supported oriel window with leaded stained-glass at south end of east elevation of main block, 1-story rectangular-plan bay window at north end of east elevation of main block 8-over-1 and 6-over-1 sash, and chimney near ridgeline on west slope of rear ell. A clipped privet hedge and stone piers at the property's east and west corners and on either side of the main walkway define the property's street

- edge. This house was built with funds provided by Arthur Curtiss James (1867-1941), railroad magnate, mine owner, and life-long Presbyterian, active in New York's Madison Square Presbyterian Church, later First Presbyterian Church.
- 7 House (ca 1880): A 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof house with random-course-granite-ashlar foundation, principal entrance with sidelights within pedimented entrance porch, shingled secondary elevations, 1-over-1 replacement windows, off-center gabled dormers on both east and west roof slopes, and small chimney north of the western dormer. A clipped privet hedge defines the property's north and west edges.
- Garage (ca 1925): A 2-stall, rock-face-concrete-block hip-roof building at the property's southwest corner.
- 8 Alvin A. Barker House (1884-85; E. Truman Peckham, builder): An elaborately patterned-shingle 2½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire house with parged foundation, glazed principal entrance within 1-story full-width bracketed-turned-post front porch, 3-story semi-octagonal-plan bay window at south end of west elevation, 2-over-2 sash, and paired interior chimneys near the crest of the upper east and west roof slopes. (Photo #5)
- Garage (ca 1925): A 2-stall, concrete-block hip-roof building at the property's northwest corner.
- 9 House (ca 1890): A 2½-story, 3-bay-façade, center-entrance house with Queen Anne elements; parged foundation, glazed full-width front porch, 2-story semi-octagonal-plan bay window at west end of façade, 2-over-2 sash, lower 2-story ell at east end of south elevation, central gabled dormers above façade and south elevation, and paired interior chimneys on the ridgeline.
- Barn (ca 1890): A 1½-story, end-gable-roof, 2-stall building with double-leaf vehicular entrances and 8-over-8 sash in attic story.
- 10 Mary A. and C. B. Popple House (ca 1884): A vinyl-sided 2½-story, T-plan, cross-gable-roof elements house with Queen Anne elements with uncoursed granite foundation, principal entrance within 1-story braced-turned-post entrance porch within re-entrant southwest angle, 2-story semi-octagonal-plan bay window at east end of façade, 1-over-1 replacement windows, and two chimneys near the north-south ridgeline, shed roof dormers above south end of west elevation and above center of east elevation, one on the west slope near the south end and one on the east slope opposite the east-west ridgeline. (Photo #5)
- 11 House (ca 1890): A 2½-story, T-plan, cross-gable-roof house with uncoursed-granite foundation, 2-bay projecting pavilion on façade with principal entrance to the east

- and 2-story semi-octagonal-plan bay window to the west, full-width parapet-and-pier front porch glazed at center and on the east end, small balcony with doorway above principal entrance on 2nd level, 1-story flat-roof ell filling the southeast re-entrant angle, and small center chimney on the roof's east slope just below the crest of the north-south ridgeline.
- 12 House (1884; David P. Albro, builder): A 2½-story, L-plan, cross-gable-roof house with 1-story turned-post entrance porch set within the building mass at the southwest corner, 2-story semi-octagonal-plan bay window in center of façade, paired-bracket lintels over windows, 1-over-1 replacement windows, paired-bracket gabled dormers above principal entrance and center of east elevation, and two chimneys, one near the crest of the north slope on the west-extending cross gable and one on the west slope just north of the cross gable.
- Garage (ca 1930): A concrete-block 3-stall, hip-roof building with vehicular access from Calvert Street toward the north end of the property.
- 13 House (1883): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house with uncoursed-granite foundation, glazed 1-story pedimented entrance porch, 1-over-1 replacement windows, lower 2-story ell extending south from east end of south elevation and 1-story flat-roof ell in the re-entrant southwest angle between main block and 2-story ell, and small chimney near the south end of the ridgeline.
- Garage (ca 1920): A 2-stall, rock-face-concrete-block hip-roof building at the property's southwest corner.
- 14 J. M. Popple House (1884-85): A 2½-story, T-plan, cross-gable-roof "Swiss Cottage"¹⁶ with random-course-granite-ashlar foundation, glazed 2-story bracketed entrance porch with jig-sawn bargeboard in southwest re-entrant angle, 2-story semi-octagonal-plan bracketed bay window with pierced-work skirt below cornice at east end of façade, 1-over-1 replacement windows, pierced-work skirt between 2nd story and attic, board-and-batten attic story, gabled dormer above east elevation, and three chimneys, two on the north-south ridgeline and 1 on the east-west ridgeline; a 3-stall garage, attached to the house, and extends north from its northeast corner. A low, clipped-privet hedge defines the street edge. (Photo #5)
- 15 House (ca 1885): A vinyl-sided 2½-story, mansard-roof Second Empire house with random-course-granite-ashlar foundation, 2-story semi-octagonal-plan bay window at west end of façade, 2-story turned-post entrance porch on west elevation, 1-over-1 replacement windows, bracketed gabled dormers with scroll-console bases, flat-roof 3-story ell on south elevation, and chimney near crest of roof's upper north slope.

¹⁶ *Newport Mercury*, "Building Notes," 20 June 1885:1.

- Garage (ca 1925): A concrete-block, 3-stall hip-roof garage at the property's southeast corner.
- 16 House (ca 1887): A 2½-story, 2-bay-façade, side-hall-plan, cross-gable-roof vernacular Queen Anne house with uncoursed-granite foundation, 1-story pedimented-shed-roof entrance porch with hip-roof 2nd-story balcony above, semi-octagonal-plan oriel window at south end of west elevation, 1-story rectangular-plan bay window on west elevation, shingled 2nd story with diamond banding, 17-over-1 windows, diamond-pattern shingles in gable end, pierced bargeboards on raking cornice, gable dormer above west elevation, and off-center chimney near ridgeline of roof's east slope.
- 17 House (ca 1887): A 2½-story, 3-bay-façade, side-hall-plan, cross-gable-roof vernacular Queen Anne house with random-course-granite-ashlar foundation, principal entrance within 1-story glazed entrance porch, 1-story semi-octagonal-plan bay window at west end of façade, glazed porch at south end of east elevation, shingled 2nd story with scalloped banding, 2-over-21 sash, fictive decorative framing in gable ends, and two chimneys, one at the crossing of the ridgelines and one at the south end of the north-south ridgeline.
- Shed (late 20th century): A small, end-gable-roof building at the property's southwest corner.
- 18 House (ca 1890): A 2½-story, center-entrance, hip-and-cross-gable-roof vernacular Queen Anne house with random-course-granite ashlar foundation, principal entrance within 1-story spindle-work-balustrade entrance porch set within the mass of the building at the southwest corner, semi-octagonal bays on 1st story at southeast corner and in center of west elevation, 3-story rectangular-plan bay window at center of east elevation shingled 2nd story, 14-and-21-over-1 sash, scalloped shingles in gable ends, and chimney near crest of roof's west slope.
- 19 G. H. Wilson House (1883): A 1½-story mansard-roof Cottage Orné with end-gambrel-roof-with-lattice-work-bargeboard projecting pavilion at west end of façade, double-leaf principal entrance within parapet-and-bracketed-pier entrance porch set within mass of projecting pavilion, 1-story semi-octagonal-plan oriel window at east end of façade, 1-story rectangular-plan bay window on east elevation, patterned-shingle skirt below bracketed cornice, patterned shingles in gambrel end, pedimented dormers, and two chimneys, one off-center on lower eastern slope and one off-center on lower southern slope.
- 20 Esther P. Johnson House (1883; William S. Cranston, builder): A 2½-story, T-plan, slate-cross-gable-roof vernacular Queen Anne house with uncoursed granite foundation, 1-story wraparound bracketed-turned-post porch across south and east elevations, off-center principal entrance flanked to north by quadrant-corner-plan

- oriel window within porch on east elevation, full-height 1st-story windows across south elevation, 2-story semi-octagonal-plan bay window at north end of west elevation, 3-story parapet-and-pier porch set within southeast re-entrant angle between main block and rear ell, 2-over-2 sash, projecting attic story carried on scroll brackets above south elevation, and paired interior chimneys on ridgeline of main block.
- 21 House (ca 1887): A 1½-story, L-plan, mansard-roof Second Empire cottage with random-course-granite-ashlar foundation, off-center projecting end-gable-roof vestibule with New-Federal traceried semi-elliptical-fanlight-and-sidelight principal entrance, ell extending south from east end of south elevation, 2-over-2 sash, modillion-and-bracket cornice, gabled dormers, and one chimney, near the crest of the southern upper roof slope.
- Garage (ca 1920): A concrete-block, 2-stall, end-gable-roof garage at property's southwest corner.
- 22 House (ca 1895): A high-shouldered 2½-story, side-hall-plan, end-gable-roof Queen Anne house with 3½-story flared-hip-roof square-plan tower with principal entrance on 1st-story level at southeast corner, spindle-and-turned-post porch across south elevation and wrapping around south end of east elevation, quadrant-corner-plan bay window at west end of south elevation, shingled upper stories with patterned circumferential bands, 14-over-1 and 17-over-1 sash, and paired interior chimneys near ridgeline on both east and west roof slopes. A high clipped privet hedge defines the street edge.
- Garage (ca 1920): A concrete-block, 2-stall, hip-roof garage at property's southeast corner.
- 23 House (ca 1925): A shingled 2½-story, side-hall-plan, 2-story-cross-gambrel-roof Queen Anne/Dutch Colonial Revival house with random-course-granite-ashlar foundation, multiple-pane-glazed full-width entrance porch set within the building mass, rectangular-plan bay window on west elevation, projecting cross-gambrel above side entrance on east elevation, 2-over-1 sash, shed-roof dormers on lower east and west slopes of the roof, and small chimney just below the ridgeline near the south end of the roof's east slope. A low clipped privet hedge defines the property's street edge.
- 27 House (ca 1920): An asbestos-shingled 1½-story, 3-bay-façade, center-entrance, end-gable-roof house with uncoursed-granite foundation, replacement windows, and 2 chimneys on the roof's west slope, one at the north end and one above the center of the west elevation.

- Garage (ca 1925): A 1-stall, asbestos-shingle end-gable-roof building at the property's southwest corner.
- 29 Peace Vernon House (1887; David P. Albro, builder): A somewhat-small-scale, 2½-story, slate-end-gable-roof vernacular Queen Anne house with uncoursed granite foundation, 2-story octagonal-plan hip-roof turret at northwest corner, almost-full-width multiple-paned-glazed shed-roof front porch with cross gable above principal entrance, shallow 2-story bay window at east end of façade, patterned-shingle band circumscribing middle of 2nd story and across attic gable ends, 12-over-1 and 24-over-1 sash, 2-story ell extending south from east end of south elevation, and two chimneys, one each near the ridgeline at the center of the building. Brick coping and a low picket fence define the terrace between the front of the house and the street.
- Garage (ca 1925): A concrete-block, 2-stall, hip-roof building at the property's southwest corner.
- 31 House (1884; E. Truman Peckham, builder): Set end to the street, a shingled 2½-story, 3-bay-façade, center-entrance, gambrel-roof Dutch Colonial Revival house with parged foundation, 1-story braced-post, shed-roof entrance porch across northern part of east elevation, 2-over-1 and 12-over-1 sash, broad bands of staggered-butt shingles circumscribing 1st and 2nd stories, diaper-work panel between attic-windows, and paired interior chimneys on the ridgeline. A low clipped privet hedge defines the street edge.
- 33 Barn (ca 1900): A stuccoed 1½-story, rectangular-plan, hip-roof barn with vehicular entrance near the south end of the east elevation, hooded pedestrian entrance north of the vehicular entrance, 5 small square windows high on the north elevation, shed-roof dormer centered over east elevation and flanked by pedimented dormers, pedimented dormers centered above north (one), west (three), and south (one) elevations, and jack-rafters on both main roof and dormers.
- 37 House (ca 1910): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with shingle upper stories; full-width braced-turned-post-and-spindle front porch; shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair below projecting end gable on façade's 2nd story; convex-quadrant recess centered in attic framing paired windows; and small chimney centered on ridgeline. The façade organization is similar to that at 27 Mann Avenue and 5 Prairie Avenue as well as mirror image of those at 8 Calvert Street, 24 Greenough Place and 14 and 29 Mann Avenue (q.v.).
- Shed (late 20th century): A 1-story, hip-roof building with double-leaf entrance at the property's southeast corner.

- 38 House (ca 1895): A 2-story, T-plan, cross-gable-roof vernacular Queen Anne house with uncoursed-granite foundation, principal entrance within 1-story braced-turned-post shed-roof entrance porch at east end of façade and flanked on the west by 2-story semi-octagonal-plan bay window with tripartite windows at both 1st- and 2nd-story levels, semi-octagonal bay window on west elevation, octagonal-plan turret at southeast corner within the re-entrant angle between the cross-gables of the roof, and small chimney on the northern section of the roof just north of the east-west ridgeline.
- 39 House (ca 1920): An aluminum-sided 2½-story, side-hall-plan, hip-roof Foursquare house with uncoursed-granite foundation, full-width turned-post front porch with balustrade at 2nd-story level, 2-story bay window at east end of façade, 2-over-2 sash, 2-story flat-roof ell extending south from west end of south elevation, hip-roof dormer centered above façade, and two chimneys, the larger above the west elevation and the smaller above the east elevation.
- Garage (ca 1925): A concrete-block, 2-stall, hip-roof building at the property's southwest corner.
- 40 House (ca 1890): An aluminum-sided 2½-story, 3-bay-façade, end-gable-roof Queen Anne house with uncoursed-granite foundation, glazed full-width shed-roof front porch, exterior chimney exposed at the 1st-story level before disappearing behind the upper stories' exterior wall surfaces near north end of west elevation, lower 2½-story ell extending north from southeast corner of main block, shallow bay window projecting from attic story above façade, hip-roof dormer near west end of roof's south slope, and additional chimneys near the south end of the main ridgeline and above the east elevation of the ell.
- Garage (ca 1925): A concrete-block, 2-stall, hip-roof building at the property's northeast corner.
- 41 House (ca 1885): An aluminum-sided 2½-story, staggered-cruciform-plan, slate-high-hip-and-cross-gable-roof Queen Anne house with uncoursed-granite foundation, enclosed full-width hip-roof front porch, principal entrance in vestibule projecting from projecting pavilion on west elevation, shallow balconies recessed within the building mass at west end of façade's 2nd story and north end of west elevation's projecting pavilion's 2nd story, prominent 2-level dormer above façade with recessed wall framed by turned posts, and large L-plan chimney on hip-roof's east slope near the southern cross gable.
- 42 House (ca 1875): A 1½-story, 3-bay-façade, side-hall-plan, flared-bottom-deck-on-mansard-roof Second Empire cottage with parged foundation, 1-story shed-roof braced-post entrance porch, 1-story rectangular-plan bay windows near south end of west elevation, shed-roof dormers, 1-story ell extending north from east end of north

- elevation, and two chimneys, one at west side of main block's roof deck and one on upper south slope of ell's roof at its intersection with main block.
- 43 J. Griffiths Masten House (1882-83 et seq.; Alexander F. Oakley & Co., architect): A complexly massed, 2½-story, slate multiple-cross-gable-roof shingled Tudor Revival house with principal entrance flanked by large windows set within broad parapet-and-post entrance porch with low half-timbered pediment, single and grouped multiple-pane sash, stacked half-timbered dormers above principal entrance, large shed-roof dormer above west elevation, and two broad, shallow chimneys near the north-south ridgeline, one on the north slope and one on the south slope. An architect's drawing of the house was featured in the April 21, 1883 issue of *American Architect and Building News*.¹⁷
- 44 House (ca 1875, ca 1895): A 1½- and 2-story house whose form distinctly embodies two building campaigns: its core is a 1½-story mansard-roof Second Empire cottage (evident in the rooflines at the southwest corner of the façade and along the sides and rear) with a sloping and flat-roof addition in the Queen Anne style across the façade, including the multiple-pane picture windows at the east end of the 1st story, the multiple-pane window above the principal entrance, the multiple-pane window with diaper-work paneling at the east end of the 2nd story, and the square-plan porch at the west end of the façade; the principal entrance is within a beefy Tuscan-column pedimented entrance porch. A clipped privet hedge defines the property's street edge.
- 45 Benjamin H. Rhodes House (1871-72; Dudley Newton, architect): A 2½-story, 3-bay-façade, cruciform-plan, cross-gable-roof Modern Gothic house with random-course-granite-ashlar foundation, U-plan braced-post-and-bracketed-cornice wraparound porch with pierced-work balustrade that extends across the façade from the re-entrant angles of the east and west wings, board-and-batten attic story, braced raking cornices and bracketed eaves cornices, lower 2-story ell centered on south elevation, and 2 chimneys on the roof's east slope, 1 near the building's center and 1 near the south end of the main block. Picturesque surface elements of the Swiss chalet, a form introduced to Newport in the 1860s by Richard Morris Hunt, are here applied to a controlled, symmetrical building mass.
- 46 House (ca 1875 et seq.): A 1½-story slate-mansard-roof Second Empire cottage with parged foundation, projecting central pavilion with paired 4-over-4 sash, large brick stoop and principal entrance to the west of the central pavilion,¹⁸ octagonal-plan turret at the southwest corner, bracketed cornice, bracketed gabled dormers, band of fish-scale shingles in lower roof slope, and small chimney centered above façade's projecting pavilion. An open-board fence with top rail encloses the front yard south of the driveway/entrance walk and along the street edge.

¹⁷ Alex F. Oakley & Co., architects. "House in Everett Pl., Newport, R.I. for J. Griffiths Masten, Esq." *American Architect and Building News* XIII, No. 382. April 21, 1883.

¹⁸ Sanborn insurance atlases from the early 20th century indicate a 1-story full-width front porch across the façade.

- 47 House (ca 1900): A square-plan 2½-story, 3-bay-façade, center-entrance, deck-on-hip-roof Colonial Revival Foursquare house with stone foundation, 1-story entrance porch with paired Roman Ionic columns, corners of the main block framed by Tuscan pilaster strips, 2-over-2 windows, 1-story Tuscan-column porch on south elevation, shallow 1-story ell near north end of west elevation, wide dentil-and-modillion cornice, gabled dormer centered above east elevation, hip-roof dormer centered above west elevation, and two chimneys, one in centrally placed on south roof slope and one on the north section of the west dormer.
- 48 William Henry Miller House (1881; Miller & Green of Ithaca, NY, architects): Set diagonally on the lot at the corner of Everett and Francis Streets, a shingled 2½-story, slate-gable-on-hip-roof Queen Anne house with low stone foundation, flared lower story, off-center principal entrance with small stoop beneath bracketed shed roof, stringcourses at window-sill and 1st-story window lintel levels, 12-over-1 windows grouped in pairs and triplets and wrapping around the east and west corners, 1-story shed-roof diamond-pane-glazed porch on south elevation, full-height ell at east end of north elevation, narrow bracketed cornice, shed-roof dormers above south and east elevations, multiple-pane fully-glazed windows filling the gable ends, and two chimneys, one on the south elevation that penetrates the roof slope and one on the ridgeline at the north end of the gable.
- 51 House (ca 1878): A 2½-story, L-plan, cross-gable-roof Modern Gothic house with uncoursed granite ashlar foundation, 1-story bracketed porch enclosed at its north end and set within the re-entrant angle of the façade and extending across its east elevation, regularly spaced 2-over-2 sash, board-and-batten skirt cornice and attic walls, and corbeled chimneys on both ridgelines. Similar in form to the house next door at number 53, this has slightly narrower proportions.
- 53 House (ca 1878): A 2½-story, L-plan, cross-gable-roof Modern Gothic house with uncoursed granite ashlar foundation, 1-story braced porch extending from the re-entrant angle of the façade and wrapping around the east and south elevations, regularly spaced 2-over-2 sash, board-and-batten skirt cornice and attic walls with kingposts at the roof crests, corbeled chimneys on both ridgelines, and a flared-mansard-roof above the ell that extends west from the north end of the west elevation. Similar in form to the house next door at number 51, this has slightly broader proportions.
- 57 (NC) House (ca 1978): An L-plan poured-concrete-foundation Neo-Colonial house with 2-story main block flanked by 1-story 2-stall garage to the north and 1-story ell extending west from the west elevation of the main block and shingled secondary elevations; main block has a 3-bay façade, center entrance with broken-pediment, and paired windows flanking the center section on both 1st and 2nd stories.

FILLMORE STREET

- 9 House (mid-19th century et seq.): An uncoursed-granite-foundation L-plan house with three distinct parts: a 3-story hip-roof corner section forming the intersection of the two flanking wings with modest transom-light entrance on the east elevation and heavy-bracket cornice, a lower 3-story hip-roof section to the west, and a 2½-story gable-roof ell extending south from the corner section; small chimneys rise from the north slope of the corner section and the east slope of the ell. This is probably a remnant of Fillmore House, which occupied the western half of the block bounded by Fillmore, Brinley, and Catherine Streets.
- 12 House (ca 1870): A 2½-story, 2-bay-façade, end-gable roof house with uncoursed stone foundation, principal entrance within partial-width 1-story hip-roof enclosed porch, clapboard 1st story and shingled upper stories, 2-over-2 windows, and small chimney on the roof's east slope. (Photo #42)
- Garage (ca 1950): A 2-stall, end-gable-roof garage at the property's northwest corner.
- 14 House (ca 1880): A 2½-story, asymmetrical-3-bay-façade, end-gable-roof house with low stone foundation, principal entrance with sidelights and transom light, pointed-arch window in attic story, bracketed raking and eaves cornices, and small chimneys on both east and west roof slopes. (Photo #42)
- 16 (NC) Livery Stable (ca 1880 et seq.): A much-altered 2½-story, shallow-end-gable-roof, asymmetrical-façade building with brick-framed 1st story with principal entrance in the westernmost bay and vehicular entrance in the easternmost bay, double-hung window to the west of the 2nd story and tripartite window to the east of the 2nd story, 2 attic windows, and small chimney near the north end of the roof's west slope. (Photo #42)
- 20 House (ca 1880): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with uncoursed stone foundation, shingled 1st story and asbestos-shingled upper stories, 6-over-1 and 6-over-6 windows, 2 windows in the gable end, simple-bracketed raking and eaves cornice, and small center chimney near the crest of the roof's east slope. (Photo #42)
- 22 House (ca 1880): A shingled 2½-story house with parged foundation, principal entrance off center in asymmetrical east elevation, clapboard on 2nd story of east elevation, shed dormer on roof's west slope, and small chimney near the south end of the roof's west slope. (Photo #42)

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 23 House (ca 1875 et seq.): A 1½-story, L-plan, cross-gable-roof house with 2-story square-plan flat-roof tower set within the re-entrant angle and 1-story shed-roof ell extending west from west end of south wing, parged foundation, full-width glazed Colonial Revival front porch, regularly spaced 6-over-6 windows, and small chimney near the center of the north-south ridgeline.
- 26 House (ca 1815): A 2½-story, 3-bay-façade, center-entrance Federal house with high brick foundation, clapboard façade and shingled secondary elevations, pilaster-framed principal entrance with transom light, 12-over-12 windows, and off-center pilastered-and-corbeled chimney. This building was probably moved to this site in the late 19th century.

FIR STREET

- 3-5 (NC) Bull-Adams Building (before 1853, 1883 et seq.): A 3-story, L-plan, hip-roof house with a brick-clad 1st story, shingled upper stories, 1-over-1 vinyl windows, and 2 chimneys, 1 above the re-entrant angle and 1 near the east end of the roof's south slope. Built on Bull Street, this building was moved here in 1853. In 1883, Mary A. Adams added the top 2 stories at a cost of \$2000. Remodeling in the 20th century has obliterated most of its historic character.

Garage (ca 1925): A concrete-block 2-stall, end-gable roof garage at the property's northwest corner.

- 7 (NC) Warehouse (ca 1930): A 4-and-3½-story ferro-concrete building in two discrete sections: the northern section has exposed skeleton with fenestration now completely filled with brick; the southern section has exposed skeleton on the 1st story supporting a wood-frame 19th-century barn-like building and a blind asbestos-shingle-covered south elevation.

- 8 Garage (ca 1920): A parged-concrete-block 1-story, hip-roof building with 1 pedestrian and 1 vehicular entrance on the façade.

- 10 (NC) Warehouse (ca 1940): A 2-story, concrete-block, flat-roof building with off-center vehicular entrance on the 1st story and irregularly spaced windows, glass block on the 1st story and paired 1-over-1 sash on the 2nd story.

FRANCIS STREET

- 7 Dr. Samuel W. Francis House (1871-72): A 1½-story mansard-roof Second Empire house with parged foundation, cruciform-plan main block, off-center entrance, semi-octagonal-plan with ogival-arch roof centered on façade, full-width braced front porch with pierced-work balustrade, 1-and-2-story addition on east elevation with 2-story section capped by octagonal-plan spire, 2-story shed-roof addition with glazed

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 2nd-story sleeping porch on west elevation, bracketed cornice, pedimented dormers framed by consoles, lower 1½-story ell at rear, and 2 chimneys, one large and one small, near the center of the main roof. Dr. Francis (1835-1886), a New York-based physician and cousin of Julia Ward Howe, was also an author and essayist and a biographer of New York physicians.
- 11 Mrs. D. Archie Pell House (1881; Clarence S. Luce of Boston, architect): A 2½-story, L-plan, cross-gable-roof Queen Anne house with uncoursed-granite foundation, paneled-sidelight principal entrance at west end of façade, broad and shallow diaper-work-trimmed semi-octagonal 2-story bay window off center on façade, tall and narrow intra-story window between entrance and bay window, deep 2nd-story overhang above porch on east elevation, 1-story bay window on south elevation, shingled upper stories with diamond-pattern-shingle bands at top of 2nd story, 2-story hip ell extending south from south elevation, corbeled chimneys on the ridgeline of the east-west-ridgeline roof section and on the west slope of the north-south ridgeline. The interior features a stunning, intact terra cotta fireplace surround. Built at a cost of \$7,500, Luce's commission for the house was noted in the November 13, 1880 issue of *American Architect & Building News*.¹⁹
- Garage (ca 1925): A 2-stall, rock-face-concrete-block hip-roof garage with staggered-plane façade.
- 12 Samuel R. Honey House (1873, 1879): Set diagonally on the northwest corner of Francis and Everett Streets, a 2½-story, 3-bay-façade, center-entrance, L-plan, cross-gable-roof distinctive Modern Gothic house with recessed double-leaf principal entrance flanked by sidelights, full-width veranda with pierced-work balustrade across façade, 2-story round-arch-braced hip-roof porch across façade's central bay, 1-story shed-roof porch across southwest elevation, sawtooth cornice, symmetrical paired gable ends above façade, fictive arched bracing and collar beams infilled with pierced-work paneling in the gable ends, paired interior chimneys on the main ridgeline, and smaller chimney centered on the ridgeline of the ell. Built at a cost of \$5000.²⁰
- 15 Charlotte Noyes-Admiral Stephen B. Luce House (1883; Clarence S. Luce, architect): A distinctively rustic, complex 2½-story gable-and-hip-roof Shingle Style house with uncoursed granite foundation, principal entrance in off-center projecting pavilion with 2-story end-gambrel roof, asymmetrical fenestration varying in size and configuration, wrap-around porch across east elevation and east end of north elevations, and corbeled chimneys at the east end of the north slope, at the west end of the main ridgeline, and off center just below the ridgeline on the south slope.²¹

¹⁹ "General Notes." *American Architect & Building News* VIII, no. 255 (1880): 240.

²⁰ For additional information see Ronald J. Onorato. *AIA Guide to Newport*. (Providence, RI: American Institute of Architects, Rhode Island Chapter, 2007), 157.

²¹ Onorato, 156.

17²² Mary Mitchell House (ca 1880; George Champlin Mason & Son, architects): A 2½-story, cross-gable-roof Modern Gothic house with random-course-granite-ashlar foundation, 3-bay façade with principal entrance in projecting vestibule, full-height windows on façade's 1st story, paired windows on façade's 2nd story, wrap-around arch-braced-turned-post porch with pierced-work end-gable above entrance across façade and west elevation of main block, narrow recessed central pavilion on façade's 2nd story, symmetrical paired end gables above façade, dentil cornice, pedimented dormer centered above façade, and paired interior chimneys.

Garage (ca 1925): A 2-stall garage at the property's southeast corner.

GIBBS AVENUE

246 House (ca 1915): A shingled 2½-story, side-hall-plan, slate-hip-roof Foursquare house with parged foundation, Tuscan-column parapet hip-roof porch that wraps around the façade and the glazed west end of the south elevation, a pair of shallow semi-octagonal-plan bow windows on the façade's 2nd story, hip-roof dormer centered above façade, and chimneys near the lower edges of the south and east roof slopes.

Garage (ca 1915): A brick, 2-stall, hip-roof garage near the property's northeast corner.

259 House (ca 1895): An asbestos-shingled 2½-story, cross-gabled-high-hip-roof Queen Anne house with parged foundation, off-center principal entrance within turned-post entrance porch set below sweeping asymmetrical and half-timbered end gable, asymmetrical fenestration varying in size and configuration, enclosed 1-story hip-roof porch that extends across the east elevation and beyond the building mass on the south elevation, and corbeled chimneys on the roof's west and south slopes.

Garage (ca 1935): A much-altered 4-stall, 2-story, hip-roof garage/residence with easternmost 2 stalls converted to residential use.

260-2 House (ca 1920): A highly symmetrical 2½-story, high-hip-roof Foursquare double house with concrete-block foundation, paired principal entrances in projecting vestibule within Tuscan-column porch with curved roof and broken-segmental-arch pediment with urn, tripartite windows on façade's 1st story and paired windows on façade's 2nd story, chimneys set near the west end of the north and south elevations, 1-story paired-Tuscan-column porches centered on north and south elevations, 1-story hip-roof ell centered on east elevation, and hip roof dormers centered above north, west, and south elevations.

²² While this house is number 17, it is west of number 15 and out of sequence because of previous owners changing it from its original number, 13.

- Garage (ca 1925): A 2-stall, rock-face-concrete-block, hip-roof garage near the property's southeast corner.
- 261 Emily J. DeBlois House (1880-81; Walden Pell Anderson of New York, architect): A complex-plan-and-mass 2½-story hip-and-gable-roof house with Queen Anne elements; ells extending south and west from the main block and a large pavilion extending diagonally to the southeast between the main block and the south ell; the house has a granite foundation, full-width turned-post hip-roof front porch, 2-over-2 windows, shingled upper stories, a diagonal wall and small balcony at the northeast corner of the 2nd story, and corbeled chimneys on the main block's east and south roof slopes and on the ell's south slope.
- Barn (ca 1880): A 2-stall, 1½-story barn/garage with shingled attic story and loft entrance centered above the vehicular entrance on the north elevation.
- 264 General Gouverneur K. Warren House (ca 1882): A 2½-story, slate-cross-gable-roof Queen Anne/Shingle Style house with random-course-granite-ashlar foundation, clapboard 1st story & shingled upper stories with saw-tooth band circumscribing the middle of the 2nd story, off-center principal entrance set within turned-post porch whose roof flares out from the wall surface of the 2nd story, asymmetrically placed single and paired multiple-pane-over-1 sash, porch set within the mass of the house at the north end of the 2nd story, pedimented dormer near the south end of the roof's west slope, and two chimneys, one pilastered near the south end of the north-south ridgeline and one on the east-west ridgeline just east of its intersection with the north-south ridgeline. A hemlock hedge defines the property's street edge. General Warren served the Union Army during the Civil War and was recognized for his leadership at the Battle of Gettysburg.
- Garage (ca 1925): A 2-stall garage.
- 267 House (ca 1890): A 2½-story Queen Anne house with uncoursed granite foundation, center principal entrance within partial-width turned post porch with cross gable above entrance, clapboard 1st story and shingled upper stories with saw-tooth shingles on the 2nd story and staggered-butt shingles in the attic, semi-octagonal-plan turret extending east from the south end of the façade, asymmetrically placed multiple-pane-over-1 sash, mid-20th-century shed-roof sunroom extending south from east end of south elevation, and paired corbeled chimneys on the ridgeline. Set well back from the street behind a low, random-course slate wall, this property extends through the block to Hunter Avenue.
- Garage (ca 1925): A flat-roof, 3-stall garage located in the middle of the block near the property's north border.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 269 T. A. Deblois House (1880-81; Walden Pell Anderson of New York, architect): A 2½-story, asymmetrical T-plan, slate-cross-gable-roof Queen Anne house with uncoursed-granite foundation, full-width turned-post shed-roof front porch, center principal entrance, projecting end-gable pavilion to the north of the entrance, patterned-shingle façade 2nd story, shed-roof pavilion with 2nd story porch projecting diagonally from the southeast corner, multiple-pane-over-2 sash, paneled bargeboards on raking eaves, and chimneys near the ends of the north-south ridgeline and on the south slope of the ell; a flat-roof 2-stall garage is attached to the house in the north re-entrant angle between the main block and ell.
- 270 (NC) House (ca 1960): A 2-story, symmetrical-façade-main-block, center-principal-entrance low-gable-roof split-level house with poured-concrete foundation, brick 1st story, asymmetrical sidelight on principal entrance, quadripartite casement windows flanking the principal entrance, paired sash on the 2nd story above the principal entrance flanked by 1-over-1 sash, partial-width front porch that extends south from the principal entrance to a recessed secondary entrance in the 1-story 2-stall garage wing to the south of the main block, and large chimney on the main block's south elevation. A sweeping dual entrance driveway provides direct access to garage and principal entrance.
- 287 Richards-Terry House (ca 1873; William T. Richards, builder): A 2½-story mansard-roof Second Empire house with parged foundation, square-plan 3-bay-façade center-entrance main block, paneled-post-and-turned-spindle full-width front porch that wraps around and is glazed from the southeast corner across part of the south elevation, elaborate sunbonnet gable in porch roof above principal entrance, projecting end-gambrel-roof pavilion at the east end of the south elevation, 1-and 2 story semi-octagonal-plan bay windows on north elevation, heavy lintels over the 2-over-1 sash, 1-and-1½-story ell extending west from the north end of the west elevation, and two chimneys more-or-less centered on the north and south upper slopes of the mansard roof. Built by William T. Richards, this was the home in the late 19th century of Linda Marquand Terry (daughter of New York philanthropist Henry G. Marquand, who lived nearby at Linden Gate (1871-73; Richard Morris Hunt; demolished 1973) and Dr. Roderick Terry (1849-1933), who served as president of both the Redwood Library and the Newport Historical Society. This almost 1-acre property, which extends through the block to Hunter Avenue, has a sweeping dual entrance driveway that provides direct access to a garage and the principal entrance, as well as strategically placed specimen trees.
- Garage (ca 1930): A 2-stall low-end-gable roof garage centered on the property's north boundary.
- 290 (NC) House (ca 2000): A shingled 2-story asymmetrical-façade jerkinhead-gable-roof house with poured concrete foundation, off-center principal entrance with paneled blind sidelight to its south set within 1-story Tuscan-column entrance porch, 1-over-1

sash arranged asymmetrically in single and grouped configurations, asymmetrical and intersecting cross gables on façade's 2nd story, 2-stall vehicular entrance at west end of south elevation, and 1-story ell extending east from south end of east elevation.

296 (NC) House (ca 2005): A 2-story, low-gable-roof house with concrete foundation, concrete-block 1st story with 2-stall vehicular entrance on south elevation; with shingled 2nd story with asymmetrical fenestration, deck at northeast corner, and chimney near the north end of the ridgeline.

300 Arthur D. Emmons House (1881-83; Peabody & Stearns of Boston, architects): A dynamically composed, brick-and-shingle, slate-cross-gable-roof, Shingle Style house with random-course-granite-ashlar foundation, T-plan main block with service wing to the north at an obtuse angle to the tail of the T, principal entrance within a brick-pier porte-cochère that extends west under a roof that flares out from the wall plane of the 2nd story above it, brick-sheathed stepped-gable projecting pavilion flanking the principal entrance to the south, low semi-decagonal-plan turret flanking the principal entrance to the north, porches set within the mass of the east end of the T on both 1st and 2nd stories, multiple-pane-over-1 windows asymmetrically arranged both individually and in groups, and prominent channeled and corbeled chimneys centered on the façade's brick pavilion, at the south end of the north-south ridgeline, on the north end of the roof's eastern slope at the north end of the main block, and near the south end of the ridgeline on the service wing. A prominent vehicular entrance at the intersection of Gibbs Avenue and Catherine Street includes finial-topped brick-piers supporting an elaborate wrought-iron double-leaf gate and a Belgian-block curving drive that sweeps past the house to return to Gibbs Avenue at the property's northwest corner. The handsomely landscaped property includes mature trees with understory plantings along both street-front property edges and terraces across the house's east elevation. (Photo #26)

The lot at 300 Gibbs Avenue also includes three outbuildings, that are considered non-contributing due to age and/or 20th-century alterations.

316 Oliver Wolcott and Josephine Gibbs House (1877-78; Sturgis & Brigham of Boston, architects): A 2½-story, L-plan, slate-deck-on-cross-gable-roof Modern Gothic house with principal entrance on south-facing façade within a slightly recessed central pavilion and framed by a turned-post-and-spindle-bargeboard deck-on-hip-roof entrance porch flanked to the west by 2-story hip-roof semi-octagonal-plan bay windows, open terrace with cross-brace-balustrade extending east from principal entrance to glazed porch across the 1st story of the east elevation, board-and-batten water table below fenestration on the 1st story, narrow cornerboards framing all corners, string course between 1st and 2nd story intersection the sills of all 2nd-story windows, bargeboards on the cross gables (closed) and the dormers (open with fictive truss work), cross-brace balustrade above the roof-top deck, and corbeled chimneys centered on the north-south ridgeline and above the east elevation. Sited near the

- northwest corner of this caped almost-acre plot, the house's posture allows for maximum appreciation of the well landscaped grounds that include specimen trees and peripheral planting. Modern brick-pier-and-iron gates frame two vehicular entrances to the curving driveway on the Catherine Street property edge. Wolcott Gibbs (1822-1908) was a prominent inorganic chemist who taught at City College of New York and Harvard as well as publishing a number of articles related to spectroscopy and the measurement of wavelengths. After his retirement in 1887, he moved here permanently but also maintained a private laboratory.
- 333 "Linden Gate" Porter's Lodge (1883; Richard Morris Hunt, architect): A 1½-story, L-plan, slate-hip-roof, brick house with rock-face brownstone foundation, off-center entrance within braced slate-shed-roof entrance porch flanked to the north by projecting pavilion with paired 1-over-1 windows surmounted by basket-weave-pattern relieving arch and bracketed end-gable roof supported by brick corbels, 2nd story slightly corbeled beyond wall plane of 1st story, brace-supported 2nd-story porch set within the mass of the house on south elevation, large corbeled chimney with 2 clay chimney pots off-center on roof's east slope, and chimney off center on the north elevation. This building was added to Henry G. Marquand's estate, Linden Gate, which occupied a large parcel that extended south to Old Beach Road and east to Rhode Island Avenue; the main house, also designed by Hunt, was destroyed by fire in 1973. The Linden Gate barn, originally south of this, was moved in the 20th century to 120 Rhode Island Avenue (q.v.), where it now is in residential use. The original low stone wall with granite coping in front of this house still extends around much of the original Marquand property's street edge.
- 336 "Elm Tree Cottage," the Mary Channing Eustis House (1882-83, William Ralph Emerson of Boston, architect): A large 2½-story, cross-gable-roof Shingle Style house with low stone foundation, principal entrance with curving side walls recessed off-center in north-facing facade and flanked by high banded windows, stringcourse between 1st and 2nd stories, asymmetrically placed multiple-pane-over-1 windows arranged singly and in groups, large gable with punched-out square and triangular recesses below its east slope projecting on a large console above the west end of the façade, enclosed porch across east end of south elevation, pedimented and turreted dormers above south elevation, and paired corbeled chimneys on the east-west ridgeline. Mrs. Eustis (1818-1891), daughter of prominent Unitarian minister William Ellery Channing (1780-1842) was the widow of Frederic Augustus Eustis (1816-1871) when she built this house as a summer retreat from her house in Boston. (Photo #28)
- 350 "Easterly," the Samuel Powell House (ca 1890): A high-shouldered 2½-story, slate-deck-on-high-hip-roof Queen Anne/Colonial Revival house with brick 1st story, stuccoed 2nd story, off-center principal entrance within Tuscan-column entrance porch flanked immediately south by an engaged circular-plan turret with conical roof, 1-story hip-roof ells with below-grade 2-stall garage attached at northwest corner of

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

- main block, symmetrically arranged sash, large pedimented dormer centered over principal entrance, symmetrically arranged hip-roof dormers above all elevations, and two chimneys, near the east end of the roof's south slope and at the east end to the north section of the deck. Powell was well connected in late 19th-century Newport Society, a prominent member of both Julia Ward Howe's Town & Country Club and the Newport Reading Room (see 29 Bellevue Avenue).
- 353 (NC) House (1979): A 2-story, vertical-board-sheathed, complexly massed 2-story, split-level contemporary house with poured-concrete foundation, uncoursed stone front stoop with slate steps and decking, sliding glass doors at lowest level on east elevation, asymmetrically arranged single and banked plate-glass and casement windows, strongly juxtaposed and intersecting steep-shed-roof slopes, and large chimney near the south end of the top ridgeline. The low stone wall with granite coping in front of this house at the property's street edge once defined the edge of Henry G. Marquand's estate, Linden Gate.
- 357 (NC) House (1980): A 2½-story, 5-bay-façade, center-entrance Neo-Colonial house with brick façade, transom light over principal entrance, 6-over-9 sash on façade's 1st story, 6-over-6 sash on 2nd story and secondary elevations, hip-roof sun porch extending south from west end of south elevation and connected on the west with a 1½-story, brick-façade, end-gable-roof 2-stall garage. The low stone wall with granite coping in front of this house at the property's street edge once defined the edge of Henry G. Marquand's estate, Linden Gate.
- Swimming Pool (1980): A large rectangular-plan in-ground pool located in the re-entrant angle between main block and garage.
- 360 James A. Swan House (ca 1885): A stuccoed 2½-story, 3-bay-façade, center-entrance house with uncoursed granite foundation, hexagonal-plan Tuscan-column entrance porch, semi-octagonal-plan 2-story bay windows each with 3 2-over-2 sash per story flanking the principal entrance and sheltered by deep eaves above the façade, symmetrically arranged windows on secondary elevations, lower 2-story service ell extending north from east end of north elevation, 2 small 1-story ells on east elevation, slate roof, pedimented dormer centered above façade, 2 unequal-size chimneys near the ridgeline on the east slope of the main block's roof, and 1 smaller chimney centered on the ell's east slope near its lower edge. A small, open gazebo with Tuscan columns supporting a low hip roof stands near the property's southeast corner. A paved driveway extends along the house's north elevation from the street to a large paved courtyard/parking lot between the house and the barn. Built as a single-family house, this has been divided into thirteen condominium units.
- Barn (ca 1885): A stuccoed, L-plan, slate-roof building with four vehicular entrances and one pedestrian entrance on the west elevation and mansard-roof ell at rear; the building stands near the property's northeast corner.

- 363 (NC) House (1968): A 1-story, rectilinear-Z-plan, cross-gable roof house with entrance porch set within the pavilion that projects at the façade's south end toward the street, uncoursed fieldstone sheathing projecting pavilion's end wall and the lower section of the façade north of the entrance porch, vertical-board sheathing, casement windows, 2-stall garage attached through small ell to the west end of the south elevation, and fieldstone-sheathed chimney on the near the intersection of the north slope of the main block with the north-south ridgeline.
- 376 (NC) House (ca 1958): Set diagonally facing northwest at the corner of Gibbs Avenue and Old Beach Road, a 1-story, L-plan, cross-gable-roof Ranch house with poured-concrete foundation, off-center principal entrance flanked to the south by a full-height bow window and to the north by telescoping pavilion with paired windows in the smaller south section and triple windows in the larger north section, exterior chimney near the ridgeline on the south elevation, and 2-stall garage at the cellar level at the east end of the north elevation.
- 378-380 (NC) House (ca 1962): A 1-story, H-plan, hip-roof double house with poured-concrete foundation, principal entrances flanking projecting end pavilions, random-course-ashlar PermaStone wainscoting in the central bay of the façade, tripartite picture windows at façade's center, paired windows in projecting end pavilions, single-stall garages below each projecting pavilion, and square-plan random-course-ashlar chimney centered on the west slope of the roof.
- 381 (NC) House (2009-10; Horan Building Company, builders): A shingled 2½-story, cross-gabled-hip-roof Neo-Shingle Style house with poured-concrete foundation, recessed principal entrance with sidelights near south end of east elevation flanked to the north by pairs of 6-over-1 windows, shed-roof Tuscan-column porch with shallow-arch bargeboards and pediments over the entrance steps that wraps around the southeast corner of the 1st story, circular-plan tower with conical roof at the southeast corner of the 2nd story, asymmetrically arranged multiple-pane-over-1 windows on secondary elevations, flat-stone-wall-bordered terrace across west elevation, and 2-stall garage in 1½-story end-gabled projecting pavilion at east end of north elevation. Built by Horan Building Company, this house replaced a large 1-story Ranch house from the 1960s that stretched across this lot and the one immediately south.
- 383 (NC) House (2010-11; Horan Building Company, builders): A 2½-story, cross-gabled-hip-roof Neo-Queen Anne/Neo-Colonial house with poured-concrete foundation, off-center glazed-double-leaf principal entrance, shed-roof Tuscan-column porch with pediment over the entrance steps that wraps around the northeast corner of the 1st story, projecting pedimented 2-story pavilion with 1st-story semi-octagonal-plan bay window that projects from the south end of the façade, regularly spaced singled and paired 2-over-2 windows, exterior chimney on the south elevation, pedimented dormers, and 2-stall garage in 1½-story end-gabled projecting pavilion at west end of

- north elevation. Built by Horan Building Company, this house replaced a large 1-story Ranch house from the 1960s that stretched across this lot and the one immediately north.
- 396 Major Theodore Kane Gibbs House (1883; Dudley Newton, architect): A random-course-granite-ashlar 2½-story, 3-bay-façade, center-entrance, fish-scale-red-slate-gambrel-roof house with stone foundation, 2-story square-plan, deck-on-hip roof entrance pavilion, brick quoining at corners and around fenestration, a 2-story semi-octagonal-plan bay window at the west end of the south elevation, large round-arch-framed opening with glazed door and single-pane sidelights at west end of south elevation attic providing access to balcony atop the bay window, telescoped 2½-and-1½-story ell extending north from north elevation, round-arch porte-cochère incorporated into lower level and 1st story of northernmost section of the ell, pedimented dormers on the main block, shed-roof dormers on the ell, and four chimneys: near the southern end of the main block's lower western slope, near the center of the ridgeline, near the southern end of the main block's lower eastern slope, and centered near the ridgeline of the 1½-story section of the ell. A brick-and-wrought-iron fence with granite coping lines the property's edge along Gibbs Avenue, and a number of specimen trees line the property's other edges. Born in Newport, Theodore Gibbs (1840-1909) served in the Civil War and attained the rank of Major for his bravery during the Battles of Olustee and Cold Harbor in 1864.²³
- 397 "The Kedge" (ca 1905): A large random-course-granite-ashlar-foundation, stuccoed house with three distinct sections: to the south a 2½-story jerkinhead-gambrel-roof block, to the north a broad-end-gambrel-roof block whose lower roof slope wraps around the eastern end of the southern block, and a lower 2½-story ell extending west from the gambrel-roof section. The southern block has a terrace across the eastern two-thirds of its south elevation, a 1-story hip-roof ell across the western third of its south elevation, and a 3-story semi-octagonal-plan tower off-center in its south elevation flanked to its west by jerkinhead-gambrel end. The gambrel-roof block has a pedimented entrance with pilasters at the center of ground level, a broad and shallow quadripartite oriel window supported on masonry piers to the east of the entrance, and regularly spaced windows. The ell has irregularly spaced windows. Chimneys rise near the edge of eastern lower slope of the gambrel roof, the southern upper slope of the jerkinhead gambrel, and on the ridgeline of the ell. Much reworked with changes in entrances and fenestration as well as enclosed porches, the house contributes to the significance of the district only minimally through siting and massing. As asphalt driveway extends along the property's north edge to a large parking lot that occupies much of the lot between the house and the property's western edge.

²³ Redwood Library and Athenaeum, "Guide to the Theodore K. Gibbs commissions, 1862, 1866." RLC.Ms.537. <http://library.brown.edu/riamco/xml2pdffiles/US-RNR-ms537.pdf> (accessed May 24, 2017).

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

- Cottage (ca 1930): A 1½-story cottage with novelty siding, a large multiple-pane window on its north elevation, and a small chimney near the crest of the roof west slope.
- House, formerly Garage (ca 1905, NC): A 1½-story, L-plan barn with hip-roof pavilion extending east from north end of east elevation and irregular fenestration; the building has been converted to residential use.
- 409 (NC) Rosemary and Kenneth Moldow House (2004): A shingled 1½-story, jerkinhead-gable, 7-bay-façade, center-entrance house with principal entrance in projecting central pavilion faced with small and narrow random course granite ashlar on the 1st story, Tuscan-column porch that wraps around the entrance pavilion, large hip-roof dormer above entrance pavilion flanked by hip roof dormers to north and south, and square-plan small-and-narrow-random-course-granite-ashlar chimneys. This is one of three smaller houses that replace a larger late 19th-century house on a large single lot.
- 410 (NC) House (ca 1965): A small-scale 2-story, asymmetrical-3-bay-façade, off-center-entrance house with poured-concrete foundation, 2-stall garage to the south of the principal entrance partially within the mass of the house and partially extending beyond it, Tuscan-pier entrance porch whose hip roof extends across the vehicular entrance, small and lower 2-story ell extending south from east end of south elevation, and small exterior chimney at the center of the ell's south elevation.
- 416 (NC) House (ca 1965): A 2-story, 4-bay-façade Neo-Colonial house with off-center principal entrance within glazed and pedimented 1-story entrance porch, exterior chimney centered on the south elevation of the main block, and 1-story 2-stall garage extending south from the east half of the south elevation.
- 421 House (ca 1940): A brick 1½-story, hip-roof house with brick-clad foundation, off-center principal entrance in east elevation adjacent to end-gable pavilion that extends east from south end of east elevation, asymmetrically arranged windows, 1½-story 2-stall end-gable-roof garage attached through small hyphen to the northwest corner of the house, gable dormer above east elevation, hip-roof dormer above north elevation and two chimneys, one centered on the ridgeline at the projecting pavilion's east end and one centered on the west end of the main ridgeline.
- 425 (NC) House (ca 1987): A shingled 1½- and 2-story house set gable end to the street, its lower, asymmetrically massed section to the east and the higher L-plan section to the west, with poured-concrete foundation, off-center entrance set within shallow, shed-roof porch, and asymmetrically placed casement windows.
- 428 "Morningside," the William Barton Rogers House (1871-72; Cabot & Chandler of Boston, architects): An L-plan, stucco-and-half-timber Modern Gothic house with 2½-story deck-on-hip-roof main block with lower 2½-story ell and 1½-story service

wing extending perpendicular to the main block from its north elevation; the main block has off-center recessed principal entrance flanked to the south with a glazed porch, a semi-octagonal-plan bay window centered on the south elevation, and a prominent semi-octagonal bay centered on the east elevation and framed by a broad 1-story porch across that elevation; an octagonal-plan turret with conical roof intersects the main block at the transition between the higher and lower sections on the west elevation; the service wing has prominent dormers with scalloped bargeboards; two corbeled chimneys rise from the main block, one from the lower ell, and one from the service wing. William Barton Rogers (1804-1882), a prominent geologist and physicist, was a founder and president of the Massachusetts of Technology. He died after collapsing during a speech at MIT's 1882 commencement exercises. His last words were "bituminous coal."

- 448 "Eveherdee" (ca 1890; J. D. Johnston, architect-builder): A large, 2½-story, square-plan, slate-cross-gable-roof Queen Anne house with random-course-granite-ashlar foundation, clapboard 1st story, fish-scale-shingle 2nd story, stucco-and-half-timbered attic, principal entrance in entrance porch with semi-hexagonal bay window recessed into the mass of the house at northwest corner, 3-story octagonal turret with conical roof at southwest corner, broad and shallow 1-story bay window across south elevation, asymmetrically arranged individual and grouped multiple-pane-over-1 windows, turned-post-and-spindle porte-cochère with stone piers extending north from the house at west end of north elevation, and pilaster-and-corbel chimneys on the east slope of the north cross gable, near east end of the main ridgeline, and in the middle of the main roof's south slope.

Barn (ca 1905): A square-plan, 1½-story, slate-cross-gable-roof barn converted to residential use.

GREENOUGH PLACE

- 3 House (ca 1910): A square-plan, yellow-brick, 2½-story, 5-bay-façade, center entrance, slate-hip-roof Colonial Revival house with parged foundation below rock-face-granite water table, principal entrance with sidelights and transom light below 2nd-story turned-post balcony supported on console brackets framed by a colossal paired-Tuscan-column entrance porch with turned-post balustrade at eaves, 6-over-1 sash with rock-face sills and keystones, hip-roof dormer above entrance porch, and paired chimneys centered above north and south elevations.

Garage (ca 1925): A concrete-block, 2-stall, hip-roof garage at the property's southeast corner.

- 6 Daniel Swinburne House (ca 1862): A 1½-story, 3-bay-façade, center-entrance Gothic Revival house with parged foundation, principal entrance with sidelights and semi-elliptical transom light within almost-full-width 1-story flared-hip-roof porch

with slender paired chamfered piers and diagonal-latticework-paneled ends with open lancet arches, full-height windows on façade, lancet-arch upper-story windows that extend from below the cornice into elaborate pierced-bargeboard-cornice dormers, the larger central dormer with fictive king post, semi-octagonal-plan 2-story bay window at south end of west elevation, lower 1½-story ell centered on north elevation and flanked by 1-story sections to east and west, and paired star-plan corbeled interior chimneys on the ridgeline. The house shares striking similarities of form, massing, and detail with the John T. Bush House (ca 1855) at 34 Mann Avenue (q.v.), including identical bargeboards. This house is heavily influenced by the publications of Andrew Jackson Downing, notably Design II, “A Cottage in the English or Rural Gothic Style,” in *Cottage Residences*, first published in 1842.²⁴

Barn (ca 1862): A 1½-story, cross-gable-roof building with 1-story shed-roof section across west end of main block, vehicle entrances on south elevation at the west end of the main block and in the shed-roof section, located northwest of the house.

- 7 House (ca 1925): A vinyl-sided 2½-story, 3-bay-façade, center-entrance Georgian Revival house with poured-concrete foundation, principal entrance with sidelights in projecting end-gable pavilion beyond concrete-and-brick stoop, paired windows flanking principal entrance, small 1-story ell at rear, and exterior chimney centered on west elevation.

Garage (ca 1925): A vinyl-sided 1-stall, end-gable-roof garage at property’s southwest corner.

- 11 House (ca 1935): A shingled 2½-story Bungalow with parged foundation, off-center principal entrance with sidelights in glazed Tuscan-column partial-width front porch, tripartite window flanking principal entrance to east, gable roof that extends to the top of the façade’s 1st story, large 5-bay shed-roof dormer above façade, exterior chimney centered on ridgeline of west elevation, and small chimney near east end of ridgeline.

Garage (ca 1935): A shingled 2-stall, hip-roof garage at the property’s southwest corner.

- 13 House (ca 1920): A 2-story, wide-clapboard-sided, end-gable-roof house with poured-concrete foundation, glazed flared-hip-roof entrance porch centered on off-center end-gable-roof pavilion at west end of façade, large shed-roof dormers above east and west elevations, and small chimney near the center of the ridgeline.

Garage (ca 1920): A 3-stall, hip-roof garage with double-leaf vehicular entrances.

²⁴ A. J. Downing. *Cottage Residences*. (New York, NY: John Wiley, 1863): 42-52.

- 14 House (ca 1920): A shingled 2½-story, 3-bay-façade, center-entrance, slate-hip-roof Foursquare house with parged foundation, full-width 1-story Ionic-column front porch with balustrade, principal entrance flanked by shallow tripartite bay windows, shallow tripartite oriel windows centered on 1st story of east and west elevations 2-over-2 windows, hip-roof dormers above east, south, and west elevations, and small chimney centered near the lower edge of roof's north slope.
- Shed (ca 1925): A shingled rectangular plan shed north of the house.
- 15 House (ca 1915): A vinyl-sided 2½-story 3-bay-southwest-facing-façade, center-entrance house set gable end to the street with parged foundation, full-width glazed porch on north elevation, principal entrance within shallow 1-story Tuscan-pier entrance porch and flanked by paired windows, 6-over-1 windows on upper story, hip-roof dormer above façade, chimney near north end of ridgeline, and small chimney and small chimney off center on roof's east slope.
- Garage (ca 1915): A 2-stall garage at southeast corner of property.
- 16 House (ca 1912): A red-brick 2½-story, deck-on-hip-roof house with granite ashlar foundation, yellow-brick quoining at the corners, glazed cast-concrete-and-stucco full-width flat-roof front porch, center entrance, 2-story semi-octagonal-plan bay window capped by large pediment at south end of west elevation, yellow-brick lintels over windows, glazed-terra-cotta cartouche centered at the top of façade's 2nd story, dentil-and-bracket cornice, wide eaves, Palladian-motif dormer window centered above façade, two-story flat-roof ell north of the main block, and two symmetrical chimneys on roof deck.
- 18 House (ca 1910): A 2½-story, high-hip-roof Foursquare house with off-center entrance flanked to the north by a shallow semi-octagonal-plan bay window, full-width 1-story Tuscan-column-on-pier front porch with center entrance in a projecting pedimented pavilion, 2-story semi-octagonal-plan oriel window centered on the façade's 2nd story and breaking through the cornice and into the prominent fan-light-topped dormer in the attic story, hip-roof dormers above the north and south elevations, and chimney above the west end of the north elevation.
- 18½ House (ca 1925): A 2-story, 3-bay-façade, hip-roof, center-entrance, wide-clapboard-sheathed Georgian Revival house with pilaster-framed transom-light-capped principal entrance flanked by tripartite windows, central window on 2nd story flanked by paired windows, 6-over-1 windows, chimney centered on south elevation, balustrade-capped glazed porch on south elevation, and balustrade-capped Tuscan-column porch on north elevation.
- Garage (ca 1925): A 3-stall hip-roof garage at the property's west corner.

- 20 House (ca 1865): A 2½-story, staggered-cruciform-plan, flared-mansard-roof Second Empire house with parged-stone foundation, 1-story braced-post bracketed-hip-roof porch that wraps around the east elevation from the north to south (glazed) elevations, full-height 1st-story windows on the façade, 6-over-6 windows with prominent bracketed lintels on side elevations and upper stories, bracketed cornice, pedimented dormers, chimneys above the east and south elevations, and lower 2½-story ell at rear.
- 21 House (ca 1925): A 2½-story, hip-roof Foursquare house with random-course granite-ashlar foundation, balustraded full-width Tuscan-column front porch, off-center principal entrance, semi-octagonal-plan bay window at east end of south elevation, 2-over-1 windows, semi-octagonal-plan projecting oriel attic window supported by 2nd-story bracing and set within a large pedimented dormer centered above façade, hip-roof dormers above north and south elevations, gabled dormer above east elevation, and shallow full-width ell across 1st story of east elevation. A picket fence defines the north and west street edges of the property.
- Garage (ca 1925): A 1-stall hip-roof garage at the southeast corner of the property.
- 22 Barn, now House (ca 1853): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof bracketed house with sawtooth-bargeboard front porch that wraps around the north and south elevations, principal entrance with transom light and full-height sidelights, 6-over-6 windows, 2-story semi-octagonal-plan bay window on north and south elevations, lower 2-story ell extending across west elevation, and 2 chimneys near the ridgeline.
- 23-25 Alexander and Mary T. Porter House (1855-56; Seth Bradford, architect): A 2½-story, rock-face-granite-ashlar, bracketed-slate-deck-on-hip-roof Italianate house with 3-bay façade, round-arch principal entrance with flanking round-arch full-height sidelights in projecting flush-stone-ashlar entrance pavilion, large 2-over-2 windows with bracketed sills and bracketed shallow-pediment lintels in main block, 1-story semi-octagonal-plan bay window centered on south elevation, bracketed cornice, bracketed gabled dormers above all elevations, four chimneys asymmetrically placed on roof deck, and lower 2-story deck-on-hip-roof ell extending east from north end of east elevation.
- Barn (1855-56): A 1½-story, rectangular-plan, random-course-granite-ashlar, bracketed-slate-hip-roof building with asymmetrical 3-bay façade, entrances at the center and north end of the façade, round-arch window at the south end of the façade, gable dormers that extend the 1st story wall surface above each elevation, and entrance at the attic level of the north elevation reached by an exterior staircase. Historically associated with and located on the same lot as the Alexander and Mary T. Porter House (q.v.) at 25 Greenough Place), the barn has been converted to residential use.

Garage (ca 1950): A 6-stall concrete-block garage on the property's north edge.

- 24 Patrick J. Murphy House (ca 1900): A 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof Queen Anne house with uncoursed-granite-ashlar foundation, full-width braced-turned-post front porch, 2-story bay window flanking entrance on façade, 1-story bay window above entrance, shingled 2nd story and attic, convex-quadrant recess centered in attic framing paired windows, and small chimney near center of ridgeline. Its overall form—except the roof—is similar to that of the house next at number 26 (q.v.), whose façade is a mirror image of this; they were built consecutively by one individual on what was at the time one lot. This house is the twin of houses at 8 Calvert Street, 14 and 29 Mann Avenue, and 39 Mount Vernon Street (q.v.) as well as the mirror image of those at 37 69 Street, 27 Mann Avenue, and 5 Prairie Avenue (q.v.).

Barn (ca 1900): A shingled 1½-story 2-stall barn with paired window centered in the attic story.

- 26 Patrick J. Murphy House (ca 1903): A 2½-story, 2-bay-façade, side-hall-plan, hip-roof Foursquare house with random-coursed-granite-ashlar foundation, full-width Tuscan column front porch, 2-story bay window flanking entrance on façade, 1-story bay window above entrance, 1-story bay windows near west end of north and south elevations, hip-roof dormers, small chimney near center of ridgeline, and 2-story ell extending west from north end of west elevation. Its overall form - except the roof - is similar to that of the house next at number 24 (q.v.), whose façade is a mirror image of this; they were built consecutively by one individual on what was at the time one lot.
- 28 James C. Powel House (ca 1855): A 2½-story, staggered-cruciform-plan, deck-on-hip-roof Italianate house with parged foundation, segmental-arch principal entrance with full-height sidelights at façade's center, singled and paired 4-over-4 segmental-arch windows with prominent curving lintels, corner boards, stringcourse between 1st and 2nd stories, molding between 2nd and attic stories, flushboard attic, low gables above attic-story windows, double-barrel-vault dormers above façade and north elevation, chimneys above north and west elevations, and square-plan cupola with three round-arch windows on each elevation and flared pyramidal copper roof centered on deck. A clipped privet hedge defines the property's street edge. This was the last home of General Thomas W. Sherman (1813-1879), who served with distinction in both the Mexican-American and Civil Wars.

Barn (ca 1855): A high-studded 1½-story 2-stall barn with pedestrian entrance at façade's north end and full-width shed dormer above façade.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

29 John D. Ogden House (ca 1855): A 2½-story, 3-bay-façade, side-hall-plan end-gable-and-wing house with parged foundation, braced-turned-post front porch that wraps around now enclosed north and south elevations, 1-story bay window flanking principal entrance, prominent lintels over 2nd story windows, bay windows on north elevation and south elevation of wing, bracketed cornice, two chimneys near the gurgel line on the roof's north slope, and 2-story flat-roof ell at rear.

Garage (ca 1960): A 2-stall, end-gable roof garage near the property's northeast corner.

30 "Elm Lodge" (ca 1865): A 2½-story, deck-on-hip-roof Italianate house with stone foundation, off-center principal entrance with pedimented Tuscan-column frame and transom light flanked to the north by horizontal oval window and to the south by 2-story semi-octagonal-plan bay window, prominent lintels over the 2-over-2 windows, dentil-and-bracketed cornice, lower 2-story hip-roof with hooded secondary entrance ell that extends west from west elevation, 2 chimneys centered near the top of the main block's east and west slopes, one chimney on ell, and square-plan cupola centered on roof of main block. Stuccoed piers frame vehicular entrance. This appears to be a remodeling and reorientation of a house that originally faced Catherine Street, on the property's south side

55 (NC) House (ca 1982): A vertical-board-sided house with shed-roof, 2½-story section to the north and lower 1½-story section to the south, principal entrance at the north end of 1½-story section, asymmetrically arranged casement windows, low 1-story screened porch to north of 2½-story section, and large vertical-board-sided flue at east end of 1½-story section. Built on a lot subdivided from the 19th-century property of George Norman (see 50 Old Beach Road), this property includes a portion the random-course granite ashlar wall with sloped coping that defined that property's edge.

GUINN COURT

7 House (ca 1850): An asbestos-shingled 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation and small chimney near the center of the roof's north slope.

9 (NC) House (ca 1960): An asbestos-shingled 1-story, asymmetrical-3-bay-façade house with poured-concrete foundation.

HIGH STREET

- 12 Sarah Clarke House (ca 1745): A 2½-story, 5-bay-façade, center-entrance, Georgian house with parged foundation, brownstone double-run stoop, pedimented principal entrance with semi-circular fanlight, 2-over-1 windows, paired interior chimneys, and 1-story flat-roof addition with balustrade across south elevation.

HOFFMAN PLACE

- 3 House (ca 1885): A 1½-story, 3-bay-façade, side-hall-plan, mansard-roof Second Empire cottage with parged foundation, full-width front porch (the northern third glazed to create a vestibule) with parapet balustrade and bracketed turned posts, gabled dormers, small chimney near the west end of the roof's upper south slope, and a small ell at the west end of the south elevation.

- 4 House (ca 1890): A 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof Queen Anne house with random-course-granite-ashlar foundation, full-width turned-post front porch with northern section enclosed, semi-octagonal-plan 2-story bay window on south elevation, shingled 2nd story and attic, 2-over-2 windows, and small chimney west of center on the ridgeline.

- 5 Robert W. Curry House (ca 1895; Robert W. Curry, attributed builder): A 2½-story, square-plan, cross-gable-roof Queen Anne house with random-course-granite-ashlar foundation, principal entrance within porch recessed into the southwest corner of the main block, shingled 2nd story and attic, 2-over-2 windows, exterior chimney near west end of north elevation, and 1-story ell across east elevation. Robert W. Curry, a builder, probably constructed this house.

Garage (ca 1930): A concrete-block, hip-roof, 2-stall garage at property's southeast corner.

- 6 House (ca 1890): A 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof house with parged and uncoursed-granite foundation, enclosed front porch on north, shingled 2nd story and attic, late 20th-century windows, and small exterior chimney at west end of south elevation.

Garage (ca 1925): A hip-roof, 1-stall garage at property's southwest corner.

- 8 House (ca 1885): A shingled 1½-story, square-plan, cross-gable-roof Queen Anne cottage with concrete-block (façade) and uncoursed-granite-ashlar foundation, principal entrance within turned-post porch recessed into the northeast corner of the house, 2-over-2 windows, fish-scale shingles at crest of gable ends, and small chimney near the west end of the ridgeline of the front cross gable.

HOPE STREET

- 1 House (ca mid-19th century): A 2 story house with a front-gable main block and a side-gable ell; wood sash 2-over-2 windows and two bay windows with round arched 1-over-1 wood sash on the southwest elevation; principal entrance a glazed single-leaf door with sidelights and pilasters sheltered under a 1-story flat roof bracketed porch; fanlights centered in each pedimented gable; two small 2-story additions extend off the southeast elevation of the ell with open enclosed porches on the 2nd-story.

HUNTER AVENUE

- 31 House (ca 1905): A 2½-story, 3-bay-façade, center-entrance, cross-gabled hip-roof Modern Gothic house with wraparound bracket-braced-post porch with lattice foundation panels and lattice bargeboards, full-height 1st-story façade windows, 2-story semi-octagonal bay windows at the east end of the south elevation and the west end of the north elevation, 2-over-2 windows, bargeboard-trimmed hood over central window on façade's 2nd story, bracketed cornice, round-head window in façade's cross-gable attic story, bracketed gable dormers on west and south elevations, chimney on west roof slope, and 1-and 2-story ell across west elevation. A privet hedge defines the east and south street edges, and a large evergreen tree is at the property's southeast corner.

Garage (ca 1930): A hip-roof, 2-stall garage at the property's northwest corner.

- 41 House (ca 1925): A 1½-story, 3-bay-façade, center-entrance, gambrel-roof Dutch Colonial Revival cottage with pedimented-Tuscan-column entrance porch flanked by paired windows, 6-over-1 windows, 1-story flat-roof glazed porch across north elevation, battered exterior chimney centered on north elevation of main block, and 1-stall garage south of the main block and attached to it through a 1-story hyphen. A flagstone retaining wall extends around the east and north edges of the property to create a raised terrace above street level, and a lattice-topped closed-board fence extends west from the glazed porch's north elevation to the west property edge.
- 43 House (ca 1920): A 1½-story, 3-bay-façade, side-hall-plan slate-roof Bungalow with parged foundation, principal entrance within glazed low-barrel-vault-roof entrance porch, 6-over-6 and 4-over-4 windows, shed-roof screened porch at west end of south elevation, broad shed-roof dormer above façade, chimney below the ridgeline near the south end of roof's east slope, and 2-story ell extending west from west elevation. (Photo #39)
- 45 House (ca 1920): A shingled, 2-story, rectangular-plan, 3-bay-façade, center entrance, hip-roof Colonial Revival house with parged foundation, small poured-

- concrete entrance stoop, principal entrance with blind fanlight and barrel-vault hood, tripartite windows flanking entrance, 6-over-6 windows, glazed porch across south elevation, and exterior chimney centered on south elevation and projecting through the wide eave. (Photo #39)
- Garage (ca 1920): A shingled 2-stall, end-gable-roof garage at the property's southwest corner.
- 47 House (ca 1920): A narrow and deep 2½-story shingled Bungalow with parged foundation, poured-concrete entrance stoop, clapboard façade with projecting vestibule with centered entrance flanked by small windows and tripartite window, shallow rectangular-plan 1-story oriel window projecting from west end of south elevation, bracketed cornice, steeply pitched slate roof that extends to flare above the top of the façade's 1st story, large hip-roof dormer with tripartite window centered above façade, and chimney just below the ridgeline near the east roof slope's south end. (Photo #39)
- Garage (ca 1920): A shingled 1-stall, end-gable-roof garage at the property's southwest corner.
- 50-52 House (ca 1930): A shingled, 2½-story, mirror-image back-to-back double house with parged foundation, single-run stoops at principal entrances under flared copper hoods in north and south elevations, 4 symmetrically placed tripartite windows on façade's 1st story, 6 symmetrically placed sash on façade's cross-gabled hip-roof 2nd story, and large chimney centered on west roof slope. An undulant-plan retaining wall of random-course granite ashlar defined a planting bed that extends across the façade.
- Garage (ca 2000): A wide, shingled, 1-stall, end-gable-roof garage.
- 53 House (ca 1920): A 2-story, 2-bay façade, hip-roof Foursquare house with parged foundation, full-width Tuscan-column front porch with balustrade at 2nd story level, principal entrance with sidelights flanked by double window, shallow rectangular-plan 1-story bay window at west end of south elevation, shingled 2nd story, French door above principal entrance, and 2-story early 21st-century addition across west elevation.
- Garage (ca 1920): A 1-stall, hip roof garage at the property's southwest corner.
- 54 Barn, now Studio (ca 1873): A shingled, square-plan, 1½-story, hip-roof building with low parged foundation, principal entrance in projecting vestibule at north end of façade with projecting end-gable roof supported by large brackets, casement windows, large 12-light rectangular window on north elevation, shed-roof dormers that break through the cornices of the façade and south elevation, chimney at south

- end of ridgeline, and 1½-story end-gable roof ell that extends east from north end of east elevation. This was originally the barn for the Richards-Terry House at 287 Gibbs Avenue.
- 55 Julia Armstrong House (1882; Bruce Price, architect): A 2½-story, cross-gable-roof Queen Anne house with full-width front porch (with early 21st-century posts and balustrade) that wraps around the south elevation, broad principal entrance with multiple-pane window in porch below a projecting pavilion at north end of façade, shingled 2nd story and attic, asymmetrically arranged single, double, and triple windows with multiple-pan upper sash, large gabled dormer above façade, narrow and deep pilastered chimney at south end of main ridgeline, square-plan pilastered chimney near north end of ridgeline, and 1-story ell extending west from north end of west elevation.
- Shed (late 20th century): A small shed at the property's southwest corner.
- 57 House (ca 1870): A 1½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire cottage with granite foundation (uncoursed on façade and random-course ashlar on side elevations), late 20th-century 1-story end-gable-roof entrance porch, glazed double-leaf principal entrance, full-height 1st-story façade windows, bracketed cornice, sunbonnet gable with braced tie-beam and blind-bargeboard cornice frieze centered above façade, bracketed end-gable dormers arranged symmetrically above all elevations, and paired interior chimneys centered on north and south upper slopes of the roof.
- Garage (late 20th century): A wide, shingled 1-stall garage at the property's northwest corner.
- 59 (NC) House (ca 1992): A shingled 1½-story, cross-gable-roof house with poured-concrete foundation, off-center principal entrance in projecting vestibule flanked by bow window, 1½-story garage wing projecting east from the mass of the main block on the south elevation and flanked to the north by Tuscan-column pergola leading to secondary entrance.

KAY STREET

- 2 House (ca 1905): A low-slung 2-story, T-plan, hip-roof Prairie Style house with asymmetrical façade, principal entrance within 1-story pier-and-spandrel entrance porch with low parapet; secondary entrance in pier-supported hip-roof porch on south elevation; service entrance within 1-story pier-and-spandrel porch with low parapet at west end of north elevation; 6-over-1 windows arranged singly, in pairs, and in triplets; wide eaves with exposed rafters; stuccoed chimneys, one above façade and two above north elevation; and glazed flat-roof sunporch with parapet extending east from east end of north elevation. A trimmed privet hedge defines the property's Kay

- Street and Bellevue Avenue edges, and conical granite ashlar bollards with hemispherical caps frame the vehicular entrance at the property's northeast corner.
- Garage (ca 1905): A stuccoed, 4-stall (two now glazed), hip-roof garage at the property's northwest corner.
- 3 House (ca 1835-36): An unusual 3-bay-façade, center-entrance, hip- and end-gable-roof Greek Revival house with 2½-story end-gable-roof central section flanked by 1-story hip roof sections, high random-course-granite-ashlar basement story, full-width square-post and pierced-work-balustrade bracketed front porch, principal entrance with transom light, semi-octagonal-plan bay window at west end of south elevation, broad pilaster strips framing façade's 2nd story, 2-over-2 and 6-over-6 windows, broad entablature below eaves cornice, chimneys centered on north and south roof slopes, 1-story 3-bay flat-roof addition extending north from north elevation, and high 2-story, hip-roof addition intersecting the main block's northeast corner.
- 8 House (ca 1910): A large, 2½-story, 5-bay-façade, center-entrance, deck-on-hip-roof Foursquare house with parged foundation, full-width Tuscan-column quadrant-corner front porch that wraps around the east part of the north elevation, double-lead principal entrance, shallow bay window south of the principal entrance, square-plan oriel window above principal entrance, late 20th-century windows, hip-roof dormers above façade and north and south elevations, and chimney near the west edge of the roof deck. A privet hedge defines the property's street edge.
- Garage (1910): a 2-stall, hip roof garage near the property's northwest corner.
- 9 House (ca 1835, ca 1872, ca 1920): A 2-story stucco-(façade) and clapboard-(sides & rear elevations) clad, complex-hip-roof Bungalow with high parged foundation, principal entrance within entrance porch set within the mass of the house on the northwest corner, multiple-pane-window 1st-story sun porch and 2nd-story sleeping porch on extending south on piers from south elevation, 1-over-1 windows arranged singly and in pairs, wide eaves, 2 corbeled chimneys symmetrically placed near the roof crest, and one small chimney near the east end of the roof's north slope. This house appears largely as remodeled in the early 20th century; physical evidence of this house's earlier incarnations may remain on the interior, but on the exterior only the stepped-window configuration documents the first remodeling in the late 19th century. (Photo #7)
- 10 Anthony Sherman House (ca 1892; J. D. Johnston, architect-builder): An aluminum-sided, complexly massed, sweeping-cross-gable-roof Queen Anne house with uncoursed-granite-ashlar foundation, wide Ionic-column hip-roof front porch that penetrates the building mass of the house on both north and south ends, wide and shallow bay window at the center of the façade's 1st story, turret-roof 2nd-story balcony centered on the façade, 16-over-1 windows, 3-story turret-roof tower (open at

- the 3rd- story level) on the southeast corner, carved foliate-and-shell panels above the 1st story on the south elevation and above the 2nd story on the façade, and four narrow pilastered and corbeled chimneys, one above the south elevation, one above the north elevation, and two on the roof's west slope.
- Garage (ca 1920): A stuccoed, hip-roof garage with 2 stalls, one with an overhead door and one with sliding doors.
- 11 House (ca 1835-36): A 2½-story, 3-bay-façade, center-entrance Greek Revival house with stone foundation, flushboard façade flanked by pilaster strips, full-width flat-roof front porch with Greek Doric columns and simplified Roman Doric entablature, principal entrance with full-height sidelights and transom light flanked by full height 6-over-9 sash, 6-over-9 sash at center of façade's 2nd story, semi-octagonal-plan 2-story bay windows on both north and south elevations, two gabled dormers centered above façade, full height ell extending east from north end of east elevation, and 3 chimneys, one above south elevation and two above north elevation. A 1-story addition on the northeast connects the main house with a 1½-story, 2-stall garage with pedestrian entrance at the west end of the south elevation and two asymmetrically placed hip-roof dormers.
- 12 House (ca 1845, ca 1885): A 1½-story, 3-bay-façade, center-entrance Greek Revival house with low stone foundation, full-width front paneled-pier hip-roof front porch, principal entrance with full-height sidelights and transom light flanked by full-height 6-over-9 sash, two broad and horizontally massed semi-octagonal-plan dormers with central 16-over-1 fixed pane windows that frame a small barrel-vaulted dormer with casement window above façade, paired chimneys on the roof's east slope above the north and south elevations, and 2-story hip-roof pavilion at the building's northwest corner. The dormers represent a later remodeling that has acquired significance over time. A privet hedge defines the property's street edge.
- 13-15 Double House (ca 1920): A shingled 2½-story, end-gable-roof double house with parged foundation, full-width 1-story pier-and-parapet front porch (enclosed southern section), paired principal entrances at center of façade's 1st story, late 20th-century windows, small rectangular-plan addition off center on façade's 2nd story, large shed dormers centered on north and south roof slopes, and two chimneys near the ridgeline on the dormers. An uncoursed stone retaining wall defines the property's street edge and driveway to the north.
- 14-14½ House (ca 1845 et seq.): A 2½-story, pilaster-framed 3-bay-façade, center-entrance, mansard-roof Second Empire house with full-width flat-roof paneled-pier bracketed front porch, principal entrance with full-height sidelights and transom light flanked by full-height 6-over-9 sash, 2-over 2-windows, 2-story semi-octagonal bay windows on north and south elevations, cross gable centered above façade, pedimented dormers, full-height 2-story ell extending west from south end of west elevation, three

chimneys on the main block on east, south, and west upper slopes and one chimney off center near west end of ell. A privet hedge defines the property's street edge.

Barn/Garage (late 19th century et seq.): A 1½-story, 2-stall, end-gable-roof garage with large shed-roof dormers on north and south slopes. While a barn historically occupied this site, this building is either heavily altered from its original appearance or a replacement.

- 17 House (ca 1920) A shingled 2½-story, end-gable-roof house with uncoursed granite ashlar foundation, with glazed 2-story full-width hip-roof front porch, principal entrance at north end of façade, 2-over-1 windows, and small chimney near the center of the ridgeline on the roof's north slope.

Garage (ca 1925): A concrete-block, hip-roof, 3-stall garage near the property's southeast corner.

- 19 House (ca 1860, ca 1935): A 2-story, 3-bay-façade, center-entrance, deck-on-hip-roof house with parged foundation, not-quite-full-width bracketed-hip-roof Queen Anne front porch with strut-work-braced chamfered posts and pierced-work balustrade, principal entrance with transom light, 2-over-2 windows, and 2 chimneys, one near the deck's north end and one near the south end of the ridgeline of the roof's east slope. This house originally stood near Brinley Street to the east and was moved here to make room for construction of the house at 9 Brinley Street (q.v.).

Garage (ca 1935): A 1-stall, hip-roof garage with double-leaf entrance.

- 20 Captain Charles Hunter House (ca 1855, ca 1880): A large Italianate house with two distinct, intersecting sections. The original section is a 2½-story, 3-bay-façade, center-entrance, cross-gabled-hip-roof building with stone foundation, principal entrance with arch-capped sidelights and round-arch fanlight flanked by full height windows with 6-over-9 sash, 6-over-6 sash on façade's 2nd story and on side elevations, rectangular-plan round-arch oriel window centered on façade's 2nd story, round-arch tripartite window centered in façade's cross gable, prominent lintels over windows, bracket-and-pendant cornice, and chimney near the ridgeline on the roof's south slope. The later section is a rectangular-plan, 3-story, hip-roof tower, 1 bay wide and 2 bays deep with bracketed cornice, barrel-vaulted dormers above east and west elevations, and chimney centered on roof's south slope. A wide bracketed front porch with pierced-panel piers and elaborate round-arch-work bargeboards extends across the façade of both the main block and the tower addition. A square-plan 2-story, hip-roof ell extends north from the west end of the north elevation.

Barn, now Garage (1855 ca): A 1-1/2 story, 3-bay garage with a center cross gable roof, parged foundation, vinyl siding, three pairs of glazed garage doors on the eaves side, and a 2-over-2 wood sash window centered in the cross-gable.

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

- 21 James L. Hazard House (ca 1855, ca 1875; Dudley Newton, architect for renovations): A 2½-story, cruciform-plan, hexagonal-slate-mansard-roof Second Empire house with parged foundation, late 20th-century porch within the re-entrant northwest angle, principal entrance in west elevation of north wing, 1-story rectangular-plan bay window with full-height segmental-arch casement window on 1st story of west elevation of west wing, tripartite round-arch window with braced hood with pierced bargeboards above bay window, 1-story ell on north elevation of north wing, 1-story shed-roof addition within the re-entrant southwest angle, 2-over-2 and paired 1-over-1 windows, bracketed cornice, gabled dormers, elaborately trimmed sunbonnet gable with pierced bargeboards centered above west elevation, and 1 chimney on the west wing at its intersection with main block. As remodeled in the 1870s, this house had a wrap-around front porch that extended from the north wing across the west wing top the south wing.
- 22-22 1/2 House (ca 1855): A 3-story, 3-bay-façade, hip-roof house with parged foundation, a pair of projecting hip-roof entrance pavilions at the north and south ends of the façade, paired windows at the façade's center between the 1st and 2nd-story and the 2nd and 3rd-story levels, heavy lintels over upper story windows, floor-to-ceiling heights that sequentially diminish on each of the upper stories, semi-octagonal-plan bay window at east end of north elevation, shallow 3-story ell at west end of north elevation, and lower 2-story ell that extends north and west from northwest corner of main block. Much altered, this house originally had a full-width front porch
- Garage (ca 1925): A 4-stall, L-plan concrete-block, hip-roof garage with 3 stalls accessed from Bull Street and 1 stall perpendicular to the 3 and accessed from Kay Street on the property's south property line.
- 24 House (ca 1850, ca 1885): A 2½-story, 3-bay-façade, center-entrance, cross-gable roof Queen Anne house with 1-story hip-roof full-width front porch with braced-chamfered-posts, principal entrance with full height-sidelights and segmental-arch transom light flanked by full-height 6-over-9 windows, paired multiple-pane 10-over-1 windows on the façade's 2nd story, undulant-pattern-shingle façade attic story with bowed center section and porch inset behind a large rectangular opening framed by turned columns below a triangular panel with carved foliate-and-urn trim, 1-story rectangular-plan bay window at east end of south elevation, 2-story hip-roof addition at east end of north elevation, 25-over-2 and 2-over-2 windows on side elevations, undulant-pattern shingling in attic story of cross gable on south elevation, hip-roof dormers on north and south roof slopes, and two chimneys, the larger and taller on the roof's south slope and a smaller 1 on the north slope. A low uncoursed-granite retaining wall and privet hedge define the south property edge along Bull Street. This mid-19th century house was remodeled in the Queen Anne style in the late 19th century.

- 27 "Old Acre," Isaac P. Hazard House (ca 1855): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof Italianate house with uncoursed-granite-ashlar foundation, full-width wood terrace with low pierced-work balustrade across façade, imposing round-arch-braced paneled-pier center entrance porch with bracketed cornice and low pierced-work balustrade (a variation on that of the terrace), double-leaf principal entrance with bracketed entablature flanked by full-height 6-over-6 windows with prominent bracketed lintels, 6-over-6 windows on upper story and side elevations, 1-story semi-octagonal-plan bay window at west end of south elevation, 1-story rectangular-plan bay window at west end of north elevation, broad entablature with heavy paired brackets, bracketed gable-end dormers above all elevations of main block, interior chimneys centered on north and south roof slopes, and lower 2-story ell that extends east from north end of east elevation. A simple wrought-iron fence defines the property's edge along the street and the south property line; specimen trees line the property's south side. Hazard (1794-1879) was an important textile manufacturer whose family business was located in the village of Peace Dale, in South Kingstown.

Barn (ca 1880): A 1½-story, cross-gable-roof barn near the property's southwest east corner.

Shed (ca 1855): A small gable-roof shed to the northeast of the service ell.

- 28 John and Fanny Irish House (ca 1855; Job Peckham, builder): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof Italianate house with uncoursed-granite-ashlar foundation, flat-roof 1-story cusped-ogee-braced entrance porch with exotically bulbous fluted columns on paneled piers, principal entrance with leaded sidelights and transom light flanked by full-height 6-over-6 windows with prominent lintels, 6-over-6 windows with prominent lintels on 2nd story and side elevations, broad and shallow oriel window on 2nd story of north elevation with inset porch below on 1st story, full-depth 1-story ell across south elevation, broad cornice with dentils and widely spaced heavy paired brackets, gabled dormers above all elevations, square-plan bracketed belvedere at the roof's apex with four corbeled chimneys with two pots each on diagonal axes with each of its corners, and lower 2-story ell extending west from the north end of the west elevation. This is one of three houses in the neighborhood built by Peckham (c.f. 30 and 33 Kay Street). (Photo #14)

Garage (ca 1925): A 2-stall, concrete-block, hip roof garage northwest of the house.

- 29 Michael Slocum House (ca 1855): A shingled 2½-story, 3-bay-façade, center-entrance, concave-mansard-roof Second Empire house with uncoursed-granite-ashlar foundation, almost-full-width flared-roof front porch with pierced-panel piers and scroll-sawn bargeboard cornice, principal entrance with full-height sidelights flanked by full-height 6-over-6 windows, full-height 6-over-6 windows on 1st story of north elevation, 1-story semi-octagonal bay window with scroll-sawn bargeboard cornice at

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- west end of south elevation, modillion cornice, two gabled dormers above façade and one each above north and south elevations, and two chimneys, one centered on the north edge of the roof's upper north slope chimneys centered on the north and one off center on the roof's lower east slope.
- Garage (ca 1950): A 1-stall end-gable-roof near the center of the property's north boundary.
- 30 Joseph Bailey House (ca 1855; Job Peckham, builder): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof Italianate house with full-width front porch with cusped-ogee-braced chamfered piers (glazed and continuing along the west end of the north elevation) and projecting entrance pavilion with exotically bulbous fluted columns on paneled piers with cusped-ogee bracing, principal entrance with full-height sidelights flanked by full-height 6-over-6 windows, paired 4-over-4 windows centered above principal entrance, 6-over-6 windows with prominent lintels, broad cornice with dentils and widely spaced heavy paired brackets, paired barrel-vault dormers above façade, paired interior chimneys centered on north and south roof slopes, and large ell extending north and west from the west elevation. Mr. Bailey was a business partner of Alfred Smith (1809-1886), who lived around the corner at 12 Mount Vernon Street; together they were responsible for much of the 19th-century development in Newport south of Memorial Boulevard. This is one of three houses in the neighborhood built by Peckham (c.f. 28 Kay Street and 33 Kay Street, to which this is almost identical). (Photo #14)
- 32 House (ca 1850, ca 1885 et seq.): An unusual shingled house with Gothic Revival ornament in three sections: a wide, shallow, 2-story, end-gable-roof section facing the street; a 2-story, hip-roof section with semi-octagonal-plan north elevation and bracketed cornice to its west; and a 3-story, T-plan hip-roof section at rear with semi-octagonal-plan projections to the north and west and secondary entrances on the north and south elevations toward the section's west end. The first section has an uncoursed granite foundation, 3-bay façade, center entrance within a late 20th-century 1-story shed-roof entrance porch and paired windows in square-plan oriel window above principal entrance; a flat-roof porch, now enclosed extends north from the north elevation. The building had substantially achieved its present configuration by the early 20th century, but the front porch has since been removed.
- 33 Job Peckham House (ca 1855; Job Peckham, builder): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof house with full-width front porch with cusped-ogee-braced chamfered piers (glazed and continuing along the west end of the north elevation) and projecting entrance pavilion with exotically bulbous fluted columns on paneled piers with cusped-ogee bracing and low urn balustrade above, principal entrance with full-height sidelights flanked by full-height 6-over-6 windows, paired 4-over-4 windows centered above principal entrance, 6-over-6 windows with prominent lintels, broad cornice with dentils and widely spaced heavy paired

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- brackets, paired gabled dormers with round-head windows and bracketed cornice above façade and east elevation, paired interior chimneys centered on north and south roof slopes, and lower 2-story ell extending east from the east elevation. A low privet hedge lines the property line along Kay Street, and a brick patch leads to the front door. Peckham's own house is one of three houses in the neighborhood that he built (c.f. 28 Kay Street and 30 Kay Street, to which this is almost identical). (Photo #15)
- 34 House (1903-1921): Set close to and facing Marin Street, this is a 2½-story, 3-bay-façade, center-entrance, hip-roof Colonial Revival house with principal entrance with sidelights and semi-elliptical fanlight set within 1-story pedimented entrance porch with Roman Ionic columns and Roman Doric entablature, tripartite windows on façade's 1st story, 6-over-6 windows, modillion cornice, interior chimney near the lower edge of the roof's east slope, and barrel-vaulted dormers above façade and north elevation; the east elevation, set well back from Kay Street, has a full-depth 1-story balustraded porch with Roman Ionic columns and Roman Doric entablature with a glazed pedimented porch centered on the 2nd story. The stands on a low random-course-ashlar terrace above the Marin Street side and behind a low picket fence on the east property line and a higher paneled fence on the north property line.
- 35 House (ca 1855): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof Italianate house with an uncoursed-granite-ashlar foundation, façade framed by broad pilaster strips, almost-full-width flat-roof square-pier-supported bracketed front porch, principal entrance with sidelights and blind transom light, flushboard façade outside porch and on 2nd story, 6-over-6 windows, broad bracketed cornice, gabled dormers with paired 4-over-4 windows above façade and east elevation, parged chimneys with brick trim on the roof's west and south slopes, and 1-and 2-story ell across east elevation. A low privet hedge defines the street edge.
- Garage (ca 1920): A 2-stall, hip-roof garage near the center of the property near the south property line.
- 36 George H. Calvert House (ca 1845 et seq.): A much altered, shingled 2-story, low-hip-roof house with parged foundation, asymmetrical 3-bay façade, principal entrance with wide sidelights and transom light, small addition at east end of south elevation, and lower 2-story ell extending west from north end of west elevation. Though altered, this house remains significant as the longtime home of George Henry Calvert (1803-1889), a poet and essayist who also served as mayor of Newport (1853-54).
- 37 House (ca 1920): A 2½-story, 3-bay-façade, center-entrance house with parged foundation, principal entrance within 1-story end-gable-roof barrel-vault-ceiling entrance porch that frames a Federal Revival semi-elliptical fanlight and sidelights, paired windows flanking entrance, paired windows above entrance and south of center on 2nd story, banded casement windows at north end of 2nd story, and notched north end of 2nd story. A random-course-granite-ashlar wall lines the street edge.

39 House (ca 1924): A stuccoed 2½-story, 3-bay-façade, center-entrance, hip-roof Foursquare house with parged foundation, principal entrance with sidelights and semi-elliptical fanlight within 1-story flat-roof paired-Tuscan-column entrance porch flanked by tripartite 1st-story windows, semi-octagonal-plan oriel window at center of façade's 2nd story, shallow 1-story rectangular-plan oriel windows on south elevation's 1st story, modillion cornice, shallow 2-story semi-octagonal-plan bay window with large round-head window on 2nd story off-center on north elevation, 1-story glazed porch at south end of east elevation, modillion cornice, hip-roof dormer centered above façade, and 2 asymmetrically placed chimneys, larger on the south slope and smaller on the north slope. A low, random-course-granite-ashlar retaining wall defines the property's west edge, and a tall privet hedge defines the property's south edge.

Garage (ca 1924): A stuccoed 1-stall, end-gable roof garage near the property's southern edge.

41 House (ca 1928): A brick, 2½-story, 3-bay-façade, center-entrance, slate-hip-roof Georgian Revival house with principal entrance with sidelights and semi-elliptical fanlight within 1-story flat-roof slender-fluted-Tuscan-column semi-circular-plan entrance porch flanked by 8-over-8 windows, 1-story balustraded ell across south elevation, dentil cornice, and one interior chimney centered above south elevation; the brick 2-stall, hip-roof garage northeast of the house is now attached to the house's northeast corner.

Garage (ca 1928): A 1-story, 2 bay, pyramidal hip roof garage with two glazed, rolling doors connected to a 1-story, 5 bay, shed-roof, center-entrance shed with 6-over-6 wood sash windows.

42-44 House (ca 1840, 1887; J. D. Johnston, builder for alterations): Originally oriented toward Mann Avenue, this is a 2½-story, L-plan, cross-gable-roof house with hip-roof wraparound glazed porch at the southeast corner, a large 3-story semi-octagonal-plan bay window at the west end of the south elevation, square-plan hip-roof entrance pavilion in the re-entrant angle on the east elevation, 12-over-1 windows on the south and east elevations, 2-over-2 paired windows on the east elevation of the ell that extends east from the north end of the east elevation, strut brackets on the raking and eaves cornices, and three corbeled chimneys regularly spaced on or near the ridgelines. A tall privet hedge defines the south and east property edges.

Garage (after 1939): A concrete-block 1-stall, hip-roof garage at the property's northern edge.

45 House (ca 1935): A shingled 2½-story, 3-bay-façade, center-entrance Colonial Revival house with poured-concrete foundation, double-run uncoursed-fieldstone

stoop with iron railing, pedimented-frame principal entrance with sidelights, 8-over-8 windows, and exterior brick chimney centered on north elevation.

Garage (ca 1935): A shingled 2-stall garage at the property's southwest corner.

- 47 House (ca 1930): A shingled 2½-story, side-hall plan house with poured-concrete foundation, principal entrance within 1-story pedimented entrance porch, tripartite window on façade's 1st story, 1-story balustraded carport across north elevation, and center chimney on ridgeline.

Garage (ca 1930): A shingled 1-stall, end-gable-roof garage at property's southeast corner.

- 49 House (ca 1939): A novelty-board-sided 2-story, 3-bay-façade, center-entrance, hip-roof Foursquare house with poured-concrete foundation, principal entrance with sidelights within 1-story hip-roof Tuscan-column entrance porch flanked by 1st-story tripartite windows, 1-story balustraded glazed porch on west half of north elevation and continuing around the northeast corner to connect with a small ell at the south end of the east elevation, 6-over-1 windows, and brick chimney centered on north elevation.

Garage (ca 1939): A novelty-board-sided 2-stall, hip-roof garage at the property's southeast corner.

- 54 Mary S. and Sarah E. Hazard House (1871; George Champlin Mason, architect): A 2½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire house with uncoursed-granite-ashlar foundation, full-width-braced-post modillion-cornice front porch with cross-braced railing, principal entrance with sidelights and high transom light flanked by full-height 2-over-4 windows, pierced-work-shallow-bargeboard-trimmed flared-roof hood over center window on façade's 2nd story, 1-story flat-roof ell across north elevation, bracketed cornice, sunbonnet gable centered above façade, gabled dormers symmetrically arranged above all elevations, and paired corbeled chimneys on north and south upper slopes of roof.

- 55 House (ca 1895): A 2½-story, side-hall-plan, cross-jerkinhead-gable-roof house with uncoursed granite-ashlar foundation, flat-roof Tuscan-column porch extends across façade and south elevation and connected to a service porch on the south side of the 2-story ell across the east elevation, asymmetrical fenestration with 2-over-1 windows with prominent lintels, 2-story semi-octagonal-plan bay window south of principal entrance, 2-story semi-octagonal-plan bay window centered on cross-gable on south elevation, small square-plan service ell at north end of east elevation, and off-center chimney near the ridgeline of roof's south slope. A low privet hedge defines the property edge on its west side south from the entrance walk around the corner and

along the south side; a low picket fence extends along the north side of the entrance walk and along the property's west and north edges.

Garage (ca 1925): A stucco and shingle 2-stall, jerkinhead-gable-roof garage at the property's southeast corner.

- 57 House (ca 1912): A 2½-story, 3-bay-façade, center-entrance slate-roof house with random-course-granite-ashlar foundation, latticed full-width hip-roof Tuscan-column (with Scamozzi Ionic capitals on the 3 northernmost columns) front porch, glazed at center and on north; 2-over-1 paired windows flanking principal entrance and diamond-pane-over-1 windows in upper stories; 1-story semi-octagonal-plan hip-roof bay window at east end of north elevation; slate-roof-clad hip-roof dormer with paired windows centered above façade; and chimney near the south end of the ridgeline. A low privet hedge defines the street edge north of the entrance walk.

Garage (ca 1925): A wide 1-stall, end-gable-roof garage at the property's southeast corner.

- 58 House (ca 1870 et seq.): A stuccoed 2½-story, 2-bay-façade, T-plan, multiple-cross-gable-roof house with parged foundation, pier-and-segmental-arch wrap-around porch across façade and south elevation with westernmost section glazed, principal entrance with sidelights and segmental-arch fanlight flanked to the south by paired windows, braced hammer beams below each gable end, half timbering in gable ends of main block, service porch extending north and west of north elevation of west ell, and three chimneys, one on the main block's ridgeline, one on the main block's south slope, and one near the intersection of the ridgelines of the ell. A privet hedge defines the east and north street edges of the property.

- 59 Susan James Weaver House (1897; Dudley Newton, architect): A 2½-story, 5-bay-façade, center-entrance, deck-on-hip-roof Colonial Revival house with random-course-granite-ashlar foundation, projecting cross-gable-roof central entrance pavilion, 1-story paired-Tuscan-column entrance porch with turned balustrade, broad sidelights and shallow-elliptical-arch fanlight framing principal entrance, broken-scroll pediments with carved rosettes above tall windows on façade's 1st story, double-leaf door flanked by sidelights and capped with broken-scroll-and-urn pediment at center of façade's 2nd story, narrow pilaster strips framing all corners, 2-over-2 windows, glazed 1-story porch with turned balustrade across south elevation, dentil-and-modillion cornice, turned balustrade around roof deck, and paired-interior chimneys just north and south of roof balustrade. Ms. Weaver (1846-1917), spinster daughter of the builder of both Ocean House hotels, was an active volunteer at Channing Church. This is a text-book example of Rhode Island Colonial Revival houses. Newton was clearly inspired by the Vassal-Craigie-Longfellow House (1759) on Brattle Street in Cambridge, MA, but he exaggerated the scale of the heavily

applied details; the effect, as architectural historian James Yarnall astutely noted, is of a much-enlarged piece of Georgian case furniture.²⁵

Garage (ca 1925): A 2-stall, end-gable-roof garage with shed-roof shed across the south elevation at the southwest corner of the lot.

- 60 Philip Case House (1871-72; George C. Mason, architect): A 2½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire house with uncoursed-granite-ashlar foundation, full-width trussed-braced and bracketed front porch with cross-braced balustrade, double-leaf principal entrance with transom light flanked by full-height 2-over-4 sash, shallow rectangular-plan oriel window projecting from center of 2nd story, projecting cross-brace-supported balcony with cross-braced balustrade at east end of south elevation below full-height 2-over-4 window and bracket-supported deck-on-hip hood, 1-story semi-octagonal plan bay window at west end of south elevation, 2-over-2 windows, bracketed cornice, sunbonnet gable with fictive tie beam centered above façade, segmental-arch-pedimented dormers symmetrically arranged above all elevations, dentil cornice between lower and upper slopes of roof, paired interior chimneys, 1½-story square-plan ell centered on west elevation. The house stands well back from the street with a curved drive entered from each end of the property's east property line; specimen trees line the property's edges. (Photo #1)

Barn (1871-72): A 1½-story, 3-stall, mansard-roof barn with partially glazed double-leaf vehicular entrances, sunbonnet gable above east end of south elevation, square-plan hip-roof cupola centered on the roof's upper slope, and small ell on west elevation.

- 61-63 House (ca 1871-72; James Fludder, architect): A 2½-story, 3-bay-façade, center-entrance, slate-concave-mansard-roof Second Empire house with uncoursed-granite-ashlar façade, full-width-Tuscan-column bracketed front porch with balustraded deck at the center of the 2nd-story level, double-leaf principal entrance with transom light, 1-story semi-octagonal-plan bay windows symmetrically arranged on the south elevation, 2-over-2 windows, bracketed cornice, shallow-pediment dormers symmetrical above each elevation (three each above façade and east elevation and two each above north and south elevations), paired interior chimneys at each end of the upper ridgeline, and 1½-story square-plan ell with interior chimney centered on its east elevation toward the south end of the east elevation. A drive curves in front of the house from each end of the property's west edge.

Garage (after 1940): A 3-stall slate-hip-roof garage immediately northeast of the house.

²⁵ Yarnall, 116.

- 64 House (ca 1845, 1881; Dudley Newton, architect for renovations): A 2½-story, 3-bay-façade, center-entrance, steep-cross-gable-roof Gothic Revival house with ample and elaborate crocket-braced wrap-around porch on octagonal-plan posts with raised and projecting center section capped with crocket-braced balustrade with spear-head finials, diaper-work-panel principal entrance set within hood-mould and flanked by full-height windows, 1-story semi-octagonal-plan bay window near east end of south elevation, hood-moulds above windows, double-leaf door set within lancet arch at center of façade's 2nd story, lancet arch windows centered in attic story of cross gables, lacy bargeboards in raking cornices, one chimney centered on south ridgeline, and large 1-and-2-story flat-roof ell across west elevation. A drive curves in front of the house from each end of the property's east edge. Moved here from 13 Kay Street, this was one of the houses that prominent novelist Henry James (1843-1916) occupied with his family in the years between 1858 and 1863. (Photos #1 and #21)
- Garage (ca 1920): A 3-stall, hip-roof garage at the property's northwest corner; it appears to have replaced a 19th-century barn.
- 65 House (ca 1928): A shingled 2-story, 3-bay-façade, center entrance, hip-roof house with parged foundation, 1-story 3-bay modillion-cornice entrance porch with parapet balustrade and square piers, paired 6-over-1 paired windows, and small chimney near the crest of the roof's north slope.
- 66 "Hawkhurst," Caroline M. Seymour House fragment (1882-84, ca 1930; Dudley Newton, architect): A shingled 2½-story Queen Anne house with principal entrance porch set within the mass of the house at the northeast corner, shallow 1-story rectangular-plan bay window at the south end of the façade, 1-story hip-roof porch across the south elevation, single and paired 6-over-1 windows arranged asymmetrically across all elevations, wave-pattern shingles on 2nd-story and attic, steeply pitched gable roof with carved foliate-and-crest panel in projecting gable end atop the south elevation, and chimney at south end of ridgeline. This is the original northeast corner of the much larger original house, divided into four sections in the 1930s; the other sections stand at 39-41 Cranston Avenue, and 68 and 70 Kay Street (q.v.). (Photo #1)
- Garage (ca 1930): A 1-story, 2-bay, pyramidal-hip roof garage with two pairs of glazed, outswing doors.
- 67 (NC) House (ca 1952): A 1½-story, 3-bay-façade, off-center-entrance Cape Cod house with poured-concrete foundation, uncoursed-stone stoop, pilaster-framed principal entrance, narrow cornerboards, symmetrical gabled dormers above the façade, shingled secondary elevations, and off-center chimney near the crest of the roof's east

- slope.²⁶ An uncoursed stone retaining wall defines both the property's street edge and the landscaped terrace between house and street.
- 68 "Hawkhurst," Caroline M. Seymour House fragment (1882-84, ca 1930; Dudley Newton, architect): A shingled asymmetrical 2½-story, square-plan, hip-roof Queen Anne house with principal entrance at southwest corner of 2½-story hexagonal-plan ogee-roof tower located on the southwest corner of the building mass, 2-story semi-circular-plan turned-post-and-spindle front porch centered on the façade, 2nd-story porch on façade partially set within building mass and capped with a hip-roof, 1-story shallow curved-corner-rectangular-plan bay window on the south elevation, exterior chimney on the north elevation, 2-over-1 windows, and hip-roof dormers above the north and south elevations. This originally was the wing that extended diagonally to the southwest from the building at 66 Kay Street (q.v.), immediately next door. The large original house was divided into four sections in the 1930s; the two other sections stand at 39-41 Cranston Avenue and 66 and 70 Kay Street (q.v.). (Photo #1)
- 70 "Hawkhurst," Caroline M. Seymore House fragment (1882-84, ca 1930; Dudley Newton, architect): A 2-story, L-plan, hip-roof house with parged foundation; asymmetrical façade with off-center entrance in projecting hip-roof vestibule; asymmetrically placed single, paired, and triplet 6-over-1 windows; secondary entrance in 1-story semi-octagonal-plan bay window at the west end of the north elevation; and off-center chimney in the north roof slope. This originally was the service ell of the original house and extended west from the section now at 39-41 Cranston Avenue (q.v.), immediately next door. The large original house was divided into four sections in the 1930s; the two other sections stand at 39-41 Cranston Avenue and 66 and 68 Kay Street (q.v.).
- Garage (ca 1930): A 1-story, 2-bay, pyramidal-hip roof garage with glazed, rolling doors.
- 71 House (ca 1930): A 2½-story, salt-box-end-gambrel roof house with parged foundation, 2-story glazed entrance porch at north end of west elevation, single and paired asymmetrically arranged late 20th-century windows, asymmetrically placed round-arch dormers on lower slope of roof above south elevation, and small chimney west of center on the ridgeline. A high privet hedge defines the property's west and south edges.
- Garage (late 20th century): A shingled 2-stall, end-gable-roof garage at the property's northeast corner.
- 73 (NC) House (ca 1950): A shingled 1½-story, asymmetrical-façade Cape Cod house with poured-concrete foundation, principal entrance near the north end of the façade

²⁶ A 1969 photograph shows this house with a shallow bay window south of the principal entrance, no trim around the door, and wide-board novelty sheathing.

- flanked immediately to the north by a pair of small casement windows, 8-over-8 and 2-over-2 windows, small 2-story ell extending north from the center of the north elevation, single gabled dormer above façade's south side, and chimney at the north end of the roof's west slope.
- 75 E. Gertrude Wilde House (1881-83; Clarence S. Luce, architect, and William F. Wilbor, builder): A fine and subtle 2½-story Shingle Style house with high uncoursed-granite-ashlar foundation, clapboard 1st story, 2-story projecting and pedimented central entrance pavilion with both 1st-and 2nd-story turned-post porches set within its mass and the 1st story porch extending to the façade's southern end, pedimented carved floral panel centered above the porch's 1st story, highly varied fenestration pattern with singled and grouped windows of various pane configurations, 2½-story slightly projecting ogee-pedimented stair tower immediately north of central pavilion, 2-story semi-octagonal-plan bay window at west end of south elevation, slightly lower ell extending north from the main block's northwest corner, and channeled chimney toward the south end of the roof's east slope.
- Garage (ca 1925): A 2-stall, end-gable-roof garage at the property's northeast corner.
- 77 House (ca 1926): A vinyl-sided, 2-story, side-hall-plan, slate-hip-roof Foursquare house with parged foundation, semi-elliptical-fanlight principal entrance near north end of façade within small 1-story Tuscan-column entrance porch, tripartite window on façade's 1st story, 1-story rectangular-plan bay window at west end of south elevation, regularly spaced 6-over-1 windows (paired on façade's 2nd story and singly elsewhere), and small chimney near the crest of the roof's south slope.
- Garage (ca 1926): A 2-stall, hip-roof garage near the property's southeast corner.
- 78 House (ca 1905): A 2½-story, slate-hip-roof Foursquare house with parged foundation, full-width paneled-pier dentil-cornice flat-roof front porch that extends into the building mass on the north elevation to provide access to the recessed principal entrance, regularly spaced 6-over-windows, pedimented dormers above south elevation, hip-roof dormer above north elevation, and slightly off-center chimney near the crest of the roof's east elevation.
- Garage (ca 1920): A 1-stall, hip-roof garage near the property's southwest corner.
- 79 House (ca 1925): A 1½- and 2-story, side-hall-plan, cross-jerkinhead-gable-roof Bungalow with a parged foundation, with gable-hood sheltered principal entrance at the north end of the façade, quadripartite window at the center of the façade's 1st story, paired windows at the south end of the façade, quadripartite windows on the 1st story at the west end of the south elevation, 6-over-1 windows, jack-rafters on both raking and eaves cornices, shed-roof dormers above north and south elevations of the

1½-story front section, and chimney at the intersection of the ridgelines. A picket fence with shallow round-arch entrance pergola lines the west property line.

- 80 “Aufenthalt,” Letitia B. Sargent House (1881; Clarence S. Luce, architect): A complexly and disparately massed L-plan, multiple-cross-gable-roof Shingle Style house with 2½-story main block flanked by 1½-story ell to the south and small flat-roof 1-story ell with parapet on its northwest corner, stuccoed 1st story, 3½-story projecting semi-octagonal plan tower with high-hip roof centered on façade of main block and flanked to the south by recessed principal entrance with sidelights under flared standing-seam-metal hood, shallow oriel window with central single-pane round-head window framed by fictive half-timbered spandrel and flanked by angled 12-over-12 windows at the north end of the façade, shallow bay window at north end of 1½-story ell, 1-story multiple-pane glazed porch across south elevation, asymmetrically arranged 12-over-1 windows, cross gable with carved floral pediment above south end of main block, channeled and corbeled chimney at the south end of the south ell near the ridgeline of the roof’s east slope, and three slender chimneys, one near the ridgeline on the north end of the south ell’s west roof slope, and two perpendicular to each other near the ridgeline on both east and west slopes of the main block. A tall, clipped privet hedge defines the property’s east and north edges; at the principal entrance on Kay Street, the hedge is shaped to form a tall round arch that extends over the path from street to house.

Garage (ca 1925): A brick, 3-stall, hip-roof garage at the property’s southwest corner.

- 81 House (ca 1910): A 2½-story, 3-bay-façade, center-entrance Colonial Revival house with concrete-block foundation, principal entrance with sidelights and transom light set within 1-story Tuscan-column pedimented entrance porch, 1-story hip-roof Tuscan-column porch across south elevation (eastern end now enclosed), 6-over-6 windows, 2 pedimented dormers centered above façade, and chimney near the ridgeline toward the north end of the roof’s east slope.
- 82 House (ca 1900): A 2½-story, 3-bay façade, center-entrance, cross-gable-roof, Queen Anne/Colonial Revival house with uncoursed-granite foundation, principal entrance set within large glazed round-head relieving arch and flanked by shallow angled tripartite 6-over-1 and 2-over-1 oriel windows with carved floral friezes, shallow angled tripartite 12-over-1 and 1-over-1 oriel window projecting from center of façade’s 2nd story, 1-story Tuscan-column porch with 2nd story balustrade with urn finials across south elevation, asymmetrical fenestration on façade’s 2nd story including windows wrapping northeast corner, 2-over-2 windows, casement windows with garland sills in asymmetrical cross gable above façade, paired windows in south attic story with carved spandrel between them and carved sill below them, shed dormer centered above west elevation, and ridgeline chimney near the roof’s north end. A low privet hedge defines the property’s east and south edges.

- Garage (mid-20th century): A 1-stall, end-gable roof garage near the property's northwest corner.
- 84 House (ca 1900): An asbestos-shingled 2½-story, end-gable-roof house with Queen Anne elements; granite foundation, glazed pedimented entrance porch that wraps around the building's southeast corner, shallow oriel window across the north portion of the façade's 1st story, three asymmetrically placed windows on the façade's 2nd story, paired windows in the façade's attic story, 2-over-1 windows, gabled dormer off center on the roof's north slope, and small chimney near the ridgeline just west of the dormer.
- Garage (ca 1925): A concrete-block, 2-stall, hip-roof garage at the property's northwest corner.
- 86-92 Row House (ca 1910): A shingled, 2½-story, 4-unit, symmetrical, mirror-image-façade Colonial Revival row house with parged foundation, four 2-bay semi-fan-spindle-braced turned-post shed-roof front porches, A-B-B-A façade organization with interior units featuring paired windows and exterior units with single windows, vinyl replacement windows, cross gables with single windows above each end of façade, shed-roof dormer above center of façade, and two chimneys placed asymmetrically near the ridgeline of the roof's west slope.
- 87 House (ca 1920): A 2½-story, 3-bay-façade, center-entrance house with parged foundation, principal entrance within 1-story paired-post balustraded entrance porch flanked by paired windows, semi-octagonal-plan bay window at west end of southern elevation, 1-story end-gable ell at east end of the north elevation, 2-story flat-roof ell on east elevation, shingled 2nd and attic stories, glazed door to 2nd-story of porch centered on façade's 2nd story, semi-octagonal oriel window at east end of north elevation, 2-over-1 windows, large shed-roof dormer centered above façade, small shed-roof dormer with door onto east ell above east elevation. Now connected to garage by large staircase.
- Garage (ca late 20th century): A 1½-story end-gambrel-roof, 2-stall garage with pedestrian entrance at west end of façade and paired doors centered on attic story. Now connected to main house by large staircase.
- Swimming Pool (ca late 20th century): A large in-ground swimming pool north of the house.
- 94 House (ca 1915): A shingled 2½-story, cross-gable-roof house with parged foundation, full-width parapet-and-paneled-pier hip-roof front porch, off-center glazed principal entrance with sidelights within porch, two sets of triple windows arranged symmetrically on façade's 2nd story, group of four small windows arranged

symmetrically in façade's attic story, 2½-story semi-octagonal-plan bay window off center on north elevation, secondary entrance at west end of north elevation, and small chimney near the west end of the ridgeline. Cast-concrete piers frame the entrance to the principal walkway at the Kay Street property edge, and a low clipped privet hedge defines the property's east and north edges.

House (late 20th-century, NC): A 2-story, low-gable-roof building set end to the street with two small windows on street elevation's 1st story, shallow bow window on street elevation's 2nd story, and principal entrance and fenestration arranged asymmetrically on east elevation.

KAY TERRACE

- 1-3 Double House (ca 1905): A shingled 2½-story, 6-bay-façade, double central entrance Colonial Revival double house with parged foundation, façade framed by cornerboards and narrow entablature, full-width Tuscan-column front porch, 2-over-1 windows, brick exterior chimney near north end of east elevation, hip-roof dormers arranged symmetrically above façade, and small off-center chimney near ridgeline of roof's south slope.
- 4 (NC) House (ca 2001): A narrow shingled 2½-story, side-hall-plan, gable-on-hip-roof house with poured-concrete foundation, full-width 3-bay front porch set within the building mass, 3-bay-façade 1st story with full-height windows, paired 1-over-1 windows arranged symmetrically on façade's 2nd story, attic-level balcony in façade gable, and shed dormers above east and west elevations.
- 4½ (NC) House (ca 2003): A narrow, shingled 2½-story, 2-bay-façade, side-hall-plan, cross-gable-roof with poured-concrete foundation, principal entrance with transom light flanked by tripartite 9-over-1 window, 4-over-1 window above entrance flanked to the east by paired 6-over-1 windows, paired windows in the attic-story gable ends, and chimney on the ridgeline near the east end of the east cross gable.
- 6 "The Slate House" (ca 1913): A stuccoed, side-hall-plan, slate-hip-roof Foursquare Bungalow with stuccoed foundation, full-width 2-bay parapet-and-pier front porch, 3-bay façade 1st story, 1-story semi-octagonal-plan bay window near south end of west elevation, two windows arranged symmetrically on façade's 2nd story, hip-roof dormer with paired small windows centered above façade, and small chimney near the north end of the ridgeline on the roof's east slope.
- 9 House (ca 1912): A 2½-story, side-hall-plan, off-center-entrance, end-gable-roof house with parged foundation, full-width Tuscan-column low-hip-roof front porch, shallow bay window to the west of the principal entrance, shingled 2nd and attic stories, semi-octagonal-plan bay window near south end of west elevation, 1-story ell extending south from west end of south elevation with full length porch along ell's

west elevation, 2-over-1 windows, and small chimney south of center on the ridgeline.

- 11 (NC) House (ca 1960): A 1-story Ranch house set gable end to the street with poured-concrete foundation, two windows arranged symmetrically on street elevation, asymmetrical façade to the east with off-center entrance flanked to the north by tripartite picture window and to the south by small window, and small chimney near the north end of the ridgeline.

KILBURN COURT

- 7 (NC) House (early 19th century): Sited gable end to the street, a vinyl-sided 1½-story house with parged foundation, asymmetrical west-facing façade, off-center principal entrance, asymmetrical fenestration, 1-over-1 vinyl windows, and small off-center chimney on the roof's west slope.
- 8 (NC) House (ca 1890): A vinyl-sided 2-story, low-hip-roof house with principal entrance porch set within the southeast corner of the building mass, asymmetrical fenestration, and 1-over-1 vinyl windows.
- 9 (NC) House (ca 1875): Sited gable end to the street, a vinyl-sided, 1½-story house with principal entrance at north end of east elevation, asymmetrical fenestration, and 1-over-1 vinyl windows. Much altered, this was originally a mirror image of number 11 next door.
- 10 Double House (ca 1870): A 2½-story, 7-bay-façade, center-entrance, double house with parged foundation, 1-over-1 vinyl windows, and two small off-center chimneys on the roof's north slope. Probably built elsewhere and moved here, this house was on its current site by the early 20th century.
- 11 House (ca 1875): Sited gable end to the street, a 1½-story house with principal entrance in shed-roof porch at north end of east elevation, asymmetrical fenestration, and 1-over-1 vinyl windows. This was originally a mirror image of number 9 next door.
- 12 House (late 19th century et seq.): A 2-story hip-roof house with parged foundation, full-width turned-post hip-roof front porch, 1½-story full-width ell north of the main block with principal entrance in hip-roof entrance porch on east elevation, two gabled dormers placed symmetrically above east elevation of ell, and small chimney near the ridgeline at the center of the ell's roof's east slope. This house appears to incorporate an earlier house as its ell and to have been reoriented, between 1903 and 1921, from a site just east of this one.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 13-15 Double House (ca 1910): A shingled 2-story, 6-bay-façade, end-entrances, hip-roof double house with parged foundation, pier-and-turned-post-balustrade hip-roof entrance porches at north and south ends of façade, 2-over-1 windows, and two chimneys near the intersection of the ridgelines on each side. This is a slight variation of the house next door at numbers 17-19.
- 14-16 Double House (ca 1910): A vinyl-sided 2½-story, paired-center-entrances, end-gable-roof double house with parged foundation, full-width turned-post front porch (glazed on west half), paired windows in façade's 2nd story, 1-over-1 vinyl windows, and small chimney near the north end of the ridgeline.
- 17-19 Double House (ca 1910): A shingled 2-story, 6-bay-façade, end-entrances, jerkinhead-gable-roof double house with parged foundation, Tuscan-column hip-roof entrance porches at north and south ends of façade, 1-over-1 vinyl windows, and two chimneys near the east and west ends of the ridgeline. This is a slight variation of the house next door, at numbers 13-15.
- 18 House (ca 1920): A shingled 2-story, side-hall-plan, hip-roof Foursquare house with parged foundation, full-width front porch, shallow bay window flanking principal entrance, vinyl windows, and small chimney near the crest of the roof's north slope.

LIBERTY STREET

- 6 House (ca 1830): A 2½-story, 3-by-façade, center-entrance house with parged rubble-stone foundation, principal entrance with sidelights and late 20th century Colonial Revival pediment, 6-over-6 windows, small ridgeline chimney south of center, and lower 2-story ell extending east from north end of east elevation.
- 10 (NC) Derek and Mary Ann Durst House (ca 1998; Richard Rice Long, architect): A wide 1-and 2½-story, center-entrance, U-plan, cross-gable-roof Neo-Shingle Style house with brick 1st story, shingled upper stories, low-elliptical-arch principal entrance with iron gates into central courtyard, garage entrances at each end of the façade, grouped windows on upper stories, and two chimneys, one at each end of the north 1-story section. Designed to fit into the context of the historic setting, the building takes its architectural cues from McKim, Mead & White's Casino (1879-81) at 186-200 Bellevue Avenue.
- 16-18 Commercial/Residential Building (ca 1900): A 2½-story, end-gable-roof Queen Anne building with brick 1st story, vinyl-sided upper stories, 6-bay façade on 1st story, 3-bay façade on 2nd story with shallow tripartite windows at each end and single window at center, two symmetrically arranged windows in attic story, gabled dormers centered above north and south elevations, and two chimneys, both at the lower edge of the north and south roof slopes near the north end of the building.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 20 House (ca 1900): A 2½-story, 2-bay-façade, side-hall-plan end-gable-roof Queen Anne house with parged foundation, principal entrance within entrance porch (rebuilt in late 20th or early 21st century) flanked to the south by 2-story semi-octagonal-plan bay window, 1-story semi-octagonal-plan bay windows near east end of south elevation, overhanging attic story carried on scroll brackets, and small ridgeline chimney near building's north end.
- 22 Apartments, now The Attwater Hotel (ca 1910): A 3-story, flat-roof altered Italianate building with quoin-framed stuccoed façade, projecting central quoin-framed entrance porch with round-arch portals flanked on each side by banks of French doors with transom lights, entrances in each of the diagonally-angled corners, bay window at 2nd-story level above entrance porch, paired windows flanking central bay on façade's 2nd and 3rd stories, large round arch window at center of façade's 3rd story, regularly spaced windows of alternating sizes on secondary elevations, and bracketed cornice.

LINCOLN STREET

- 3 House (ca 1900): A vinyl-sided 2½-story, 2-bay-façade, side-hall-plan, end-gable-roof house with uncoursed-granite-ashlar foundation, principal entrance within bracketed-turned-post entrance porch set within the building mass at its northwest corner, 1-story bay window at south end of façade, 1-over-1 replacement windows, and small chimney near rear center of the roof's south slope. (Photo #38)
- 4 House (ca 1925): A shingled 1½-story, side-hall-plan, end-gable-roof house with parged foundation, full-width bracketed-turned-post front porch, asymmetrical 3-bay façade, 2-over-1 windows, shed dormer near the west end of the south slope, gabled dormer near the west end of the north slope, and small chimney just east of the shed dormer.
- 5 Charles Slocum House (ca 1906): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed-granite-ashlar foundation, partially-glazed turned-post full-width front porch, 2-over-1 windows, and small chimney near the crest at the center of the roof's north slope. (Photo #38)
- 6 House (ca 1898): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with Queen Anne elements, a parged foundation, full-width front porch, multiple-pane principal entrance, shingled 2nd and attic stories, 2-over-2 windows, shallow 2-story ell across most of south elevation, hip-roof dormers on both north and south roof slopes, and small chimney west of dormer on roof's south slope.
- 7 House (ca 1880): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with uncoursed-granite-ashlar foundation, full-width braced front porch, shingled 2nd and attic stories, 1-over-1 replacement windows, 2-story ell extending south and east

- from southeast corner, hip-roof dormer near center of roof's south slope, and small chimney just east of dormer. (Photo #38)
- 8 House (ca 1900): A vinyl-sided 2½-story, staggered-cruciform-plan center-entrance, hip-roof Foursquare house with uncoursed-granite-ashlar foundation, full-width bracketed-turned-post front porch, full-height windows on façade's 1st story, 2-over-2 windows, small shed-roof-dormer centered above façade, cross gables at the west ends of the roof's north and south slopes, and small chimney above dormer.
- 9 House (ca 1890): A 2½-story, asymmetrical-3-bay-façade, end-gable-roof house with Queen Anne elements, an uncoursed-granite foundation on façade and uncoursed-granite-ashlar foundation on secondary elevations, single-run stoop (replacement of original full-width front porch), shingled 2nd story and attic with fish-scale banding at the middle of the 2nd story, 1-over-1 replacement windows, hip-roof dormer above center of south elevation, and small chimney east of dormer. (Photo #38)
- 10 House (ca 1900, 2009-10): A 2½-story, asymmetrical 2-bay-façade, end-gable-roof house with uncoursed-granite-ashlar foundation, HardiePlank walls, hip-roof-enclosed entrance porch (replacement of original full-width front porch), 1-over-1 replacement windows, two large shed-roof dormers that break through the cornice on the south elevation, and two small chimneys on the ridgeline.
- 11 House (ca 1890): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with random-course-granite-ashlar foundation, both principal entrance and flanking 1-story semi-circular-plan bay window under projecting 2nd-story of the façade, covered 2-story porch with parapet at 2nd story level along west end of south elevation, shingled 2nd story and attic, and slightly lower 2½-story ell across east elevation. (Photo #38)
- 12 House (ca 1900): An aluminum-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, pedimented entrance porch, original glazed principal entrance, 2-over-1 windows, and two small chimneys near the ridgeline on the roof's south slope. A tall clipped privet hedge defines the property's street edge on the east.
- Garage (ca 1925): A 2-stall, concrete-block, hip-roof garage at the property's southwest corner.
- 13 House (ca 1900): A 2½-story, 3-bay-façade, side-hall-plan end-gambrel-roof Queen Anne house with parged foundation, full-width shed-roof front porch with narrow quatrefoil bargeboard, full-height windows on façade's 1st story, shingled 2nd and attic stories with three distinct decorative patterns (alternating arches on façade's 2nd story, staggered butts on porch ends and 2nd story of secondary elevations, saw tooth on attic story), 2-over-2 windows, scroll-work bargeboards in attic, and three

asymmetrically arranged gabled dormers above both north and south elevations.
(Photo #38)

Garage (ca 1925): A 2-stall, end-gable-roof garage at the property's southeast corner.

- 14 House (ca 1900): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation, principal entrance with original glazed door within pedimented entrance porch (replacement of original full-width front porch), large fixed-pane window with small circumferential panes to south of the principal entrance, shallow 2-story bay window to north of principal entrance, 3-story semi-octagonal-plan bay window that extends into attic story on north elevation, multiple-pane-over-1 windows, shingled 2nd and attic stories, and two chimneys, one just east of the north elevation's bay window and one at the west end of the ridgeline. Granite coping with a low picket fence defines the property's street edge.

Garage (ca 1925): A 2-stall, hip-roof garage immediately north of the house.

- 17 Hannah and H. C. Gorton House (ca 1895): A shingled 2½-story, T-plan, cross-gambrel-roof Shingle Style house with random-course-granite-ashlar foundation, 2-story entrance porch both projecting and set within building mass of projecting façade pavilion, asymmetrically placed and variously sized single and paired windows on all elevations, partially covered parapet porch on south side of attic story, chimney above east elevation near its north end, and small early 21st-century roof deck at crossing of ridgelines.

LINDEN GATE LANE

- 5 (NC) Frank F. and Jane R. Scheck House (ca 1994): A 1½-story, stretched-5-bay façade, center-entrance, hip-roof Ranch house with poured-concrete foundation, principal entrance recessed in board-and-batten sheathed alcove, shingled walls with high board-and-batten dado, paired 2-over-1 windows, large central dormer that breaks through cornice of façade flanked by two smaller jerkinhead-gable dormers, central chimney at the intersection of the ridgelines, and 2-stall garage at a splayed angle south of the main block and connected to it through a small hyphen.
- 8 (NC) Jeffrey R. and Bonnie M. Fischer House (ca 1997): A 1½- and 2-story, T-plan house with poured-concrete foundation, principal entrance in recess at re-entrant angle on west elevation, stuccoed 1st story and shingled upper stories, windows arranged asymmetrically both singly and in groups, gable-and-shed-roof dormers, and off-center chimney near the ridgeline of the roof's east slope.

Garage (ca 1997): A shingled 1½-story 2-stall garage with small ell on the west end, dormer with door and hoist centered above façade, and small square-plan cupola centered on the ridgeline.

- 10 (NC) House (mid-20th century): A shingled 1½-story, cross-gable-roof Ranch house with asymmetrical façade, center entrance in projecting wing flanked to the north by exterior chimney, and large shed dormer above south elevation. This house may have been moved to this site.

MANN AVENUE

- 4-6 House (ca 1855): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, recessed principal entrance with full-height sidelights and transom light, some 6-over-1 windows, off-center chimney near the crest of the roof's west slope, and 2-story, hip-roof ell extending to the north and west from the main block's northwest corner. (Photo #16)
- 5 St. Joseph's Roman Catholic Church Rectory (ca 1925): A large-scale buff-brick L-plan, 2½-story, 5-bay-façade, center-entrance, hip-roof Georgian Revival building with quoined corners, principal entrance within shallow glazed Tuscan-column entrance porch surmounted by angled parapet with central crucifix, 6-over-1 windows (occasionally grouped on secondary elevations), modillion cornice, pedimented dormers, and 2 chimneys, one at the lower edge of the roof's west slope and one near the crest of its east slope. Low granite coping and an iron picket fence define the property's edge on the street and separate the front of the building from the parking lot adjacent to the east. Built to house priests at adjacent St Joseph's Church (see 75 Broadway) and completed shortly after the church, this house was probably designed by the same firm responsible for the church.
- Garage (ca 1925): A buff-brick, 4-stall, hip-roof garage south and east of the Rectory and immediately behind the church.
- 8 House (ca 1845): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, single-run poured-concrete stoop, 1-over-1 replacement windows, and off-center chimney on the ridgeline. (Photo #16)
- 10 House (ca 1845): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, narrow corner boards, single-run poured-concrete stoop, 1-over-1 replacement windows, and off-center chimney on the ridgeline. (Photo #16)
- 12 House (ca 1895): A vinyl-sided 2½-story, side-hall-plan, 2-family Queen Anne house with uncoursed granite foundation, 2-story entrance porch set within the building mass on the southwest corner, paired principal entrances flanked to the east by 2-story semi-octagonal-plan bay window set within the building mass, 2-story bay window on east elevation, gabled dormer above east elevation, 1-over-1 replacement

- windows, and two chimneys, one south of center on the east slope and one north of center on the west slope.
- Garage (1925): A 1-stall, flat-roof garage at the property's northeast corner.
- 12½ House (ca 1895): A shingled 2-story, side-hall-plan, end-gable-roof house with full-width partially-glazed shed-roof front porch, 1-over-1 replacement windows, and small chimney near the center of the ridgeline.
- 14 House (ca 1910): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation; asbestos shingles on upper stories; full-width Tuscan-column front porch; shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair below projecting end gable on façade's 2nd story; 2-story shallow semi-octagonal-plan bay window on west elevation; shed-roof dormer above west-elevation bay window; and small chimney near the center of the ridgeline. The façade organization is similar to houses at 8 Calvert Street, 24 Greenough Place, 29 Mann Avenue, and 39 Mount Vernon Street, and a mirror image of those at 37 Everett Street, 27 Mann Avenue, and 5 Prairie Avenue (q.v.). An ornamental privet hedge defines the property's street edge.
- 16 (NC) House (ca 1855 et seq.): A large, much-expanded vinyl-sided L-plan Italianate building whose original section is the southernmost 2½-story, side-hall-plan, end-gable-roof portion, now with a full-width front porch. The major additions include a 2-story addition across the west side of the original building, an ell approximately the same size as the original building immediately to its north and slightly to its east, and a large 2-story, L-plan, hip-roof addition added incrementally in the late 20th century.
- 17 House (ca 1855): A 1¾-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, single-run stoop, shallow-pedimented principal entrance with sidelights, 6-over-6 and 4-over-4 windows, 1-story shallow-rectangular-plan bay window on west elevation, gabled dormer above west elevation, and chimney centered on ridgeline north of center.
- 20 House (ca 1855 et seq.): A square-plan, 2-story, hip-roof house with parged foundation, asymmetrical façade, off-center principal entrance with leaded tracery in sidelights and semi-elliptical fanlight, 2-over-1 replacement windows, and large square-plan, 3-story, hip-roof tower extending north and west from northwest corner.
- Garage (ca 1925 et seq): A large concrete-block, deck-on-hip-roof 3-stall garage with a small ell extending southeast from its southeast corner, located at the property's northwest corner.
- 19 House (ca 1855): An asbestos-shingled, 1½-story, 3-bay-façade, center-entrance, cross-gable-roof house with Gothic Revival elements; parged foundation, full-width

- enclosed front porch, shallow pedimented window in cross gable above façade, hip roof dormers flanking cross gable, and chimney on ridgeline above western gable.
- 21 Powel House (ca 1855): An asbestos-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with parged foundation, full-width center-entrance front porch with braced piers, two 1-story dentil-cornice bay windows on west elevation, (northern semi-octagonal in plan; southern shallow rectangular in plan), prominent projecting lintels over windows on main block, bracket-and-dentil raking and eaves cornices, gable dormers just south of center of east and west elevations, small chimney north of center near the ridgeline on the roof's west slope, and 2-story flat-roof ell extending north and slightly east from eastern half of south elevation.
- 22 (NC) House (1988): A 2½-story, 5-bay-façade, center-entrance Colonial Revival house with concrete foundation, pilaster-framed and pedimented principal entrance with transom light, 1-over-1 windows, and small center chimney on north side of ridgeline. This house replaces an 1886 Queen Anne house designed by Dudley Newton.
- 23 Apartment House (ca 1930): A stuccoed 2-story 4-unit Moderne apartment building with parged foundation, full-width parapet-edged front terrace integrated with central 2-story 3-bay covered porch with stepped parapet, 1-over-1 windows regularly spaced on façade and east and west elevations, low end-gable roof with parapet above façade, and two small chimneys near the ridgeline toward the rear of the building. A clipped yew hedge defines the property's street edge.
- 24 W.B. Sherman House (1886; William S. Cranston, builder): A shallow-T-plan, 2½-story, cross-gable-roof Queen Anne house with uncoursed-stone foundation, wrap-around braced-turned-post across façade and north end of east elevation, principal entrance at west end of façade, variety of multiple-pane windows, shingled upper stories with fish-scale-pattern in gable ends, shallow oriel window projecting over porch at the east end of the façade's 2nd story, small parapeted balcony with turned post and lattice screening at north re-entrant angle on east elevation's 2nd story, small shed dormer above west elevation, and one chimney in the center of the roof's east slope just north of the cross gable. A clipped privet hedge defines the property's street edge.
- 25 House (ca 1900): A 2½-story, end-gable-roof house with uncoursed granite foundation, full-width braced-pier front porch, entrances at both east and west ends of façade, shingled upper stories, end-gable pavilion projecting from west half of façade's 2nd story, gabled dormer above north end of west elevation, and two small chimneys on the ridgeline near its north and south ends. A clipped privet hedge defines the property's street edge.
- 26 House (ca 1895): A shingled 2½-story, side-hall-plan, end-gable-roof Queen Anne house with random-course-granite-ashlar foundation, full-width Tuscan-column front

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- porch, full height windows on façade's 1st story, shallow oriel window projecting from west end of façade's 2nd-story elevation below small end-gable roof extension, circumferential fish-scale banding at middle of 2nd story, shed dormers above east and west elevations, and small chimney near the ridgeline near the north end of the roof's west slope.
- 27 House (ca 1903): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation; shingle upper stories; full-width braced-turned-post front porch; shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair below projecting end gable on façade's 2nd story; convex-quadrant recess centered in attic framing paired windows; and small chimney centered on ridgeline. This house and that next door at 29 Mann Avenue originally occupied one undivided lot, also shared with 38 Mount Vernon Street; all were probably built around the same time by a single builder/developer. The façade organization is similar to that at 37 Everett Street and 5 Prairie Avenue as well as mirror image of those at 8 Calvert Street, 24 Greenough Place, 14 Mann Avenue, next door at 29 Mann Avenue, and 39 Mount Vernon Street (q.v.).
- 28 Gardner House (ca 1855): A 2½-story, 3-bay-façade, center-entrance Italianate house with large-granite-block foundation, full-width braced-pier front porch with urn balustrade, trabeated principal entrance with sidelights and transom light, full-height windows on façade's 1st story, French door with balcony at south end of east elevation, 9-over-6 and 6-over-6 windows with paired-bracket lintels, paired-pendant brackets on both raking and eaves cornices, gabled dormers with round-head windows above façade, and paired interior chimneys. A clipped privet hedge defines the property's street edge.
- 29 House (ca 1903): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation; shingled upper stories with circumferential band of diamond-pane shingles at the middle of the 2nd story; full-width braced-turned-post front porch; shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair below projecting end gable on façade's 2nd story; convex-quadrant recess centered in attic framing paired windows; and small chimney centered on ridgeline. This house and that next door at 27 Mann Avenue originally occupied one undivided lot, also shared with 38 Mount Vernon Street; all were probably built around the same time by a single builder/developer. The façade organization is similar to those at 8 Calvert Street, 24 Greenough Place, 14 Mann Avenue and 39 Mount Vernon Street, and a mirror image of those at 37 Everett Street, next door at 27 Mann Avenue, and 5 Prairie Avenue (q.v.). An ornamental privet hedge defines the property's street edge.
- 30 Margaret Buckley House (ca 1910): A 2½-story, L-plan, cross-gable-roof house with parged foundation, wrap-around Tuscan-column porch with urn balustrade across façade and south end of west elevation, shallow 1-story bay window at east end of

- façade, shingled upper stories, 2-over-2 windows, and 2 chimneys, one near the north end of the north-south ridgeline and one on the outside of the east elevation.
- 31 House (ca 1897): A 2½-story, side-hall-plan, end-gable-roof vernacular Queen Anne house with random-course-granite-ashlar foundation, wrap-around bracketed-turned-post and spindle-work porch across façade and northern half of west elevation, 3-story semi-octagonal-plan bay window with flared conical roof near north end of west elevation, 1-story semi-octagonal plan bay window near south end of west elevation, shingled upper stories with alternating circumferential bands of fish-scale shingles, 1-over-1 replacement windows, hip-roof dormers above east and west elevations, and a small chimney north of center of the ridgeline; a much later staircase directly to the 2nd story rises on the east elevation.
- 33 House (ca 1903): A 2½-story, side-hall-plan, slate-hip-roof Foursquare house with random-course-granite-ashlar foundation, full-width Tuscan-column front porch, 2-story shallow bay window with large single-pane-with transom-light central window at west end of façade, 2-story shallow bay window with large single-pane-with transom-light central window at center of east elevation, shingled 2nd story with alternating circumferential bands of staggered-butt shingles, shallow oriel window near center of west elevation's 2nd story, 1-over-1 and 2-over-1 windows, hip-roof dormers above all elevations (two above east elevation), and small chimney near south end of west roof slope.
- Garage (ca 1920): A hip-roof, 2-stall garage at the property's southwest corner.
- 34 John T. Bush House (ca 1855): A 1½-story, T-plan, 3-bay-façade, center-entrance, high-cross-gable-roof Gothic Revival house with parged foundation, full-width trefoil-bargeboard front porch, double-leaf principal entrance set in Tudor-arch frame, full-height triple-hung windows with heavy drip molds on façade's 1st story windows, lancet-arch windows with heavy drip molds in façade's upper level, 1-story semi-octagonal-plan bay window with trefoil bargeboard at south end of east elevation, assertive pierced scroll-work bargeboards on raking cornices of main roof and dormers with prominent square-section lancet-tip pendants in the centers of main roof and cross gable above façade, 1-story flat-roof sections in re-entrant angles at northeast and northwest corners, 6-over-6 windows, and paired, channeled and corbeled, 7-sided interior chimneys placed symmetrically on east-west ridgeline of main block. Bush was a wool-puller in the 1850s. The house shares striking similarities of form, massing, and detail with the Daniel T. Swinburne House (1862) at 6 Greenough Place (q.v.); their bargeboards are identical. This house is heavily influenced by the publications of Andrew Jackson Downing, notably Design II, "A Cottage in the English or Rural Gothic Style," in *Cottage Residences*, first published in 1842.²⁷ (Photo #10)

²⁷ Downing, p. 42-52.

35 House (ca 1900): A vinyl-side 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation, glazed full-width shed-roof front porch, 2-over-1 windows, large shed dormer above east elevation, and small chimney near the ridgeline on roof's east slope; a much later exterior staircase leading to a projecting 2nd-story vestibule rises on the west elevation.

Garage (1920 et seq.): A 2-stall, end-gable roof garage with a 1-stall shed-roof addition to its south at the property's southern edge.

38 (NC) George Taylor House (ca 1845 et seq.): A much enlarged and altered 1½- and 2-story, H-plan house complex. The original section began as a 3-bay-façade, center-entrance Greek Revival house with parged foundation, trabeated principal entrance with sidelights, full-height 6-over-9 1st story windows on façade, and façade framed by wide pilaster strips, and paired interior chimneys on the ridgeline; large flat-roof dormers with low, thin balustrades extend the façade's wall surface through the cornice, and a 2-story T-plan ell with 3-stall garage in northernmost section, almost the same size as the original main block, more than double the size of the original.

40 Thomas Hines House (ca 1845 et seq.): A 1½-story, originally 5-bay-façade, center-entrance Greek Revival house with high parged foundation, trabeated principal entrance with sidelights, full-height windows on façade west of entrance, shallow 1-story bay window east of the entrance, full-width front porch, three gable dormers extending the façade wall surface through the cornice, and large ell extending north from the east part of the north elevation.

Garage (ca 1930): A multiple stall garage along the property's northern edge.

42 House (ca 1855 et seq.): A 2½-story, rectilinear-Z-plan, low hip-roof Italianate house with parged foundation, principal entrance within entrance porch set within building mass at southeast re-entrant angle, asymmetrical fenestration including 1-over-1, 4-over-4, and 6-over-6 sash; double-barrel-vault dormers above façade and east elevation, and chimneys on roof's east and west slopes. A clipped privet hedge defines the property's street edge.

Garage (ca 1930): A 4-stall, hip-roof garage on the property's northern edge.

44-46 Double House (ca 1900): An asbestos-sided 2½-story double house with paired center entrances flanked by 1-story shallow bay windows; full-width bracketed-turned-post front porch; four symmetrically arranged windows on façade's 2nd story; 6-over-6, 2-over-1, and 1-over-1 (replacement) windows; 2 hip-roof dormers above façade, paired interior chimneys near the ridgeline of the roof's north slope; and 2-story flat-roof ell across north elevation. A clipped privet hedge defines the property's street edge.

MARIN STREET

- 2 House (ca 1915): A vinyl-sided 2½-story, 3-bay-façade, center-entrance, slate-roof house with parged foundation, full-width Tuscan-column front porch with 2nd-story balustrade, principal entrance with sidelights flanked by paired 2-over-1 windows, single window on 2nd-story flanked by paired replacement windows, hip-roof dormer centered above façade, and chimney near the west end of the ridgeline.
- 4 House (ca 1925): A brick 2-story, side-hall-plan, hip-roof Foursquare house with full-width Tuscan-column-on-pier hip-roof front porch (glazed to west of principal entrance), principal entrance with sidelights, paired 6-over-1 windows on façade's 2nd story, single 6-over-1 windows on secondary elevations, secondary entrance at ground level at center of east elevation, exterior chimney breaking through wide eaves near south end of west elevation.
- Garage (ca 1925): A 2-stall, hip-roof garage at property's northeast corner.
- 5 Double House (ca 1915): A shingled 2½-story, 5-bay façade, center-entrance, jerkinhead-gable-slate-roof Colonial Revival house with parged foundation, principal entrance with wide full-height sidelights within pedimented entrance porch, small casement window centered above principal entrance, 2-story rectangular-plan hip-roof bays centered on east and west elevations, 1-story porches north of the bays (the eastern one glazed), 6-over-1 windows, and small chimney near the ridgeline in the center of the roof's south slope. This is nearly identical to the house next door at 7 Marin Street (q.v.).
- 6-8 Double House (ca 1915): A 2½-story, 3-bay-façade, center-entrance, hip-roof Foursquare house with parged foundation, full-width Tuscan-column hip-roof front porch, paired principal entrances flanked by tripartite windows, shingled 2nd story, four symmetrically arranged windows on façade's 2nd story, hip-roof dormers centered above façade and east elevation, and chimney near the crest end of the roof's north slope.
- 7 Double House (ca 1915): A shingled 2½-story, 5-bay façade, center-entrance, jerkinhead-gable-roof Colonial Revival house with parged foundation, principal entrance with wide full-height sidelights within hip-roof entrance porch, small casement window centered above principal entrance, 2-story rectangular-plan bays centered on east and west elevations, 1-story porch north of east bay, and 6-over-1 windows. This is nearly identical to the house next door at 5 Marin Street (q.v.).
- 9 House (ca 1870, ca 1903): A vinyl-sided 1½-story, 3-bay-façade, center-entrance, cross-gable-roof house with parged foundation, Tuscan-column front porch extending from east elevation to just west of principal entrance, trabeated principal entrance

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

with sidelights flanked by paired windows, façade's cross gable façade centered above front porch, 1-story semi-octagonal-plan bay window at north end of west elevation, and small chimney centered near the ridgeline of the roof's south slope. This house was likely moved here from another site, and the porch and cross gabled were probably added at the same time.

- 10 House (ca 1920): A shingled 2½-story, 2-bay-façade, side-hall-plan house with parged foundation, principal entrance within paired-pier pedimented entrance porch, tripartite window on façade's 1st story, glazed porch across east elevation, and small chimney centered on ridgeline. A clipped privet hedge defines the property's street edge.

MOUNT VERNON STREET

- 19 Benjamin Chase House (ca 1811): A 2-½-story, 4-bay-façade, off-center-entrance, center-chimney Federal house with double-run stoop with iron railing with globular finials, trabeated principal entrance with sidelights, round-head tracery window on façade's 2nd story above principal entrance, 6-over-6 windows, Greek-key eaves cornice above façade, shingled side elevations, and large ell extending east from south end of south end of east elevation with secondary entrance in ell within slender-column-supported end-gable porch and center chimney near the ridgeline on the ell roof's north slope.
- 21 House (ca 1895): A shingled 2½-story, T-plan, cross-gable-roof Queen Anne house with off-center recessed principal entrance in base of T, shallow 2-story bay window to the south of principal entrance, 2-over-1 and 2-over-2 windows, glazed porch on 2nd story at northwest corner of base of T, narrow stringcourses between stories, and small chimney in roof's south slope.
- 23 Bryer House (ca 1845, ca 1890): A 1½-story, end-gable-roof Queen Anne house with asymmetrical post-and-spindle entrance porch set partially within the building mass adjacent to a 2-story octagonal-plan corner tower with high-hip roof at northwest corner, asbestos shingles on secondary elevations, 6-over-1 and 6-over-2 windows, shed dormer breaking the cornice of the south elevation, gabled dormer projecting from north elevation, and small chimney near the center of the ridgeline. This appears originally to have been a modest 3-bay-façade cottage remodeled in the Queen Anne mode near the end of the 19th century.
- 24-26 "Coggeshall House," later United Congregational Church Parsonage (ca 1855 et seq.): A 2½-story, 3-bay-façade, paired-center-entrance Italianate house with Tuscan-column entrance porch, paired windows above entrance, braced-pier porch across eastern part of south elevation, 1-story semi-octagonal-plan bay window at east end of south elevation, small 2-story ell extending south and west from main block's southwest corner, 1-and 2-story ell extending west from north end of west wall,

- paired pendant brackets on raking and eaves cornices above façade and south elevation, bracketed cornice above north elevation, flat roof on north section of main block, three symmetrically placed gabled dormers above façade, two dormers above west elevation, and one large and one small chimney on ridgeline. This house has undergone extensive reworking and enlarging during its century and a half history.
- 27 Peleg Bryer House (ca 1850): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with recessed principal entrance with full sidelights 1-over-1 replacement windows, large gabled dormer above north elevation, small chimney near east end of south slope, and 2-story hip-roof ell at rear.
- Garage (ca 1950): A 2-stall, end-gable-roof garage at the property's southeast corner.
- 28 Amon Parmenter House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with uncoursed-flat-rubble-stone foundation, elaborate full-width scroll-braced-pier paired-bracket-cornice hip-roof front porch with urn balustrade, trabeated principal entrance with full-height sidelights and transom light, full-height windows on façade's 1st story, 6-over-6 windows with prominent lintels, double-round-head window in façade's attic story, paired-bracket raking and eaves cornices, two chimneys symmetrically placed near ridgeline on roof's north slope, and lower 2-story hip-roof ell extending west from north end of west elevation. This house is virtually identical to the Parmenter House next door at number 30 and the Daniels House at number 34 (q.v.).
- Garage (mid-20th century): A 1-stall, end-gable-roof garage southwest of the house.
- 29 (NC) Barn/Garage, now House (ca 1900 et seq): Originally a barn or garage associated with the house at 28 Kay Street (q.v.), this is now a brick, 2-story, hip-roof building with two large tripartite windows with semi-elliptical fanlights on the façade in what were originally vehicular entrances, a 1-and-1½-story ell along the north elevation, and a chimney at the intersection of the ell with the main block.
- 30 Amon Parmenter House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with uncoursed-flat-rubble-stone foundation, elaborate full-width scroll-braced-pier paired-bracket-cornice hip-roof front porch with urn balustrade, trabeated principal entrance with full-height sidelights and transom light, full-height windows on façade's 1st story, 6-over-6 windows with prominent lintels, segmental-arch window in façade's attic story, paired-bracket raking and eaves cornices, large shed dormer on roof's south slope, two shed dormers on roof's north slope, two chimneys symmetrically placed near ridgeline on roof's north slope, and large 2-story hip-roof ell extending north and west from north end of west elevation. This house is virtually identical to the Parmenter House next door at number 28 and the Daniels House at number 34 (q.v.).

- 31 (NC) House (2007): A 2½-story, 5-bay-façade, center-entrance Neo-Colonial house with poured-concrete foundation, principal entrance with full-height sidelights set within braced-pier hip-roof entrance porch with urn balustrade, 2-over-2 windows, large shed dormers above façade and east elevation, and terraced front lawn with uncoursed flat-rubble-stone retaining wall at property's edge.
- 34 John D. Dennis House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with uncoursed-flat-rubble-stone foundation, elaborate full-width scroll-braced-pier paired-bracket-cornice hip-roof front porch, trabeated principal entrance with full-height sidelights and transom light, full-height windows on façade's 1st story, 6-over-6 windows with prominent lintels, segmental-arch window in façade's attic story, paired-bracket raking and eaves cornices, shed dormer on roof's south and north slopes, one chimney near ridgeline on roof's north slope, large 2-story hip-roof ell extending north and west from north end of west elevation, and small 1-story ell within the re-entrant angle between the 2-story ell and the main block of the house. This house is virtually identical to the Parmenter Houses next door at numbers 30 and 28 (q.v.).
- 35-37 Double House (1903-21): A shingled 2½-story, hip-roof Foursquare double house with parged foundation, full-width parapet-and-pier front porch set within the building mass, paired glazed center entrances flanked by picture windows with transom lights, 2-over-2 windows, recessed balcony with spindle-work balustrade a center of façade's 2nd story, hip-roof dormers above north and south elevations, and small chimney near crest of roof's east slope.
- 36 House (ca 1900): A 2½-story, center entrance, end-gable-roof multiple-family house with random-course-granite-ashlar foundation, lower projecting end-gable pavilion across southern part of façade with porches inset into northeast corner on both 1st and 2nd stories and balcony set into attic story, paired windows with 1-over-1 replacement sash, large shed dormers above both north and south elevations, and chimney near the center of ridgeline on roof's southern slope.
- 38 House (ca 1900): A 2½-story, side-hall-plan, overhanging-end-gable-roof Queen Anne house with uncoursed granite foundation; shingled upper stories with diamond-pane shingles in circumferential band of at the middle of the 2nd story and in attic; full-width wrap-around braced-turned-post front porch (glazed on both elevations of its southern section) across façade and east end of north elevation; shallow bay windows, one flanking principal entrance on façade's 1st story and one immediately above; 2-story shallow bay window on southern elevation; and chimney near the ridgeline at the center of roof's south slope. This house and those around the corner at 27 and 29 Mann Avenue (q.v.) originally occupied one undivided lot; all were probably built around the same time by a single builder/developer.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 39 House (ca 1903): A 2½-story, side-hall-plan, end-gable-roof Queen Anne house with uncoursed granite foundation; shingled upper stories with alternating circumferential bands of diamond-pane shingles on the 2nd story; full-width braced-turned-post-and-spindle-work front porch; shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair below projecting end gable on façade's 2nd story; convex-quadrant recess centered in attic framing paired windows; gabled dormer above north elevation; and small chimney centered on ridgeline. The façade organization is similar to those at 8 Calvert Street, 24 Greenough Place, and 14 and 29 Mann Avenue, and a mirror image of those at 37 Everett Street, 27 Mann Avenue, and 5 Prairie Avenue (q.v.).
- 40 Captain John Barker House (ca 1905): A 2½-story, side-hall-plan, cross-gable-roof Queen Anne house with uncoursed granite foundation, Tuscan-column porch front porch with balustrade that wraps around the east side of the south elevation for form an attached carport, shallow bay window to the south of principal entrance, 2-story shallow bay window on south elevation set below projecting gable with large console brackets, and small off-center chimney near the ridgeline of the roof's south slope.

OAKWOOD TERRACE

- 1 "Oakwood," the George Gordon King House (1902; McKim, Mead & White, architects): A stuccoed 2¾-story, center-entrance, slate-gambrel-roof Colonial Revival house with cast-stone water table; asymmetrical 5-bay façade main block flanked to the east by a large 4-bay façade service ell; principal entrance within shallow Scamozzi-Ionic porch set within engaged Colossal-Corinthian-column-framed aedicule with round-arch window in its pediment; window between 1st and 2nd stories immediately east of principal entrance; symmetrical south elevation with recessed center entrance flanked by quadripartite windows, full-width raised terrace overlooking extensive lawn, and Palladian-motif recessed attic-level porch within large central dormer cast-stone quoining; fretwork-and-dentil cornice; pedimented dormers; large chimneys near the east and west ends of the ridgelines; and small chimneys on the roof's north and south slopes east of the center of the main block. George Gordon King (1859-1922), scion of one of Newport's leading families in the city's 19th century civic life, was one of the principal developers of Ocean Drive's King-Glover-Bradley Plat (1883-84), designed by Frederick Law Olmsted. Soon after that plat's completion, King commissioned McKim, Mead & White for the design of Edgehill (1887-88) at 31 Beacon Hill Road, which he built on speculation. A rather dry exercise, Oakwood Cottage is the last of 6 houses designed by the firm built over only 20 years within 2 blocks (c.f. 29 Old Beach Road; 2, 6, and 7 Red Cross Avenue; and 12 Sunnyside Place). (Photo #24)
- 7 (NC) House (1962): A 2-story, 3-bay-façade house with poured-concrete foundation, 2-stall over-head-door garage projecting beyond the wall plane of the main block with principal entrance porch extending to its east, and exterior chimney near north end of

east elevation. This is almost identical to houses nearby at 79 and 85 Old Beach Road (q.v.).

- 8 “Red Cross Cottage,” the David Sears House (1843-44; George Dexter of Boston, architect): A heavily altered stuccoed and asymmetrically massed 2½-story, slate-complex-cross-gable-roof Gothic Revival house with asymmetrical 5-bay, center-entrance façade facing north toward Old Beach Road (from which it was originally entered), regularly spaced windows, 1½-story service ell to the west of the main block, full-width screened porch across south elevation, ample terrace that wraps around the screened porch, four large interior paneled stucco chimneys with tapering caps, and hip-proof dormers. David Sears II (1787-1871) was a prominent 19th-century Boston philanthropist, merchant and landowner who also served in the Massachusetts legislature between 1816 and 1851. His former residence on Boston’s Beacon Street is now the home of the Somerset Club. The original drawings for this house, now in the collection of the Boston Athenæum, include elevations, plans, and details. Like nearby Belair at 50 Old Beach Road and the Izard House at 10 Pell Street, this is one of several early, ample houses built on large lots near the crest of the hill it occupies at the time when this was becoming Newport’s summer neighborhood of choice. (Photo #9)

Garage (ca 1930): A 3-stall, hip-roof garage at the property’s northwest corner.

Swimming Pool (ca 1990): A rectangular pool directly south of the house.

- 11 (NC) House (ca 1965): A 1½-story, 5-bay-façade, center-entrance, gambrel-roof Neo-Colonial Cape Cod house with transom light over principal entrance, shingled secondary elevations, exterior chimney near the north end of west elevation, pedimented dormers, and 2-stall garage attached by a breezeway to the house’s east elevation.

OLD BEACH ROAD

- 11 House (ca 1880): A 2½-story, 2-bay-façade, mansard-roof Second Empire house with parged foundation, double-leaf principal entrance set within 2-story entrance porch with 2nd floor access, 1-over-1 replacement windows, gabled dormers above all elevations, and small chimney near the north end of the roof’s upper slope.
- 13 House (ca 1880): A 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with principal entrance in projecting end-gable-roof vestibule, 6-over-6 windows, round-head windows in façade’s attic, paired brackets on both raking and eaves cornices, and two chimneys centered on ridgeline.
- 15 (NC) Residential Building (ca 1985): A large shingled building with a recessed principal entrance in façade’s center flanked by tripartite windows, bracketed cornice, and

- simulated mansard roof with large simulated dormer above principal entrance and small gabled dormers above secondary elevations.
- 17 House (ca 1840s): A 2½-story, 3-bay-façade, center-entrance house with wood clapboard walls, random-course-granite-ashlar foundation for main house and poured-concrete foundation for porch, full-width bracketed front porch with Greek Doric fluted columns and urn balustrade, principal entrance with sidelights and shallow pediment, 6-over-6 windows, 1-story semi-octagonal-plan bay windows at north ends of east and west elevations, bracketed raking and eaves cornices, paired interior chimneys, and lower 2-story ell extending west from south end of west elevation.
- 19 Henrietta and Dr. S. C. Powell House (1878-79; David R. Brown of New Haven, CT, architect): A highly inflected and asymmetrical T-plan, 2½-story, cross-gable-on-hip-roof Modern Gothic/Queen Anne house with unassuming principal entrance, in shed-roof entrance porch at base of T, flanked to the east by large, vertical intra-story window with shed roof on brackets; double-bracketed porch in re-entrant northeast angle; emphatic sill boards and corner boards, regularly spaced 1-over-1 windows, double-bracketed eaves cornices, circular-pierced bargeboard and prominent square-section lancet-tip pendant in center of end gable above principal entrance, rakishly juxtaposed and sweeping roof planes with deep shed dormers above north and south elevations, diamond-pane windows in attic story, and three massive and heavily corbeled chimneys near the center of the building mass above the east, south, and west elevations. Brown, who apprenticed with Henry Austin, was best known for his High Victorian Gothic and Queen Anne work in his native city; this is a fine transplanted example of that work.
- 21 (NC) Longacre Condominiums (ca 1987): A rectilinear-Z-plan, 2-story, cross-gable-roof building with poured-concrete foundation, principal entrances within cantilevered-roof porches in northwest and south east re-entrant angles, regularly spaced paired-casement and semi-circular windows, and massive parged chimney near the center of the building.
- 22 House (ca 1921): A 2½-story, 3-bay-façade, center-entrance, 2-story-gambrel-roof Dutch Colonial Revival house with parged foundation, pedimented entrance porch with square piers, paired 6-over-1 windows flanking principal entrance and at 2nd-story level, paired casement windows above entrance, 1-story glazed porch with flared parapet at upper level on west elevation, gabled dormer in façade's upper roof slope, off-center chimney near ridgeline on roof's north upper slope, and large ell extending north from east end of north elevation.
- 23 (NC) "Longacre Cottage" (ca 1850 et seq.): A much-altered and enlarged 2½-story, hip-roof Italianate house with stone foundation, entrances on north and west elevations regularly spaced 1-over-1 replacement windows, and 5 irregularly spaced chimneys.

- 24 House (ca 1850 et seq.): A large shingled 2½-story, 3-bay-façade, center-entrance, end-gable-roof house with low stone foundation, full-width glazed front porch, bracketed cornices, bracketed dormer above east elevation, paired interior chimneys, 1-story ell on east elevation, and several-stage ell at rear.

Cottage (ca early 20th century): A 1-story, 3-bay-façade, center-entrance, low-end-gable-roof building. This may have originally stood at the northeast corner of the lot.

Garage (ca 1925): A 3-stall garage at the property's northwest corner.

- 25 Commodore William Edgar House (1884-86; McKim, Mead & White, architects): An impressive buff-Roman-brick 2½-story, modillion-cornice, complex hip-roof Georgian Revival house with a large central block flanked by L-plan wings that project from the main block's east and west elevations and beyond the plane of its façade; a low brick wall stretches from the 2 wings and forms an entrance to the courtyard in front of the building. The 3-bay façade of the main block has a center entrance within a paired-stylized-Ionic-column bow-front entrance porch with Composite-Order entablature below a stylized Palladian window; 2-story low-hip-roof projecting bays flanking the entrance, the eastern one semi-octagonal in plan with a blind 1st story and round-head window at the 2nd-story level and the western one semi-circular in plan with three 6-over-1 windows on the 1st story and round-head window at the 2nd-story level; three symmetrically placed hip-roof dormers above the façade; and massive channeled and corbelled paired interior chimneys with arched openings through their centers. The eastern projecting wing's west and north walls are blind save for an oval-framed window near the west end of the 2nd story; the western wing's 1st-story east wall is blind, and its north wall has a 6-over-1 window near the west end, its west wall has a 1-story semi-octagonal-plan bay window at center, while the entire 2nd story is an open porch with Tuscan columns and turned balustrade. Large channeled and corbelled chimneys rise from the center of the east wing and the south end of the west wing. The house is oriented toward the south, with its principal public rooms – large center hall, parlor, and dining room – sharing that elevation and access to an almost full-width front porch across it. Commodore Edgar was a cousin of Leroy King, whose own house designed by McKim, Mead & White, was contemporarily rising at 324 Bellevue Avenue (NR; Bellevue Avenue HD). The Edgar house is the last of five houses by the firm built over only ten years within two blocks (c.f. 2, 6, and 7 Red Cross Avenue and 12 Sunnyside Place), with a sixth added in 1902 at 1-3 Oakwood Terrace (q.v.); this concentration of their work may be the densest anywhere. Probably the first American Georgian Revival house constructed of brick,²⁸ it is almost certainly the oldest full-fledged extant example of this style, following the loss in 1952 of the same firm's 1884-86 H. A. C. Taylor House on Annandale Road in Newport and in 1957 of

²⁸ Jordy and Monkhouse:113.

- the Providence firm Stone, Carpenter & Willson's 1884 Henry Steere House on Nayatt Road in Barrington, RI.
- Swimming Pool (ca late 20th century): An in-ground swimming pool sited southwest of the house.
- 26 House (ca 1850): A shallow 2½-story, 3-bay-façade, center-entrance, end-gable-roof house with full-width enclosed front porch, 1-story semi-octagonal-plan bay window at south end of west elevation, 2-story ell with semi-octagonal-plan bay and exterior chimney at south end of east elevation, fish-scale shingles on façade's upper stories, 1-over-1 replacement windows, chimney near center of the roof's west-slope ridgeline, and large 1-and 2-story ell extending north from east end of north elevation.
- Garage (ca 1925): A brick 1-stall, hip-roof garage at the property's northwest corner.
- 31 "Woodbine Cottage," George Champlin Mason House (1873-74; George Champlin Mason & Son, architects): An arresting 2½-story side-hall-plan house in the Swiss Alpine mode with a dressed-granite foundation, bargeboard 2nd-story and attic, and large ell to the east of the main block. Relatively unassuming principal entrance with pierced-balustrade hood flanked to the west by a 2-story semi-octagonal-plan bay window; highly visible and elaborately articulated facade faces west to Sunnyside Place, with full-width 4-bay braced-post front porch with pierced-work bargeboards and bracketed cornice that extends as a stringcourse around the corners and along the north and south elevations; 1-story bay window to the south of the porch entrance, asymmetrical 3-bay 2nd story with small window just south of the north window, decorative pierced-work balcony below the central attic window, paired struts on the lower portion of the gable roof, pierced-work screen that extends from the balcony to the innermost roof struts, and elaborate overhanging gable end with exposed jack-rafters and fictive king- and queen-post and hammer-beam framing infilled with pierced-work bargeboards. Chimneys rise above the bay window at the west end of the north elevation, near the center of the main roof's slope, and at the center of the east end of the ell. George Champlin Mason, Sr. (1820-1894) was a major figure in the second half of 19th-century Newport as editor of the *Newport Mercury*, an advocate for the creation of Ocean Drive, an author, historian, landscape painter, as well as architect, in which role he designed many of the city's buildings and served as mentor for the next generation of Newport architects, a group that included his own son and namesake George Champlin Mason, Jr. (1849-1924), Dudley Newton (1845-1907), J. D. Johnston (1849-1928), and James Fludder (1847-1901).
- 44 (NC) Leonard J. and Monique R. Panaggio House (1977): A 1-story board-and-batten Ranch house with poured-concrete foundation, large asymmetrically placed plate-glass picture windows, low gable roof, and wide, shallow chimney off center on the roof's north slope. Built on a lot subdivided from the 19th-century property of George Norman (see 50 Old Beach Road), this property includes a portion the random-course

granite ashlar wall with sloped coping that defined that property's edge. Mr. Panaggio (1919-2012) served for more than thirty years as Chief of the Tourism Promotion Division for the State of Rhode Island.

- 50 "Belair," the Wright-Norman House (1850, 1870 et seq.; Seth Bradford, original architect and Dudley Newton, architect for the renovations): A 2-and-2½-story rough-face-granite-ashlar house with 3 distinct sections: the original 1850 low-cross-gable-roof Italianate section to the south, a later mansard-roof Second Empire section to the northeast with high convex-mansard corner tower at its northwest corner, and a 1-story hip-roof enclosed wood-frame porch that wraps around the south end of the façade and across the south elevation with a large semi-circular-plan bay that projects from the center of its south elevation. The original section has projecting quoins on its corners, a 1-story semi-circular-plan bay window and large round-arch window on façade's 1st story, regularly spaced 2-over-2 windows on the upper stories, a heavy-modillion cornice with pendants at the corners and in the gable peaks, and two chimneys, a paneled-and-corbelled chimney at the building's center and a tall chimney to the north that abuts the corner tower. The mansard-roof section has 1st-story oriel windows on the north elevation, gabled dormers, and a centered chimney set back from its east elevation. Landscape features on the property include some mature specimen trees and the rock-face-granite-plinth entrance gates with property name carved into the east plinth; original boundary walls now enclose adjacent properties. New Yorker H. Allen Wright sold this house to George H. Norman two years after its completion. Norman (1827-1900), a founder in 1848 of the *Newport Daily News*, made his fortune as an engineer, first establishing gas works and later water works systems across New England, New York, and the Midwest. His Newport Water Works, established in 1876 and incorporated in 1881, remained privately owned into the mid-20th century. Like the Izard House at 10 Pell Street and the Sears House at 8 Oakwood Terrace (q.v.), this is one of several early, ample houses built on large lots near the crest of the hill it occupies at the time when this was becoming Newport's summer neighborhood of choice. Belair parallels the evolution of Bellevue Avenue's slightly later Chateau-sur-Mer (NHL, 2006), for which Bradford was also the original architect. Norman's remodeling by Newton was no doubt inspired by the Richard Morris Hunt's more ambitious and sophisticated remodeling campaign, which extended through most of the 1870s. The original 4-acre Belair property has been extensively subdivided, and this house now occupies a lot of about an acre; outbuildings historically associated with this house stand nearby at 60 and 84 Old Beach Road (q.v.).

Garage (ca 1925): A 2-story, hip-roof garage with poured-concrete foundation, vehicle entrance on west elevation, board-and-batten 2nd story, and chimney near the crest of the roof's east slope.

- 56 (NC) House (ca 1995): A 1½-story, F-plan Ranch house with poured-concrete foundation, asymmetrical projecting pavilions on the façade with principal entrance in porch set

- within the western pavilion, paired windows, 2-stall garage set within the east elevation, cross-gable roof, and large off-center chimney on the roof's north slope. Built on a lot subdivided from the 19th-century property of George Norman (see 50 Old Beach Road), this property includes a portion of the random-course granite ashlar wall with sloped coping that defined that property's edge.
- 60 "Belair" Stable (1875; Dudley Newton, architect): An asymmetrically massed, splayed-L plan, 1½-story, rough-face-granite-ashlar, hexagonal-tile-slate-mansard-roof Flemish Renaissance Revival stable with octagonal-plan hexagonal-tile-slate-high-hip-roof tower at the southwest corner of the north wing, a circular-plan tower with battlemented parapet at the southwest corner of the east wing, entrances centered between the two towers and the re-entrant angle on the south wall of the north wing and the west wall of the east wing with flanking diamond-pane windows, elaborate curving Flemish gables with varied profiles and smooth-granite coping above each of the entrances, modillion cornice, and 1-story flat-roof addition on the west elevation of the north wing. The building's plan responds to the obtuse angle of the property line to its rear. Built as the stable for the adjacent property at 50 Old Beach Road (q.v.), it was described by the Newport Mercury after its completion, as "...probably one of the most expensive stables in the city." Converted to residential use, it is nicely preserved.
- 79 (NC) House (1974): A 2-story, 3-bay-façade house with poured-concrete foundation, shingled secondary elevations, and 2-stall over-head-door garage projecting beyond the wall plane of the main block with principal entrance porch extending to its east. This is almost identical to houses nearby at 7 Oakwood Terrace and 85 Old Beach Road (q.v.).
- 80 (NC) House (ca 1993): A 2-story shingled, high-hip-roof Neo-Queen Anne with poured-concrete foundation, symmetrical façade, center entrance set within pedimented porch, octagonal-plan turret with high hip-roof at southwest corner, and 1½-story hip-roof garage wing extending northwest from north elevation.
- 84 "Belair" Gate Lodge (1875; Dudley Newton, architect): A symmetrically massed 1½-story, rough-face-granite-ashlar, hexagonal-tile-slate-jerkinhead-gable-roof French Eclectic gatehouse with 2½-story square-plan hip-roof tower centered on façade and flanked by hip-roof entrance porch with hood-mould over the principal entrance to the south and hip-roof glazed porch to the north, 1-story rectangular-plan hip-roof bay window centered on south elevation with large diamond-pane window below hood-mould framed 2nd story window with projecting sill supported by large brackets, projecting lintels and sills on windows, and central cruciform-plan chimney with side-ventilating arched chimney pots. Landscape features on the property include some mature specimen trees, rock-face-granite-plinth entrance gates, and random-course granite ashlar wall with sloped coping at the property's edge. This was part of the "Belair" property at 50 Old Beach Road.

- 85 (NC) House (1974): A 2-story, 2-bay-façade house with poured-concrete foundation, shingled secondary elevations, 2-stall overhead-door garage projecting beyond the wall plane of the main block principal entrance immediately to its east, 1-story shed-roof ell across south elevation, and exterior chimneys near the north end of the east elevation and the south end of the west elevation. This is almost identical to houses nearby at 7 Oakwood Terrace and 79 Old Beach Road (q.v.).
- 97 “Tudor Lodge” (1901, 1980): A rambling house, now stuccoed, in the mode of the picturesque 18th-century English Gothic with hood-moulds over all the windows and broad crenellated parapets; the building is articulated into a 3-story principal block flanked by shallow 2-story wings to its east and west and a small projecting shallow wing to the west of the west wing. The 3-bay-façade, center-entrance principal block has a pier-supported hip-roof porte-cochère in front of the principal entrance, double-leaf principal entrance flanked by small lancet-arch windows, tall paired windows on the 1st and 2nd stories in the east and central bays, large lancet-arch window in the façade’s west bay between the 1st and 2nd stories, stringcourse between the 2nd and 3rd stories, paired small windows on the 3rd story, low hip-roof, and paired interior chimneys above the east and west elevations. The wings to the east and west of the main block have paired windows the same height as those on the 1st and 2nd stories of the main block – although those on the west wing are narrower – and flat roofs; a small interior chimney rises above the east wall of the east wing. The projecting wing to the west has small windows centered on the 1st and 2nd stories, a small low window near the east end of the 1st story, and a small interior chimney above the west end of the north elevation. A low stucco wall defines an enclosed terrace west of the west elevation. The property has specimen trees at its east, north, and west boundaries and southwest of the house. Brick piers flank two vehicular entrances, one at the intersection of Old Beach Road and Rhode Island Avenue and one near the property’s eastern edge on Old Beach Road. The drive, which arcs through the porte-cochère to connect both street entrances, has been expanded to the east of the house and along the Rhode Island Avenue edge of the property to accommodate additional parking consistent with this property’s conversion to four condominium units in 1980.
- Barn, now Residential Building (1901, 1980): A stuccoed square-plan, 1½-story, 3-bay-façade, slate high-hip-roof building with central principal entrance set within recessed round-arch-capped niche, flanking paired windows with hood-moulds, round-arch dormers that rise from the façade through the cornice, and small 1-story flat-roof ell to the east of the main block with round-arch balustrade and interior chimney centered above its east elevation.
- Swimming Pool (ca 1980): A rectangular-plan swimming pool located directly south of the main house.

- 104 (NC) Horan Building Company House (ca 2001): A new construction 2½-story, complexly-massed, 2-over-2-window flared-mansard-roof Second Empire house with a poured-concrete foundation, stepped-back 3-bay façade with 2-story-bay-window projecting western bay, double-leaf principal entrance below paired window in central bay stepped back from western bay, two windows on 1st and 2nd story of eastern bay stepped back from central bay, exterior chimney near the north end of the west elevation, stepped-back 1-story braced-post front porch that wraps across the central bay and around the southeast corner of the east bay to a shallow projecting 2½-story wing near the north end of the east elevation, 1½-story mansard-roof ell that projects east from the east elevation of the 2½-story wing; there are projecting lintels above all windows and bracketed cornices on the bay windows, the porch, and below the mansard-roofs. Built by a local construction company that specializes in high-end new construction – much of it imaginative reinterpretation of late 19th and early 20th century high-style domestic architecture – this is one of the firm’s more literal interpretations, here of the Second Empire, in both massing and detail. The keys to its recent origins, however, are the exterior chimney and the siting, not quite parallel and close to the street. This occupies part of the site of “Linden Gate,” a Richard Morris Hunt design from 1873 that burned a century later.
- 107 “Oakwold,” August Jay House (ca 1883): A 2½-story, 2-bay-façade, L-plan, complex-cross-gable-and-hip-slate-roof Queen Anne house with Tudor Revival elements; granite-block foundation, brick 1st story on main block, heavy molded stringcourse between 1st and 2nd stories, shingled west ell and upper stories, principal entrance within elliptical-arch-framed recessed entrance porch at west end of façade, regularly spaced 1-over-1 and 2-over-2 windows (paired on the east elevation), projecting semi-octagonal-plan 2-story hip-roof tower at re-entrant angle with round arch window between 1st and 2nd stories and tall paneled 4-pot chimney with adjacent 2nd-story oriel window at intersection of tower and west ell, large semi-octagonal-plan 2-story bay window near center of south elevation, 1-story full-depth glazed porch across east elevation, exposed jack-rafters on cornices, pebble-dash-half timbering in attic gable ends, paired gabled dormers with shed-roof connector above east elevation, and square-plan chimney centered on east slope of main-block roof.
- Carriage House, now House (ca 1883 et seq.): A shingled 1½-story, cross-gable-roof building with principal entrance centered on north elevation and flanked by an exterior chimney.
- 110-112 (NC) House (ca 1974): A 1-and-2-story vertical-board-sided contemporary house with poured-concrete foundation, asymmetrically placed sliding and fixed-pane plate-glass windows, principal entrance in northeast elevation, 2nd-story deck extending from the north end of the northeast elevation, and low chimney near the south end of the roof’s west slope. The house is sited with its principal axis almost diagonal to Old Beach Road.

- Swimming Pool (ca 1990): A kidney-plan swimming pool located directly north of the house.
- 111 (NC) House (2008): A rambling-L-plan, 1-and-2-story shingled house with poured-concrete foundation, double-leaf glazed principal entrance within Tuscan-column pergola near the re-entrant angle between main block and north wing (which includes a 2-stall garage), asymmetrically arranged 8-over-1 single and grouped windows, and complex-cross-gable roof.
- 116 (NC) House (ca 1995): A rambling poured-concrete foundation Neo-Colonial house with four distinct parts: 1½-story, asymmetrical-4-bay-façade, side-hall-plan main block with shingled secondary elevations, shed dormers and stuccoed center chimney; 1-story ell near the south end of the main block's west elevation, 1½-story end-gable-roof 2-stall garage southeast of and axially diagonal to the main block, and 1½-story hyphen with clerestory monitor and square-plan ogee-roof glazed cupola extending diagonally from the main block to the garage.
- 139 (NC) Stable, now House (ca 1900 et seq.): A much altered and enlarged shingled 1½-story, L-plan, gambrel-roof building with principal entrance near the re-entrant angle, regularly spaced windows, three small rectangular windows arranged symmetrically on north elevation, 1-story shed-roof section extending along west elevation, shed-roof-dormers, and small chimney centered on north-south ridgeline.
- Swimming Pool (ca 1985): A rectangular-plan swimming pool located south of the main house.
- Swimming Pool House (ca 1985): A rectangular-plan building with sliding-glass doors located immediately west of the pool.

PELHAM STREET

- 139-141 "Park Gate," the Seth B. Stitt House, now Newport Elks Lodge, No. 104 (1879-80; George Champlin Mason & Son, architects): A large and complexly massed 2½-story Queen Anne house with 1-and-1½-story brick addition larger than the original house and located to its south. The uncoursed-granite-foundation house has a square-plan, cross-gabled-deck-on-hip-roof main block with a lower 2½-story deck-hip-roof ell that extends west from its west elevation; the main block has a 2½-story semi-octagonal-plan bay that extends north from the east corner of the north elevation with a broken-scroll-pediment blind window with low-relief floral-sculpture panel; a braced-turned-spindle-and-fretwork-frieze porch that extends across the north elevation and swells into a semi-circular plan across the east elevation; an octagonal-plan turret, open at the 2nd-story level, at the east end of the south elevation; asymmetrically arranged 2-over-2 and 1-over-1 windows; and two interior corbelled chimneys, west of the turret and off-center above the service ell's west elevation; and

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

a modern exterior chimney at the south end of the east elevation. This house was built on the site of the Atlantic House hotel (1840-44; razed 1877), the pre-eminent lodging during Newport's hotel heyday in the second quarter of the 19th century. Mr. Stitt was a Pennsylvania textile manufacturer, and his family summered here until 1902 when they sold the house to Ms. Annie Leary. By 1921 the Benevolent Protective Order of Elks owned the property, which they had enlarged to its current configuration by 1939.

PELL STREET

- 1-3 House (ca 1910): A 2½-story, 3-bay-façade, center-entrance, slate-deck-on-hip-roof house with parged foundation, full-width braced-pier bracketed flat-roof front porch, double-leaf principal entrance, 6-over-1 windows, narrow stringcourse between 1st and shingled 2nd story, bracketed cornice, wide shed-roof dormer above façade, gabled dormers on secondary elevations, and small 2-story ell at west end of south elevation.
- 5-7 House (ca 1915): A 2½-story, 5-bay-façade, center-entrance, shingled 2-family Colonial Revival house with parged foundation; pedimented principal entrance with sidelights; casement windows on façade, pedimented and taller on 1st story; narrow, fluted colossal pilaster strips framing corners and central section of façade, 6-over-1 windows on secondary elevations, small 2-story ells fronted with hip-roof porches at south ends of east and west elevations, slate roof with shed dormer above south elevation, and small chimney centered on roof's south slope. The house is a variant of those at 9-11, 13-15, 17-19, and 21-23 Pell Street (q.v.). A tall, clipped privet hedge defines the front edge of the property.
- 8-10 Ralph S. Izard House (ca 1850, ca 1870; Frederick Diaper, architect): A substantial, square-plan, 2½-story, 3-bay-façade, center-entrance, random-course-granite-ashlar, patterned and polychrome fish-scale-slate-mansard-roof Second Empire house with double-leaf principal entrance with sidelights and high transom light, full-height 1st story windows, broad flat-roof porch with channeled piers that wraps around the façade and west elevation, projecting pedimented stone lintels above windows, lower 2-story end-gable-roof ell on the south elevation, three pedimented dormers above each elevation, and four chimneys, near each corner of the roof's upper slope. Izard was the scion of a prominent South Carolina political family. Like "Belair" at 50 Old Beach Road and the Sears House at 8 Oakwood Terrace (q.v.), this is one of several early, ample houses built on large lots near the crest of the hill at the time when this was becoming Newport's summer neighborhood of choice. (Photo #11)
- 9-11 House (ca 1915): A 2½-story, center-entrance, shingled 2-family house with parged foundation; principal entrance with sidelights set within 1-story pedimented entrance porch flanked by tripartite windows with 6-over-6 vinyl sash, small 2-story ells fronted with shed-roof porches at south ends of east and west elevations, slate roof

- with shed dormer above south elevation, and small chimney centered on roof's south elevation. The house is a variant of that at 5-7, 13-15, 17-19, and 21-23 Pell Street (q.v.). A clipped privet hedge defines the front edge of the property.
- 12 (NC) House (ca 1963): A poured-concrete-foundation 2-family Ranch house with two distinct units connected by a small hyphen: a 1-story rectangular-plan, gable-on-hip roof unit to the west with sidelight-framed principal entrance in off-center projecting hip-roof pavilion flanked on the south by quadripartite multiple-pane casement window and on the north by two paired multiple-pane casement windows; a 1-and-2-story single-pane casement-window unit to the east with principal entrance at the east end of the north elevation of the 1-story gable-roof western section and a 2-story hip-roof section to its east with corner windows.
- 13-15 House (ca 1915): A 2½-story, 5-bay-façade, center-entrance, jerkinhead-gable, 2-family house with parged foundation; pedimented principal entrance with semi-circular fanlight, 6-over-6 sash, semi-circular casement window above principal entrance, small 2-story jerkinhead-gable ells fronted with hip-roof porches at south ends of east and west elevations, and small chimney centered on roof's south elevation. The house is a variant of those at 5-7, 9-11, 17-19, and 21-23 Pell Street (q.v.).
- 17-19 House (ca 1915): A shingled 2½-story, center-entrance, 2-family house with parged foundation; principal entrance with sidelights set within 1-story pedimented entrance porch flanked by tripartite bay windows with 4-over-4 vinyl sash, small 2-story ells fronted with shed-roof porches at south ends of east and west elevations, and small chimney centered on roof's south elevation. The house is a variant of that at 5-7, 13-15, 17-19, and 21-23 Pell Street (q.v.). A clipped privet hedge defines the front edge of the property. A clipped privet hedge defines the front edge of the property.
- 21-23 House (ca 1915): A shingled 2½-story, 5-bay-façade, center-entrance, jerkinhead-gable 2-family house with parged foundation; principal entrance with sidelights set within pedimented entrance porch, vinyl 6-over-1 sash, paired casement windows above principal entrance, small 2-story jerkinhead-gable ells fronted with hip-roof porches at south ends of east and west elevations, and small chimney centered on roof's south elevation. The house is a variant of those at 5-7, 9-11, 13-15, and 17-19 Pell Street (q.v.). A clipped privet hedge defines the front edge of the property.
- 25 House (ca 1915): A shingled 2½-story, 4-bay-façade, side-hall plan house with parged foundation, principal entrance with pier-supported entrance porch, 6-over-6 windows, end-gable-roof glazed porch at east end of north elevation, small shed-roof ell at rear, and small chimney near the center of the roof's west slope. A clipped privet hedge defines the front edge of the property. This house is the mirror image of that next door at 27 Pell Street (q.v.).

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 27 House (ca 1915): A 2½-story, 4-bay-façade, side-hall plan house with parged foundation, principal entrance with pier-supported entrance porch, vinyl 6-over -6 windows, end-gable-roof glazed porch at east end of south elevation, and small chimney near the center of the roof's west slope. This house is the mirror image of that next door at 25 Pell Street (q.v.).

PRAIRIE AVENUE

- 3 House (ca 1860, ca 1915): A 2½-story, 3-bay-façade, center-entrance mansard-roof Second Empire house with uncoursed-granite foundation, parged foundation on façade, partial-width shed-roof front porch, principal entrance with late 20th-century broken-scroll-pediment frame with sidelights, 2-over-2 windows, bracketed cornice, gabled dormers with bracketed eaves, 2½-story ell extending east from south end of east elevation, and three small chimneys on the roof's upper slope. This house may have been moved to this location, sometime between 1907 and 1921.
- 5 (NC) House (ca 1910): A much enlarged and vinyl-sided 2½-story, end-gable-roof Queen Anne house with parged foundation; 1-story hip-roof porch that wraps around the façade and a portion of the south elevation and is enclosed at its north end and south side; 1 shallow bay window flanking the principal entrance, two shallow bay windows on the façade's 2nd story below the projecting attic story; 1-over-1 vinyl windows; tripartite window in façade's gable end; large shed dormer above south elevation; and small chimney east of the center of the ridgeline. The façade organization is similar to that at 37 Everett Street and 27 Mann Avenue, as well as a mirror image of houses at 8 Calvert Street, 24 Greenough Place, 14 Mann Avenue, 29 Mann Avenue, and 39 Mount Vernon Street (q.v.).
- Garage (ca 1910): A shingled 2-stall, end-gable-roof garage near the property's northwest corner.
- 6 (NC) House (ca 1930): A small, shingled, 1½-story, end-gable-roof house with concrete-block foundation, projecting pedimented glazed entrance porch centered on façade and flanked by vinyl 6-over-1 sash, tripartite window in attic story with diamond-pane-over-1 sash, and small chimney near the east end of the roof's north slope.
- Garage (ca 1930): A shingled 1-stall, hip-roof garage near the property's north edge.
- 7 House (ca 1915): A 2 ½-story, L-plan, end-gable roof house with granite foundation, wrap-around 1-story hip-roof porch with projecting pedimented entrance pavilion, open along the façade and glazed on the north, that wraps around the façade and north side of the ell that projects from the main block; 1-story semi-octagonal-plan bay windows near the west end of the north elevation and near the center of the south elevation; regularly spaced 2-over-2 sash; and wide, shallow chimney near the center of the roof's north slope.

- Garage (ca 1915): A stuccoed 3-stall, hip-roof garage near the property's southeast corner.
- 22 "Eastbourne Lodge" Barn (1892): A 1½-and-2-story, U-plan, cross-gable-roof building with three distinct sections: the 1½-story, cross-gable-roof vehicular storage section to the west, with five vehicular stalls, all with double-leaf entrance vertical-panel doors with 4-over-4 glazed upper panels, and a clock near the peak of the cross gable; a long, irregularly fenestrated section along Ellery Street; and an amply glazed 2-story section with full-width shed-roof porch and 3-story clock tower with flared-hip-roof at the northeast corner. This was the built as a service building for the house at 80 Rhode Island Avenue (q.v.).
- 26 House (ca 1930): A shingled 2½-story, side-hall-plan Foursquare house with parged foundation, full-width hip-roof glazed front porch, 6-over-1 windows, and two chimneys, one near the west end of the north slope's lower section and one near the crest of the south slope.
- Garage (ca 1930): A shingled 2-stall, hip-roof garage near the property's northeast corner.
- 28 House (ca 1915): A shingled 2½-story, side-hall-plan slate-roof house with parged concrete-block foundation, full-width low-hip-roof front porch with shingled parapet and paneled piers, paired windows on façade, and small chimney near the south end of the ridgeline.
- Garage (ca 1915): A stuccoed 1-stall, end-gable-roof garage near the property's southeast corner.
- 30 House (before 1921): A shingled 1½-story, side-hall-plan, flared-mansard-roof Second Empire house with parged foundation, full-width hip-roof front porch with flat-fieldstone piers, rock-face-concrete-block chimney centered on façade, 2-story octagonal-plan turret centered on south elevation, and gabled dormers above façade and north elevation. Fieldstone piers define the entrance walk's intersection with the street, and a clipped privet hedge defines the property's street edge.
- Garage (ca 1930): A shingled 2-stall, end-gable-roof garage near the property's northeast corner.
- 32 House (ca 1935): A modest, 1½-story, vinyl-sided, asymmetrical-3-bay-façade, center-entrance English Bungalow with poured-concrete foundation, asymmetrical central projecting pavilion with battered chimney rising from its roof's longer north slope at intersection with roof over main block, projecting pedimented entrance porch, and vinyl windows. A clipped privet hedge defines the property's street edge.

- Garage (ca 1935): A vinyl-sided 1-stall, end-gable-roof garage near the property's southeast corner.
- 34 House (ca 1925): A vinyl-sided 1½-story, side-hall-plan end-jerkinhead-gable-roof bungalow with parged foundation, full-width hip-roof glazed front porch, vinyl windows, 1-story full-width ell at rear, and small chimney near the ridgeline near the east end of the roof's south slope.
- Garage (ca 1925): A vinyl-sided 1-stall, end-gable-roof garage near the property's northeast corner.
- 36 House (ca 1920): A vinyl-sided, 2½-story, center-entrance, hip-roof Foursquare house with parged foundation, full-width hip-roof glazed front porch, vinyl windows, small hip-roof ell toward the north end of the east elevation, and small chimney near the top of the roof's east slope.
- Garage (ca 1930): A vinyl-sided 3-stall, hip roof garage near the property's southeast corner.
- 40 House (ca 1935): A vinyl-sided 2½-story, 3-bay-façade, center-entrance Garrison Colonial house with parged foundation, shingled overhanging 2nd story on façade, vinyl windows, exterior chimney near west end of south elevation, and 1½-story ell extending east from north end of east elevation. A picket fence defines the property's street edge.
- 51 (NC) Lansing Zabriskie Barn (1889-90 et seq.; J. D. Johnston, architect-builder): A much-altered square-plan, 1½-story, deck-on-hip-roof building with clapboard on the east and south walls, random-course-cast-stone ashlar on north and west walls, asymmetrical fenestration, barrel-vault sunbonnet gables above east and west elevations, round-head dormers above south, west, and north elevations, and off-center chimney near the lower edge of roof's west slope. This was originally the barn for the property at 90 Rhode Island Avenue (q.v.).
- Garage (ca 1985): A 2-stall, hip-roof garage near the property's northeast corner.
- 60 House (ca 1920): A shingled 2½-story, side-hall-plan Colonial Revival house with granite foundation, principal entrance framed by pilasters and paneled entablature with rosettes and swags and flanked to the south by a tripartite Chicago window, 3-bay 2nd story on façade, pier-supported porch at west end of south elevation, 1-story semi-octagonal-plan bay window that intersects with porch at east end of south elevation, and chimney near the center of the ridgeline on the roof's east slope. A clipped privet hedge defines the property's street edge.

- Garage (ca 1980): A shingled 1-stall, end-gable-roof garage near the property's southeast corner.
- 62 House (ca 1925): A brick 2½-story, side-hall-plan, hip-roof Foursquare house with parged foundation, full-width parapet-and paired-Tuscan-column front porch with glazed northern half, vinyl windows, large shed dormer above south elevation, and small chimney near crest of the roof's south slope. A clipped privet hedge defines the property's street edge.
- Garage (ca 1960): A shingled 1-stall garage near the property's northeast corner.
- 64 House (ca 1915): A 2½-story, 3-bay-façade, center-entrance house with parged foundation, principal entrance within Tuscan-column pergola and flanked by paired 6-over-1 sash, paired 6-over-1 windows on façade's 2nd story, shingled 2nd story, 1-story shed roof Tuscan-column porch toward west end of south elevation, exterior chimney at center of south elevation, and small chimney near the ridgeline at the center of the roof's east slope. An ornamental clipped privet hedge defines the property's street edge.
- Garage (ca 1930): A 1-stall end-gable-roof garage near the property's southeast corner.
- 65 "Stone Gables" Barn (1889-90 et seq.; George Champlin Mason & Son, architects): An uncoursed-stone, 1½-story, L-plan, cross-gable-roof building with principal entrance within brick-framed opening at center of blind east elevation, shingled attic story, hip-roof dormers above south section of east elevation and above north and west elevations, corbelled chimney immediately south of dormer above east elevation, and square-plan hip-roof ventilator at the intersection of the ridgelines. Originally the barn for "Stone Gables," the Sarah Titus Zabriskie House at 100 Rhode Island Avenue (q.v.), this building was converted to residential use and separated from that property in the 20th century.
- 66 House (ca 1915): A 2½-story, side-hall-plan, cross-gable-roof house with parged foundation, shingled upper stories, 2-over-1 sash, full-width shed-roof Tuscan-column front porch, semi-octagonal-plan bay window with overhanging upper stories at east end of south elevation flanked to the east by 1-story end-gable-roof Tuscan-column entrance porch, Palladian window in attic story above façade, and chimney near the intersection of the ridgelines.
- Garage (ca 1915): A vertical-board-sided 1-stall, end-gable-roof garage near the property's southeast corner.
- 68 House (ca 1905): A shingled 2½-story, end-gambrel-roof Dutch Colonial Revival house with stone foundation, vinyl windows, full-width parapet-and-pier front porch

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

with enclosed vestibule created from northern quarter, large shed-roof oriel window on north elevation, 2-story hip-roof semi-octagonal-plan bay window at east end of south elevation, small Palladian window in attic story above façade, shed-roof dormers, and chimneys near the center of the ridgeline and at the lower edge of the upper slope of the south roof near its western end. A clipped privet hedge defines the property's street edge.

Garage (ca 1930): A concrete-block 2-stall, hip-roof garage near the property's southeast corner.

- 72 House (ca 1925): A low 1½-story, end-gable-roof shingled house with parged foundation, asymmetrical vinyl fenestration, entrances in projecting vestibules off center on façade and near east end of south elevation, and small chimney off-center on ridgeline.

Garage (ca 1925): A shingled 1-stall, end-gable-roof garage near the property's southeast corner.

- 74 House (ca 1925): A shingled, 3-bay-façade, center-entrance, gambrel-roof Dutch Colonial Revival house set end to the street with principal entrance in projecting pedimented vestibule on the south elevation flanked by paired 6-over-1 sash, full-width glazed porch across west elevation, large shed-roof dormers above north and south elevations, chimney near the ridgeline of the upper slope of the north roof near its center, and flat-roof addition extending north and east from the northeast corner of the main block. A low flat-fieldstone wall defines the property's street edge.

Garage (ca 1925): A shingled 2-stall, hip-roof garage near the property's southeast corner.

PROSPECT HILL STREET

- 157 House (ca mid-19th century): A 1½-story, 3-bay-façade, center-entrance house with parged foundation, recessed paired principal entrances, bracketed cornice above façade, and large shed-roof ell across the rear of the main block.

RED CROSS AVENUE

- 1 "Maple Shade," the Dr. John R. Ogden House (1871-73; George Champlin Mason & Son, architects): A 2½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire house with Federal Revival principal entrance with sidelights and semi-elliptical fanlight set within braced-post porch that extends to the flanking windows and has end-gable center section with raised shell and grotesque foliage in the pediment, 2-over-1 and 2-over-2 windows with bracketed projecting lintels, 1-story semi-octagonal-plan bay windows on north and south elevations, large 2½-and-3-

story ell extending west from west elevation, 1-story ell extending south from south elevation, two asymmetrically arranged chimneys on upper slope of main block's roof, and one chimney near the center of the ell. A clipped privet hedge defines the property's street edge along Red Cross Avenue.

Garage (ca 1925): A rock-face-concrete-block, 2-stall, hip-roof garage with 1-story flat-roof addition across its west elevation immediately west of the house.

1A-1B Double House (ca 1956): A symmetrical 2-story, center-entrance, slate-roof double (NC) house with poured-concrete foundation, paired principal entrances framed by pilaster strips and dentil-cornice pediment flanked by Chicago windows, 4-over-4 and 8-over-8 windows, exterior chimneys near the east ends of the north and south elevations, and 1-stall garages near the west end of north and south elevations.

2 Katharine Prescott Wormeley House (1876, 1882 et seq.; Charles Follen McKim, original architect and McKim, Mead & White, architects for the addition): An eclectic and somewhat immature 2½-story, staggered-cruciform-plan, complex-cross-gable-roof, Queen Anne house with stone foundation, principal entrance within turned-post entrance porch at the southwest re-entrant angle at the base of a cylindrical 3-story tower with small turned-post balcony at 3rd-story level and onion dome, 2-story semi-circular-plan bay window with three large 1½-story multiple pane windows that extend from the middle of the 1st story to the cornice, overhanging 2nd story with coved cornice between 1st and 2nd stories, asymmetrically placed multiple-pane windows in varied combinations, hip-roof dormer on south elevation and gabled dormers on east and west elevations, L-plan channeled chimney near west end of north elevation, and corbelled chimneys above north elevations of north and east wings. Boston-based Wormeley (1830-1908), a native of England, served as a nurse for the Union Army during the Civil War and was one of the best-known translators of French literature into English, including the works of Balzac, Daudet, and Dumas. She built this double house at a cost of \$7,000; Ms. Fanny Palmer lived in the other unit. One of Charles Follen McKim's early, independent works after working in the office of H. H. Richardson but before forming his own firm with William Rutherford Mead, it projects an eye-catching youthful brashness from all angles of its prominent corner location and an early example of the integration of colonial sources into new designs; the coved cornice and corbelled chimneys directly reference Newport's colonial architecture. This is one of six houses designed by the firm and built over twenty years within two blocks, perhaps the best concentration of their work anywhere; c.f. 1-3 Oakwood Terrace, 25 Old Beach Road, 6 and 7 Red Cross Avenue, and 12 Sunnyside Place.

Garage (ca 1925): A shingled 2-stall, hip-roof garage with dormer above the north elevation near the property's southeast corner.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 3 Lyman Blackman House (ca 1875, ca 1885): An asymmetrically articulate 2½-story, cross-gable-roof vernacular Queen Anne house with parged foundation, 2-story off-center rectangular-plan bay window on east elevation, principal entrance in 1-story hip-roof Tuscan-column porch at west end of main block's elevation, balustraded terrace at east end of south elevation with brace-supported hip roof above double-leaf door, 2-story semi-octagonal-plan bay window at west end of south elevation, asymmetrically arranged singled and paired windows, shingled gable ends, pedimented dormer above north elevation shed roof dormer above south elevation, channeled and corbelled chimney near the ridgeline of the roof's north slope near the east end, corbelled chimneys near the west end of roof's north and south slopes, and telescoped 1½-story ell to the west with small chimney near its center.
- Garage (ca 1925): A shingled 3-stall, hip-roof garage near the property's northwest corner.
- 4 Eliza Willing House (ca 1873): A 2½-story, 3-bay-façade, center-entrance, low-cross-gable-roof Modern Gothic house with partially-stuccoed uncoursed-granite foundation, fictive half-timbering and bracing across wall surfaces, late 20th-century entrance stoop,²⁹ full-height triple-hung 2-over-2-over-2 windows flanking principal entrance, 2-over-2 windows on 2nd story and side elevations, 1-story semi-octagonal-plan bay window near west end of north elevation, 1-story glazed porch extending south and west from the façade's southwest corner, fretwork on both raking and eaves cornices, two symmetrically-placed hip-roof dormers above façade, symmetrically arranged paired interior chimneys above façade, and large 2½-story ell at rear.
- Garage, now Cottage (ca 1920 et seq.): A 1-and-2-story hip-roof building with recessed French-door entrance opening onto Sears Place to its north, and asymmetrically arranged vinyl windows of varying configurations. This garage was converted to residential use in the late 20th century.
- 5 Mary Wolcott Alman House (ca 1882 et seq.): A 2½-story, 3-bay-façade, center-entrance, slate-gambrel-roof Colonial Revival house with projecting pedimented central pavilion, principal entrance with sidelights and transom light set within ample 1-story entrance porch with Tuscan columns on plinths, paired windows on the façade (full height at the center of the 2nd story), 2-over-2 windows on secondary elevations, 2-story semi-octagonal-plan hip-roof bay window at west end of south elevation, dentil cornice, pedimented dormers with paired windows above façade, and two asymmetrically placed chimneys on the upper roof slope above façade; a 1-story flat-roof enclosed porch stretches across the south elevation, and a large 2½-story ell extends west from the center of the west elevation with two chimneys near the valleys of its roof's intersection with the main block and one small chimney on the ridgeline near its west end. Low foundation planting extends across the façade, and a closed-

²⁹ A photograph from 1969 shows a full-width terrace across the façade.

board fence with trellised gate extends from the façade plane south to the property edge. A semi-elliptical-plan driveway extends across the front of the house from the north and south street- property edges, with a clipped privet hedge on the street edge between each vehicular entrance.

Garage (ca 1925): A 3-stall, hip-roof garage near the property's northwest corner.

- 6 "Villino," Frances L. Skinner House (1882, ca 1950; McKim, Mead & White, architects): A compact and dynamically asymmetrical 2½-story Shingle Style house with random-course-granite-ashlar foundation, entrance porch tucked into the building mass at its northwest corner, prominent 2½-story circular-plan tower with conical roof at the southwest corner, 18-and-15-over-2 windows, complexly intersecting high hip roof that sweeps across almost two stories to the middle of the northwest corner's 2nd story, and prominent corbelled central chimney capped with a small terra-cotta trimmed gable roof; original detailing is highly significant, especially the manipulation of the shingled surface – both sculpturally over windows and decoratively on the surfaces and in the use of contrasting textural surfaces –the pebbledash panels on the entrance porch, and Japonesque influences, such as the folded-screen-like window at the northeast corner of the 2nd story. A mid-20th-century hip-roof addition extends south from the east end of the south elevation. A clipped privet hedge with dense ivy understory defines the street edge, and low granite-ashlar walls with granite steps provide access to the patterned-brick entrance walk. This was the summer residence, built for \$7,553, for one of a number of Bostonians who migrated here seasonally in the 1870s and 1880s. "Villino" coalesces a wonderfully inventive set of interior spaces and exterior forms that give a good sense, perhaps the best in all their work, of the young McKim, Mead & White partnership trying to find a new kind of architectural language for their residential projects. One of the smallest of the firm's many Shingle Style houses, it has enjoyed critical approbation almost since the moment of its completion and stands as one of the major monuments of that style. This is one of 6 houses designed by the firm and built over twenty years within two blocks, perhaps the best concentration of their work anywhere (c.f. 1-3 Oakwood Terrace, 25 Old Beach Road, 2 and 7 Red Cross Avenue, and 12 Sunnyside Place). While signally important and well preserved, its mid-20th-century addition and the construction of a new house at what was the lower end of the garden (see 8 Red Cross Avenue) compromise the overall concept of a well-conceived architectural volume existing in a carefully calculated space.
- 7 "Whileaway" or "Boxcroft," Samuel Colman House (1882-83; McKim, Mead & White, architects): A large 2½-story, gambrel-roof Shingle Style/Colonial Revival house with random-course-granite-ashlar foundation, Roman brick 1st story framed at corners and around fenestration with granite ashlar, off-center principal entrance on north elevation within glazed hip roof porch, large multiple-story window to the west of the principal entrance, Tuscan-column porch with hip-and-gable-roof at southeast corner with random-course-granite-ashlar parapet that extends beyond the mass of the

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

house to form a wall around a private garden across the south elevation, wall plane of the 1st-story south elevation is recessed under the overhanging 2nd story with shallow bay windows flanking the garden entrance, glazed porch at the center of 2nd-story south elevation flanked by tripartite windows, 1-over-1 and 15-over-1 windows asymmetrically placed, hip-roof dormers above both south and north elevations, three chimneys on the ridgeline, one off center and one at each end; a small 1½-story ell extends west from the north end of the west elevation, and a low 2-stall garage is inserted in the re-entrant angle between the ell and the main block. Located at the north end of a large lot, the house is internally organized and strategically sited to exploit the large garden to its south; this relationship of house to site is critically important, as it is for the firm's Commodore William Edgar House (see 25 Old Beach Road) and was originally for the contemporary "Villino" across the street at number 6 (q.v.). A clipped privet hedge defines the street edge east of the house, and mature trees dot the landscape. Colman (1832-1920), a native of Maine, moved to New York as a child and later became affiliated with Hudson River School landscape painters; he became proficient as well in watercolor and etching. An inveterate traveler, he painted many foreign architectural landscapes. By the time this house was commissioned, he had extended his interests into interior design and had already collaborated with Louis Comfort Tiffany at the Mark Twain House in Hartford, CT; the house became a repository for Colman's collection of Asian antiquities and art. Tiffany had close ties to McKim, Mead & White, who designed a large 3-unit house for Tiffany's father on New York's Madison Avenue, at just the same time as this commission for Colman.³⁰ Heavily influenced by Newport's large 18th-century gambrel-roof houses, this house was extravagantly admired and praised by contemporary critics George William Sheldon, who noted that Colman was "...one of the few artists in this country who has been able to express his ideas of beauty in a home..." and Mariana Griswold Van Rensselaer (quoted by Sheldon), who described the house as "...dignified yet rural, simple yet refined, almost picturesque yet quiet."³¹ Commissioned at the same time as Villino across the street at number 6 (q.v.), this house illustrates how quickly the firm of McKim, Mead & White was moving from highly inflected sculptural volumes with historicized detail to more contained and historically referential forms. While the house has been simplified by removal of several intriguing elements, it nevertheless remains an important milestone in late 19th-century American architecture. This is one of six houses designed by the firm and built over twenty years within two blocks, perhaps the best concentration of their work anywhere (c.f. 1-3 Oakwood Terrace, 25 Old Beach Road, 2 and 6 Red Cross Avenue, and 12 Sunnyside Place).

- 8 (NC) House (ca 1992; The Newport Collaborative, architects): A shingled 1½-story, U-plan, center-entrance, cross-hip-roof house built into its sloping site with poured-concrete basement (fully exposed with entrance on the south elevation), terrace within

³⁰ It would be interesting to determine if Colman's selection of McKim, Mead & White was guided by Tiffany.

³¹ George William Sheldon, ed., et al. *American Country Houses of the Gilded Age (Sheldon's Artistic Country-Seats)*. (New York: Dover Publications, 1982): Plate 21.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- the arms on the U on the west elevation, semi-circular-plan oriel window centered on the west elevation of the south arm, symmetrical fenestration, round arch dormers above all elevations, large chimney centered at the ridgeline of the east elevation, and H-plan balustrade along the ridgelines. This house stands in the southern half of the original garden for the Skinner House immediately north at number 6 (q.v.).
- 24 (NC) House (ca 1961): A 2½-story, 3-bay-façade, side-hall-plan Garrison Colonial Revival with poured-concrete foundation, large exterior chimney near the west end of the north elevation, 1-story wing with recessed entrance and 2-stall garage to the south of and set back from the main block, and small 1-story wing set slightly back from the main block to the north. This house stands on land once part of the Rives property, 30 Red Cross Avenue (q.v.).
- 26 (NC) House (ca 1961): A 2-story, 3-bay-façade, center-entrance, hip-roof house with poured-concrete foundation, 6-over-6 single and double windows, large exterior chimney centered on the north elevation, and hip-roof 2-stall garage wing that intersects and projects from the main block immediately south of the principal entrance and extends across the south elevation. This house stands on land once part of the Rives property, 30 Red Cross Avenue (q.v.).
- 27 House (ca 1925): A 2½-story shingled house with poured-concrete foundation, 3-bay-façade 1st story with entrance at south end, 2-bay-façade 2nd story, secondary entrance on north elevation, and vinyl windows.
- Garage (ca 1925): A shingled 2-stall, end-gable roof garage near the property's northwest corner.
- 29 House (ca 1926): A 2½-story, end-gable-roof house with principal entrance near the north end of enclosed hip-roof full-width front porch, shingled 2nd story and attic, vinyl windows, paired windows in façade's gable end, dormer above south elevation, and small chimney just west of center of ridgeline.
- Garage (ca 1926): A shingled, 2-stall, hip-roof garage rear of the house on the south property line.
- 30 "Rosevale," Grace W. and William C. Rives House (1876-77, 1881; Peabody & Stearns of Boston, 1876-77, original architect and George Champlin Mason & Son, architect for the renovations): A fine and substantial stone-trimmed-brick 2½-story, south-facing 5-bay-façade, center-entrance, slate high cross-gabled-deck-on-hip-roof High Victorian Gothic house with dressed-granite foundation, wood full-width braced-paired-post shed-roof front porch, semi-octagonal-plan bay window above principal entrance, lancet-arch-framed and recessed secondary entrance centered on west elevation below engaged relieving gable and flanked to the south by broad 2-story semi-octagonal-plan bay window, single and paired 2-over-2 windows, stone

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

stringcourse between 1st and 2nd stories, gabled dormers with paired windows and board-and-batten gable ends, and corbelled chimneys at ridgelines above façade and west and north elevations; a shallow 2½-story ell with a square-plan high-hip-roof tower extends north from the north elevation, and a lower 2½-story service ell with gabled extends east from the south end of the east elevation. The building's asymmetrical massing and detailing obscure what is basically a contained square plan. Mr. and Mrs. Rives were Bostonians, like several others who chose this part of Newport for summer houses in the 1870s and 1880s, so their choice of a Boston firm is not surprising. An early commission for Peabody & Stearns (established 1870), this was the most substantial and is now the only intact example of their early work in Newport.³² It is, moreover, one of Newport's very few masonry High Victorian Gothic houses, a style more commonly found in urban settings. Like the Mason House across the street at 180 Rhode Island Avenue (q.v.), which it strongly juxtaposes, this is another architectural statement unique in Newport. The house stands on a 2½-acre parcel that extends from Red Cross to Rhode Island Avenue, although now reduced by subdivision in the late 1950s and early 1960s from the original 5½-acre parcel that extended south to today's Memorial Boulevard. The property retains a low stone wall along its street edge on Rhode Island Avenue (which continues in places along its original property lines on both Rhode Island and Memorial Boulevard) its original curvilinear roadway system, and some historic specimen trees. (Photo #22)

Barn (1876-77; Peabody & Stearns of Boston, architects): A brick, 1½-story, slate-deck-on-hip-and-cross-gable roof building with large segmental-arch opening (now filled with smaller door) at south end of east elevation, segmental-arch window in slightly projecting northern section of east elevation, four small square windows on south elevation, vehicular entrance in south end of west elevation, large segmental-arch opening on north end of west elevation and centered under gable end, large gable dormer centered above south elevation, small chimneys on the lower edge of the roof's east slope near the entrance and centered on the southern dormer, and smaller gabled dormers above east, west, and north elevations.

- 31 House (ca 1925): An asymmetrically massed and stuccoed 2½-story, slate-hip-roof Tudor Revival house with parged foundation, principal entrance in south elevation, asymmetrical fenestration with 8-light casement windows (singles, pairs, and groups of three), east roof slope that extends from ridgeline to top of 1st story with large hip-roof dormer centered on the 2nd-story level, cross gable at west end of south elevation, half-timbering in gable ends, shed-roof dormer above south elevation, chimney near the center of the building near the ridgeline of the roof's north slope, and 1-story hip-roof ell extending west from south end of west elevation.

³² Earlier commissions were built of wood: the Nathan Matthews House (1870-71), Bellevue at Victoria Avenue, burned in 1881; the Frederick S.C. D'Hauteville House (ca 1871), Bellevue Avenue at Gordon Street, was broken into fragments and relocated in the mid-20th century.

- Garage (ca 1925): A novelty-sided 2-stall, hip-roof garage at rear of house on property's north edge.
- 33 House (ca 1925): A shingled 2½-story, side-hall-plan, end-gable-roof with clapboard 1st story of façade, parapet-and-square-post hip-roof- porch that extends across the façade and south elevation (where it is enclosed), 2-story rectangular-plan bay window at south end of façade, 2-over-1 windows singly and in pairs, shed-roof dormer above north elevation, and small off-center chimney on ridgeline. A clipped privet hedge defines the street edge east of the house.
- 37 House (ca 1920): A wide-clapboard 2-story, T-plan, hip-roof Bungalow with parged foundation, Colonial Revival principal entrance with sidelights and blind fan below arched cornice at south end of façade and flanked by tripartite window, 4-over-1 windows in pairs and occasionally singly, exterior chimney centered on south elevation, and 1-story flat-roof enclosed porch across south elevation. A rounded-top boxwood hedge defines the front garden.
- Garage (ca 1920): wide-clapboard 2-stall, hip-roof garage at the property's southwest corner.
- 39 House (ca 1925): A shingled 2-story, center-entrance, hip-roof Foursquare house with parged foundation, full-width pier-supported hip-roof front porch with glazed vestibule projecting from principal entrance and enclosed southern section, vinyl windows, and two chimneys, one centered above southern elevation and one near the north end of the roof's west slope.
- Garage (ca 1925): A 2-stall, hip-roof garage at the property's northwest corner.
- 41-43 Double House (ca 1925): A shingled 2½-story, cruciform-plan, cross-gable-roof, mirror-image double house with parged foundation, principal entrances on the east sides of the north and south projections and set within entrance porches at the re-entrant angles formed by the projections and the main block, narrow Chicago windows on 1st and 2nd stories of façade, and chimney near the east end of the east-west ridgeline.

RED CROSS TERRACE

- 2-4 Colman Barn (?), now House (ca 1882-83, ca 1905 et seq.): A moved and much reworked mostly shingled building with 2 distinct sections: A large end-gambrel-roof section to the east with a 1½- and 1-story ell to the west. The gambrel-roof section has 2 entrances, 1 in the blind east elevation and 1 centered under the 2-story gambrel roof and flanked by a pair of windows on the west and a single window to the east. The 1st story of the south elevation is clapboard and maintains the same surface plane in both gambrel-roof section and ell. Vinyl windows vary in size and placement.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

This appears to be the barn historically associated with the Colman House at 7 Red Cross Avenue (q.v.) moved to this location in the first decade of the 20th century and subsequently subdivided into 2 residential units.

Garage (ca 1950): A brick-façade 2-stall, end-gable-roof garage near the property's northwest corner.

- 5 House (ca 1945): A picturesque brick 1½-story, 3-bay façade, center-entrance slate cross-gable-roof Cape Cod house with slate stoop, principal entrance flanked by tripartite 8-light casement windows, small casement window in attic story's cross gable above the western set of windows, gabled dormer above eastern set of windows, low shed-roof ell along the northern section of the east elevation, and 2 exterior chimneys, 1 centered on the west elevation and 1 on the east elevation at the re-entrant angle between main block and ell. A low stair and walkway, both of slate, provide access to the principal entrance. Probably whitewashed originally—like its neighbors at numbers 6 and 7 (q.v.) this small dwelling modestly yet prettily evokes the Cotswold cottage. (Photo #47)
- 6 House (ca 1945): A low whitewashed-brick 1½-story, L-plan, slate cross-gable-roof house with recessed entrance near the re-entrant angle between main block and garage wing to the east, varying-size 6-over-6 windows, and large chimney near the center of the ridgeline on main block.
- 7 House (ca 1945): A whitewashed-brick 1½-story, 3-bay-façade, center-entrance, center-chimney Cape Cod house with 8-over-8 windows, shingled north elevation and south gable end, large shed dormer above west elevation, and 1-stall end-gable-roof garage south of the main block connected to it by recessed hyphen.
- 9 House (ca 1945): A brick 1½-story Cape Cod house with asymmetrical façade, principal entrance in 1-story pavilion that extends the façade plane to the north, 6-over-6 windows, large 1-story flat-roof ell (probably an original attached garage enlarged and remodeled) that extends north and west from the re-entrant angle between the main block and the entrance pavilion, and chimney centered on the slate roof. Like its neighbors at numbers 6 and 7 (q.v.), this house was probably whitewashed originally.
- 10 (NC) House (ca 1952): A vinyl-sided center-entrance 1-story Ranch House with poured-concrete foundation, gabled hood above principal entrance flanked to the north by Chicago window, small chimney north of ridgeline's center, and 1-stall garage to the south connected to main block by large 1-story ell that extends south and east of main block.
- 11 (NC) House (ca 1955): A center-entrance 1-story ranch house with poured-concrete foundation, asymmetrical façade with larger 6-over-6 windows to the south of the

principal entrance and smaller 6-over-6 windows to the north, shingled secondary elevations, 2-stall-car garage set back from façade plane to the west of the main block, and chimney near west end of the ridgeline on the roof's south slope.

- 12 (NC) House (ca 1956): A 1-story, T-plan, cross-gable-roof Ranch House with poured-concrete foundation, principal entrance near east end of façade, asymmetrical fenestration, secondary entrance off center in west elevation, small chimney near center of north-south ridgeline, and 1-stall end-gable-roof garage attached to southeast corner.

REDWOOD STREET

- 10 F. W. Rhinelander House, now Carol & Les Ballard Annex, Redwood Library (1863; Sturgis & Brigham of Boston, architects³³): A 2½-story, 3-bay-façade, center-entrance, slate-mansard-roof Second Empire house with granite-ashlar foundation, projecting pavilions flanking the narrow recessed-central-entrance section, double-leaf glazed principal entrance flanked by narrow tripartite windows, braced shed-roof hood across the full width of the façade's 1st story, shallow-hooded paired window at center of 2nd story flanked by shallow-hooded tripartite windows, simple cornice with paneled sections above 2nd-story windows, scroll-framed oval oculus window at center of façade's attic flanked by shallow-hip-roof tripartite-window dormers, paired windows with shallow scroll-supported hoods on secondary elevations, 1-story semi-octagonal-plan bay window at south end of west elevation, full-height square-plan projection near center of east elevation, shallow 1½-story ell across eastern part of north elevation, and three corbelled chimneys on roof's upper slope, 2 paired interior and one near northeast corner. Mr. Rhinelander (1828-1904), a New Yorker, was president of the Milwaukee, Lake Shore & Western Railway, as well as The Metropolitan Museum of Art.
- 11 Tillinghast Tompkins House (ca 1855): A 2½-story, 3-bay-façade, center-entrance, cross-gable-roof Italianate house with parged foundation, recessed principal entrance within 1-story granite-base flat-roof entrance porch with grouped Gothic columns and elaborate round-arch bargeboard with acorn pendants, paired 4-over-4 façade windows with paired-bracket-supported projecting lintels, tripartite round-arch window in façade's attic, 6-over-6 windows with paired-bracket-supported projecting lintels on secondary elevations, wide cornice with large triple-arch paired brackets with acorn pendants, four symmetrically placed chimneys above east and west elevations flanking cross gables, and square-plan hip-roof cupola with two round-arch windows on each elevation, deep cornice, and paired brackets with acorn pendants at center of roof; a small 1-and-2-story ell occupies the western part of the south elevation. A pierced-finial picket fence defines the property's street edge. (Photo #13)

³³ Sturgis & Brigham, who formed a partnership in 1866, were still employees of the firm Bryant & Gilman at the time this house was designed.

- Garage (ca 1960): An end-gable-roof double garage at the property's southeast corner.
- 12 House (ca 1940): A 2-story, 3-bay-façade, center-entrance, hip-roof Georgian Revival house with poured-concrete foundation, principal entrance with leaded sidelights and low elliptical leaded transom light set within brick-paved fluted-Tuscan-column entrance porch with spiral-plan wrought iron stair rails and swag-motif cornice, quoined corners, hip-roof sunroom across east elevation, 1-story bow window at south end of west elevation, 8-over-8 windows, and paired interior chimneys at each end of the ridgeline. A clipped hedge defines the property's street edge, and trees at its southeast and southwest corners.
- Garage (ca 1940): A 3-stall, hip-roof garage with quoined corners is at the north end of the property with vehicular access on Catherine Street.
- 16 Chace House (ca 1846, ca 1880s): A cruciform-plan, 1½-story, cross-gable-roof Gothic Revival House with later Colonial Revival renovations; random-course and uncoursed stone foundation, principal entrance at east end of projecting south wing flanked by tripartite diamond-pane window, 1-story triangular-plan bay window at façade's west end, asymmetrically arranged windows of varying configurations, gabled dormer above façade's west end, shed-roof dormer above façade's east end, and three chimneys, one at building center on the crossing of the ridgelines, one near the west end of the eastern east-west ridgeline, and one near the east end of the western east-west ridgeline.
- Cottage, formerly Garage (ca 1930 et seq.): A 1½-story building with poured-concrete foundation, principal entrance at west end of south elevation flanked to the east by 2 4-panel casement windows, paired 6-over-1 windows centered on east elevation and flanked to north by secondary entrance, and 2 gabled dormers placed symmetrically above west elevation.

RHODE ISLAND AVENUE

- 7 William F. Wilbor House I (1880; William F. Wilbor, architect/builder): A boxy yet highly inflected 2½-story, almost-symmetrical 3-bay-façade, center-entrance, shingled-upper-stories, cross-gable-roof Queen Anne house with random-course granite-ashlar foundation, double-leaf glazed principal entrance into vestibule projecting from façade wall plane, elaborate full-width urn-balustrade turned-post composite-capital shed-roof front porch with entrance at west end and low-gable projecting central pavilion, braced-turned-post pseudo-balconies with central fanlight-like openings at east and west (pedimented) ends of façade's 2nd story, semi-octagonal-plan bay window at north end of west elevation, 13-over-1 Queen Anne and 2-over-2 windows, 2½-story ell extending south from south elevation, heavy

- molded cornice with dentils on facade, pedimented dormers above east and south elevations as well as above east and west elevations of ell, and two chimneys near each end of the east-west ridgeline of the main block. (Photo #2)
- 9 William F. Wilbor House II (ca 1885; William F. Wilbor, attributed architect/builder): A contained yet highly animated 2½-story, side-hall-plan shingled-upper-stories cross-gabled-high-hip-roof Queen Anne house with random-course-granite-ashlar foundation, elaborate full-width urn-balustrade turned-post front porch that wraps around the northeast corner and breaks forward as a relieving-arched gabled square-plan pavilion at the west end, 1-story semi-octagonal-plan bay window at south end of east elevation below overhanging 2nd story, asymmetrically placed 9-over-2 Queen Anne windows, fish-scale shingles banded at top of 2nd story and in gable ends, square-plan towers with high hip roofs and molded flèches at northwest and southeast corners 2½-story ell extending south from south elevation, hip-roof dormer above east elevation, and chimney at the north end of the ell ridgeline at its intersection with the roof of the main block. (Photo #2)
- 13 House (ca 1885): A vinyl-sided 3-bay-façade, center-entrance, mansard-roof Second Empire house with parged foundation, principal entrance within hip-roof porch,³⁴ full-height windows on façade's 1st story, 2-over-2 windows, 2-story semi-octagonal-plan bay window at north end of west elevation, heavy molded cornice, gabled dormers, shallow off-center 2-story ell across south elevation, and two asymmetrically placed chimneys near the crests of the west and south upper roof slopes. (Photo #2)
- 14 St George's Episcopal Church, now Crosspoint Church (1885-86, 1959-60; George Champlin Mason & Son, architects): A cast-stone-veneer-clad,³⁵ low-slung end-gable-roof building with projecting battered narthex with double-leaf entrance extending south from the east end of the façade flanked by central lancet-arch window high in the gable end, secondary entrance in ell projecting west from the west elevation, tripartite four-center-arch windows on east and west elevations separated by battering, cast-stone Celtic cross at south end of main ridgeline, and 2-story cinderblock flat-roof section extending across the north elevation and beyond the east and west wall planes of the sanctuary. A brick flat-roof, 2-story parish-house and office addition extends across the north elevation with a 1-story connecting section along the north end of the church's east elevation.
- 15 House (ca 1885): An asbestos-sided 3-bay-façade, center-entrance, mansard-roof Second Empire house with random-course-granite-ashlar foundation, almost-full-width 1-story, 5-bay, hip-roof front porch with braced turned posts, full-height windows on façade's 1st story, 2-over-2 windows, 2-story semi-octagonal-plan bay

³⁴ A 1970 photograph of the building shows an almost-full-width 1-story, 5-bay, hip-roof front porch with braced turned posts; the near-mirror-image house next door at number 15 (q.v.) retains a porch almost identical to that in the photograph.

³⁵ The building was originally clad in shingles.

- window at north end of east elevation, heavy molded cornice, gabled dormers, and 2 almost symmetrically placed chimneys near the crests of the east and west upper roof slopes. This is a near-mirror image of the house next door at number 13 (q.v.). (Photo #2)
- 17 House (ca 1885): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with random-course-granite-ashlar foundation, full-width glazed-eastern-half front porch half that extends into the building mass at the north end of the west elevation, 1-over-1 vinyl replacement windows, flat-roof dormer above north end of east elevation, and small chimney at the edge of the ridgeline on the roof's west slope near its southern end. (Photo #2)
- 18 William E. Tuck House (ca 1905): A 2½-story, side-hall-plan, deck-on-hip-roof Queen Anne house with random-course-granite-ashlar foundation, projecting pedimented entrance pavilion at east end of façade, circular-plan tower with ogee roof at west end of facade, paired-Ionic-column entrance porch across façade and extending north on west elevation, 2-over-1 windows, wide shed dormer above east elevation, and square-plan cupola at center of deck.
- 19 House (ca 1885): A shingled 2½-story, side-hall-plan, end-gable-roof house with random-course-granite-ashlar foundation, enclosed 1-story full-width front porch with entrance in west elevation, 2-story semi-octagonal-plan bay window on east elevation below low cross-gable, paired-bracket-and-dentil cornice, gabled dormers above west elevation, and two chimneys near the center of the ridgeline. (Photo #2)
- 20 House (ca 1895): A 2½-story, side-hall-plan, end-gable-roof vernacular Queen Anne house with uncoursed-granite foundation, glazed entrance porch with roof balustrade at east end of façade, semi-octagonal-plan bay window below overhanging 2nd story at west end of façade, 1-story glazed porch at south end of west elevation, narrow 2-story window off center on east elevation and flanked by semi-octagonal-plan bay window below overhanging 2nd story, small 1-story blind ell with roof parapet at north end of east elevation, shingled upper stories with bands of fish-scale shingles, asymmetrically placed 2-over-1 and 6-over-1 windows, bracketed eaves cornices, lower 2½-story ell extending north from east end of north elevation, and two chimneys, one near the north end of the west slope of the main block and one at the north end of the east slope of the ell.
- 22 House (1886): A T-plan 2½-story, cross-gable-roof Queen Anne house with random-course-granite-ashlar foundation, principal entrance within cross-gable-roof entrance porch on west elevation and flanked by a 1-story oriel window, 1-story braced-pier porch that extends along south and east elevations of main block, octagonal-plan tower with ogee roof at southeast corner of main block, shingled upper stories, asymmetrically placed 2-over-2 windows singly and in pairs, 2½-story ell extending north from north elevation, and three chimneys, one near the ridgeline above the

south elevation, one near the ridgeline and the east elevation of the main block, and one on the ridgeline at the north end of the ell.

- 23 House (ca 1885): A 2½-story, side-hall-plan, end-gable-roof house with random-course-granite-ashlar foundation, full-width Tuscan-column wraparound front porch with center stairs and patterned-shingle pedimented end gables east and west of center, 1-story semi-octagonal-plan bay window on west elevation, 2-story rectangular-plan bay window with hip roof on east elevation, wide band of semi-octagonal shingles circumscribing middle of 2nd story, 2-over-2 and 16-over-1 windows, and small off-center chimney near east slope ridgeline.
- 24 William H. Stratford House (1886-87; J. D. Johnston, architect-builder): A compact 2½-story, end-gable-roof Shingle Style house with parged foundation, deep brace-post entrance porch set within building mass at the southwest corner, 1-story semi-octagonal-plan oriel window on east elevation, smaller 2nd-story parapet-and-arch porch above entrance porch, asymmetrically arranged Queen Anne windows, shingled upper stories with broad bands of fish-scale shingles circumscribing the middle and upper sections of 2nd story, attic story extending beyond wall plane of façade, large shed dormers above east and west elevations, and 2 small chimneys near the ridgeline of roof's east slope.
- Barn (before 1903): A 1½ story barn with vehicular openings in south elevation with off-center dormer above.
- 25 House (ca 1900): A vinyl-sided 2½-story, off-center-entrance, end-gable-roof house with uncoursed granite foundation, full-width hip-roof front porch, principal entrance flanked by large windows with multiple-pane transom lights, vinyl replacement windows, small chimney near ridgeline's center, and two ells extending south from the south elevation, a small square-plan 2-story ell to the west and a larger, lower 2½-story ell to the east.
- Garage (ca 1925): A concrete-block 2-stall, hip-roof garage at the property's southwest corner
- 27 House (ca 1872): A 1½-story, 3-bay-façade, center-entrance, cross-gable roof house with parged foundation, braced-turned-post full-width front porch, paired windows above entrance, and small center chimney near the crossing of the ridgelines. A small picket fence defines the street edge.
- Barn (before 1903; ca 1930): A shingled 2-story barn with vehicular entrances on Hoffman Place to the south.

- 28 House (ca 1895): A shingled³⁶ 2½-story, end-gable-roof vernacular Queen Anne house with uncoursed-granite foundation, L-plan braced-turned-post entrance porch set within the building mass at its southwest corner and extending west from the west elevation, principal entrance flanked to the east by semi-octagonal-plan bay window below overhanging 2nd story, asymmetrically arranged 1-over-1 windows, and small chimney north of center on ridgeline.
- 29 House (ca 1910): A 2½-story, 3-bay-façade, center-entrance Colonial Revival house with parged foundation, 1-story full-width Corinthian-column front porch framed by wooden quoins, double-leaf principal entrance framed by wooden quoins and flanked by full-height paired windows, paired windows on 2nd story, 2 symmetrically placed pedimented dormers above façade, and two chimneys, one centered at the west end of the north slope and one near the ridgeline at the east end of the south slope.
- 30 House (ca 1890): A 2½-story, side-hall-plan, end-gable-roof vernacular Queen Anne house with uncoursed granite foundation, 1-story braced-turned-post full-width shed-roof front porch, shallow oriel window above principal entrance, 2½-story bay window on east elevation with angled 1st story below 2nd-story overhang and hip roof, and off-center chimney on ridgeline.
- Garage (ca 1890): A 1-story, 2-bay pyramidal-hip roof garage with rolling doors.
- 31 House (1887; J. D. Johnston, architect-builder): A high-shouldered, cruciform-plan, 2½-story, slate cross-gabled-high-hip-roof Queen Anne house with random-course-granite-ashlar foundation, braced-turned-post standing-seam-metal-roof front porch that wraps around the projecting-ell façade and extends to the east and west walls of the square-plan main block, principal entrance with large transom light, shallow 1-story bay window on east elevation of main block, regularly space windows with heavy bracket-supported lintels, molded cornice, pedimented cross gables and dormers, and three chimneys, one centered at the north end of ridgeline of façade's projection, one near the top of the west side of the main block's north slope, and one on the rear ell's east slope near its intersection with the main block. (Photo #32)
- 32 House (ca 1890): A 2½-story, side-hall-plan cross-gable-roof Queen Anne house with uncoursed granite foundation, turned-post front porch with gable end above the entrance bay that extends across the façade and the southern half of the east elevation, original multiple-panel door at principal entrance, shallow 1-story oriel on 1st story of west elevation, shingled upper stories with diamond-pattern shingles in broad band that circumscribes the 2nd story and in gable ends, small 2nd-story porch set within the building mass at the southeast corner, triple window in façade gable end, and small chimney near east end of ridgeline on cross gable's north slope.

³⁶ A photograph taken in 1972 shows the first story clad in clapboards.

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

- Garage (ca 1925): A 2-stall hip-roof garage at property's northeast corner.
- 33 House (ca 1890): A T-plan 2½-story, cross-gable-roof Queen Anne house with 2-story flat-roof section in the northeast re-entrant angle, random-course-granite-ashlar foundation, semi-octagonal-corner porch that extends across east section of façade and north section of east elevation, bowed multiple-pane tripartite window on west section of façade, regularly spaced 15-over-1 Queen Anne windows, shingled upper stories, external chimney near north end of west elevation, lower 2-story ell extending south from east side of south elevation, and small chimney near the north end of the ell ridgeline's intersection with the roof of the main block.
- Garage (ca 1920): A 2-stall, hip-roof garage near the property's southwest corner with vehicular access on Wesley Street.
- 34 George Norman Weaver House (1887-88; Dudley Newton, architect, and David P. Albro, builder): A 2½-story, 3-bay-façade, center-entrance, mansard-roof Second Empire house with random-course-granite-ashlar foundation, principal entrance with sidelights within 1-story pier-supported entrance porch, paired 1-over-1 replacement windows on facade,³⁷ small window above principal entrance, blind sunbonnet gable in roof above entrance, small dormers, 2-story flat-roof ell extending across north elevation and beyond the wall plane of east elevation, 1-story section with balustrade across east elevation from façade to rear ell, and chimney at roof's center.
- 35 House (ca 1895): A shingled³⁸ 2½-story asymmetrical-cruciform-plan hip-and-end-gable-roof Queen Anne house with random-course-granite foundation, braced-turned-post full-width front porch that extends along the east elevation to the re-entrant angle, principal entrance at west end of façade and flanked to the east by shallow 2-story bay window, large casement window between stories on west elevation, exterior chimney near north end of east elevation, 1-story semi-octagonal-plan bay window on east elevation, 6-over-2 and 1-over-1 sash, façade's braced gable end projecting beyond wall plan of façade's 1st and 2nd stories, small chimney on the rear ell's south slope near its intersection with main block, and 1-stall flat-roof garage attached to the ell's east elevation.
- Garage (mid-20th century): A 1-story, 1-bay, flat roof garage with overhead door.
- 36 House (ca 1895): A 2½-story, side-hall-plan, slate deck-on-hip-and-cross-gable-roof Shingle Style house with random-course-granite-ashlar foundation, brick 1st story and shingled upper stories, full-width parapet-and-pier front porch, three stepped windows near south end of east elevation, corner casement windows at southeast corner of 2nd story, multiple-pane-over-1 windows arranged singly and in pairs, large rectangular-plan oriel window at main block 2nd story's northeast corner below cross

³⁷ A photograph taken in 1972 shows 2-over-2 wood windows.

³⁸ A photograph taken in 1970 shows the building clad with clapboard.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- gable, pedimented dormer above south end of east elevation, and chimney near north end of roof deck.
- 37 House (ca 1890): A 2½-story, slate cross-gable-roof vernacular Queen Anne house with random-course-granite-ashlar foundation, full-width pier-supported shed-roof front porch with pediment over entrance steps at center, 1-story semi-octagonal-plan bay window on east elevation, shingled upper stories with semi-octagonal shingles in a broad band circumscribing the 2nd story and in the gable ends, tripartite window with shallow broken-scroll pediment centered in the façade's pedimented gable end, 2-over-2 windows, and chimney on the north-south ridgeline at its southern intersection with the cross gable. A tall hedgerow defines the property's north and east street edges.
- 38 House (ca 1898): A large, T-plan, 2½-story, center-entrance, cross-gambrel-roof Shingle Style house with random-course-granite-ashlar foundation, principal entrance with sidelights within turned-post shed-roof entrance porch with smaller low-slung-roof 2nd story porch above, tripartite window west of principal entrance with shallow oriel window above on 2nd story, large octagonal-plan hip-roof tower at southeast corner, 2-story oriel window below cross-gable on west elevation, secondary entrance within porch recessed into the south end of the 1st story of the projecting ell on the east side, 1-over-1 replacement windows,³⁹ and two chimneys, one on ridgeline just south of center and one near the ridgeline of the eastern upper slope just north of center.
- 39 House (ca 1900): A shingled⁴⁰ 2½-story, 3-bay-façade, side-hall-plan, cross-gable-roof house with braced-turned-post full-width flat-roof front porch, a mixture of 1-over-1 replacement windows and 2-over-2 wood sash, and two chimneys, one near the ridgeline of the east slope north of its intersection with the cross gable and one near the ridgeline of the west slope south of its intersection with the cross gable. A clipped privet hedge defines the property's street edges.
- 40 House (ca 1920): A 2½-story, side-hall-plan, hip-roof Foursquare house with parged foundation, full-width Tuscan-column hip-roof front porch with urn balusters, shallow bay windows, one flanking principal entrance on façade's 1st story and symmetrical pair on 2nd story, 8-over-1 and 6-over-1 windows, hip-roof dormer centered above façade, shallow 2-story ell across west part of north elevation, and two chimneys, one near the edge of the south end of the east slope and one near the crest of the north slope.
- 41-43 Double House (ca 1890): A cruciform-plan, center-entrance, end-gable-roof double house with uncoursed granite foundation, symmetrical façade, recessed paired

³⁹ A photograph taken in 1972 shows mostly 2-over-2 wood windows.

⁴⁰ A photograph taken in 1970 shows the first story clad with clapboards and shingles above.

- principal entrances reached by small stoop, replacement windows,⁴¹ shallow rectangular-plan projections with hip roofs projecting from the centers of the east and west elevations, and shallow 2-story ell projecting south from the west end of the south elevation.
- 42 House (ca 1910): A 2½-story, side-hall-plan, slate steep-roof house with parged foundation, full-width Tuscan-column hip-roof front porch with urn balustrade, shallow bay window centered on façade's 1st story, four evenly spaced windows on façade's 2nd story, small chimney centered on roof's north slope, and large 2½-story semi-octagonal-plan addition with extensive decks across the north elevation.
- 55 Luce Park (ca mid-20th century): At the southwest corner of Kay Street, an approximately 6,000 square-foot trapezoidal-plan park with a pachysandra-surrounded stone near its southern end with a bronze marker in memory of Rear Admiral Stephen Bleeker Luce (1827-1917), originator of the United States Navy training program and founder and first president of the Naval War College.
- 57 House (ca 1935): A shingled⁴² 1½-story, side-hall-plan, cross-gable-roof house with poured-concrete foundation, brick stoop with wood balustrade, blind fanlight above Colonial Revival principal entrance, 6-over-1 windows, secondary entrance on south elevation, and chimney centered on east-west ridgeline near its intersection with north-south cross gable.
- 59 House (ca 1925): A brick 2½-story, 3-bay-façade, center-entrance, slate-hip-roof Georgian Revival house with porte-cochère on north elevation, glazed porch on south elevation, 2½-story ell extending west from north end of east elevation, lead-traceried sidelight- and semi-elliptical-fanlight-framed principal entrance within paired-Tuscan-column entrance porch with ogee-gable-roof and flanked by Chicago windows on both sides, paired windows on 2nd story of façade, 6-over-1 and 4-over-1 windows, exterior chimneys near east end of north elevation and centered on south elevation, small chimney on south slope of ell, and hip-roof dormers above each elevation of main block and above the west elevation of the ell.
- Garage (ca 1925): A 2-stall, slate-hip-roof garage at the property's northwest corner.
- 63 House (ca 1925): A 2½-story, stretched-5-bay-façade, center-entrance Colonial Revival house with random-course-fieldstone-ashlar foundation across façade, parged foundations on secondary elevations, shingled secondary elevations,⁴³ stone stoop with steps on north and south and wrought-iron railing, principal entrance with lead-tracery sidelights and semi-elliptical fanlight set within fluted-pier and modillion-cornice-pediment frame, 6-over-6 windows, splayed lintels with keystones on

⁴¹ A photograph taken in 1970 shows 2-over-2 wood windows.

⁴² A photograph taken in 1970 shows this house with wide clapboards on its façade and shingles on other elevations.

⁴³ A photograph taken in 1970 shows this house with shingles on all visible elevations.

façade's 1st story and on secondary elevations, glazed porch centered on south elevation, exterior chimney centered on south elevation, small chimney on roof's west slope near north end, and small 2½-story ell extending west from west elevation's north end.

Garage (ca 1925): A shingled 2-stall garage to the northwest of the house.

- 67 Henrietta Lieber House (1882-83; Dudley Newton, architect): A compelling, quixotic, and remarkably contained 2½-story, cross-gable-roof Shingle Style/Queen Anne house with random-course-granite-ashlar base (foundation and 1st story) and shingled upper stories, dramatically interactive façade with front porch across the southern two-thirds of the first story and partially overhung toward the north by projecting cross-gabled 2nd story with 2nd story porch to the south that is partially enclosed within the building mass, 1-story semi-octagonal-plan bay window near east end of south elevation below overhanging 2nd story, 18-over-1 windows, dormers rising in the wall plane of the façade toward its north and south ends, large corbelled chimney near the south end of ridgeline on the roof's east slope, and small chimney near the center of the roof's east slope. A semi-circular-plan drive curves extends across the front of the house between north and south ends of the property. Ms. Lieber was the daughter of Francis (né Franz) Lieber (c. 1800-1872), the prominent political scientist and rules-of-war formulator.

Garage (ca 1925): A concrete-block 2-stall, hip-roof garage northwest of the house.

- 69 Matilda Lieber House (1882-83; Dudley Newton, architect, and J. D. Johnston, builder): A complexly massed and detailed 2½-story, cross-gable-roof Queen Anne house with L-plan main block and 2-story ell extending west from north end of west elevation, rough-random-course granite-ashlar foundation, turned-post-and-lattice-screen entrance porch set within the 1st-story building mass below a flared 2nd-story wall surface at the northeast corner and flanked to the south by a shallow bay window below the façade's projecting 2nd story, turned-post hip-roof porch extending beyond the south elevation at the re-entrant angle of the southeast corner, small turned-post-and-lattice-screen 2nd-story porch at the southeast corner, shingled upper stories with broad band of alternating-saw-tooth-and-butt shingles that circumscribes the 2nd story and saw-tooth shingled bands in the gable ends, 2-story oriel window that extends above 1st story through the cross gable on north elevation, oriel windows that extend above 2nd story through the cross gable on east and south elevations, multiple-pane Queen Anne windows of varying configurations arranged regularly on all elevations, carved sunflower-and-fan-motif closed bargeboards in cross gable ends, hip-roof dormers above north and facade elevations and shed-roof dormer above south elevation of east cross-gable section, and three corbelled chimneys, one near the ridgeline of the east cross gable's north slope, one near the ridgeline of the south cross gable's west slope, and one near the ell's ridgeline near its intersection with the main block. A semi-circular-plan drive curves extends across the front of the house

- between north and south ends of the property. Mrs. Lieber was the widow of Francis (né Franz) Lieber (1798 or 1800-1872), the prominent political scientist and rules-of-war formulator. (Photo #31)
- 73 Margaret and Anne Stevens House (1881; Clarence S. Luce of Boston, architect, and J. D. Johnston, builder): A suave and compactly massed 2½-story, 3-bay-façade, center entrance Shingle Style/Colonial Revival house with random-course-granite-ashlar foundation, central balustraded stoop, double-leaf fully-glazed principal entrance with sidelights framed by fluted engaged columns and flanked on either side by shallow 4-window oriels with tapering molded bases and decorative central panels, half story overhanging façade's 1st story, three pedimented dormers that project from the 2nd-story wall plane above 1st-story entrance and oriels, multiple-pane Queen Anne windows, 1½-story gambrel roof that stretches from the top ridgeline to the west elevation's 1st story, porch recessed into attic story of south elevation, low bow-roof dormer centered above façade at ridgeline between gambrel's lower and upper slopes, low cross gable above south half of west elevation, and corbelled chimney with 5 low pots on upper ridgeline near its south end. Mrs. and Ms. Stevens were respectively wife and daughter of John Austin Stevens (1827-1910), businessman, Civil War advisor to President Lincoln, and founder of the Sons of the Revolution. The Stevens House, with its sweeping west roof slope, takes its cues from nearby Middletown's Whitehall (1729), a favorite of architects in the 1880s, but here with the iconic 1880s Colonial Revival gambrel roof (c.f. Samuel Colman House [1882-83; McKim, Mead & White, architects], 7 Red Cross Avenue [q.v.]).
- 77 Thomas R. Hunter House (1881-82; Clarence S. Luce, architect): A 2½-story asymmetrical slate cross-gabled-hip-roof Queen Anne house with square-plan main block and 2½-story ell extending west from south end of west elevation, stone foundation, braced-pier-and lattice-screen entrance porch with flushboard entablature set within building mass in façade's northern two thirds, oriel windows with tapering bases on main block at west end of north elevation's 1st story and south end of façade's end story, 2-story semi-octagonal-plan bay window below projecting cross gable on south elevation, 16-over-16 windows placed regularly around the house, varying-pattern shingles in gable ends, small barrel-vault dormer near ridgeline above façade, and large channeled and corbelled chimney with terra-cotta pots above the south elevation at the intersection of the east and north cross gables. (Photo #27)
- Garage (ca mid-20th century): A 1-story, 3-bay, hip roof garage with rolling doors.
- 80 "Eastbourne Lodge," the Francis T. Whitehouse House (ca 1892): Sited near the center of a long, narrow almost 4-acre lot bounded west and east by Rhode Island and Prairie Avenues and north and south by Kay and Champlin Street, the centerpiece of this property is an ungainly brick irregular-T-plan Tudor Revival-inspired house with a southwestern 3-story crenellated-parapet low-hip-roof L-plan core flanked to the northeast and connected through a semi-octagonal-plan 2nd-story copper-clad high-

hip-roof oriel by a 2-story crenellated-parapet low-hip-roof wing and flanked to the east by a stuccoed 2½-story service ell; a 1-story square-plan crenellated-parapet low-hip-roof entrance porch with Tudor-arch openings extends to the southwest from the southwest corner of the core. A large 1-story, low-hip-roof, semi-dodecagonal bay window is at the east end of the core, which has evenly placed 2-over-2 windows set within low-segmental relieving arches on its south and west elevations. Secondary entrances are at the north end of the core's west elevation and under the oriel between the core and the north ell, which has tripartite diamond-pane windows on the 1st story of its rectangular-plan bay windows and paired and tripartite Queen Anne windows on the upper stories. The service ell has 2-over-2 windows and rectangular-plan oriels on the upper stories of its south elevation. The serpentine drive is entered through a gate framed by piers with pyramidal brownstone caps and elaborate wrought-iron globe-light lamps that extend to form a serpentine arch over the roadbed; it extends from the property's southwest corner at the intersection of Rhode Island Avenue and Champlin Street culminates at a circle in front of the building's core. Specimen trees are located across the property, and a stuccoed wall with slate coping surrounds most of the property, except for the section immediately west of the house on Rhode Island Avenue. The original estate has been subdivided into 11 lots, some of which had not been built on at the time of this nomination, and the house has been subdivided into numerous residential units.

- 81 House (ca 1915): A stuccoed 2½-story, center-entrance, hip-roof Foursquare house with granite-block foundation, full-width hip-roof front with squat Tuscan columns on piers higher than the adjacent parapet and exposed jack-rafters, Chicago window with diamond-pane upper central sash south of principal entrance on façade, 2-story rectangular-plan bay window that projects diagonally from the northeast corner, 1-story rectangular-plan bay window at west end of north elevation, rectangular-plan oriel with Chicago window between 1st and 2nd stories in middle of south elevation and flanked to the east on the 1st story by small diamond-pane window, 2-over-1 windows singly and grouped, exposed jack-rafters, low hip-roof dormers with triple windows above all four elevations, and two corbelled chimneys, one above the north elevation between the diagonal bay window and the dormer and one adjacent to the west elevation of the dormer above the south elevation. (Photo #41)

Garage (ca 1915): A stuccoed 2-stall, hip-roof garage with original glazed sliding doors near the property's northwest corner.

- 83 Ray Spink House (ca 1864; George Champlin Mason, architect): A tall and narrow 2½-story, 3-bay-façade, center-entrance, cross-gable-roof vernacular Italianate/Modern Gothic house with glazed double-leaf principal entrance set within bracketed braced-post full-width front porch that extends glazed along the eastern third of the south elevation, 2-story semi-octagonal-plan bay window on south elevation below cross gable, 1-story semi-octagonal-plan bay window on north elevation below cross gable, narrow paired window below bracketed hood centered

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

- on façade's 2nd story, prominent window lintels, two round-head windows in façade attic below pierced panel at roof crest, 2-story ell projecting west from north end of west elevation, 1-story ell projecting beyond the 2-story ell at south end of west elevation, and two chimneys near the ridgeline at building center on both north and south slopes. (Photo #19)
- 86 Francis Morris House (1882-83; George Champlin Mason & Son, architects): A 2½-story cross-gable-roof Queen Anne house with granite-ashlar foundation, single-run front stoop, multiple-pane-light principal entrance below semi-circular-scallop-shell hood recalling colonial furniture supported by foliated brackets near west end of north elevation and flanked immediately to the west by low rectangular Queen Anne window below molded stringcourse, fish-scale shingles on 2nd story, slightly projecting 2nd-story section of north elevation's 2nd story featuring slightly bowed window with paneled central section below cross-gable at east end of main block, large tripartite stained-glass window that extends from the middle of the 1st story to a semi-elliptical-scallop-shell hood supported by foliated brackets just below the main cornice near north end of west elevation, recessed wall plane at south end of west elevation's 1st story flanked by small ell with pedimented porch sheltering a secondary entrance, small oriel window near south end of west elevation's 2nd story, 1-and-2-story ell across east elevation, fish-scale shingles in projecting north cross gable and at top of west gable end that rises above molded dentil cornice, and two corbelled chimneys, the larger near the center of the roof's south slope and the smaller centered on the ridgeline of the north cross gable. A low brick wall defines the east half of the property's north edge, with a lattice-top fence and privet hedge extends to the northwest corner; the hedge with a simple fence continues along the property's west edge.
- Garage (ca 1925): A 1-stall, end-gable roof near the property's southeast corner.
- 90 Lansing Zabriskie House (1889-90; J. D. Johnston, architect-builder): A random-course-cast-stone-ashlar 2½-story, 3-bay-façade, center-entrance, slate-hip-roof Colonial Revival house with slightly recessed central bay, semi-circular-plan Roman-Ionic-column entrance porch with carved garland-swap-and-ribbon frieze, principal sidelight-framed entrance in antis with Roman-Ionic columns, paired windows in façade's outer bays, small windows centered on central bay, barrel-vaulted dormer with Palladian window centered above façade, paired barrel-vaulted dormers above north and south elevations, and 2 channeled and corbelled chimneys between north and south dormers on main-block roof, 1 parallel to the wall plane of north elevation and 1 perpendicular to the wall plane of the south elevation; a stuccoed 2-story flat-roof ell extends across south elevation, and a lower 2-story ell extends east from center of east elevation. A low wall defines the street edge with vehicular entrances at north and south ends. The house has been divided into multiple units, and most of the grounds are covered with gravel to accommodate parking. The original barn for

this property stands at 51 Prairie Avenue (q.v.) and has been converted to residential use. Johnston was one of the first builders in Newport to use cast stone.

- 91 Jane Yardley House (1882-83; J. D. Johnston, architect-builder): A highly animated and somewhat disjunctive shingled 2½-story Queen Anne house with uncoursed granite foundation, Queen Anne windows of varying configurations occasionally singly but predominantly grouped, diaper-work-pattern-end-gable-roof entrance porch set partly within building mass at northeast corner, façade 2nd-story wide overhang supported on south end by large sunburst pattern scroll bracket shelters shallow 1st-story bay window at north end and tripartite blind-round-arch window at south end, small 2nd-story porch above entrance porch, porch set within building mass at southeast corner of 2nd story now glazed, shallow band of fish-scale shingles circumscribes the top of the 2nd story, wide and heavily molded cornice, wave-pattern shingles in façade's gable end, complex roof with jerkinhead above façade and hip at rear intersected with cross gables above both north and south elevations, shed-roof dormers above both north and south elevations, and two wide and shallow chimneys, one near east end of principal ridgeline and one at intersection of south dormer with rear slope of roof. (Photo #3)

Garage (ca 1920): A shingled 2-stall, hip-roof garage on a separate lot behind the house and facing Everett Street.

- 92 James E. Mauran House (1866; George Champlin Mason, architect): A 1½-story, 4-bay-façade, off-center-entrance, flared-mansard-roof Second Empire cottage with low fieldstone foundation, 6-over-6 windows, lattice-framed entrance porch with shed roof extending from lower slope of mansard, modillion cornice, façade low-barrel-dormers above principal entrance and southern pair of windows, low-barrel-vault dormers arranged symmetrically above secondary elevations, small screened porch at east end of south elevation, small ell extending east from north end of east elevation, and three small chimneys on the upper slope of the roof, one centered above façade and two symmetrically placed above east elevation.

Garage (ca 1960): A vinyl-sided 2-stall, end-gable-roof garage behind the house and facing Prairie Avenue.

- 93 "The Jungle," the Sarah Chauncey Woolsey House (ca 1872; Dudley Newton, attributed architect): A 2½-story, asymmetrical 3-bay-façade, center-entrance, mansard-roof Second Empire house with random-course-granite-ashlar foundation, full-width urn-balustrade braced-post front porch with projecting central entrance section, double-leaf principal entrance with elaborate x-panel doors below transom light in projecting vestibule, full-height 2-over-2 windows on 1st story of main block's façade and south elevation, bracketed cornice, 2-story semi-octagonal-plan and rectangular-plan bay windows on west elevation, low pedimented dormers with bargeboards above all elevations, and two chimneys, one near the center of the

southern upper-roof slope and one above the cornice near the west end of the northern lower-roof slope; a 1½-story service ell with partial-width braced front porch and small chimney off-center on the western upper-roof slope extends north from the west side of the north elevation. Woolsey (1835-1905), using the pen name Sarah Coolidge, was a prolific and much read author of children's books, most famously the Katy series, beginning in 1873 with *What Katy Did*; she lived in this house from the time of its construction until her death here in 1905. Her books are still in print after almost 150 years. (Photo #3)

- 96 Addison C. Thomas House (1889-90; George Champlin Mason & Son, architects): A substantially altered and enlarged stuccoed 2½-story slate-roof house with Queen Anne elements; random-course-granite-ashlar foundation, central projecting pavilion with off-center entrance porch with metal balustrade and recessed entrance flanked to the south by 1-story rectangular-plan bay window that projects diagonally from the southwest corner, circular-plan hip-roof stair tower with large diamond-pane leaded window between 1st-and-2nd-story levels, semi-octagonal-plan bay window above entrance porch, semi-octagonal-plan bay window at the east end of the south elevation 2nd story, 1-story flat-roof L-plan enclosed porch that wraps around the southeast corner, lower 2½-story ell that extends north from east end of north elevation, one story flat-roof and end-gable ell that extends east from the north end of the east elevation, and three tapered-top chimneys, one on the south slope near the ridge of the façade's cross gable, one on the exterior near the south end of the east elevation, and one off-center on the roof's east slope.

Garage (ca 1925): A stuccoed 2-stall garage converted to residential use near the property's northeast corner facing Prairie Avenue.

- 97 Henry H. Swinburne House (1875-76; Dudley Newton, architect): A highly animated and exceptionally picturesque 2½-story, asymmetrical-cruciform-plan, variegated-slate-roof Modern Gothic house with random-course-granite-ashlar foundation, brick 1st story, braced front porch set within the mass of the building and extending across the façade and into northeast corner's principal entrance with sidelights and transom light, large diamond-pane window near east end of north elevation's 1st story, 2½-story semi-octagonal-plan bay window with high hip roof on south elevation, 1-story rectangular-plan bay windows near east end of south elevation and west end of north elevation, 2-over-2 windows, high hip roof over the central section, 1½-story flared-jerkinhead-gable roof extending east over porch and incorporating a screened sleeping porch with pierced flush-board walls and bargeboard trim, hip- and shed-roof dormers, and three banded-corbelled chimneys with terra-cotta pots above the north, south, and west elevations. A fence with latticework band at top encloses the property on the east and part of the north property edges; a clipped hedge encloses the property on the south and part of the west elevations. A large beech tree dominates the property's northeast corner, and several specimen trees are located on the ample lawn south of the house. Mr. Swinburne was a civil engineer who worked on the

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

Newport water system with neighbor George H. Norman, who lived nearby at 50 Old Beach Road. One of the district's most distinctive houses, it projects "...earthy rusticity in a playful, sophisticated way."⁴⁴ (Photo #3)

Garage (ca 1940): A brick, hip-roof double garage at the property's southwest corner, facing Everett Street.

- 99 (NC) House (ca 1960): A shingled split-level house with center entrance at the north end of the lower southern half, large shallow-bow window south of principal entrance, exterior chimney east of center on blind southern elevation, small off-center at southern end of north section's west slope, evenly spaced windows on secondary elevations, and 1-stall garage at north end of façade's north section. This house was built on a parcel subdivided after 1939 from the original the Van Rensselaer estate.⁴⁵
- 100 "Stone Gables," Sarah Titus Zabriskie House (1889-90; George Champlin Mason & Son, architects): A large, imposing, and somewhat forbidding rock-face-random-course-granite-ashlar, red-slate-roof Flemish Renaissance Revival-inspired house with two distinct sections: a roughly-square-plan main block with a complex high hip roof and a cross-gable-roof service wing that deflects at an approximately 35-degree angle northeast from the northeast corner of the main block. The main block's façade – framed to the north by a 2-story rectangular-plan flat-roof bay window set at a 45-degree angle and to the south by a tall channeled chimney – has broad steps that lead to the round-head double-leaf principal entrance below radiating voussoirs and diaper-work framed by a large and thin drip-mould-frame, a tripartite window to the south of the principal entrance, a small window above the tripartite window, and an asymmetrically massed stepped gable that rises from carved animal-head sculpture on each side. On the south elevation, a large 2-story rectangular-plan bay window is at the west end below a stepped gable end., and a prominent circular-plan conical-roof tower with dormers that break through the cornice, is circumscribed by a quadrant-plan Tuscan-column hip-roof porch at the east end. The main block's roof has a gable dormer above the façade and hip-roof dormers above the east elevation and channeled chimneys on its north and east slopes. The ell has regular fenestration and a channeled chimney that emerges at the top of the west elevation's 2nd story and pierces the cornice at the ridgeline. The house occupies a through-block ¾-acre rock-face-walled tree-lined parcel bounded on the south by Catherine Street and on the east by Prairie Avenue; vertical granite pillars frame the vehicular entrance at the northeast corner of Rhode Island Avenue and Catherine Streets, and a pedestrian entrance is located on Prairie Avenue. A curving drive culminates in ellipse west of the principal entrance. The property's contemporary barn is now separated from this property and converted to residential use at 65 Prairie Avenue (q.v.). Zabriskie (ca 1858-1910), whose permanent home was in her native New York, was a prominent philanthropist; she was a major donor both to the Holderness School's Chapel of the

⁴⁴ Onorato:172.

⁴⁵ Six other houses, part of this subdivision, are on Catherine and Ayrault Streets and Everett Terrace.

- Holy Cross (1884) in Plymouth, NH, and Newport's St. John the Evangelist Episcopal Church (1894; C.F. Withers of Philadelphia, architect). After her divorce from Frank W. Jackson, she and her daughter, Ethel, assumed her maiden name. "Stone Gables" is unique in Newport.
- 114 House (ca 1925): A low-slung shingled 2-story, T-plan, hip-roof house with parged foundation, shallow wing projecting just east of center of façade, principal entrance in square-pier porch with low balustrade at the wing's western re-entrant angle and flanked to the west by small tripartite window, 1-story semi-octagonal-plan bay window centered on west elevation, porch set within the building mass at the façade's east end below a glazed sleeping porch, wide eaves with exposed jack-rafters, low dormer above façade's west end, and exterior chimney near the west end of the north elevation.
- Garage (ca 1925): A shingled, 2-stall, hip-roof garage near the property's southeast corner.
- 120 "Linden Gate" Barn (1871-73; Richard Morris Hunt, architect): A low-slung 2½-story enlarged-T-plan slate-hip-and-cross-jerkinhead-gable-roof Modern Gothic building with parged foundation and 1st story, projecting pavilion on west elevation with prominent gingerbread-detailed and covered staircase that leads to 2nd-story entrance in board-and-batten 2nd story, prominent gingerbread-trimmed staircase that leads to 2nd-story entrance in fictive-framed south section, vinyl replacement windows, deep eaves with decorative cornice, and extensive 1-and-2-story additions to east and north. Originally located on Gibbs Avenue north of its intersection with Old Beach Road, this building⁴⁶ was a service building for Henry Gorton Marquand's house, Linden Gate, destroyed by fire in early 1973; it was moved to this site and converted to residential use in the 20th century. The "Linden Gate" Porter's Lodge (1883; Richard Morris Hunt, architect) also survives at 333 Gibbs Avenue (q.v.).
- 121 House (ca 1935): A 2½-story, 3-bay-façade, center-entrance, low-hip-roof Neo-Regency house with parged foundation, projecting fluted-pilaster-framed flushboard principal-entrance pavilion with entrance flanked by small windows and small brackets on the cornice, 8-over-8 windows, and large chimneys centered on north and south elevations; a double garage with parapet extends north and west of the west elevation from the middle of the chimney.
- 125 House (mid-19th century et seq.): A much-enlarged and -altered 2-story, 3-bay-façade, center-entrance, low-deck-on-hip-roof house with low-arch full-width shed-roof front porch set within the building mass on the façade and extending around the southeast corner to the ell at the southwest and around the northeast corner along the north elevation, turned-post stoop with shed roof, recessed center bay on façade,

⁴⁶ The building is visible in an early photograph of the house, published in George Champlin Mason, *Newport and Its Cottages* (Boston, MA: J. R. Osgood & Co., 1875): opp. p. 63.

- double-leaf principal entrance in projecting vestibule flanked by grouped French doors, triple window above entrance flanked by paired windows on 2nd story, small 2-story ell extending west from north end of west elevation, and chimneys on the east slope of the south ell and near the southern intersection of the west ell with the main block.
- 126 (NC) House (ca 1955): A shingled 1-story, rectilinear-Z-plan, hip-roof Ranch house with poured-concrete foundation, off-center principal entrance with wide single-pane sidelights flanked to the north by a wide and shallow rectangular-plan multiple-pane bay/picture window, paired and single windows to the south of the principal entrance, brick wall with chimney at west end of north elevation flanked to the east by recessed porch at the center of the north elevation, double garage in projecting ell at east end of north elevation, and wide eaves above all elevations. A drive curves in front of the house from Rhode Island Avenue to Linden Gate Lane.
- 127 (NC) House (ca 1967): A low-slung 1-story, vertical-board-sided, cross-gable-roof, Ranch house in three distinct sections: a T-plan main block to the north, a 2-stall garage to the south, and a connecting ell between them. The house has a poured-concrete foundation, principal entrance in porch under east cross gable at the northeast re-entrant angle, horizontal stacked hopper windows, wide eaves with projecting rafters below the raking cornices, and a small chimney at the intersection of the rooflines in the main block. Originally two separate buildings – house and garage – this was unified into one building in the late 20th or early 21st century.
- 130 (NC) Ruth Fischer House (1997): A 1-story, vertical-board-sided, cross-gable-roof Ranch house with poured-concrete foundation, off-center principal entrance in porch recessed into the building mass flanked to the north by projecting wing with central tripartite casement window, double and tripartite casement windows on secondary elevations, small exterior chimney near east end of south elevation, and 2-stall garage with shed dormers southwest of the main block and connected to it through an ell. The brick wall with granite coping along the Rhode Island Avenue edge of the property was originally that for the “Linden Gate” estate (see 120 Rhode Island Avenue).
- 135 (NC) House (ca 2011): A 2-½-story house with a complex, asphalt shingle roof with multiple gables. Principal entrance is a single, glazed door centered on the east elevation and set within a 1-story porch supported by Tuscan columns that wraps around part of the east and south elevations. The entry is marked by a slightly projecting, pedimented bay. 6-over-1 windows with transom lights on the first story, 6-over-1 and 4-over-1 windows on the second story, and 4-light fixed sash in the gable peaks and in the pedimented dormers. Balustraded balcony on second story of the south elevation.

- 136 (NC) House (ca 1959): A low, shingled, 1-story, L-plan, hip-roof Ranch house with poured-concrete foundation, central principal entrance with sidelights facing Old Beach Road in wall plane recessed from eastern third of façade, tripartite picture windows on either side of principal entrance, replacement sash, shallow and wide chimney south of center near the ridgeline of the roof's south slope, and 2-vehicle garage in ell recessed from the main block on its northwest. The stone-and-brick-pier gates with lanterns at the property's southwest corner and the brick walls with granite coping along both Rhode Island Avenue and Old Beach Road originally served the "Linden Gate" estate (see 120 Rhode Island Avenue).
- 150 Maud Howe Elliott House (ca 1920): A shingled 3-bay-façade, center-entrance, 1½-story Bungalow with uncoursed granite foundation, principal entrance with sidelights set within pier-supported entrance porch whose roof is an extension of the main roof, banded shingles circumscribing the middle of the lower story, 6-over-1 windows, wide dormer with diamond-pane casement windows above façade, diamond-pane windows in attic, braced raking cornices, fieldstone chimney near north end of ridgeline, and large addition extending east from south half of east elevation. A flagstone wall extends across the street edge of the property. This was the home of Elliott (1854-1948), Pulitzer-prize-winning author of *The Life of Julia Ward Howe* (1916, with her sister Laura E. Richards) as well as volumes on Newport's social history of the 19th and 20th centuries. (Photo #40)
- 152 (NC) Karen and David Andrade House (1999): A poured-concrete-foundation, shingled 2-story, hip-roof Neo-Traditional house with casement windows in four distinct sections: a 3-bay façade transom-light-capped double-leaf-center-entrance main block with a paired-pier entrance porch with pier-and-rail parapet, paired casement windows, and an exterior chimney centered on the blind southern elevation; a 2-story L-plan wing set back from the main block's façade plane to its north; a 1½-story 2-stall garage set well back from the wing's wall plane to its north; and a 1-story ell that extends east from the east wall of the L-plan wing and has a small chimney near its northeast corner.
- 154 (NC) James M. Lawrence House (1999): A shingled, symmetrically massed, center-entrance, 1-and-2-story T-plan Neo-Traditional house with poured-concrete foundation, principal entrance with semi-elliptical fanlight within shallow 3-bay turned-spindle-balustrade hip-roof front porch across 3-bay 2-story end-gable-roof center section which extends south beyond the southern wall plane of the flanking 1-story wings, vinyl windows, 2-stall garage within building mass at west end of façade, and braced turned-spindle-balustrade centered on the attic story of the west elevation. A flagstone wall extends across the street edge of the property.
- 155 (NC) "Red Cross Cottage" Barn (after 1859 et seq.): A large, asymmetrically-massed, stuccoed, rambling-T-plan, slate-hip-and-cross-gable-roof, 1-1½-and-2-story building with irregularly arranged replacement windows, circular-plan tower at southwest

corner, and 2-stall garage that projects from the east elevation to a Belgian-block apron. This property, served "Red Cross Cottage" (see 8 Oakwood Terrace) as an outbuilding into the mid-20th century and has been extensively enlarged and altered for residential use. An uncoursed-granite wall defines the property's street edge.

Shed (late 20th century): A small shingled building west of the house.

Swimming Pool (late 20th century): An in-ground swimming pool immediately north of the house.

156 (NC) House (ca 2004): A shingled 1½-story, 3-bay façade, center-entrance Neo-Colonial house with poured-concrete foundation, principal entrance flanked immediately by small 1-over-1 sash and beyond by 1-story semi-octagonal-plan bay windows, shed-roof dormers in center of lower roof slope flanked by cross-gambrels with tripartite windows, hip-roof Tuscan-column porch on west elevation with enclosed northern third that extends around northwest corner into a wide shallow ell, glazed porch with balustrade at north end of east elevation, shed-roof dormers above north elevation, uncoursed flagstone chimney in the south roof's upper slope just east of the western cross gambrel, and a 2-stall, 1½-story, end-gable-roof garage with small 1-story shed with uncoursed fieldstone west elevation at the south end of the garage's west elevation; garage is attached to the house through a breezeway on the garage's east elevation. A flagstone wall extends across the street edge, and tall hedgerows define the north and south edges of the property.

158 (NC) House (ca 1945 et seq.) A shingled 1½-story house with poured-concrete foundation, small principal entrance at west end of north elevation flanked to the east by a multiple-pane bow window and three small windows, gable dormers above north elevation, large shed dormer above south elevation, off-center chimney near ridgeline on roof's south slope, 1-story hyphen at the south end of the west elevation, and 2-stall end-gable-roof west of the hyphen. This house was constructed as a 1-story Ranch house and later enlarged by raising the roof on the main block to accommodate attic-level living space. A flagstone wall extends across the street edge of the property.

160 House (ca 1920): A vinyl-sided 1½-story, asymmetrical 3-bay-façade, off-center-entrance house with shed-roof hood over principal entrance, 8-over-8 windows, center chimney on ridgeline, exterior chimney centered on north elevation, and large late 20th-century addition across south elevation. This property is historically associated with a large house, now replaced by 3 houses, that faced Gibbs Avenue to the east.

162 (NC) House (ca 1981): A shingled 1½-story, cross-gambrel-roof two-family house with poured-concrete foundation, one entrance at west end of shed-roof section that extends the full width of south elevation, cross-gambrel-roof capped projecting

- pavilion centered on north elevation, symmetrically placed shed-roof dormers above north elevation (two) and south elevation (four), and twin interior chimneys centered on ridgeline.
- 171 (NC) House (ca 1963): A shingled, 1½-story, 3-bay-façade, center-entrance Cape Cod house with poured-concrete foundation, principal entrance flanked by paired 6-over-6 windows, gable dormers above façade's paired windows, exterior chimney near the east end of the south elevation, and 1-story with double garage extending south from the west end of the south elevation.
- 173 Garage, now House (ca 1925): A stuccoed 1½-story, hip-roof building with off-center principal entrance in east elevation flanked by mid-20th-century bow window, and gable dormers above north, east, and south elevations. This building is historically associated with "Oakwood," the George Gordon King House at 1-3 Oakwood Terrace (q.v.).
- 175 "Oakwood Cottage" (1902; McKim, Mead & White, architects): A 1-story pebble-dash-stuccoed, 5-bay-façade, center-entrance, clay-tile-hip-roof Colonial Revival cottage with foliated round copper arch that frames the principal entrance, cast-stone lintels and corner quoining, and 6-over-6 windows. This cottage is historically associated with "Oakwood," the George Gordon King House, which its materials and detailing match, at 1-3 Oakwood Terrace (q.v.).
- 180 Ellen Frances and Ida Means Mason House, now St. Michael's School (1899-1902; Irving Gill of San Diego, CA, architect, and Olmsted Brothers of Boston, landscape architects): A large, low-slung, and magnificently sprawling stuccoed, pantile-low-hip-roof, Spanish Colonial Revival house with four distinct sections: a large, 2½-story, L-plan main block; two 1-story, square-plan pavilions at the southeast and northeast corners of the main block; and a lower 2-story service wing angled slightly to the west of the axis of the main house from its north elevation. The main block's façade has a 7-bay 1st story, defined by a low interlocking-abutment round arcade both with windows and blind, and a low-round-arch porte-cochère; the façade's 2nd story has balconies with recessed French doors at each end, paired interlocking-abutment round-arch windows over the 1st story's 2nd and 6th bays, and a bank of five interlocking-abutment round-arch windows at center that overlook a balustraded balcony between the roof of the porte-cochère and the façade's wall plane; and two symmetrically placed shed-roof dormers in the attic. The main block's east elevation overlooks a terrace that extends between the southeast pavilion and the arcaded ell at the northeast corner; a low retaining wall edges the grass terrace that extends from the south wall plane of the southeast pavilion to the north wall plane of the northeast pavilion. The main block's roof has five gable-capped chimneys, one on the west slope, one on the south slope, and three on the east slope, two of them paired. The secondary elevations of the main block, pavilions, service ell have regularly spaced fenestration. Sisters Ellen (1846-1930) and Ida (1856-1928) Mason inherited the

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

fortune of their father, Robert Means Mason (1810-1879), made in a Boston dry-goods business, as well as a summer house (1852) on this site, designed by Seth Bradford and either extensively renovated or replaced in 1883 by H. H. Richardson. Both sisters were involved in civic affairs, including women's rights. After the original house burned in early 1899, the sisters engaged Irving Gill to design its replacement. The sisters had come to know Gill during the winters they spent in San Diego, at the Hotel Del Coronado (1888; NHL 1977). The sisters lived at their Newport property until their deaths; since 1943, this property has housed the St. Michael's Country Day School (pre-school through 8th grade). Gill (1870-1936), trained during the early 1890s in Chicago with Adler & Sullivan. In his mature period, especially in the 1910s and 1920s when he practiced in Los Angeles, he became known for his smooth wall surfaces and abstract geometries, a combination he first essayed in the Mason House, far from California, whose Spanish Colonial architecture inspired the forms employed here. Like "Rosevale" across the street at 30 Red Cross Avenue (q.v.), a strong juxtaposition, this is another architectural statement unique in Newport. The house stands on a more-than 7½-acre parcel originally and much more elaborately landscaped by Olmsted & Olmsted at the time of the house's completion; the site of those gardens is now occupied by buildings added for school use beginning in the 1990s, and all that remains are the drive that curves in from Rhode Island Avenue southwest of the house, some peripheral trees, and the high stone wall along Memorial Boulevard. The Mason House is one of three works by Irving Gill on Aquidneck Island, the others being the Albert Olmsted House in Newport and the King-Birckhead House in Portsmouth, RI. (Photo #35)

Outbuilding (ca 1852): A board-and-batten square-plan, 3-bay-façade, center-entrance, hip-roof building with pedimented entrance and windows, asymmetrically placed windows that abut the cornice on facade and west elevation, gabled dormers that break the cornice centered on façade as well as east and west elevations, and small chimney off center above north elevation. This is the only remnant of the original estate created by Robert Means Mason (see preceding paragraph).

Hill House (1995, NC; Robert Luchetti, architect): A large, Dry-Vit-clad, standing-seam-metal-gable-on-hip-roof building with poured-concrete foundation, blind east and west elevations, entrance on north elevation, and small windows on north and south elevations. This utilitarian building, attempting in a minimal way to relate to the main house, provides space for athletic and theatrical programming.

Van Beuren Building (renovated 2006, NC; Olson, Lewis, Dioli & Doktor, architects): A stuccoed 2-story, standing-seam-metal-deck-on-hip-roof building with two distinct sections: a square-plan western section with recessed off-center entrance on facade, 1st story of façade with interlocking-abutment round arches framing windows, stringcourse between stories, and a secondary round-arch entrance off center on west elevation; and a rectangular-plan eastern section with four large round-

arch windows across the façade. This building is a contextual response to the need for middle-school facilities.

SHERMAN STREET

- 4 House (ca 1925): A shingled 2-story, side-hall-plan, low-hip-roof Foursquare house with parged foundation, brick stoop, principal entrance framed by Tuscan pilasters and projecting pediment, 6-over-1 windows, diamond-pane horizontal-rectangular window near south end of west elevation, square-plan hip-roof ell projecting south from façade's east end, and small chimney centered near the ridgeline of the roof's east slope.
- Garage (ca 1925): A concrete-block 2-stall, hip-roof garage near the property's northeast corner and fronting on alley that extends east from Moffett Place.
- 6 (NC) House (2004): A 2½-story, 3-bay-façade, side-hall-plan, pedimented-end-gable-roof house in the Greek Revival tradition, with parged foundation, synthetic weatherboard siding, 1-over-1 replacement windows, trabeated tripartite attic window above façade, and broad cross gable above north end of east elevation.
- 8 Holmes Weaver House (ca 1795): Set far back from the street and near the north end of its L-plan lot, a 1½-story, asymmetrical 6-bay-façade, gambrel-roof Georgian house with parged foundation, off-center principal entrance with sidelights in projecting pedimented vestibule, four dormers centered above each of the façade's central four bays, and small off-center chimney on the ridgeline.
- 10 House (ca 1850): An asphalt-shingled-covered 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged and coursed-rubble-stone foundation, principal entrance within enclosed glazed single-run stoop with bracketed hood, 2-over-2 windows, blocked central window on façade's 2nd story, bracketed raking and eaves cornices, gabled dormer off center above east elevation, and off-center chimney near ridgeline on roof's west slope.
- 12 House (ca 1800): A 2½-story, 3-bay-façade, center-entrance, small-center-chimney Georgian house with coursed-rubble-stone foundation, single-run balustraded stoop, principal entrance with transom light, 6-over-6 windows, two asymmetrically placed windows abutting cornice on façade's 2nd story, and two lower abutting ells extending north from north elevation.
- 14 House (ca 1800): A 2½-story, asymmetrical 3-bay façade Georgian house with coursed-rubble and random-course-ashlar foundation, 2-story hip-roof ell extending east from east elevation and maintaining façade wall plane, paired 2-over-2 windows at east end of façade's 1st story, 6-over-6 windows, 2nd-story windows mitered into cornice on façade, shingled secondary elevations, corbelled chimney near the

- ridgeline near the east end of the roof's south slope, and large 2-and-1-story ell extending north from north elevation with chimney near the north end of 2-story section.
- 16 House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof Italianate house with parged foundation, single-run stoop, principal entrance with sidelights and transom light below prominent lintel, 6-over-6 windows, paired round-head windows in façade's attic story, bracketed raking and eaves cornices, two chimneys on the ridgeline, balcony cut into roof above west elevation, and small 2-story ell at east end of north elevation.
- 20 House (ca 1800; 2015, John K. Grosvenor, architect for the renovations): A 2½-story, 5-bay-façade, center-entrance Georgian house with single-run stoop, pedimented principal entrance with semi-circular fanlight, splayed lintels over windows on façade's 1st story and on secondary elevations, 2nd-story windows mitered into cornice on façade, symmetrically placed square- and rectangular-plan chimneys on ridgeline, and 3-story, hip-roof, center-chimney ell three extending northeast intersecting with and extending north from northeast corner of main block. Renovations completed by John K. Grosvenor in 2015 included the addition of new steel beams to support the structure and addition of new window openings, a chimney and fireplaces, and interior restoration of original elements, including wide-plank wood floors, moldings, and mantels.
- 22 (NC) House (1995): A 2-story, 5-bay-façade, center-entrance Neo-Georgian house with poured-concrete foundation double run stoop with coursed rubblestone foundation and wrought-iron railing, pilaster-framed and pedimented principal entrance with transom light, 1-over-1 windows, and shingled secondary elevations.
- 26 House (ca 1925): A shingled 2-story, hip-roof 2-family Foursquare house with parged foundation, 2-story multiple-pane-glazed front porch extending across the façade's eastern two thirds with entrance in east elevation, 2-over-1 windows, wide eaves above façade, and small off-center chimney.
- Garage (ca 1925): A brick 2-stall, hip-roof garage near the property's northeast corner.
- 28 Peckham-Ramlose House (ca 1845): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof vernacular Greek Revival house with uncoursed granite foundation, trabeated and recessed principal entrance with sidelights, 6-over-6 windows, two chimneys near center of ridgeline on both east and west roof slopes, and shingled 1-stall, end-gable-roof garage attached to north end of west elevation and extending north along property line.

- 30 Bailey-Alan-Hazard House (ca 1809): A 2½-story, 5-bay-façade, center-entrance Georgian house with random-course-granite-ashlar foundation, pedimented principal entrance with fluted pilasters and semi-circular fanlight, moulded lintels over windows on façade's 1st story and on secondary elevations, 2nd-story windows mitered into cornice on façade, 1-story full-depth porch with Chinese Chippendale balustrade across west elevation, chimney off center to the east on ridgeline, exterior chimney south of center on west elevation, and small 1-story ell extending north at east end of north elevation.
- 34 William Stanhope House (ca 1811): A 2½-story, asymmetrical 4-bay-façade, off-center-entrance Georgian house with parged foundation, pedimented principal entrance with fluted pilasters, 6-over-6 windows, shingled secondary elevations, and 2 ells extending north from north elevation.
- Garage (ca 1925): A shingled 2-stall, hip-roof garage at property's northeast corner.
- 38 House (ca 1750): A 1½-story, 3-bay-façade, side-hall-plan, small-center-chimney, gambrel-roof house with parged foundation, 2-over-2 windows, 1-story semi-octagonal-plan bay window at north end of west elevation, gabled oriel window centered in lower slope of roof above façade, and 1-story ell at rear.
- 40 House (ca 1915): An unusual and idiosyncratic shingled 2-story, cruciform-plan, cross-gable-and-hip-roof Queen Anne/Shingle Style house with parged and uncoursed granite foundation; projecting end-gable-roof pavilions on the south elevation, the eastern one, with principal entrance in its west elevation, extending south and the western one extending diagonally to the southwest; semi-octagonal-plan oriel windows at the north ends of the main block's east and west elevations; 1-story hip-roof turned-post porch that extends around the main block's southwest corner from the eastern pavilion to the western oriel window; 4-over-1 picture windows on the southwest elevation of the southwest projecting pavilion, 2-over-1 windows, small rectangular windows at the top of 2nd stories of both oriel window, 1-story, hip-roof ell across the north elevation, and one chimney that rises off-center from the ell and along the exterior of the north elevation.
- 42 House (ca 1860 et seq.): A 1½-story, 3-bay-façade, center-entrance, cross-gable-roof house with Gothic Revival elements, a random-course-granite-ashlar foundation, principal entrance with sidelights, almost-full-width hip-roof front porch, Palladian windows in cross-gable above entrance and in attic of south elevation, oriel window centered on 1st story of south elevation, shed dormer above west elevation, and small off-center chimney near ridgeline of roof's west slope. This house was moved here sometime in the mid-20th century.
- Garage (mid-20th century): A 2-stall, hip-roof garage near the property's southeast corner.

- 43 House (ca mid-19th century) A 1½-story, 3-bay, vernacular Gothic Revival-style house with asphalt-shingle, cross-gable roof, center entrance, a poured concrete foundation that suggest the house may have been moved to this location in the 20th century, wood corner boards, 6-over-1 wood sash windows, and single-run stoop leading to the principal entrance.

SPRING STREET

- 8 Two-Family House (ca 1920): An asbestos-shingle-covered 2-story, square-plan, center-entrance, low-hip-roof house with parged foundation, full-width trapezoidal-plan Tuscan-column front porch, paired 2-over-2 windows arranged symmetrically on façade's 1st and 2nd stories, vertically stacked single and paired windows on south elevation, and 2 small chimneys near the center of the roof. This house was constructed on a large lot that also included 1 and 3 Bull Street, around the corner; in 1921; all belonged to Constant Smith.
- 12 Bridget M. Kane Apartment House (ca 1920): A 2-story, square-plan, hip-roof building with parged foundation, full-width 2-story glazed front porch with entrances recessed into north and south ends as well as center, shingled 2nd story, shallow 2-story oriel windows near west end of north and south elevations, and three chimneys, two off-center on two front ridgelines and centered on the east slope; a later 1½-story, square-plan ell extends east from the center of the east elevation. This appears to have been built as a double house and converted to four units in the mid- or late 20th century. A related garage is located to the rear of the building, on a separate lot on Moffit Place.
- 20 House (ca 1920): A narrow, deep shingled 2-story, center-entrance, hip-roof Foursquare house with Queen Anne elements; a principal entrance within small hip-roof porch and flanked by square picture windows, symmetrically placed shallow oriel windows on façade's 2nd story, and small off-center chimney on ridgeline. This building has been connected to number 24 next door (q.v.) since the early 1920s.
- 24 House (ca 1920): A shingled 1½-story bungalow with parged foundation, two square picture windows at each end of west elevation with two sash windows in between, principal entrance in section that joins this building with number 20 next door (q.v.), large hip-roof dormers above west and east elevations, large shed dormer above south elevation, and small chimney neat the east end of the ridgeline. This building has been connected to number 24 next door since the early 1920s.

SUNNYSIDE PLACE

- 6 Edward L. Brinley House (1873; George Champlin Mason & Son, architects): A brick 2½-story, 3-bay-façade, center-entrance, slate-mansard-roof Second Empire

house with uncoursed-granite foundation, glazed double-leaf principal entrance with high segmental-arch transom light, full-height windows on façade's 1st story, full-width Tuscan-column front porch,⁴⁷ remodeled double-leaf door at center of façade's 2nd story, 1-story semi-octagonal-play bay window at east end of south elevation, 4-over-4 windows, bracketed cornice, bracketed gable dormers above all elevations (three above façade, two above other elevations), lower 2½-story service ell extending east from the center of the east elevation, and four chimneys, two symmetrically placed on the roof's upper slope above the façade, one off center on the roof's upper slope above east elevation, and one centered above the ell's east elevation. Mr. Brinley (1808-c. 1875) was born in Newport but appears to have been a permanent resident of Philadelphia; he did, however, own a pew in nearby Trinity Church. A 2-level picket fence defines the property's street edge to the west.

Garage (ca 1925): A stuccoed 1-stall, hip-roof garage near the property's southeast corner.

- 10 Grant-LaFarge House (ca 1845): A 1½-story, 3-bay-façade, center-entrance, end-gable-roof Greek Revival house with uncoursed-granite foundation, glazed 1-story entrance porch,⁴⁸ French doors to either side of the entrance, three windows in façade's attic story, sloped corner pilasters with Egyptian styling, shallow 1-story bay windows at west ends of both north and south elevations, broad entablature above north and south elevations with small attic windows set within, pedimented dormers above north and south elevations, chimneys centered above north and south elevations, and lower 1½-story ell extending east from center of east elevation. In the late 19th century, this was the summer home of nationally significant painter, muralist, and stained-glass master John LaFarge (1835-1910), active in the lively late 19th-early 20th-century Newport art scene. His work includes the 1880s decorative ensemble for nearby Newport Congregational Church at Spring and Pelham Streets (1855-57; Joseph Collins Well, architect; NHL 2012). His wife, Margaret Mason Perry LaFarge (1839-1925), granddaughter of Commodore Oliver Hazard Perry, was a native of Newport. A tall privet hedge defines the property's street edge to the west.

Garage (ca 1915): A small 1-stall, end-gable-roof garage northeast of the house.

- 12 Samuel P. Tilton House (1880-82; McKim, Mead & White, architects): A compelling 2½-story, cross-gable-roof Shingle Style/Queen Anne house with two distinct and highly varied façades: the western entrance façade and the southern garden façade. The entrance façade is characterized by a highly abstract geometry created by varied surface textures: random-course granite ashlar vertically covers the

⁴⁷ 19th and early 20th-century maps show a full-width porch in place, but by 1969, it had been removed and a braced urn-balustrade balcony was above the principal entrance. This full-width replacement was in place by the early 1980s.

⁴⁸ 19th-century atlases indicate that this house originally had a full-width front porch.

lower half of the 1st story on its northern half and the full height of the 1st story on its southern half, the northern section beyond the glazed projecting entrance porch – originally two stories with a gable roof, the entrance porch was truncated following hurricane damage in the 20th century – is asymmetrically pebble-dash half-timbered into five vertical panels, the 2nd story above the entrance porch and the southern section is shingled – fish-scale at the bottom and butt above – with a framed pebble-dash panel created from shells, pebbles, colored glass, and pieces of coal and articulated into a central cartouche with fleur-de-lys adjacent to a window at the wall’s south end, and a low cross gable with wave-pattern shingles rises above the entrance bay; fenestration enhances this texturally rich geometric surface with a square small-multiple-pane window abutting the north elevation of the entrance porch, square-panes-in-almost-square frames on the glazed entrance porch, and 12-over-1 windows above the porch and at the 2nd story’s north end. On the garden façade, a 1½-story ell with tripartite paneled window on its south elevation intersects with and projects from the southeast corner adjacent to a porch and terrace near the center of the 1st story, where the garden entrance is located; banks of three 12-over-1 windows align on the west side of the 1st and 2nd stories, and in the broad gable end a band of 5 asymmetrically arranged windows—1 group of 2 to the west and one group of three to the east—is framed by decorative wood panels fills the lower section below two smaller windows with a shingled panel between them. The roof above the main block has three channeled chimneys, one with a terra-cotta foliated panel at its top above the west elevation and two above the east elevation. A picket fence with shrubbery at its center extends west in the south elevation’s wall plane to the western property line, and hedgerows line the south garden’s edges on all three sides. Tilton (1812-1890) was a milliner with stores in Boston & Paris.⁴⁹ Like the firm’s nearby contemporary, “Villino,” at 6 Red Cross Avenue, the Tilton House combines interiors remarkable for both flowing plan and imaginative detail; the striking contrast between the exteriors of the two is the juxtaposition and intersecting of forms at “Villino” and the highly decorated surfaces across contained geometric form found here. This is one of six houses designed by the firm and built over twenty years within two blocks, perhaps the best concentration of their work anywhere; the other four are at 1-3 Oakwood Terrace, 25 Old Beach Road, and 2 and 7 Red Cross Avenue. (Photo #23)

TEWS COURT

[0] (NC)⁵⁰ Garage (ca 1920): A deep 1-story, concrete-block, hip-roof garage with poured-concrete foundation, central vehicle entrance flanked to the north by a pedestrian entrance.

⁴⁹ James L. Yarnall, *Newport through its Architecture: A History of Styles from Postmedieval to Postmodern* (Newport, RI: Salve Regina University, 2005):102.

⁵⁰ No street number assigned; plat/lot 26/032.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- 5 House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with low uncoursed-stone foundation, principal entrance with sidelights, and 6-over-6 windows. This house is typical of the small-scale houses built in this part of the neighborhood during its earliest development.
- 18 (NC) Garage (ca 1920 et seq.): A 1-story, concrete-block garage with poured-concrete foundation, alternating entrances with two for pedestrians and two for vehicles, and standing-seam metal roof.
- 21 (NC) Garage/Warehouse (ca 1920 et seq.): A brick industrial building with three distinct sections: a 2-story, flat-roof, square-plan main block to the north with vehicle entrance at the south end of the east elevation, pedestrian entrance flanked by windows on north end of east elevation's 1st story, blocked segmental-arch window above pedestrian entrance on east elevation's 2nd story, and paired 6-over-6 windows with 3-pane transom lights set within segmental-arch-relieved openings west of center on the north wall, two on the 1st story and one on the 2nd, the latter flanked to the west by a narrow 6-over-6 window; a square-plan, 1-story shallow-gable-roof central section extending south from the west half of the main block's south elevation with vehicle entrance on its east wall at the re-entrant angle with the main block, and, projecting east from the center of the central section, a 1-story ell with stuccoed north elevation and pedestrian entrance at the north end of its east elevation.

TOMKINS COURT

- [0] (NC)⁵¹ Garage (ca 1920): Set well back from the street on the west property line, a shingled almost-square-plan, end-gable-roof garage with 2 entrances and small blocked window centered above in gable end.

TOURO STREET

- 119 Fire Station Number 5 (1895; Dudley Newton, architect): A 2½-story, brick-with-cast-stone-trim, trapezoidal-plan, complex cross-gable-and-hip-roof building with rock-face granite foundation water table and random-course-granite foundation; façade on narrow east end with wide vehicle entrance on 1st story and paired windows flanking a central semi-circular-plan balcony reached by a double-leaf door with semicircular fanlight and below modified Palladian window above name stone and below date stone in attic cross gable; 3-bay north and south elevations with paired 2-over-2 windows on the 1st story, paired windows on 2nd story, and modified Palladian windows in attic cross gables; 3-story square-plan flat-roof pavilion at northwest corner with pedestrian entrance on 1st story, narrow tripartite windows on 2nd story and blind tripartite arcade on 3rd story of north and west elevations; and cast-stone piers framing cast-stone coped gable ends. (Photo #45)

⁵¹ No street number assigned; plat/lot 25/035. This is the only building with a Tompkins Court address.

- 130 House (ca 1870): A shingled 2½-story, 3-bay-façade, center-entrance, concave-mansard-roof Second Empire house with full-width scrolled-bracket front porch with projecting central pavilion, double-leaf principal entrance flanked by full-height windows, tripartite round-arch window with patera-embellished voussoirs above principal entrance, 2-over-2-windows, 1-story semi-octagonal-plan bay window at south end of west elevation, paired-modillion cornice interrupted at center of façade above tripartite windows, tripartite round-arch-window dormer with patera-embellished voussoirs at center of roof above façade and flanked by segmental-arch dormers, segmental-arch dormers arranged symmetrically above east and west elevations, chimney centered at east end of roof's upper slope, large square-plan bracketed cupola at center of roof's upper slope flanked to the west by late 20th-century balustraded deck, and extensive 1-2-and-3-story ells spreading north and east of main block.

TYLER STREET

- 2 House (ca 1900): A shingled 2½-story, side-hall-plan, end-gable-roof Queen Anne house with random-course-granite-ashlar foundation, full-width braced-turned-post hip-roof front porch, 2-story semi-octagonal-plan bay window at south end of façade, 1-story semi-octagonal-plan bay window near west end of south elevation, attic-story projecting beyond wall plane of façade, off center gabled dormer above south elevation, and small chimney near ridgeline toward west end of roof's south slope.
- 3 House (ca 1900): A south-facing vinyl-sided 2½-story, side-hall-plan end-gable-roof house with random-course-granite-ashlar foundation, shed-roof entrance porch, 1-story semi-octagonal-plan bay window at north end of west elevation, and small chimney near center of roof's west slope.
- 4 House (ca 1900): An asbestos-shingled-sided 2½-story, 3-bay-façade, side-hall-plan, and-gable-roof house with parged foundation, full-width braced-turned-post front porch, shallow 2-story bay window on south elevation, paired bracket cornice, 1-story ell extending west from south end of west elevation, and small off-center chimney on roof's south slope.
- Garage (ca 1925): A 2-stall end-gable-roof garage at the property's northwest corner.
- 5 House (ca 1900): A 1½-story, asymmetrical 3-bay-façade, off-center-entrance vernacular Queen Anne house with random-course-granite-ashlar foundation, 3-bay turned-post turned-bargeboard front porch centered on façade below roof that extends west the slope of the main roof, small Queen Anne window abutting the stringcourse near façade's south end, 1-story semi-octagonal-plan bay window extending north from northwest corner with pedimented end-gable roof that extends north the slope of

- the main roof, 2-over-2 windows, gabled dormer centered above façade, small center chimney, and shallow ell extending east from south end of east elevation.
- 6 House (ca 1900 et seq., NC): An asbestos-shingle-sided 2½-story house with Queen Anne elements; parged foundation, 2-story bay window at north end of façade, enclosed front porch, 1-over-1 replacement windows, bracketed gable dormer centered above façade, small off-center chimney on roof's west slope, and extensive ell additions extending west from the north half of the west elevation.
- 7 House (ca 1895): A 1½-story, 3-bay-façade, side-hall-plan, mansard-roof Second Empire cottage with random-course-granite-ashlar foundation, full-width turned-post front porch, bracketed cornice, bracketed gable dormers above all four elevations, and small off-center chimney near the ridgeline of the roof's south slope. A slipped privet hedge defines the property's street edge.
- Garage (ca 1925): A 2-stall, hip-roof garage at property's southeast corner.
- 8 House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, glazed double-leaf principal entrance, 2-over-2 windows, shingled upper stories, 2-story semi-octagonal-plan bay window on south elevation, 1-story shed-roof ell extending west from center of west elevation, paired-bracket eaves cornices, and off-center chimney near ridgeline of roof's north slope.
- 9 House (ca 1885): A 1½-and-2½-story, cross-gable-roof vernacular Queen Anne house with random-course-granite-ashlar foundation, glazed full-width bracketed front porch with recessed entrance on south elevation, semi-octagonal-plan bay window centered in façade's attic story, 1-story semi-octagonal-plan bay window on south elevation below projecting 2nd story, 2½-story east section with gable dormer above south elevation, and two chimneys, one in the valley between the roof's south slope and the cross gable and one off center in the south slope of the 2½-story east section.
- 10 Lawton Barn (ca 1895-96 et seq.; Edwin F. Wilbur, architect, and Robert W. Curry, attributed builder): Set well back from the street, a shingled 1½-story, cross-gable-roof building with Colonial Revival elements, a poured-concrete foundation, principal entrance with transom light, small square windows high up on the north elevation, late 20th-century Palladianesque windows in attic stories, and small square-plan hip-roof ventilator/cupola at roof's center. This was built as the barn for the Lawton House, 207 Broadway (q.v.).
- 11 House (ca 1890): A 1½-story, 2-bay-façade, side-hall-plan slate deck-on-hip-roof Foursquare cottage with random-course-granite-ashlar foundation, full-width front porch, double-leaf principal entrance with transom light, shingled 2nd story, and small chimney centered near the crest of the roof's east slope.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

- 12 House (ca 1878): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with random-course-granite-ashlar foundation, full-width front porch with struts and brackets, glazed double-leaf principal entrance, full-height 2-over-2 windows on façade's 1st story, small chimney near the center of the ridgeline on the roof's south slope, and 2-story ell with center chimney that extends north and west from the northwest corner.
- 13 House (ca 1890): A 2-story, deck-on-hip-roof house with Queen Anne elements, a bracketed, turned-post entrance porch on south end of façade and intersecting 2-story semi-octagonal-plan bay window on north end of façade, shingled 2nd story, flat-roof ell at rear, and small chimney near north end of intersection of ell with main block.

WESLEY STREET

- 4 House (ca 1885): An asbestos-shingle-sided 2½-story, cross-gable-roof house with Queen Anne elements with random-course-granite-ashlar foundation, end-gable-roof entrance porch with slender paired columns at façade's east end, asymmetrically arranged windows, small screened porch below overhanging 2nd story on west elevation, and chimney on east slope of roof.
- 6 House (ca 1885): An asbestos-shingle-sided 2½-story, end-gable-roof house with Queen Anne elements with random-course-granite-ashlar foundation, glazed full-width shed-roof front porch with small cross gable above center entrance, regularly spaced windows, overhanging 2nd story on west elevation, flared base of wall plane in façade's attic story with paired windows in slightly projecting bay, and small chimney abutting the ridgeline at the center of the roof's east slope.
- 7 House (ca 1885): A 2½-story, side-hall-plan, end-gable-roof vernacular Queen Anne house with random-course-granite-ashlar foundation, glazed inset entrance porch at southwest corner, shallow 1-story bay window with picture window below multiple-pane transom light at north end of façade below overhanging 2nd story, shingled upper stories with band of staggered-butt shingles circumscribing the middle of the 2nd story, regularly spaced windows, small pierced bargeboard at crest of roof above façade, and small chimney east of center on ridgeline.
- 8-10 (NC) Double House (ca 1910): A vinyl-sided 2½-story, high-hip-roof house with parged foundation, enclosed full-width hip-roof front porch with small tripartite windows on façade and entrances at each end,⁵² 4 symmetrically placed windows on façade's 2nd story, 1-story rectangular-plan bay windows on both north and south elevations, small chimney near crest of roof's west elevation, and dormers above south, west and north elevations.

⁵² A 1967 photograph shows a 4-bay Tuscan-column porch with wide steps across the 2 central entrance bays and a low balustrade at porch's edge as well as between the 2 residential units.

- 11 (NC) House (ca 1895): An aluminum-sided 2½-story, side-hall-plan, end-gable-roof house with uncoursed granite foundation, late 20th-century hip-roof entrance porch, shallow 1-story bay window on north elevation, and small chimney centered on ridgeline.⁵³
- 16 L. & H. Brown House (ca 1915): A tall 1½-story, end-gable-roof house with uncoursed-granite foundation, enclosed full-width front porch with entrance in west elevation, shallow 1-story bay window at south end of east elevation, tall paired windows centered on façade's attic story, single and paired 2-over-2 windows, shallow windows abutting cornice on west and east elevations, shed dormer above west elevation, and small off-center chimney abutting ridgeline on roof's west slope. Originally occupying one large lot with neighbors numbers 19, 17, and 18 (q.v.), this was probably originally almost identical to 17 and 18.
- 17 L. & H. Brown House (ca 1915): A tall 1½-story, 3-bay-façade, end-gable-roof house with uncoursed-granite foundation, full-width braced-post front porch, shallow 1-story bay window at south end of east elevation, tall paired windows centered on façade's attic story, 2-over-2 windows, shallow windows abutting cornice on west and east elevations, and small off-center chimney abutting ridgeline on roof's west slope. Originally occupying one large lot with neighbors numbers 19, 16, and 18 (q.v.), this was probably originally almost identical to 16 and 18.
- 18 L. & H. Brown House (ca 1915): A tall 1½-story, 3-bay-façade, end-gable-roof house with uncoursed-granite foundation, full-width braced-post front porch, tall paired windows centered on façade's attic story, 2-over-2 windows, shallow windows abutting cornice on west and east elevations, and small off-center chimney abutting ridgeline on roof's west slope. Originally occupying one large lot with neighbors numbers 19, 16, and 17 (q.v.), this was probably originally identical to 16 and 17.
- 19 L. & H. Brown House (ca 1915): A 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with uncoursed-granite foundation, full-width shed-roof Tuscan-column front porch, oriel above principal entrance, 1-story bay window off center on east elevation, and small off-center chimney on the ridgeline. This originally occupied one large lot with neighbors numbers 16, 17, and 18 (q.v.). In overall form and articulation, this is nearly identical to houses at 4 and 31 Ayrault and 9 Bush Streets (q.v.).

WHITFIELD PLACE

- 5 House (ca 1900): A 2½-story, side-hall-plan vernacular Queen Anne house with principal entrance in glazed entrance porch at façade's north end flanked by 2 windows to the south, 2 symmetrically arranged windows on façade's 2nd story,

⁵³ A 1969 photograph shows a full-width hip-roof braced-turned-post front porch, clapboards on the first story, shingles on the upper stories, 2-over-2 windows, and narrow molding at top of second story.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

- shallow 2-story bay window at west end of south elevation with exterior chimney at its center, shed-roof Tuscan-column porch across south elevation, shingled 2nd story, 2-over-1 windows, telescoped hip-roof ells extending east from south end of east elevation, and small chimney at eastern intersection of ridgelines on larger, western ell. A clipped privet hedge defines the property's street edge.
- 7 House (ca 1900): A shingled 2½-story, 3-bay-façade, center-entrance Colonial Revival house with random-course-granite-ashlar foundation, principal entrance within glazed end-gable-roof entrance porch and flanked by paired 4-over-1 windows, 6-over-2 windows on façade's 2nd story and on secondary elevations, two hip-roof dormers arranged symmetrically above façade, two shed dormers above east elevation, and chimney near the south end of the ridgeline. A clipped privet hedge defines the property's street edge, and a semi-circular drive fills the area between hedge and house.
- 9 John Vose House (ca 1865): A 2½-story, 3-bay-façade, center-entrance, mansard-roof house with coursed-granite-ashlar foundation, transitional Italianate/Second Empire principal-entrance surround with sidelights and semi-elliptical fanlights, full-height triple-hung sash flanking principal entrance, full-width braced-pier front porch that extends around southwest corner to 1-story ell on southeast section of south elevation, prominent bracketed lintels over windows, bracketed cornice, two bracketed gabled dormers above all elevations, paired interior chimneys centered at the crest of the south and north lower-roof slopes, and 1-and-2-story intersecting ells extending east from east elevation.
- Garage (ca 1925): A 2-stall, hip-roof garage at the property's southwest corner.
- 11 (NC) House (ca 1800, ca 1990): A tall 1½-story, 5-bay-façade, center-entrance, salt-box-roof house with uncoursed flat-rubble foundation, wide beaded-weatherboard wall covering, principal entrance framed by narrow pilaster strips and console pediment, 9-over-6 windows, and small chimney near the ridgeline at the south end of the roof's east slope. Set on an uncoursed flat-rubble terrace that defines the property's street edge, this house was moved to its present site at the end of the 20th century and replaces a 19th century house formerly on the site.

Kay Street-Catherine Street-Old Beach Road

Newport County, RI

Historic District

Name of Property

County and State

The following properties have been removed from the Kay Street-Catherine Street-Old Beach Road Historic District, as a result of the boundary decrease:

51 Bellevue Avenue	130 Eustis Avenue	236 Eustis Avenue
55 Bellevue Avenue	139 Eustis Avenue	239 Eustis Avenue
59 Bellevue Avenue	140 Eustis Avenue	242 Eustis Avenue
65 Bellevue Avenue	142 Eustis Avenue	248 Eustis Avenue
101 Catherine Street	146 Eustis Avenue	460 Gibbs Avenue
19 Chapel Street	150 Eustis Avenue	26 Liberty Street
23-25 Chapel Street	154 Eustis Avenue	44 Memorial Boulevard
27-29 Chapel Street	156 Eustis Avenue	46 Memorial Boulevard
31-33 Chapel Street	160 Eustis Avenue	50 Memorial Boulevard
54 Chapel Street	171 Eustis Avenue	62-66 Memorial Boulevard
55 Chapel Street	172 Eustis Avenue	68 Memorial Boulevard
31-33 DeBlois Street	175 Eustis Avenue	70 Memorial Boulevard
1-7 Edgar Court	176 Eustis Avenue	76 Memorial Boulevard
2-8 Edgar Court	179 Eustis Avenue	124 Memorial Boulevard
9-19 Edgar Court	182 Eustis Avenue	132 Memorial Boulevard
10-20 Edgar Court	183 Eustis Avenue	138 Old Beach Road
14-16 Edgar Court	186 Eustis Avenue	141 Old Beach Road
18-20 Edgar Court	187 Eustis Avenue	146 Old Beach Road
21-31 Edgar Court	190 Eustis Avenue	183 Old Beach Road
22-28 Edgar Court	194 Eustis Avenue	191 Old Beach Road
22-32 Edgar Court	208 Eustis Avenue	36 Red Cross Avenue
30-32 Edgar Court	210 Eustis Avenue	40 Red Cross Avenue
33-39 Edgar Court	211 Eustis Avenue	187 Rhode Island Avenue
34-36 Edgar Court	212 Eustis Avenue	189 Rhode Island Avenue
34-44 Edgar Court	214 Eustis Avenue	195 Rhode Island Avenue
41-51 Edgar Court	215 Eustis Avenue	115-117 Touro Street
46-56 Edgar Court	216 Eustis Avenue	
53-59 Edgar Court	227 Eustis Avenue	
58-64 Edgar Court	230 Eustis Avenue	
66-76 Edgar Court	235 Eustis Avenue	

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

SOCIAL HISTORY

Period of Significance

ca 1835 - ca 1945

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

(“a” designates architect and “b” designates builder)

Newton, Dudley (a)

Mason, George Champlin (a)

Mason, George Champlin & Son (a)

Barker, Nathan (b)

Johnston, J.D. (a, b)

Fludder, James (a)

Luce, Clarence S. (a)

McKim, Mead & White (a)

McKim, Charles Follen (a)

Hunt, Richard Morris (a)

Peabody & Stearns (a)

Wilbor, William F. (a, b)

Albro, David P. (b)

Cranston, William S. (b)

Curry, Robert W. (b)

Peckham, Job (b)

Anderson, Walden Pell (a)
Barker, Nathan (b)
Bradford, Seth (a, b)
Burdick, C. H. (b)
Emerson, William Ralph (a)
Wilbur, Edwin F. (a)
Gill, Irving (a)

***Note:** The Kay Street-Catherine Street-Old Beach Road Historic District was listed on the National Register of Historic Places on May 22, 1973. This nomination, which supersedes the original, is intended to: provide a complete inventory and more detailed descriptions of the resources within the district (see Section 7); to clarify the district's boundaries in order to eliminate non-contributing properties on the district's edges and to minimize overlap between this district and the Newport National Historic Landmark District immediately to the west; to expand the statement of significance to provide a fuller picture of the district's historical development and architecturally-significant resources; to identify the district's period of significance, which was not clearly defined in the original nomination; and to refine the district's areas of significance. When the district was listed in 1973, areas of significance included not only architecture, but also – based on the occupations and activities of the district's early residents – art, engineering, literature, science, and social/humanitarian. At that time, justification of those areas of significance did not require the level of documentation or establishment of context that the National Register program now demands. For example, while a number of artists, writers and scientists were associated with the district, there is little physical evidence to link the district's resources with significant developments in these realms. In this nomination, areas of significance are limited to community planning and development and architecture, as explained below.*

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

The Kay Street-Catherine Street-Old Beach Road Historic District is eligible for listing in the National Register of Historic Places at the national level under Criterion A, in the area of community planning and development, and under Criterion C, in the area of architecture. With resources dating primarily from ca 1835 to ca 1945, the district exemplifies two aspects of Newport's historical development: its role as a fashionable summer resort, beginning with hotel construction in the mid-19th century and culminating in ambitious, often architect-designed homes of the Gilded Age, and the gradual shift in year-round residential and commercial development from the harbor, on the western edge of the city, to the east. In addition, the district's resources embrace a broad range of architectural styles from the mid-19th century through the early 20th century, in both high-style and vernacular interpretations. These include a large number of commissions by nationally significant designers and builders, such as Peabody

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

& Stearns, Richard Morris Hunt, and McKim, Mead & White, often dating to early in their careers while they experimented with styles and forms that would later define their work. Regionally and locally significant architects like Dudley Newton and George Champlin Mason & Son are also well-represented. Considered as a whole, the district's buildings serve as an important case study in architectural patronage and the evolution of American architectural style in the 19th and 20th centuries. The Kay Street-Catherine Street-Old Beach Road Historic District, and the individual resources within it, retain high levels of integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

Period of Significance Justification

The Kay Street-Catherine Street-Old Beach Road Historic District's period of significance is defined as ca 1835 to ca 1945. This period encompasses the district's early development, which coincided with Newport's delayed recovery after the Revolutionary War; its peak development years, which include spikes in the 1850s and 1880s; and the steady growth of the late 19th and early 20th centuries. Resources that post-date the period of significance, or that do not retain historic integrity, are considered non-contributing. A few resources pre-date the period of significance but are considered contributing because they were present during the period of significance, relate to the district's areas of significance, and possess historic integrity.

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

The city of Newport is located on the southern end of Aquidneck Island in Narragansett Bay. The island received its first English settlers, a group of religious dissidents from the Massachusetts Bay Colony, in 1636. They settled on the northern end of the island, in the town of Portsmouth. The group split in two soon after, and a group led by William Coddington and Nicholas Easton moved south to found Newport in 1639. The city became a haven for religious tolerance and, by 1720, one of the five largest cities in the English colonies, with a thriving merchant economy that included significant involvement in the triangle trade.⁵⁴

The area that comprises the Kay Street-Catherine Street-Old Beach Road Historic District, also known historically and colloquially as "The Hill," remained largely agricultural through the end of the 18th century, laid out in pasture land, orchards and garden plots. There was light industry, as well, including a windmill at the corner of present-day Greenough Place and Old Beach Road and several ropewalks (Newport was a center for the manufacture of ship's cordage). When the ropewalks ceased operations, their long, straight sites sometimes became the basis of new streets;

⁵⁴ Colonial Newport had a large African and African American population: prior to the American Revolution, 30% of Newport's white families owned slaves, and 20% to 33% of the local population was black – a number that fell precipitously after the War. See Richard C. Youngken, *African Americans in Newport: An Introduction to the Heritage of African Americans in Newport, Rhode Island, 1700-1945* (Providence, RI: Rhode Island Historical Preservation & Heritage Commission and Rhode Island Black Heritage Society, 1998):11, 23. For more information about the early development of Newport, see Rockwell Stensrud, *Newport: A Lively Experiment, 1639-1969* (Newport, RI: Redwood Library and Athenaeum, 2006):11-55.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

the south end of Kay Street and the stretch of Catherine Street between Greenough Place and Rhode Island Avenue originated as ropewalks.⁵⁵

By the time of the American Revolution, the built-up section of Newport – concentrated at the city’s harbor – was nudging up against the district’s western border. Maps from this period show the beginnings of the district’s street pattern, with principal routes like Broad Street (present-day Broadway), Griffin Street (present-day Touro Street) and Jew Street (the northern end of present-day Bellevue Avenue) in place. The last of these got its name from the City’s substantial Jewish population, which established a cemetery at 2 Bellevue Avenue, on the district’s western edge, in 1677.⁵⁶ (Touro Synagogue, the oldest standing synagogue in the United States, was built three blocks to the northwest of the cemetery, outside the district, in 1759-63.⁵⁷) A few buildings had been erected in the district before the Revolution, including the Redwood Library & Athenaeum at 50 Bellevue Avenue (1748-50, NHL; Photo #6)⁵⁸ and the small, gambrel-roofed, three-bay dwelling at 38 Sherman Street (ca 1750). Historic maps also depict a series of small fortifications and communication trenches in the district, first built by the British (who occupied Newport from 1776-1779) and then expanded by French troops stationed in the city.⁵⁹

The occupation and partial destruction of Newport by the British during the war presaged a period of decline that persisted well into the 1820s. Indeed, an 1880 reflection on the city’s history recalled, perhaps hyperbolically, “From 1815 to 1828 Newport was in a state of suspended animation. For thirteen years, not a house was built on the island.”⁶⁰ The city’s economy, badly damaged, never returned to its mercantile origins. Whaling and cotton mills injected some life into the local economy, but neither became a strong driver. Instead, Newport built a new economy – and identity – as a summer resort, based on its seaside location and picturesque landscape.⁶¹ The Kay Street-Catherine Street-Old Beach Road Historic District was the first neighborhood in Newport developed in direct response to the birth of the city’s tourism industry.

Newport had attracted summer visitors as early as 1729, with wealthy South Carolinians and plantation families from the Caribbean seeking a healthier climate. Prominent southerners

⁵⁵ Rhode Island Historical Preservation Commission, *Statewide Preservation Report N-N-1: The Kay Street-Catherine Street-Old Beach Road Neighborhood in Newport* (Providence, RI: Rhode Island Historical Preservation Commission, 1974):9-11. Charles Blaskowitz and William Faden, *A plan of the town of Newport in Rhode Island*, 1777.

⁵⁶ Onorato:116. The cemetery’s Egyptian Revival-style gate was added in 1841, just as that style was reaching its height of popularity for funerary use, to designs by Isaiah Rogers (1800-1869). It is an exact replica of the gate Rogers designed for the Granary Burying Ground in Boston in 1840.

⁵⁷ Rebekah Tosado and Dwight T. Pitcaithley, *National Register of Historic Places Nomination for Touro Synagogue National Historic Site, Newport, Rhode Island*, 1988.

⁵⁸ The Redwood Library – the colonies’ first full-blown Palladian building – was designed by Peter Harrison (1716-1775), arguably the colonies’ first architect. It is listed individually as a National Historic Landmark and as part of the Newport National Historic Landmark District.

⁵⁹ *Plan de la ville, port, et rade de Newport*, 1780.

⁶⁰ Charles H. Dow, *Newport: The City by the Sea: Four Epochs in Her History* (Newport: John P. Sanborn, 1880):53.

⁶¹ Stensrud:321-370. RIHPC 1974:12-13.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

continued to make up the bulk of Newport's summer visitors through the 18th century and up until the Civil War. Until the 1830s, most stayed in rooms or rented houses for the season. Around 1835, Lieutenant Governor George Eng's constructed three houses at 3, 9 and 11 Kay Street (Photo #7) for rental, and shortly thereafter private owners built summer homes nearby on the northern portion of Bellevue Avenue.⁶² By the late 1830s, houses like these began to attract high profile summer residents like banker Samuel Ward III (father of Julia Ward Howe), which foreshadowed the type of influential and intellectually-minded residents that would later flock to the neighborhood. Eng's also built a lodging house around 1835; the Eng's-Hartman House at 10 Bellevue Avenue (Photo #8) still stands as a testament to Newport's early tourism days. The first large-scale hotel in the city was the Brinley (soon renamed the Bellevue House), which opened at the west end of present-day Catherine Street around 1825; it no longer stands.⁶³

The heyday of Newport summer hotels, however, was the 1840s, as the number of summer visitors increased significantly.⁶⁴ Not only did the hotels allow far more visitors to pass the warm months in this increasingly popular venue, they offered more highly structured and socially compelling recreational activities, such as dances, balls, musical performances, and lectures.⁶⁵ Located primarily along or near Bellevue Avenue, north of its intersection with today's Memorial Boulevard (on the district's western edge), most hotels were large (125- to 300-bed), formal buildings, typically built in the Greek Revival style and featuring symmetrical fenestration, low-pitched roofs, and full-width columned porches. Prominent examples include Ocean House (1840, 1845⁶⁶), on Bellevue Avenue and Bowery Street, and Atlantic House (1840-44), on Pelham Street near Bellevue Avenue (both just outside the district boundaries). The Sea Girt Hotel (1854) was developed and operated by George T. Downing, a prominent African American businessman, community leader, civil rights activist and abolitionist. It stood at the southeast corner of Bellevue Avenue and Downing Street, at the southern end of the district, until it was destroyed by arson in 1860.⁶⁷ While those hotels have long since been replaced, the Kay Street-Catherine Street-Old Beach Road Historic District retains fragments of the Fillmore House (ca 1856) at 22 and 24-26 Catherine Street and the Muenchinger-King Hotel at 38 Bellevue Avenue (ca 1845 et seq.).⁶⁸

The hotels within the Kay Street-Catherine Street-Old Beach Road Historic District had a lasting effect on the district's development. Ancillary hotel buildings were accessed by back streets and alleys, some of which remain. Examples include Fillmore Street and Bowler Lane (located

⁶² RIHPC 1974:17.

⁶³ RIHPC 1974:13-14.

⁶⁴ RIHPC 1974:13-14.

⁶⁵ For more information on the hotel era in Newport, see Arabeth Balasko, "19th Century Watering Holes: From Infirmary to Social Itinerary, 1820-1870" at <http://exhibits.newportmansions.org/19th-century-watering-holes-from-infirmary-to-social-itinerary--1820-1870.html>

⁶⁶ The first hotel burned in 1845 and was immediately replaced on the same site.

⁶⁷ From 1865-1877, Downing served as the manager of the Members' Dining Room for the U.S. House of Representatives in Washington, D.C. Richard C. Youngken:31, 52. May Wijaya, "The World was his Oyster," *Rhode Tour*, <http://rhodetour.org/items/show/41>.

⁶⁸ The Muenchinger -King Hotel was built as a private residence, and was expanded and converted to a hotel in the early 20th century.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

between Catherine and Kay Streets); Fir Street (between Catherine Street and Old Beach Road); and Liberty and Downing Streets (between Old Beach Road and Memorial Boulevard). More significantly, a major road was constructed to provide hotel patrons throughout the city with a direct route to saltwater bathing at Easton's Beach; known as Bath Road west of Bellevue Avenue and consisting of a series of smaller streets to the east, it is presently known as Memorial Boulevard, and forms the southern boundary of the district.⁶⁹

Mid-19th century Newport also saw the emergence of a distinctive new house type: the American country house. Generally informal and picturesque in both form and plan, the country house usually stood carefully sited on a landscaped parcel to which it related both through porches and terraces, which created compelling indoor-outdoor spaces, and through carefully calculated views from within the house itself. One of the earliest extant examples of this cottage orné type is Kingscote (1839 et seq.; NHL), built for George Noble Jones, a Georgia planter, and later sold to China-trade merchant William Henry King of Connecticut. Located at Bowery Street and Bellevue Avenue (just outside the district), Kingscote was removed from the densest parts of town and took advantage of the views afforded by the natural ridge along Bellevue. The house was designed by Richard Upjohn (1802-1878) in the Gothic Revival style, with an irregular plan, bargeboards and finials adorning high-peaked gables, label molding over the windows, and a dominant three-bay tower. It was set amidst ample grounds laid out by Andrew Jackson Downing.⁷⁰ Kingscote introduced the picturesque country house form to Newport, setting an important precedent for summer estates in similar situations, including those in the Kay Street-Catherine Street-Old Beach Road Historic District.

“The Hill” was attractive to summer residents because of its picturesque qualities and siting, slightly removed from the civic center but not remote. Consequently, the district was the site of some of Newport's earliest summer “cottages.” A premier example is Red Cross Cottage at 8 Oakwood Terrace (1843-44; Photo #9), the summer estate of David Sears of Boston, which occupied a lot that stretched between Old Beach Road and present-day Memorial Boulevard.⁷¹ Designed by George Dexter (1802-1872) of Boston, the Gothic Revival-style home shows the influence of Kingscote in its terraces and porches, high hip roof with cross gables, and corbelled chimneys. However, a notable difference lies in its plan: while Kingscote's massing is picturesque and varied, the L-shaped plan of Red Cross Cottage is more traditional. Some smaller-scale cottages in the district also applied Kingscote's stylistic vocabulary to more conventional plans. These include the John T. Bush House at 34 Mann Avenue (ca 1855; Photo #10), which, with its center cross-gable, pointed arch windows, and half-height, full-width porch, strongly resembles Andrew Jackson Downing's “Design II: A cottage in the English, or Rural Gothic Style” from *Cottage Residences* (1842).⁷²

⁶⁹ RIHPC 1974:16-17.

⁷⁰ John Tschirch, *National Historic Landmark Nomination for Kingscote, Newport, Rhode Island*, 1995. Holly Collins, “Kingscote's Coming of Age: A Sentimental Journey” (Newport, RI: The Preservation Society of Newport County, 2003).

⁷¹ RIHPC 1974:17. Henry F. Walling, *Map of Newport County, Rhode Island*, 1850.

⁷² A nearly identical residence – the Daniel Swinburne House at 6 Greenough Place – was built two blocks away around 1862.

Much like Kingscote before it, Chateau-sur-Mer (1851-52 et seq.; NHL) was a strong influence on the summer homes built in the district. Located on a 40-acre site on Bellevue Avenue (south of the district), the ample villa was constructed by local contractor Seth Bradford (1801-1878) in the Italianate style for China-trade merchant William Shepard Wetmore. The original design, which would be reconfigured by Richard Morris Hunt in the 1870s, featured a low-pitch concave mansard roof, a full-height square entry tower, and a one-story wraparound porch. Chateau-sur-Mer differed from earlier summer cottages in Newport in terms of scale and materials: it was clad in granite ashlar rather than wood. Chateau-sur-Mer also included the first French-style interior in Newport, notably in its ballroom, completed in 1854. Chateau-sur-Mer put Newport on the map as a place where architecture incorporated national, prescient design trends and reflected European influences. It also introduced a more grandiose and stately template.

At roughly the same time Seth Bradford was constructing Chateau-sur-Mer, he was also building two large estates in the Kay Street-Catherine Street-Old Beach Road Historic District: Belair at 50 Old Beach Road (ca 1850, 1870 et seq.), built for H. Allen Wright of New York, and the summer home of Alexander and Mary T. Porter of New Orleans, at 23-25 Greenough Place (ca 1855-56). Both occupy generous lots on the crest of the hill, between Kay Street and present-day Memorial Boulevard, and were, like Chateau-sur-Mer, stone edifices executed in the Italianate style. (Belair originally shared some Downing-esque qualities with Red Cross Cottage, located across the street; it was later remodeled in the Second Empire style.) Another stone-clad “cottage” was erected nearby, at 8-10 Pell Street (ca 1850, ca 1870; Photo #11). Owned by Ralph S. Izard of South Carolina, it was designed by the English-born architect Frederick Diaper (1810-1905) of New York.

Altogether, at least twenty buildings were constructed in the district in the 1840s and more than eighty in the 1850s – an unprecedented spike in the pace of development. Most were less grandiose than the large estates discussed above, though many were substantial. Executed in vernacular interpretations of popular revivalist styles, these homes were built most commonly for full-time Newport residents, though some came later into service as seasonal residences. They tended to be built in the northwestern part of the district, and are representative of the gradual shift in year-round residential development away from the city’s harbor. Typical examples include the house at 65 Bellevue (ca 1840), the Henry and John Bull Houses at 10 and 12 Bull Street (ca 1845; Photo #12),⁷³ the Grant-LaFarge House at 10 Sunnyside Place (ca 1845) and the Peckham-Ramlose House at 28 Sherman Street (ca 1845), all of which feature Greek Revival-style characteristics. The Italianate was adopted for the Tillinghast Tompkins House at 11 Redwood Street (ca 1855; Photo #13), with a deep bracketed cornice and center cross gable. A group of three Italianate-style houses stand next to each other at 28, 30 and 34 Mount Vernon Street, all built ca 1850. Each of these end-gable, 2½-story, side-hall-plan houses features heavy cornice bracketing and a 1-story entry porch with elaborate scrollwork. Some mid-19th century houses in the district fuse elements of several styles, like that at 6 Brinley Street (ca 1845), which

⁷³ The Henry Bull House was built at the corner of Broadway and Bull Streets, facing Broadway, assuming the 19th-century posture of important houses facing major thoroughfares; it was moved back and around the corner when City Hall, now its neighbor to the north, was built on its original site.

utilizes a 3-bay façade, end-gable Greek Revival form with a lacy, pointed-arch Gothic porch, and a bracketed Italianate cornice.

Speculative builders and land developers played a major role in the district's development in the 1850s, not least in its street pattern. Kay Street and Catherine Street were extended to the east during this period, and Greenough Place and Ayrault Street were put through, opening land up for subdivision. Around 1855, three large, bracketed, nearly identical houses were constructed on Kay Street by local builder Job Peckham, two of which were probably built on speculation: the John & Fanny Irish House at 28 Kay Street, the Joseph Bailey House at 30 Kay Street, and Peckham's own house at 33 Kay Street (Photos #14 and #15).⁷⁴ The district contains many modest residences, as well. Good examples are found at 4-6, 8 and 10 Mann Avenue, near its intersection with Broadway; these simple, three-bay-wide, side-hall-plan, end-gable-roof houses date from ca 1845 and ca 1855 (Photo #16).

During the 1850s, the first commercial buildings appeared in the district: 136-138 Bellevue Avenue (ca 1850 et seq.) and 140-144 Bellevue Avenue (ca 1855 et seq.) (Photo #17). Three and 3½ stories tall, respectively, both buildings are of wood-frame construction and exhibit deep cornices and oriel windows. A block north, George T. Downing built a large commercial building, called the Downing Block, in the early 1860s, on the site where his Sea Girt Hotel had stood; it no longer stands.⁷⁵ This location, just north of today's Memorial Boulevard and blocks from the busy harbor area, was a logical place for commercial development.

Construction in the Kay Street-Catherine Street-Old Beach Road Historic District slowed considerably during the Civil War, with only about twenty-nine buildings constructed during the 1860s. The most elaborate, sophisticated and influential design was that of the John N. A. Griswold House at 76 Bellevue Avenue (1861-63, NHL; Photo #18), designed by Richard Morris Hunt (1827-1895) – “the dean of American Architecture” and “the most celebrated American architect of his day.”⁷⁶ The house is an early example of architectural synthesis and experimentation, and Hunt's first commission in a city where he would have considerable architectural impact.⁷⁷ Scholars differ somewhat on the sources for the design of the Griswold House; most agree that “rustic” European architecture, especially the half-timbered buildings of England, Germany, Switzerland and France, was the primary inspiration, while some also see the design in relation to evolving American wood-framing techniques. Hunt had lived in Europe from 1843 to 1855, studying for part of that time at the École des Beaux Arts in Paris (the first American to do so).⁷⁸ Architectural historians Antoinette Downing and Vincent Scully Jr. note the influence of Hunt's classmates, who were designing wood-frame, “picturesque pavilions” in

⁷⁴ RIHPC 1974:19-21.

⁷⁵ Richard C. Youngken:31.

⁷⁶ Baker:xii. Jordy and Monkhouse:217.

⁷⁷ In the 1880s and 1890s, Hunt became synonymous with the opulent Gilded Age residences; in Newport, he designed Ochre Court (1888-91), Marble House (1888-92), Belcourt (1891-94), and The Breakers (1893-95), all in the Bellevue Avenue Historic District. Marble House and The Breakers are National Historic Landmarks.

⁷⁸ Leslie Donovan, *National Historic Landmark Nomination for the John N.A. Griswold House, Newport, RI* (2000).

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

rural France, on Hunt's own work.⁷⁹ Hunt had also traveled extensively, studying medieval designs across Europe and romantic pavilions at the Bois de Boulogne in Paris. The Griswold family was a good match for Hunt's interests: they had lived in France, where they became friendly with Hunt, and traveled extensively both there and in England. Vernacular French architecture was therefore a logical inspiration for the design of their Newport home. And the Griswold House, in turn, was exceptionally influential; Sarah Bradford argues that it "helped direct attention to Continental and especially French rustic architecture" among American architects.⁸⁰ Hunt's use of non-structural half-timbering and roof truss-work, picturesque framing, and roof trusses at the Griswold House reflected medieval influences but also represented the maturation of an emerging, eclectic, American architectural style: the Modern Gothic, nicknamed the "Stick Style" by Vincent Scully.⁸¹

The Griswold House also represents the growing commitment to architectural patronage by well-to-do Newport residents, who partnered with architects to create bespoke, trend-setting villas. Many residents chose to work with local architects and builders, such as George Champlin Mason Sr. (1820-1894), Newport's first native-born, resident architect. Mason began his career in business in New York but soon went abroad, where he studied landscape and architectural painting in Florence, Rome, and Paris. Following his return to Newport, he acquired a half interest in the *Newport Mercury* newspaper in 1851, served as its editor and publisher, and promoted both architecture and real-estate development. Severing his ties with the *Mercury* in 1858, he opened his architectural firm and remained its principal designer until 1871, when his son George Champlin Mason Jr. (1849-1924), who had joined the firm in 1865, became a partner.⁸² After his marriage in 1886 to Philadelphia heiress Sarah Borie, Mason Jr. removed to that city where he opened the firm's second office. He closed the Newport office after his father's death in 1894, and became increasingly active in Philadelphia as a writer, restoration architect, and vice president of the local chapter of the American Institute of Architects. Mason Jr. was an avid student of American architecture and one of the earliest historians and architects "...who have studied Rhode Island buildings and who, through their seminal efforts here, have had enormous influence in these fields nation-wide."⁸³

George Champlin Mason Sr., alone or with his son, designed a total of twenty-one buildings in the district between 1863 and 1889. These include two Italianate-style houses built around 1864: the James C. Powel House at 72-74 Ayrault Street and the Ray Spink House at 83 Rhode Island Avenue (Photo #19). Mason Sr. also worked in the Second Empire style, at Holme Lodge at 44 Catherine Street (1863 et seq.; Photo #20), a large, T-plan, stuccoed house with quoins, brackets,

⁷⁹ Antoinette F. Downing and Vincent J. Scully Jr., *The Architectural Heritage of Newport, Rhode Island, 1640-1915* (New York: American Legacy Press, 1982):145.

⁸⁰ Sarah Bradford Landau, "Richard Morris Hunt, the Continental Picturesque, and the 'Stick Style,'" *Journal of the Society of Architectural Historians* (October 1983):272.

⁸¹ Yarnall:75-76.

⁸² A number of other locally prominent architects trained under Mason Sr., including Dudley Newton (1845-1907) and James Fludder (1847-1901). For more information on Mason's career, see Yarnall, *Newport Through Its Architecture*.

⁸³ Jordy and Monkhouse:224.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

and a low-pitched, concave, mansard roof, built for Henry Ledyard, a former Mayor of Detroit, and at the diminutive James E. Mauran House at 92 Rhode Island Avenue (1866).

The Second Empire style's signature mansard roof, which originated in 17th century France and experienced a revival in Paris during the reign of Napoleon III (1852-1870), was an accessible way for residents to adopt the French style, first introduced to the city on a large scale at Chateau-sur-Mer. Like other forms and styles that predominated in 19th-century American architecture, the mansard roof appeared relatively early in the district. It is found on high-style, architect-designed residences such as the home of F. W. Rhineland of New York at 10 Redwood Street (1863), by Sturgis & Brigham of Boston, as well as on less elaborate, but still fine, examples, such as the dwellings at 20 Greenough Place (ca 1865) and 17 Ayrault Street (ca 1865). George Champlin Mason Sr. used the mansard roof extensively in the 1860s and 1870s.

The post-Civil War period in Newport was characterized by the definitive end of the hotel era, in favor of private summer residences; a decrease in summer visitors from the south while the number of wealthy northerners, especially New Yorkers, increased;⁸⁴ and a marked increase in the pace of development. All of these trends are evident in the Kay Street-Catherine Street-Old Beach Road Historic District. By the end of the war, hotels had become increasingly less attractive to summer visitors. It was in part this preference for private accommodations that distinguished Newport from other resort cities in the northeast and contributed to its reputation as the premier summer resort in America. In *Portraits of Places* (1884), author Henry James wrote, "At Newport life is public, if you will; at Saratoga it is absolutely common. The difference, in a word, is the difference between a group of indiscriminating hotels and a series of organised homes."⁸⁵ (James summered in the Gothic Revival-style cottage at 64 Kay Street [ca 1845, 1881; Photo #21] from 1858 to 1863.) An 1878 guidebook told prospective visitors:

There is no disguising the fact, however, that hotel life in Newport is not popular; not from any fault of the landlords, but simply because everybody wants to be like his or her neighbor, and to hire a cottage if their purse will admit of such extravagance, and this is one of the reasons why cottages are all the rage.⁸⁶

This desire to keep pace with one's peers extended to residential design across the city, leading to many high-style, architect-designed houses being built in the decades following the Civil War.

The Kay Street-Catherine Street-Old Beach Road Historic District was a focus of summer cottage development, with about seventy-five houses built in the 1870s. Up to that point, the densest area of development had been located in the northwestern part of the district, between Bellevue Avenue on the west and Ayrault Street on the east, from Old Beach Road on the south to Broadway on the north. The 1870s saw an expansion of residential development deeper into

⁸⁴ "A Guide to Narragansett Bay: Newport, Narragansett Pier, Block Island, Watch Hill, Rocky Point, Silver Spring and All the Famous Resorts Along Shore with a Sketch of the City of Providence" (Providence: J. A. & R. A. Reid, Printers and Publishers, 1878):72-78.

⁸⁵ Henry James, *Portraits of Places* (Boston, MA: James R. Osgood and Company, 1884):341-342.

⁸⁶ "A Guide to Narragansett Bay":66.

the eastern part of the district and, to a lesser extent, south of Old Beach Road. This pattern accelerated in the 1880s, which was the peak decade of development in the district, with over 100 buildings constructed.

Some of the large estates of the previous generation, such as Red Cross Cottage and Bel Air, were subdivided into smaller house lots during this period, necessitating the construction of new streets, like Red Cross Avenue, Sunnyside Place and Oakwood Terrace. By the mid-1870s, three major north-south roads traversed former farmland in the eastern part of the district, readying the area for development: Rhode Island Avenue, which had appeared on maps as early as 1860; Gibbs Avenue, only the southern part of which had appeared on earlier maps; and Channing Avenue (present-day Eustis Avenue), which is shown for the first time on the 1876 *Atlas of the City of Newport*.⁸⁷ Despite being mapped by the mid-1870s, however, portions of these streets remained sparsely developed into the early decades of the 20th century.

In contrast to the merchants and businessmen who preferred the cachet of the up-and-coming Bellevue Avenue neighborhood, many summer residents of the Kay Street-Catherine Street-Old Beach Road Historic District were members of the intellectual or cultural elite. Scientists, writers, actresses, physicians, artists, and scholars flocked to the neighborhood.⁸⁸ These residents had the means and social standing to patronize nationally and regionally prominent architects, leading to the eclectic yet uniformly high quality of the architecture in the district.

In the early to mid-1870s, many architects working in Newport began looking to English precedent. For example, Peabody & Stearns' design for the Grace W. and William C. Rives House, Rosevale, at 30 Red Cross Avenue (1876-77, 1881; Photo #22) was strongly influenced by the High Victorian Gothic-style work of architects George Gilbert Scott (1811-1878) and George Edmund Street (1824-1881) in London. No other properties in the Kay Street-Catherine Street-Old Beach Road Historic District were executed in this style, however. Far more prominent was the Queen Anne, of which there are approximately 137 examples in the district, built over the course of several decades.

The Queen Anne-style country house made its American debut in Newport, at Henry Hobson Richardson's William Watts Sherman House (1874-76), located in the fashionable Bellevue Avenue-Ochre Point neighborhood. It was strongly influenced by the contemporaneous English country houses of William Eden Nesfield (1793-1881) and, especially, Richard Norman Shaw (1831-1912). With boldly juxtaposed geometric forms, highly animated surfaces of varying textures, and careful coordination of decorative elements, the William Watts Sherman House is the earliest fully-realized example of the Shaw-style Queen Anne in America.⁸⁹ Like Kingscote and Chateau-sur-Mer before it, Richardson's eclectic design had a strong influence on residential

⁸⁷ M. Dripps and Adomiran Judson Ward, *Map of Newport & Vicinity, or Rhode Island*, 1860. D. G. Beers, *Atlas of the State of Rhode Island and Providence Plantations*, 1870. G. M. Hopkins, *Atlas of the City of Newport, Rhode Island*, 1876.

⁸⁸ See the inventory in Section 7 for information on the professions of homeowners in the district.

⁸⁹ Yarnall:90.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

architecture throughout Newport, including in the Kay Street-Catherine Street-Old Beach Road Historic District.

The William Watts Sherman House also played an important role in the career development of Stanford White (1853-1906), who had apprenticed with Richardson since at least 1872.⁹⁰ Only twenty-one years old when the house was under construction, White has been credited with designing the house's interiors and also with introducing the characteristics of Richard Norman Shaw's work into Richardson's scheme. Charles Follen McKim (1847-1909), Richardson's chief assistant from 1870 to 1872, may also have offered advice on the design; he remained in close contact with his former mentor's firm while living and working in Newport's Point neighborhood in the 1870s.⁹¹ Stanford White left Richardson's office in 1878. The following year he formed a partnership with Charles McKim and William Rutherford Mead (1846-1928) in New York City. McKim, Mead & White rose to prominence as designers of trend-setting domestic architecture in the 1870s and 1880s, before taking on a distinctive form of American urbanism. The largest architectural firm in the world for nearly 30 years,⁹² the firm had tremendous influence through professional contacts, extensive professional-press coverage, and the hundreds of young architects who began their careers in the office.

McKim, Mead & White's domestic work was at first much in the mode of Richard Norman Shaw, but grew to incorporate a range of influences, from colonial New England to East Asian decorative arts. In 1874, prior to the firm's founding (and while Stanford White worked on the William Watts Sherman House), Charles McKim toured Newport with photographer William James Stillman and publisher James Ripley Osgood to photograph and document Newport's colonial architecture.⁹³ Soon after its founding, the firm began to experiment with the animated, irregular plans of contemporary Queen Anne architecture and often clad buildings fully in shingle, for a cohesive, gently flowing effect. This new style, which evolved from the Queen Anne but drew on colonial forms, was at first known as the Modern Colonial; later, it was labeled the Shingle Style. The firm was also at the forefront of the Colonial Revival style, designing an early example in Newport, the H. A. C. Taylor House (1882-86) on Annandale Road (outside the district; demolished). The firm's Georgian Revival-style Commodore William Edgar House at 25 Old Beach Road (1884-86) still stands in the district; it features roughly symmetrical massing, an emphasized principal entryway, and a Palladian window on the façade.

⁹⁰ There is evidence that Stanford White began his apprenticeship as early as 1870, at the age of sixteen. Jeffrey Karl Ochsner and Thomas C. Hubka. "H. H. Richardson: The Design of the William Watts Sherman House," *Journal of the Society of Architectural Historians* (June 1992):128, note 21.

⁹¹ Yarnall:98. Ochsner and Hubka:133-134.

⁹² R. Stephen Sennot. *Encyclopedia of Twentieth Century Architecture*. (New York, NY: Fitzroy Dearborn, 2004):824

⁹³ M. Joan Youngken, "Picturesque Localities: The Charles F. McKim Portfolio of Newport Photographs," *Newport History*, vol. 73, issue 251 (2004). McKim's research predated the 1876 Philadelphia Centennial Exposition, which created a national interest in early American history, heritage, furniture, and design. All three of the firm's principals embarked on a tour of New England in 1877, studying and documenting early houses in Marblehead, Newburyport, and Salem, Massachusetts, as well as in Portsmouth, New Hampshire. Yarnall:98-99. Leland M. Roth, *McKim, Mead & White, Architects* (New York: Harper & Row, Publishers, 1983):46.

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

McKim, Mead & White designed seventeen houses in Newport, and some of their most significant commissions were completed in the district.⁹⁴ The firm designed a total of five residences in the Kay Street-Catherine Street-Old Beach Road Historic District (and McKim designed one on his own), a body of work that reflects their stylistic evolution, with early examples in the mode of Richard Norman Shaw and later commissions reflecting the Shingle and Colonial Revival styles. In 1876, as the William Watts Sherman House was nearing completion, Charles Follen McKim designed a Queen Anne-style house for Katharine Prescott Wormeley at 2 Red Cross Avenue (1876, 1882 et seq.). The Queen Anne was also employed at the firm's design for the Samuel P. Tilton House at 12 Sunnyside Place (1880-82; Photo #23), though the nascent Shingle Style is also evident. The Tilton House uses Queen Anne massing but excels in its use of creative ornamentation, including patterned shingles, applied glass and shells within half-timbering, and an imaginative crest mosaic of glass, shells, and other organic local materials on the west elevation. On the interior, a built-in dining room sideboard with Asian-influenced wood screen dividers draws on colonial American furniture and Far East motifs, a synthesis that would become a trademark of the firm's 1880s work. At the time of the Tilton House construction, the firm was completing defining commissions at the Newport Casino (1880) and the Isaac Bell House (1880-81), both just outside the district on Bellevue Avenue. The creative exterior ornament applied to the Tilton House is somewhat minimalized at the more restrained Bell House, which relies on its shingles to create movement and cohesive texture. Like the Tilton House, though, the Bell House includes a shingled tower with a crest ornament. A shingled tower is also included in the firm's design for the Shingle Style Frances L. Skinner House, Villino, at 6 Red Cross Avenue (1882). Across the street at 7 Red Cross Avenue (1882-83), McKim, Mead & White designed a summer home for Samuel Colman, called Whileaway or Boxcroft. The large, 2½-story, gambrel-roof residence is a composite of Shingle Style and Colonial Revival-style elements. Regarded now as icons of the Shingle Style, the Tilton House and Whileaway received acclaim at the time of their construction in the popular press, including George William Sheldon's *Artistic Country-Seats* and Mariana Griswold Van Rensselaer's recurring architecture column for *The Century* magazine.⁹⁵ The collection of McKim, Mead & White-designed residences in the Kay Street-Catherine Street-Old Beach Road Historic District may be the densest concentration of their work anywhere: all six of the properties are located within two blocks of one another, and five of them (25 Old Beach Road; 2, 6, and 7 Red Cross Avenue; and 12 Sunnyside Place) were built in a ten-year period. The last, "Oakwood," the George Gordon King House, at 10 Oakwood Terrace (Photo #24) was built in 1902.

⁹⁴ McKim, Mead & White completed designs for twenty-eight houses in Newport between 1879-1919. Seventeen houses and one stable were completed, along with major additions or alterations for seven existing houses in the city, and one cemetery monument. Three house designs were never executed. Between 1874-1877, Charles Follen McKim completed two commissions, one in the district later added to by the firm, and alterations/additions to two existing houses, as well as a school and one design that was not built. For more information, see Leland M. Roth, *The Architecture of McKim, Mead & White, 1870-1920: A Building List* (New York, NY: Garland Pub., 1978).

⁹⁵ The Tilton House and Whileaway were profiled by Mariana Griswold Van Rensselaer in her recurring series for *The Century* magazine in 1886. Mariana Griswold Van Rensselaer, "Recent Architecture in America: American Country Dwellings," *The Century*, Vol. 32, Issues 1-2 (May-June 1886). Whileaway was also profiled by George William Sheldon, whose *Artistic Country-Seats* has been republished as Arnold Lewis, *American Country Houses of the Gilded Age (Sheldon's "Artistic Country-Seats")* (New York: Dover Publications, Inc., 1982): pl. 21. The firm's Commodore William Edgar House (1884-1886) in the district is also illustrated in this publication, on plate 58.

McKim, Mead & White were not the only nationally prominent architects practicing in the district and elevating the quality of Newport's architecture in the 1870s and 1880s. After completing the landmark John N. A. Griswold House (1861-63; NHL), Richard Morris Hunt remodeled the Hunt-Waring House, The Hypotenuse (1870-71; Photo #25). The dwelling had been moved from another site to the intersection of Catherine Street and Greenough Place, and placed at a 45-degree angle – giving the house its name. The Hypotenuse replicates some of the wood ornament used at the Griswold House and, in its eclectic use of ornament, represents Hunt's investigation into the melding of styles. Hunt's remodeling "was widely admired, one early commentator calling it '...a model of the union of exterior architectural beauty and substantial interior convenience and refined comfort.'"⁹⁶ Hunt continued with this experimentation at his high-profile renovation of Chateau-sur-Mer on Bellevue Avenue, completed between 1869 and 1880.⁹⁷

As noted above, Peabody & Stearns of Boston completed the High Victorian Gothic-style Rosevale at 30 Red Cross Avenue in 1876-77. Founded in 1870 by Robert Swain Peabody (1845-1917) and John Goddard Stearns, Jr. (1843-1917), the firm was by the 1890s:

...among the top seven or eight architectural firms in the United States. In one long unbroken sweep spanning almost half a century (1870-1917), it designed buildings of every imaginable type from Portland, Oregon to Bar Harbor, Maine, and from Cumberland Island, Georgia to Duluth, Minnesota. The reputation and esteem of Peabody & Stearns were national and even international in character.⁹⁸

Residential architecture was a particular specialty, and, according to architectural historian Wheaton A. Holden, "The best collective example of Peabody & Stearns's rural residential architecture is at Newport..." where the firm was "almost continuously engaged in one capacity or another by wealthy residents."⁹⁹ Among these is the Arthur D. Emmons House at 300 Gibbs Avenue (1881-83; Photo #26), a rambling, brick-and-shingle mass with a turret, multiple porches, asymmetrical fenestration and corbelled chimneys.¹⁰⁰

Meanwhile, architect Clarence Sumner Luce (1852-1924), who launched his career in Boston, began designing houses in Newport in 1880. He lived in the city from 1882-1885, when he relocated to New York.¹⁰¹ Luce designed seven properties in the district in the early 1880s, all in

⁹⁶ Baker:236.

⁹⁷ Yarnall:65-67. Around the same time Hunt was renovating The Hypotenuse, he was designing an estate for Henry G. Marquand on Gibbs Avenue, called Linden Gate (1871-73); the main house burned in 1973 but the Barn (1871) and Porter's Lodge (1883) survive. The grounds have been subdivided.

⁹⁸ Jordy and Monkhouse:228-229.

⁹⁹ Wheaton A. Holden, "The Peabody Touch: Peabody & Stearns of Boston, 1870-1917," *Journal of the Society of Architectural Historians* (May 1973): 120.

¹⁰⁰ The Emmons House bears some resemblance to Peabody & Stearn's design for Kraggsyde (1883-84; demolished) in Manchester-by-the-Sea, Massachusetts, a landmark of the Shingle Style.

¹⁰¹ Yarnall:106.

the Queen Anne, Shingle or Colonial Revival styles (or some combination thereof). A particularly notable example is the Shingle Style Charlotte Noyes House at 15 Francis Street (1883), with its gable-and-hip-roof; asymmetrical fenestration; and off-center, gambrel-roofed, projecting entrance pavilion with a conical roof sheathed in shingles that resemble thatch. Luce's Queen Anne-style house for Thomas R. Hunter at 77 Rhode Island Avenue (1881-82; Photo #27) takes direct cues from the William Watts Sherman House with its oversize cross-gables. Another leading Boston architect, William Ralph Emerson (1833-1917), designed the Shingle Style Mary Channing Eustis House at 336 Gibbs Avenue (1882-83; Photo #28).

Although nationally significant architects were often at the forefront, the district's architectural character also depended on the work of locally prominent architects and builders. Among these was Dudley Newton (1845-1907), a native Newporter who had apprenticed to George Champlin Mason Sr. between 1860 and 1866. After a two-year stint in New York, he returned to Newport and established a successful practice,¹⁰² designing approximately twenty buildings in the Kay Street-Catherine Street-Old Beach Road Historic District. Newton was an avid practitioner of the Second Empire style, even patenting his own mansard roof design, with a gutter set below the curb where the roofline meets the wall, in 1871.¹⁰³ He used this form prominently at his studio at 20 Bellevue Avenue (1872; Photo #29), an almost minuscule gem of a building with an elaborate diamond-pane oriel window and polychrome slate roof shingles. Residential commissions in the Second Empire style include the Captain C. C. Churchill House at 62 Ayrault Street (1872, 1879), the Charles Wheeler House at 245 Eustis Avenue (1881-82) and the George Norman Weaver House at 34 Rhode Island Avenue (1887-88). George Champlin Mason & Son also continued to utilize the Second Empire style, as at Heartsease at 45 Ayrault Street (1873, 1879; Photo #30), an imposing house for C. N. Beach of Hartford, Connecticut. The firm worked in the Modern Gothic mode at the Hazard, Ford & Co. Cottage at 1 Cottage Street (1871-72), the Isaac P. White House at 66 Ayrault Street (1872), and the Mary Mitchell House at 17 Francis Street (ca 1880).

By the 1880s, many local architects and builders had adopted the Queen Anne and Shingle Styles so successfully employed by McKim, Mead & White and other nationally prominent firms. Dudley Newton's design for the Henry H. Swinburne House at 97 Rhode Island Avenue (1875-76; Photo #3), with its Gothic Revival-style ornament, exemplifies the transition to the Queen Anne. In 1882-83, Newton designed a pair of houses nearby. The Henrietta Lieber House at 67 Rhode Island Avenue, executed in a Shingle/Queen Anne hybrid style, used shingled upper stories and projecting cross-gables to create an animated façade. At 69 Rhode Island Avenue (Photo #31), Newton created a home for Henrietta's mother, Matilda Lieber, which, with its complex roofline and patterned shingles, hewed more strictly to the Queen Anne. Local builder William F. Wilbor (1836-1904) designed two vernacular Queen Anne houses at 7 Rhode Island Avenue (1880) and 9 Rhode Island Avenue (ca 1885), illustrating the successful translation of high-style design to middle-class needs (Photo #2). The W. B. Sherman House at 24 Mann Avenue (1886), by local builder W. S. Cranston, illustrates how subtle changes in surface texture and detail complemented the increasingly compact massing introduced by larger firms working in Newport.

¹⁰² Jordy and Monkhouse:226.

¹⁰³ "Newton's Improved Curbed Roof," *The Manufacturer and Builder* (January 1874):20.

Another builder, John Dixon Johnston (1849-1928), designed three Queen Anne-style houses along Rhode Island Avenue: the Jane Yardley House at number 91 (1882-83; Photo #3), the William H. Stratford House at number 24 (1886-87) and a residence at number 31 (1887; Photo #32). Born in New Brunswick, Canada, Johnston gained skills in carpentry and architectural design in Portland, Maine and Boston before arriving in Newport in 1876 or 1877. He forged a career as a contractor/builder through aggressive self-promotion along with an ability to complete his work at budget and on time. By the 1880s and into the 1890s, he employed 50 to 100 artisans and operated his own planing mill.¹⁰⁴

More modest but still stylish residences were built principally for year-round dwellers, often by local builders but sometimes with the assistance of an architect. These include the Catherine Coggeshall House at 9 Ayrault Street (ca 1874), a bracketed, Italianate-style villa; the Modern Gothic Bird's Nest Cottage at 49 Bellevue Avenue (1871-72; Photo #33), designed by the Boston-based architect Samuel F. Pratt; the modest Second Empire-style Moffitt House at 11 Bull Street (ca 1870); the more highly inflected Second Empire-style Anna R. Case House at 16-18 Catherine Street (1875); and the vernacular Italianate-style cottage at 13 Old Beach Road (ca 1880).

Meanwhile, in the northern tip of the district, a series of streets were constructed around Cranston Avenue, where workers' houses were built, including the 2½-story, side-hall plan house at 6 Cranston Avenue (1874) and the 1½-story, side-hall-plan cottages with bracketed porches and pierced-work bargeboards at 8 and 10 Cranston Avenue (ca 1874) (Photo #34). As of 1883, the house at 6 Cranston Avenue was occupied by the Pitman family, whose members included a teacher, a carpenter, a bookkeeper and a cashier. The house next door at 8 Cranston Avenue was owned by Samuel S. Almy, a painter.¹⁰⁵

By the end of the 1880s, the peak decade of development in the district, Newport was at its height as a social capital. An 1884 city guidebook remarked on the quality of the architecture in the mature resort:

Hundreds of beautiful buildings have been erected...It is not necessary to point to individual specimens of taste; one can walk for miles, and yet see new architectural designs and fresh ideas of summer gardening.¹⁰⁶

Construction in the Kay Street-Catherine Street-Old Beach Road Historic District slowed slightly at the turn of the 20th century, with an average of about seventy-five buildings built in each of the decades between 1890 and 1929. There was a marked shift in the type of development during this period, with a dramatic drop-off in the construction of summer homes as areas to the south of present-day Memorial Boulevard were gaining favor among summer cottagers – particularly

¹⁰⁴ Jordy and Monkhouse:220

¹⁰⁵ *Newport Directory, 1883* (Boston: Sampson, Davenport & Co.).

¹⁰⁶ Henry Lee, publisher, *Lee's Guide to Newport, The Ocean City* (New York: Henry Lee, 1884):100.

Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

the southern stretch of Bellevue Avenue and its side streets, where grandiose mansions were erected by the extremely wealthy.¹⁰⁷ (It is important to note, however, that many of the earlier estates survived into the 20th century. Maps from 1895, 1903, 1907 and even 1921 show several large residences occupying substantial sites, some with smaller house lots along one or more edge, but others largely intact, particularly in the southeast part of the district.¹⁰⁸)

Those summer cottages that were erected in the district in the 1890s or later tended to be in the southern end of the district, where lots were larger and access to recreation was more proximate. They were often styled in the Academic Eclectic mode, drawing on a range of historical inspirations. Chief among these are Stone Gables at 100 Rhode Island Avenue (1889-90), designed by George Champlin Mason & Son for Sarah Titus Zabriskie of New York. A monumental stone house with picturesque massing, it draws on Flemish sources in its stepped cross-gable and large circular turret. California architect Irving Gill (1870-1936), designed a Spanish Colonial Revival-style house for Ellen and Ida Mason at 180 Rhode Island Avenue (1899-1902; Photo #35),¹⁰⁹ using for the first time the smooth wall surfaces with deeply-set fenestration that would characterize the majority of his work in California. Indeed, the Mason House set the stage for "...the principle of simplicity [that] brought Gill to the brink of the modern movement as this came to be defined in Europe...[as he]...invented his way...toward so much of what came to be the future."¹¹⁰ Gill's design directly influenced that of Tudor Lodge at 97 Old Beach Road (1901), which is reminiscent of Horace Walpole's Strawberry Hill (1748, et seq.) in Twickenham, London, England.

Though not so imposing in scale as the summer cottages, many of the year-round residences built in the district during this period were every bit as up-to-date, employing fashionable architectural styles. An excellent grouping stands along the north end of Rhode Island Avenue, and includes two 2½-story, side-hall plan Queen Anne-style homes at numbers 32 (ca 1890) and 20 (ca 1895); a 2½-story, side-hall-plan, Shingle Style example at number 36 (ca 1895); and a 2½-story, three-bay-wide, center-entrance Colonial Revival-style house at number 29 (ca 1910). The Colonial Revival proved particularly popular for year-round residences, and the district contains some fine architect-designed examples – some of which looked beyond Rhode Island for inspiration. Dudley Newton's Susan Weaver James House at 59 Kay Street (1897), draws upon the Vassall-Craigie-Longfellow House (1759) in Cambridge, Massachusetts. The academically precise

¹⁰⁷ See the Bellevue Avenue NHL District and the Ochre Point-Cliffs Historic District. This shift in popularity of summer colony from north to south of Bath Road/Memorial Boulevard deserves further study. A beginning hypothesis to be tested includes documentation of the permanent residences of late 19th-century summer cottagers and investigation of the increasing drawing power of Newport to those beyond the region that extended in cottaging's earlier years principally from New York to Boston. Examination of Newport's overall history and development as a summer colony seems much needed.

¹⁰⁸ Everts & Richards, *New Topographical Atlas of Surveys, Southern Rhode Island*, 1895. L. J. Richards & Co., *Atlas of the City of Newport and Towns of Middletown and Portsmouth, Rhode Island*, 1907. Sanborn Map Company, *Insurance Maps of Newport, Rhode Island*, 1903, 1921.

¹⁰⁹ The Mason sisters' decision to build at the south end of Rhode Island Avenue was occasioned by their owning property on which had stood an earlier cottage, built in the 1850s by their father, which was destroyed by fire in 1899. It was replaced with the present building.

¹¹⁰ William H. Jordy, *American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century* (Garden City, NY: Doubleday, 1972):274

Virginia Scott Hoyt House called Ayrault House at 45 Catherine Street (1916; Photo #36), designed by Cross & Cross (1907-1942) of New York City, incorporates original 18th-century interiors from New York. The L-plan house at 65 Catherine Street (ca 1930; Photo #37) draws on Mid-Atlantic sources.

The turn of the 20th century saw, for the first time in the district's development pattern, the construction of significant numbers of smaller-scale vernacular houses. Most were probably both designed and built by local contractors, but still show cognizance of contemporary architectural trends and contribute to the district's high-level of architectural quality. Through consistency of scale, massing, plan and setback, these homes maintain the uniformity of the district's streets. Central Street and Pell Street each contain several houses that are mirror images of each other. A number of nearly identical houses were constructed across the district between 1900 and 1910: 2½-story, side-hall-plan, end-gable-roof dwellings with shingled upper stories and full-width front porches.

These more modest homes were initially concentrated in the northern part of the district, in the area to the southeast of Broadway and northwest of Kay Street. Several streets in this area developed quickly during these years. A dozen homes were built on Calvert Street around 1890. Ten residences rose on Lincoln Street between ca 1890 and ca 1900 (Photo #38), and another ten were erected on Tyler Street in the same period. Bush Street, a short connector between Ayrault Street and Mann Avenue, was developed completely between 1907 and 1921 – filled with 2½-story, side-hall-plan dwellings with end-gable or hipped roofs.¹¹¹ A review of census data indicates most residents of this area held working-class jobs. For example, as of 1900, the homes on Tyler Street, many of which were rental properties, were occupied by a seamstress, a painter, a machinist, a stone mason, a boat builder and a street-car conductor, among others. A decade later, Lincoln Street was home to auto mechanics, carpenters, electricians, a coachman and a railway conductor.¹¹²

The 1910s and 1920s saw the construction of new houses, often in up-to-date architectural styles, in other parts of the district, as well. Seven residences were built on the south end of Red Cross Avenue in the 1920s, while five were erected on Hunter Avenue (Photo #39), in the eastern part of the district. They included dwellings with Tudor Revival and Colonial Revival-style detailing, as well as Bungalows and Foursquares. Of the approximately thirty Bungalows in the district, the most distinctive is the Maud Howe Elliott House at 150 Rhode Island Avenue (ca 1920; Photo #40), due to its broad, shed-roof dormer and prominently bracketed raking cornices. An excellent example of a Foursquare with Craftsman elements is the stuccoed house at 81 Rhode Island Avenue (ca 1915; Photo #41), with its juxtaposition of smooth, yet inflected wall surfaces and deep eaves with rafter tails. Significantly, many of houses built in the district in the 1920s (and

¹¹¹ L.J. Richards & Co., 1907. Sanborn Map Company, 1921.

¹¹² U.S. Census Bureau, Population Schedule, 1900, Rhode Island, Newport County, City of Newport, Ward 2, sheets 9-10. U.S. Census Bureau, Population Schedule, 1910, Rhode Island, Newport County, City of Newport, Ward 2, sheet 2.

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

later) were accompanied by a garage, usually detached – a reflection of the growing presence of the automobile.

An African-American enclave was located just east of the Mt. Zion African Methodist Episcopal Church (not extant), which stood near the Jewish Cemetery on Bellevue Avenue, during this period – probably a holdover from the mid-1800s, when many blacks found employment at the Fillmore House hotel and lived in boarding houses and tenements on the backstreets nearby.¹¹³ Unlike the new homes on Calvert, Lincoln, Tyler and Bush Streets, and Red Cross and Hunter Avenues, the building stock in this area was older. Most residents were renters or lived in rooming houses, though some owned their property. Many had been born in the south, and were thus part of the “Great Migration” of blacks to the northern United States in the 20th century. For example, from at least 1900 through 1930, the modest house at 22 Fillmore Street (Photo #42) was a rental property occupied by two to three African American families at a time; residents included a teamster, a waitress, a laundress, a cab driver, and a laborer in a shipyard. In 1900, Benjamin Brown, a black grocer born in Maryland, owned the property at 12 Fillmore Street (Photo #42), where he lived with his wife, mother-in-law, four children, two nieces and a boarder.¹¹⁴ Thomas Glover, an African American born in South Carolina, owned a boarding house at 9 Fillmore Street. The 1900 census shows him living there with his Georgia-born wife, Susan, and ten renters. Most of the boarders were from the south, all were black, and all were either single or widowed; they included a seamstress, a chambermaid, a janitor, two laundresses and five cooks.¹¹⁵ The 1920 census shows a similar concentration of African American households, with residents working in the service industry, on nearby Brinley Street.¹¹⁶

This period also witnessed the continuing development of commercial buildings in the district, principally along Bellevue Avenue. Notable among these is the Hartman Block at 14-18 Bellevue Avenue (1891-92), designed by Dudley Newton, and Thomas, Martin & Kirkpatrick’s Colonial Revival-style Hotel Viking at 1 Bellevue Avenue (1924-26 et seq.; Photo #43), which harkens back to the neighborhood’s days as a hotel-based summer resort in the 19th century.

¹¹³ Another African-American neighborhood was located just outside the district boundaries, near the intersection of Memorial Boulevard and Chapel Street; it was largely replaced by a low-income housing development in the mid-20th century. Richard C. Youngken:30-31, 35, 46.

¹¹⁴ U.S. Census Bureau, Population Schedule, 1900, Rhode Island, Newport County, City of Newport, Ward 3, sheets 5-7. U.S. Census, Bureau, Population Schedule, 1910, Rhode Island, Newport County, City of Newport, Ward 3, sheets 1-4. U.S. Census Bureau, Population Schedule, 1920, Rhode Island, Newport County, City of Newport, Ward 3, sheets 7-9. U.S. Census Bureau, Population Schedule, 1930, Rhode Island, Newport County, City of Newport, Ward 3, sheets 5-6.

¹¹⁵ By the 1930s the Glovers were running a rooming house at 26 Brinley Street, either in place of or in addition to the one on Fillmore Street. They are shown there in the 1930 Federal census, and the 1938, 1939 and 1940 editions of *The Negro Motorist Green Book* includes among its list of hotels “Glover, corner of Brindley [sic] & Center Sts.” U.S. Census Bureau, Population Schedule, 1900, Rhode Island, Newport County, City of Newport, Ward 3, sheet 6B. U.S. Census Bureau, Population Schedule, 1930, Rhode Island, Newport County, City of Newport, Ward 3, sheet 5B. Schomburg Center for Research in Black Culture, Jean Blackwell Hutson Research and Reference Division, The New York Public Library, *The Negro Motorist Green Book*, New York Public Library Digital Collections.

¹¹⁶ U.S. Census Bureau, Population Schedule, 1920, Rhode Island, Newport County, City of Newport, Ward 3, sheets 7-9.

Like many thriving American communities during the years around the turn of the century, Newport added impressive public and institutional improvements that reflected civic pride, notably along Broadway and Bellevue Avenue. A case in point is the development of Congdon Park by the Grand Army of the Republic at 161 Broadway (1889-90), contemporary with construction of First Presbyterian Church, by John Dixon Johnston, immediately adjacent at 4 Everett Street (1891-95). The Presbyterians added a handsome Manse next to the church in 1913. The City of Newport constructed several impressive buildings: Thompson Middle School at 55 Broadway (1893-94; Photo #44), Fire Station Number 5 at 119 Touro Street (1895; Photo #45), and City Hall at 43 Broadway (1898-1900, 1925-27; Photo #46) by John Dixon Johnston.¹¹⁷ The addition of St Joseph's Roman Catholic Church at 75 Broadway, in 1911-12, immediately north of City Hall and the middle school, completes a strong institutional stature and gravitas on the east side of Broadway between Mann Avenue and Bull Street. Cultural institutions expanded along Bellevue during this period: in 1912-13, the Redwood Library, 50 Bellevue Avenue, added its fireproof stack building, while next door at 76 Bellevue, the Newport Art Association (formed 1912) acquired the John N. A. Griswold House (1861-63; NHL) and converted the service wing into galleries and studios. In 1919-20, the Art Association constructed the Cushing Memorial Art Gallery, immediately south of the Griswold House.

The pace of development in the Kay Street-Catherine Street-Old Beach Road Historic District slowed drastically in the 1930s. Only about thirty-three buildings were constructed in the district in this decade, including a cluster of modest, mostly Colonial Revival-style homes at the corner of Ayrault and Kay streets. This downturn was no doubt in part due to the Great Depression, but the density of the district was also a factor: with few lots available, new houses were often built as infill on former estates. Three Georgian Revival-style homes were built ca 1930 at 65, 69 and 77 Catherine Street – along the northern edge of what had been the Henry G. Marquand Estate, Linden Gate (1871-73; burned 1973), by Richard Morris Hunt.

This downward trend continued into the 1940s, when only about ten properties were built, including four small, picturesque, brick cottages on the newly-created Red Cross Terrace, dating from ca 1945 (Photo #47). The construction of these small dwellings represents the end of the Kay Street-Catherine Street-Old Beach Road Historic District's period of significance (ca 1835 to ca 1945), a span of years that encapsulates the district's history as an important focus of summer resort activity and its transformation into a year-round neighborhood. Though a modest level of development continued in the ensuing years, with approximately thirty-six residences constructed in the 1950s and 1960s, the district was largely built up by 1945. In addition, about a third of the mid-century homes in the district are Ranches or split-levels, representing a significant stylistic break from the revivalist styles that define the district's character.

With its mix of large summer estates and more modest year-round dwellings representing a range of architectural modes, both high-style and vernacular, the Kay Street-Catherine Street-Old

¹¹⁷ Newport City Hall's interior and upper story were destroyed by fire and rebuilt 1925-27. Note also the presence of Rogers High School in this stretch of Broadway, built in 1906 and demolished in 2001 during the expansion of what is now Thompson Middle School (see Section 7).

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

Beach Road Historic District helps tell the story of Newport's emergence as a summer resort in the mid-1800s and the growth and expansion of the City over more than a century. The district contains exceptional examples of the prevailing American architectural styles from the mid-19th century to the mid-20th century, including the Greek Revival, Gothic Revival, Italianate, Second Empire, Queen Anne, Shingle Style and Colonial Revival. Nationally and locally prominent architects completed important commissions in the district, work that both reflected and influenced the trajectory of American architectural design.

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Kay Street-Catherine Street-Old Beach Road
Historic District

Newport County, RI

Name of Property

County and State

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property: 245 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- 1) Latitude: 41°29'46.59"N Longitude: 71°18'30.00"W
- 2) Latitude: 41°29'33.78"N Longitude: 71°17'58.70"W
- 3) Latitude: 41°29'8.47"N Longitude: 71°17'52.87"W
- 4) Latitude: 41°29'1.92"N Longitude: 71°18'32.20"W

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: _____ Easting: _____ Northing: _____

2. Zone: _____ Easting: _____ Northing: _____

3. Zone: _____ Easting: _____ Northing: _____

4. Zone: _____ Easting: _____ Northing: _____

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

The boundary of the Kay Street-Catherine Street-Old Beach Road Historic District is shown on the accompanying map entitled “Kay Street-Catherine Street-Old Beach Road Historic District.”

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the Kay Street-Catherine Street-Old Beach Road Historic District encompasses 245 acres of the neighborhood known historically and colloquially as “The Hill.” The district includes those resources most closely associated with the neighborhood’s historical development, particularly from ca 1835 to ca 1945. High quality, architecturally eclectic, often architect-designed resources include hotels dating from the district’s nascent period as a tourist center, summer homes and year-round houses in popular Revivalist styles, and commercial and institutional buildings that connected the neighborhood to Newport’s civic center.

The boundary decrease from the original nomination removes contiguous sections of non-contributing resources, particularly along Eustis Avenue to the east and Memorial Boulevard to the south. The buildings that were removed were almost all constructed after the period of significance and/or lacked historical and architectural continuity with the district.

11. Form Prepared By

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date: January 19, 2018

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property:	Kay Street-Catherine Street-Old Beach Road Historic District
City or Vicinity:	Newport
County:	Newport
State:	Rhode Island
Name of Photographer:	Joanna M. Doherty or Elizabeth D. Warburton
Date of Photographs:	April 2017 (Photos #1, 2, 4, 5, 7-17, 19-21, 25, 26, 28-35, 40-41, 43-46), September 2017 (Photos #6, 18, 22, 23), January 2018 (Photos #3, 24, 27, 36-39, 42, 47)
Location of Original Digital Files:	Rhode Island Historical Preservation and Heritage Commission, 150 Benefit Street, Providence, RI 02903
Number of Photographs:	47

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

Photo #1

View of Kay Street looking southwest, showing (left to right) the Philip Case House at 60 Kay Street (1871-72, George C. Mason, architect); a Gothic Revival-style house at 64 Kay Street (ca 1845, 1881, Dudley Newton, architect for renovations); and two fragments of "Hawkhurst," a large house divided into four sections in the 1930s, at 66 Kay Street and 68 Kay Street (1882-84, ca 1930, Dudley Newton, original architect)

Photo #2

View of Rhode Island Avenue looking southeast, showing (left to right) 19 Rhode Island Avenue, 17 Rhode Island Avenue, 15 Rhode Island Avenue and 13 Rhode Island Avenue, all built ca 1885; and two houses built for the architect William F. Wilbor, at 9 Rhode Island Avenue (ca 1885; William F. Wilbor, attributed architect/builder) and 7 Rhode Island Avenue (1880; William F. Wilbor, architect/builder)

Photo #3

View of Rhode Island Avenue looking northwest, showing (left to right) the Henry H. Swinburne House at 97 Rhode Island Avenue (1875-76; Dudley Newton, architect); "The Jungle," the Sarah Chauncey Woolsey House, at 93 Rhode Island Avenue (ca 1872; Dudley Newton, attributed architect); and the Jane Yardley House at 91 Rhode Island Avenue (1882-83; J. D. Johnston, architect-builder)

Photo #4

View of Ayrault Street looking northwest, showing (left to right) 52 Ayrault Street (ca 1900), 54 Ayrault Street (ca 1895), 56 Ayrault Street (ca 1910) and the Hazard, Ford & Co Cottage at 58 Ayrault Street (1871-72, 1882; James Fludder and Clarence S. Luce, architects)

Photo #5

View of Everett Street looking southeast, showing (left to right) the Alvin A. Barker House at 8 Everett Street (1884-85; E. Truman Peckham, builder), the Mary A. and C. B. Popple House at 10 Everett Street (ca 1884), the house at 12 Everett Street (1884; David P. Albro, builder) and the J. M. Popple House at 14 Everett Street (1884-85)

Photo #6

Redwood Library & Athenæum at 50 Bellevue Avenue (1748-50 et seq.; Peter Harrison, original architect), view looking east, showing west elevation

Photo #7

House at 9 Kay Street (ca 1835, ca 1872, ca 1920), view looking east, showing northwest (front) and southwest elevations

Photo #8

Engs-Hartmann House at 10 Bellevue Avenue (ca 1835 et seq.), view looking east, showing west elevation

Kay Street-Catherine Street-Old Beach Road
Historic District
Name of Property

Newport County, RI

County and State

Photo #9

“Red Cross Cottage,” the David Sears House, at 8 Oakwood Terrace (1843-44; George Dexter, architect), view looking northwest, showing south (front) and east elevations

Photo #10

John T. Bush House at 34 Mann Avenue (ca 1855), view looking east, showing northwest (front) and southwest elevations

Photo #11

Ralph S. Izard House at 8-10 Pell Street (ca 1850, ca 1870; Frederick Diaper, architect), view looking northwest, showing south (front) and east elevations

Photo #12

House at 10 Bull Street (ca 1845 et seq.), view looking northwest, showing south (front) and east elevations

Photo #13

Tillinghast Tompkins House at 11 Redwood Street (ca 1855), view looking southeast, showing north (front) and west elevations

Photo #14

John and Fanny Irish House at 28 Kay Street (left; ca 1855; Job Peckham, builder) and Joseph Bailey House at 30 Kay Street (right; ca 1855; Job Peckham, builder), view looking north, showing southeast (front) and southwest elevations

Photo #15

Job Peckham House at 33 Kay Street (ca 1855; Job Peckham, builder), view looking east, showing northwest (front) and southwest elevations

Photo #16

Houses at 4-6 Mann Avenue (left; ca 1855), 8 Mann Avenue (center; ca 1845) and 10 Mann Avenue (right; ca 1845), view looking north, showing southwest (front) and southeast elevations

Photo #17

Commercial Blocks at 136-138 Bellevue Avenue (left; ca 1850 et seq.) and 140-144 Bellevue Avenue (right; ca 1855 et seq.), view looking northeast, showing west (front) and south elevations

Photo #18

John N. A. Griswold House, now the Newport Art Museum, at 76 Bellevue Avenue (1861-63, 1916; Richard Morris Hunt, original architect), view looking southeast, showing north (front) and west elevations

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

Photo #19

Ray Spink House at 83 Rhode Island Avenue (ca 1864; George Champlin Mason, architect), view looking northwest, showing east (front) and south elevations

Photo #20

“Holme Lodge,” the Henry Ledyard House, at 44 Catherine Street (1863 et seq.; George Champlin Mason, architect), view looking northwest, showing south (front) and east elevations

Photo #21

House at 64 Kay Street (ca 1845, 1881; Dudley Newton, architect for renovations), view looking northwest, showing southeast elevation

Photo #22

“Rosevale,” the Grace W. and William C. Rives House, at 30 Red Cross Avenue (1876-77, 1881; Peabody & Stearns, original architect and George Champlin Mason & Son, architect for the renovations), view looking northeast, showing west (front) and south elevations

Photo #23

Samuel P. Tilton House, at 12 Sunnyside Place (1880-82; McKim, Mead & White, architects), view looking east, showing west elevation

Photo #24

“Oakwood,” the George Gordon King House, at 1 Oakwood Terrace (1902; McKim, Mead & White, architects), view looking southeast showing north (front) and west elevations

Photo #25

“The Hypotenuse,” the Hunt-Waring House, at 33 Catherine Street (1870-71; Richard Morris Hunt, architect), view looking east, showing west elevation

Photo #26

Arthur D. Emmons House at 300 Gibbs Avenue (1881-83; Peabody & Stearns, architects), view looking northeast, showing west (front) and south elevations

Photo #27

Thomas R. Hunter House at 77 Rhode Island Avenue (1881-82; Clarence S. Luce, architect), view looking southwest, showing east (front) and north elevations

Photo #28

“Elm Tree Cottage,” the Mary Channing Eustis House, at 336 Gibbs Avenue (1882-83, William Ralph Emerson, architect), view looking southeast, showing north (front) and west elevations

Kay Street-Catherine Street-Old Beach Road
Historic District

Name of Property

Newport County, RI

County and State

Photo #29

Dudley Newton Studio at 20 Bellevue Avenue (1872; Dudley Newton, architect), view looking east, showing west elevation

Photo #30

“Heartsease,” the C. N. Beach House, at 45 Ayrault Street (1873 et seq.; George Champlin Mason & Son, original architect), view looking west, showing northeast (front) and southeast elevations

Photo #31

Matilda Lieber House at 69 Rhode Island Avenue (1882-83; Dudley Newton, architect, and J. D. Johnston, builder), view looking northwest, showing east (front) and south elevations

Photo #32

House at 31 Rhode Island Avenue (1887; J. D. Johnston, architect), view looking south, showing northeast (front) and northwest elevations

Photo #33

“Bird’s Nest Cottage,” the Samuel F. Pratt House, at 49 Bellevue Avenue (1871-72; Samuel F. Pratt, architect), view looking west, showing east elevation

Photo #34

Houses at 8 Cranston Avenue (left; ca 1874) and 10 Cranston Avenue (right; ca 1874), view looking east, showing southwest (front) and northwest elevations

Photo #35

Ellen Frances and Ida Means Mason House, now St. Michael’s School, at 180 Rhode Island Avenue (1899-1902; Irving Gill, architect, and Olmsted Brothers, landscape architects), view looking northeast, showing west (front) and south elevations

Photo #36

“Ayrault House,” the Virginia Scott Hoyt House, at 45 Catherine Street (1916; Cross & Cross, architects), view looking southeast, showing northwest elevation

Photo #37

House at 65 Catherine Street (ca 1930), view looking southeast, showing north and west elevations, with entrance at the juncture of the two wings

Photo #38

View of Lincoln Street looking south, showing (left to right) 13 Lincoln Street (ca 1900), 11 Lincoln Street (ca 1890), 9 Lincoln Street (ca 1890), 7 Lincoln Street (ca 1880), the Charles Slocum House at 5 Lincoln Street (ca 1906), and 3 Lincoln Street (ca 1900)

Kay Street-Catherine Street-Old Beach Road
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Photo #39

View of Hunter Avenue looking northwest, showing (left to right) 47 Hunter Avenue, 45 Hunter Avenue and 43 Hunter Avenue, all built ca 1920

Photo #40

Maud Howe Elliott House at 150 Rhode Island Avenue (ca 1920), view looking southeast, showing west (front) and north elevations

Photo #41

House at 81 Rhode Island Avenue (ca 1915), view looking west, showing east elevation

Photo #42

View of Fillmore Street looking northwest, showing (left to right) 12 Fillmore Street (ca 1870), 14 Fillmore Street (ca 1880), a former livery stable at 16 Fillmore Street (ca 1880 et seq.), and 20 Fillmore Street (ca 1880), with 22 Fillmore Street (ca 1880) to its rear

Photo #43

Hotel Viking at 1 Bellevue Avenue (1924-26, mid-20th c.; Thomas, Martin & Kirkpatrick, original architects), view looking southwest, showing northeast elevation

Photo #44

Thompson Middle School at 55 Broadway (1893-94, 2002; James C. Fludder, original architect and HMFH, architects for the addition), view looking southeast, showing northwest elevation

Photo #45

Fire Station No. 5 at 119 Touro Street (1895), view looking west, showing east elevation

Photo #46

Newport City Hall at 43 Broadway (1898-1900, 1925-27; J. D. Johnston, original architect and William Cornell Appleton architect for the renovations), view looking southeast, showing northwest elevation

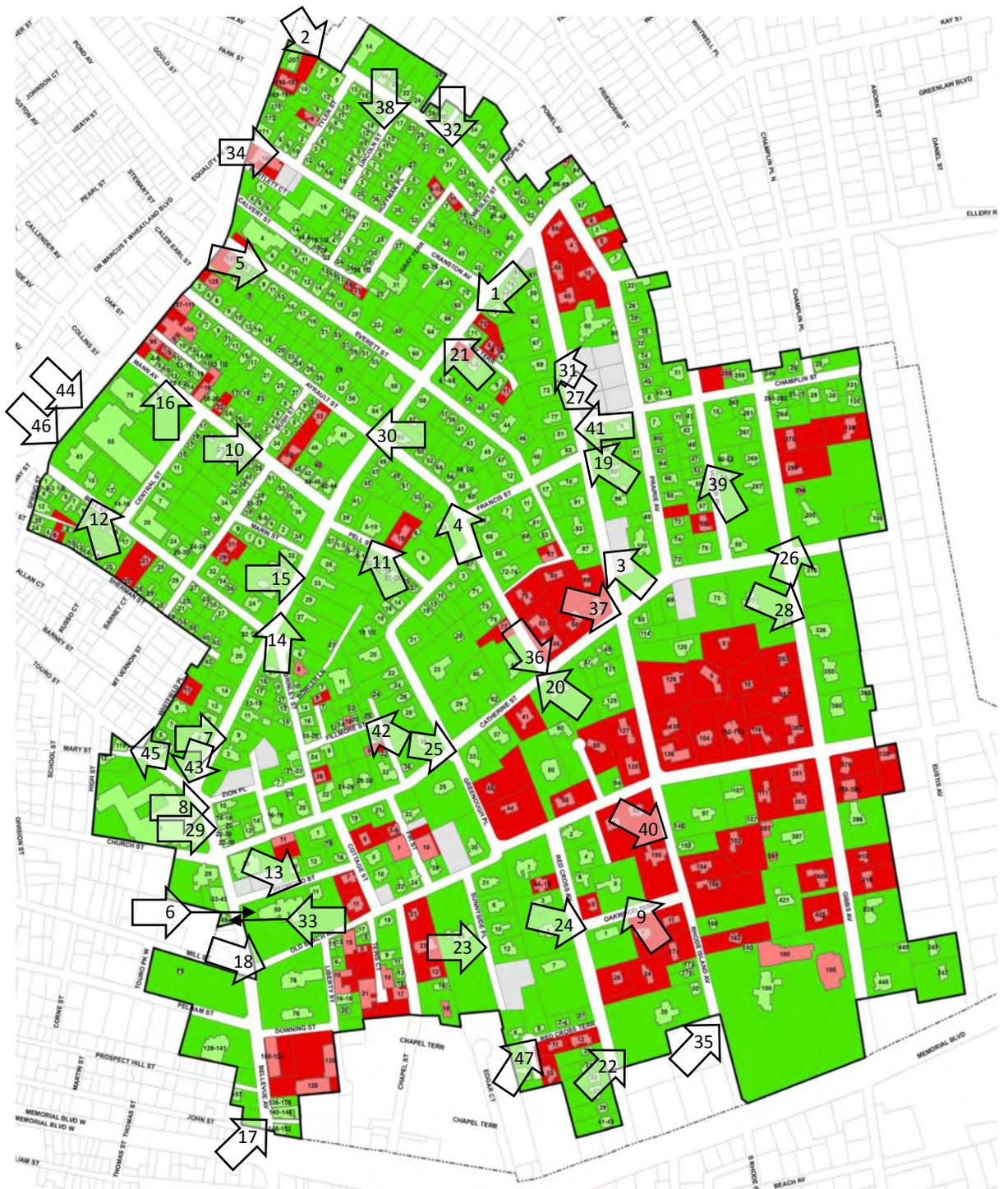
Photo #47

House at 5 Red Cross Terrace (ca 1945), view looking northeast, showing south (front) and west elevations

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

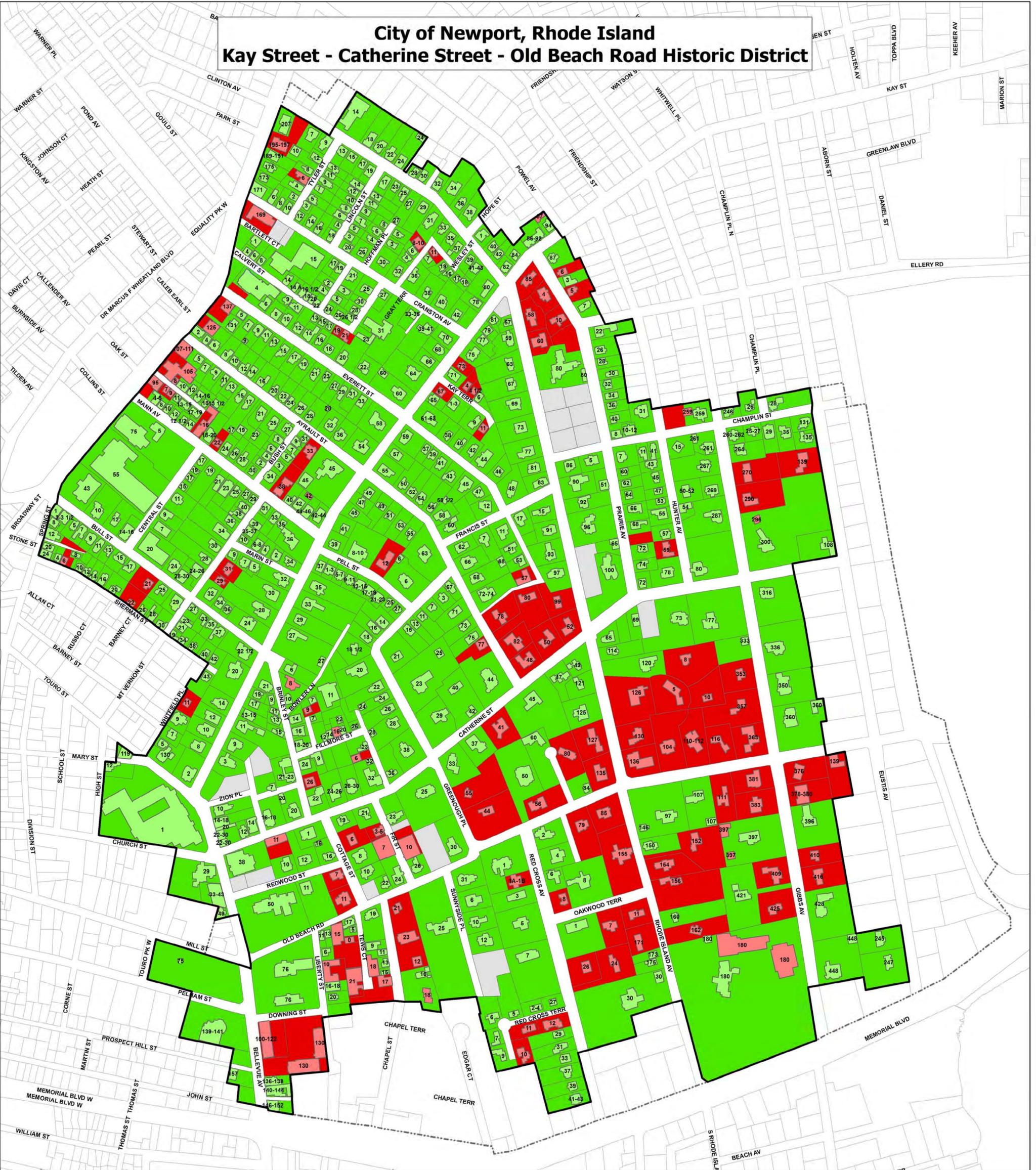
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Kay Street-Catherine Street-Old Beach Road Historic District Newport, Rhode Island District Map Keyed to Photos



City of Newport, Rhode Island

Kay Street - Catherine Street - Old Beach Road Historic District



Legend

- Key Street - Catherine Street - Old Beach Road Historic District Boundary
- Key Street - Catherine Street - Old Beach Road Historic District Former Boundary
- Key Street - Catherine Street - Old Beach Road Historic District Structures**
- Contributing
- Non Contributing
- Key Street - Catherine Street - Old Beach Road Historic District Parcels**
- Vacant
- Non Contributing
- Contributing





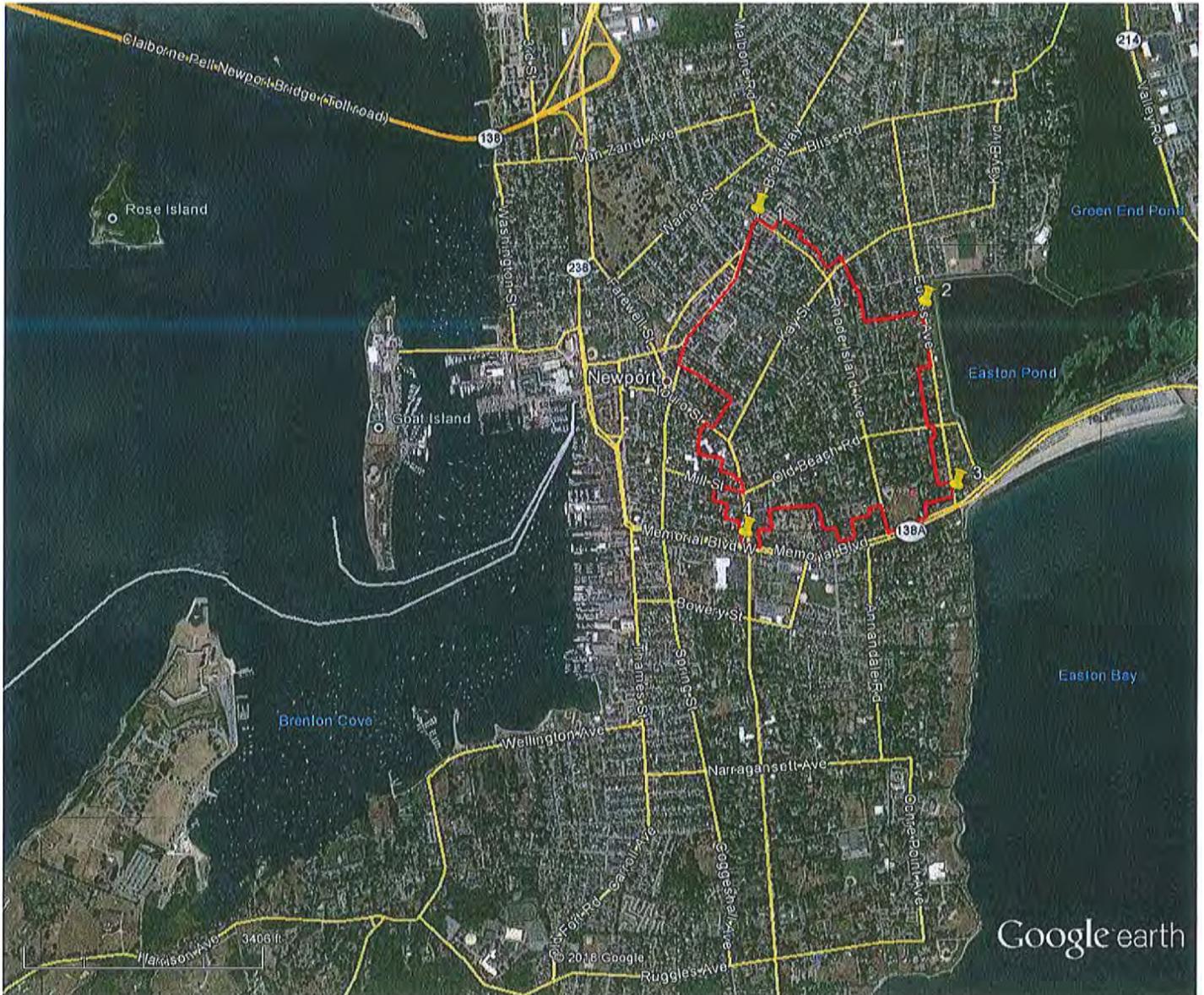
Google earth



Kay Street-Catherine Street-Old Beach Road Historic District
(Additional Documentation & Boundary Decrease)
Newport, Newport County, Rhode Island

Coordinates

- 1) 41°29'46.59"N, 71°18'30.00"W
- 2) 41°29'33.78"N, 71°17'58.70"W
- 3) 41°29'8.47"N, 71°17'52.87"W
- 4) 41°29'1.92"N, 71°18'32.20"W



Google earth



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