

## NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: <b>Rhode Island</b>	
COUNTY: <b>Newport</b>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
MAR 18 1975	

### 1. NAME

COMMON: <b>Ochre Point-Cliffs Historic District</b>
AND/OR HISTORIC:

### 2. LOCATION

STREET AND NUMBER: <b>See Continuation Sheet 1</b>			
CITY OR TOWN: <b>Newport</b>			
STATE <b>Rhode Island, 02840</b>	CODE <b>44</b>	COUNTY: <b>Newport</b>	CODE <b>005</b>

### 3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____

### 4. OWNER OF PROPERTY

OWNER'S NAME: <b>Multiple ownership</b>	
STREET AND NUMBER:	
CITY OR TOWN:	STATE: _____ CODE: _____

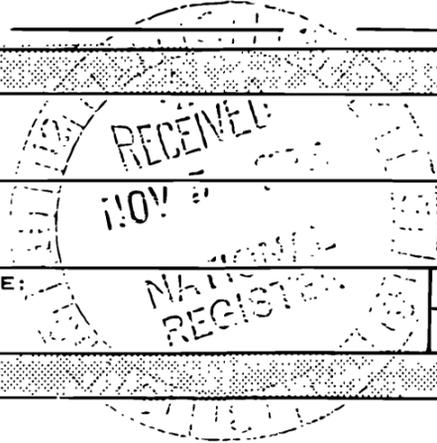
### 5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: <b>Newport City Hall</b>	
STREET AND NUMBER: <b>Broadway</b>	
CITY OR TOWN: <b>Newport</b>	STATE: <b>Rhode Island, 02840</b> CODE: <b>44</b>

### 6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: <b>Historic American Buildings Survey: Draft Supplement</b>	
DATE OF SURVEY:	<input checked="" type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local
DEPOSITORY FOR SURVEY RECORDS: <b>Library of Congress</b>	
STREET AND NUMBER: <b>Independence Avenue and 1st Street, S. E.</b>	
CITY OR TOWN: <b>Washington</b>	STATE: <b>District of Columbia</b> CODE: <b>11</b>

SEE INSTRUCTIONS



STATE:
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7. DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Ochre Point is a residential area about \_\_\_\_\_ acres in extent, projecting into the ocean near the middle of the east side of Newport. Within its boundaries which are defined elsewhere in this nomination, it has two main avenues running north and south, and six running east and west. Immediately contiguous to the north is the section known as The Cliffs, which also forms part of the Historic District and which will be described further on.

The Point took its present use and prominence in the middle of the XIX Century. At that time the southern part of Newport was developing in intensive fashion as a setting for summer houses, with Bellevue Avenue forming the spine of this villa colony. Bellevue Avenue was a choice address, but the lots on both sides of that roadway (not all of which have ocean frontage) had been rapidly built upon, and there was need for nearby expansion of the summer-residence community. East of the middle part of Bellevue Avenue is the flat Ochre Point area, projecting well into the water, which breaks against it below rock ledges to the east and south. It has a fine, elevated north-easterly view over the lower, Easton's Beach, part of Newport and, easterly out past Middletown's hill and on towards Sakonnet, Westport and Cape Cod, far out into the Atlantic horizon. This high, grassed promontory had its obviously desirable features even though Bellevue Avenue was the first fashionable allée.

Building on the Point began in the 1850's, as one can tell by the style (Italian Villa) of some of the houses closest to Bellevue Avenue, and it progressed over future decades in a west-to-east direction and a north-to-south one along fine, tree-lined streets. Most lots are comparatively large ones, and those built upon earliest were given surroundings of shrubbery or low walls; those built upon later, and with greater architectural elaboration, have in many cases high iron fences with ornate gateways. All residential sites were given careful arboreal or garden planting and smooth lawns. Practically all residences required nearby subsidiary buildings such as stables, gardeners' cottages or greenhouses. As the popularity of this district continued and increased, it began to show (as it still does) a parade of all the architectural styles popular throughout the latter part of the XIX Century and the first quarter of the present one. In a few cases, houses of the 1850's-1870's which were later thought to be not aesthetically pleasing were demolished and replaced by structures of more academically elegant form, or were given some re-casing. On Ochre Point there has been much less demolition for other, modern, construction than elsewhere in Newport, and there has been much less destruction by fire. Therefore, this part of the Historic District remains visually largely what it was at the height of Newport's prominence as a "summer social capital" -- a prominence greatly enhanced by its architectural adornments. Certain of the great houses on the Point are now in institutional use, and the grandest of them all is a carefully-administered house-museum; but this has not changed their appearance and has, in fact, ensured their pre-

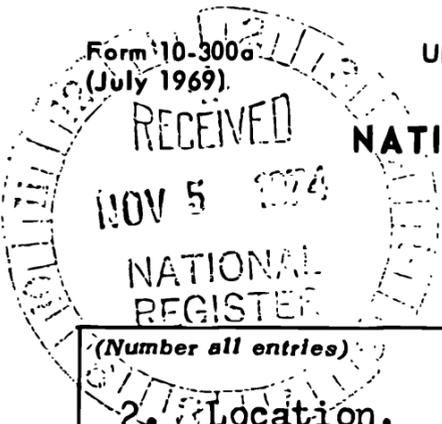
(See Continuation Sheet 1.)

SEE INSTRUCTIONS

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(Continuation Sheet)-1

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2. Location.

Beginning at the intersection of Memorial Boulevard and Cliff Avenue, the District boundary runs east along Memorial Boulevard to Easton Bay and the beginning of Easton Beach. The boundary then follows the shoreline south to where Marine Avenue approaches the water. The boundary then runs west along Marine Avenue to the western boundary of plat 36, lot 53, north along this boundary to Ruggles Avenue, east along Ruggles Avenue to the eastern boundary of plat 36, lot 47, and then north along this boundary and the eastern boundary of plat 36, lot 38, to Shepard Avenue. The District boundary then runs east along Shepard Avenue to Lawrence Avenue and north on Lawrence Avenue to the southern boundary of plat 36, lot 23, then west along this boundary and the southern boundary of plat 36, lot 24, to the western boundary of this same lot and north along this boundary to Leroy Avenue. The District boundary continues west on Leroy Avenue to the eastern boundary of plat 36, lot 16, and continues north along this boundary and the eastern boundaries of plat 36, lots 15, 13, 72 and 71 the western boundary of plat 34, lot 54, to the northern boundary of plat 34, lot 54. The District continues east along this boundary to Clay Street, north on Clay Street to Ward Avenue and east on Ward Avenue to Annandale Road. The District boundary then runs along the northern boundary of plat 34, lot 46, to the western boundary of plat 34, lot 47, then north along this boundary to the northern boundary of plat 34, lot 47, and east along this boundary and the northern boundary of plat 34, lot 27, to the western boundary of plat 34, lot 182. The District boundary then runs north along this boundary to Cliff Avenue and its extension, and then north to Memorial Boulevard.

7. Description.

servation; the remaining houses are still occupied as private summer residences or discreetly disguised apartments.

North of the north-eastern portion of Ochre Point and sharing the Point's precipitous shoreline is an area know as The Cliffs, which is also part of the proposed Historic District. This section runs from the Forty Steps which go down to the water at the east end of Narragansett Avenue to a termination at the north, at Memorial Boulevard, and has as its western boundary Cliff Avenue, which runs south from the boulevard only part of the way to Ochre Point. The Cliffs is a somewhat narrow strip rather than an ample, nearly-square space as is the Point.

Because of its airiness and view and its relative inaccessibility to the general public, this quite early proved to be desirable as a summer residence location, though no more than four "estates" could com-

(See Continuation Sheet 2.)

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7. Description

fortably be located there. Of these (excepting the eighteenth-century John Easton farmhouse on a small property) is Cliff Lawn, built c.1870 at the boulevard end and today a restaurant or inn, To its south are the Hopedene, Seaward and Ocean Lawn summer houses -- the last a mansion dating from the 1880's and the first two dating respectively from the beginning and the middle of this century and probably replacing Victorian villas. Between Cliff Lawn and Hopedene two short streets run down shoreward to the east from Cliff Avenue; these are Cliff Terrace and Seaview Avenue, upon which were built in the last quarter of the nineteenth century picturesque but inexpensive and unpretentious summer cottages and, more recently, a number of small houses of Cape Cod or ranch style.

The Ochre Point-Cliffs Historic District includes the Cliff Walk from its beginning at Memorial Boulevard south to Marine Avenue (the remainder of the Walk is included in the eastern perimeter of the Bellevue Avenue Historic District. The Cliff Walk is a foot-path of unusual beauty, approximately three miles in its total length, running along the crest of the Cliffs, with the sea below and the gardens of the District's estates on the west. The Walk provides spectacular views at every point, as it winds near many mansions and occasionally dips down to the shore. Originally a fishermen's trail, the Cliff Walk was at one time the subject of a court battle between the owners of the estates bordering the walk-way and the public. The estate-owners wished to prevent public access and viewing across their properties and erected gates and other barriers to close the Walk and prevent such nuisance. Such action outraged the native Newporters, who went to court and won a decision which re-asserted the right of the public to an unobstructed foot-way around the island. Thus, the barriers were removed, and the present foot-path was laid out, with much use ever since, with maintenance undertaken first by the Works Progress Administration in the 1930's-1940's, and by the municipality in more recent years.



(See Continuation Sheet 3)

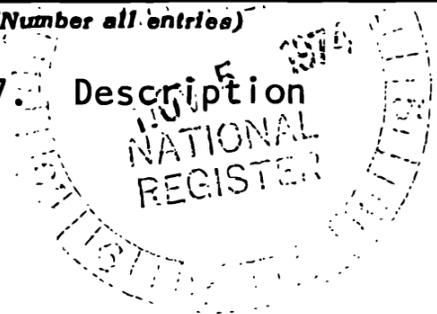
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7. Description



Ochre Point - Cliffs Historic District  
Newport, Rhode Island

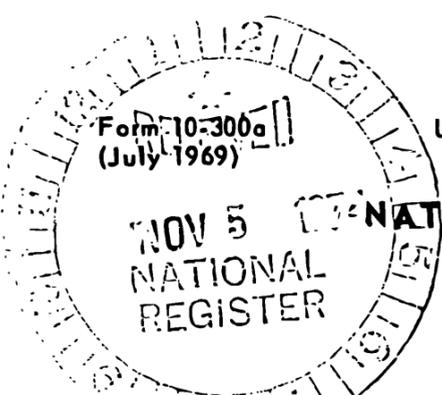
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Descriptive Inventory of Properties

In the list which follows, the map numbers locate the property on the historic district map. Street addresses, where available, are also noted.

Entries followed by two stars are of prime importance architecturally and in relation to the development and present character of the district. Those followed by one star have lesser architectural importance but nevertheless visually support the character of the district.

Map No.	Street Address	Property
1.	Cliff Ave.	"Cliff Lawn," c.1870, remodelled c.1890-1900. Originally in the Stick Style, later given Colonial Revival trim; two-and-one-half stories; mansard roof; stucco wall cover with wood trim; entrance on west side, bay on north side; originally had surrounding porches. **
2.	Cliff Ave.	"John Easton Farm," c.1700 ff. Two-and-one-half stories under a gambrel roof; additions at north and south ends; regularly-spaced windows; central entrance on west side; small one-and-one-half story gambrel-roofed Colonial Revival stable to northwest. **
3.	Cliff Ave., Cliff Terrace and Seaview Avenue	Approximately 23 houses on these three streets and running south from the east end of Seaview Avenue. About half date from the 1870's-1880's and are in the Stick and mansard styles, generally heavily remodelled; they are of modest size and of one-and-one-half or two stories. The remainder are cottages and ranch houses of c.1945-1955. All are of frame construction, clapboarded or shingled.
4.	29 Cliff Avenue	House, c.1885-1890. Queen Anne style; two-and-one-half stories with cross-gabled roof and turret; shingled; variously-placed windows; porches, entrance on west side. **
5.	Cliff Ave. and Barclay Square	Four one-story frame ranch houses, c.1945-1955.

(See Continuation sheet 4)



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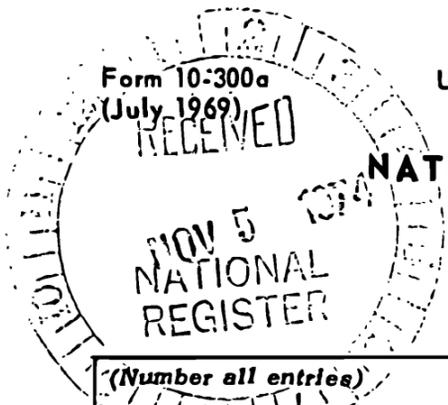
7. Description

Map Street  
No. Address

Property

- 6. Cliff Ave. "Hopedene," by Peabody & Stearns, 1902. Georgian Revival style; two-and-one-half stories under a hipped roof; brick wall cover with stone trim; regularly-spaced flat- and round-headed windows; entrance at south end; garage to the north of the house. \*\*
- 7. Cliff Ave. "Seaward," by John W. Richmond, 1948. Georgian Revival style; two stories; low hipped roof; brick wall cover; regularly-spaced windows; entrance on west side. \*
- 8. Cliff Ave. "Ocean Lawn," by Peabody & Stearns, 1888-1889. Queen Anne and Tudor styles. Two-and-one-half stories under cross-gabled and hipped roofs with bargeboards; irregular rough-faced ashlar wall cover with timbering; grouped and irregularly-spaced windows; entrance at south between wings. \*\*
- 9. Narragansett Avenue House, c.1850-1860. Rectangular structure in the Italianate bracketed style; cross-gabled roof; clapboarded wall cover above a stone foundation; central entrance within a triple-arcaded loggia-porte-cochere; windows surmounted by low pediments on brackets. \*\*
- 10. Narragansett Avenue House, c.1850-1860. Italianate in style but with a mansard roof above two stories covered by clapboards; entrance in central porch; round- and segmental-headed windows, bay window to left of entrance. \*\*
- 11. Narragansett Avenue House (formerly Forsyth Wickes), c.1850-1860, slightly remodelled. Originally Italianate in style but somewhat "Georgianised;" stone walls; two-and-one-half stories including hipped roof with dormers; grouped windows under low pediments on brackets; entrance in projecting one-story stone porch. \*\*
- 12. Narragansett Avenue House (also formerly Forsyth Wickes), c.1895. Colonial Revival style; two-and-one-half clapboarded stories; hipped roof with dormers; entrance within porte-cochere having paired columns; various window treatments. \*\*

(See continuation sheet 5)



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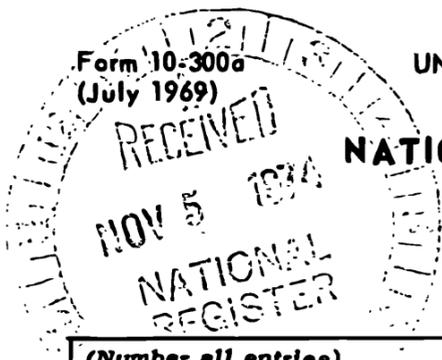
7. Description

Map Street  
No. Address

Property

- 13. Narragansett Avenue and Ammandale Rd. Four houses, c.1885. Queen Anne style; two-and-one-half stories with cross-gabled and hipped roof; clapboard and shingle wall cover; entrance in two-story porch with turned columns; variety of window treatment featuring elaborate muntin arrangements. \*\*
- 14. Narragansett Avenue "The Orchard," 1871-1872. French XVII-XVIII-Century chateau or manoir style, following plans imported from France; beige brick walls with quoins under high, hipped roofs; tall, regularly-spaced windows; one-story rectangular end bay windows; uncovered central front entrance; elaborate wrought-iron fence with tall stone piers. \*\*
- 15. Narragansett Avenue "Bois Dore," by Charles A. Platt, 1927. French XVIII-Century chateau style; limestone facing; two-and-one-half stories with a hipped roof having dormers; slightly projected entrance with foliate carving above; segmental-headed windows. \*\*
- 16. 141 Narragansett Avenue House (formerly Carter?), c.1890-1900. Colonial Revival style; rectangular, with long extension to the south and gabled roof with dormers; two-and-one-half stories; clapboarded; undistinguished in detail; entrance in corner porch. \*
- 17. 97 Narragansett Avenue House (originally E. D. Morgan), c.1850-1860. Asymmetrical Italian Villa style with tower in angle; two-and-one-half stories covered by a cross-gabled roof with wall facing of horizontal boarding; porch entrance at base of tower; three-story enlargement to west. \*\*
- 18. Ochre Point Avenue Salve Regina College Dormitory (former site of "Whiteholme"), 1963. Undistinguished three-story, L-shaped structure of buff-coloured brick with numerous paired windows.
- 19. Ochre Point Avenue "Southside," by McKim, Mead & White, 1882. Queen Anne-cum-Shingle Style; two-and-one-half stories; brick and shingle wall cover; gable roofs with numerous dormers, picturesque tall chimneys; large porch spaces on east side; variously grouped windows. \*\*
- 20. Webster Street Stable of "Sulthorne" (main house now destroyed). A low, rectangular wooden building consonant in style with the main house but very simple in trim. \*

(See Continuation sheet 6)



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(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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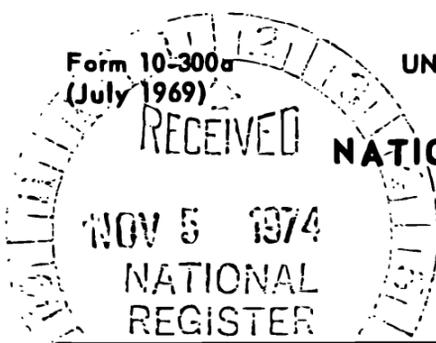
7. Description

Map Street  
No. Address

Property

- 21. Webster Street Service buildings belonging to Bois Dore, c.1880-1890. Small one-and-one-half story buildings in simple Queen Anne style; shingled; gable and gambrel roofs. \*
- 22. 134 Webster Street Remodelled stable buildings, c.1890. Queen Anne style; one-and-a-half stories; gable roofs, dormers; clapboard wall cover. \*
- 23. 138 Webster Street Cottage, c.1870-1880? Nondescript in style; one-and-a-half stories; covered with asbestos shingling.
- 24. 140 Webster Street Cottage, c.1880-1900. Nondescript in style; one-and-a-half stories; clapboarded.
- NE 25. Webster Street Garage buildings, XX Century. One story; brick.
- NC 26. 162 Webster Street House, c.1950-1960. Ranch-house type; one story; wall cover of shingles and vertical siding.
- 27. 167 Webster Street Cottage, c.1895-1905. Queen Anne and Colonial Revival styles mixed; one-and-a-half stories; gable roof; shingle roof and wall cover; conventional windows and bay windows; entrance in front centre porch. \*
- 28. Ochre Point Avenue "Whiteholme" stables, c.1885-1890. Shingle or Queen Anne style; long, low structure of one-and-one-half stories with shingle wall cover and cross-gabled, gambrel and hipped roofs; arched portal running through building at center; varied window treatment; intentionally picturesque composition. \*\*
- 29. Ochre Point Avenue "Ochre Court," by Richard M. Hunt, 1888-1891. French late Gothic chateau style; two-and-one-half (or three) stories under a high hipped roof, cross-gables, turrets; limestone wall cover; western porte-cochere, eastern loggia; various window types and groupings, elaborate dormers; imposing wrought-iron entrance gate. \*\*
- 30. 12 Leroy Avenue House (formerly called "Bon Accueil"), c.1865-1870. Mansard-Stick Style; 2 stories plus mansard; clapboarded; entrance with polygonal porch at center front; stable to rear. \*

(See Continuation Sheet 7)



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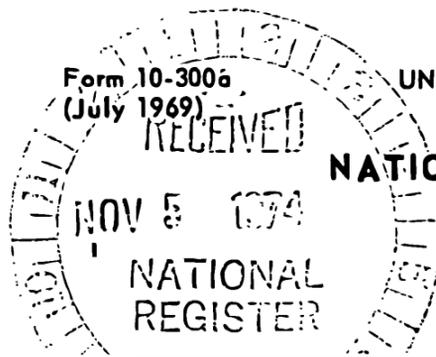
7. Description

Map Street  
No. Address

Property

- 31. Leroy Avenue "Ridgemere," 1898, by Peabody & Stearns. Queen Anne style with applied Colonial Revival elements; two-and-one-half stories with brick walls and a slate-covered hip roof with copper-sheathed dormers; numerous plate-glass windows; entrances in porch at front center and under porte-cochere on east side; wrought-iron frontal fence contained within brick piers. \*\*
- 32. Leroy Avenue Stable belonging to "Ridgemere," c.1898? A low, brick structure.
- 33. Lawrence Avenue Stable, c.1885-1895. Gothic-cum-Tudor adaptation; one-and-one-half stories; brick walls, limestone trim; ventilator-cupola at south end; varied windows and dormers; modern extension at south. \*
- 34. Lawrence Avenue Cottage and greenhouses, c.1900? Nondescript.
- 35. Leroy Avenue "Wakehurst," by Dudley Newton, 1888. Large manor-house in the Tudor style; two-and-one half stories with cross-gabled roofs; stone wall covering; varied and grouped window treatments; numerous chimneys; spacious walled grounds formally treated. \*\*
- 36. Shephard Avenue Stables belonging to "Wakehurst," 1888. Consonant in style with the main house; U-shaped, with an entrance courtyard; two-and-one-half stories; gable roof; stone wall cover. \*\*
- 37. Leroy Avenue Stable of "Vinland," c.1883. Consonant in style with the main house; two stories beneath a gable roof; one-and-one-half story gambrel roofed cottage adjoins to the west. \*
- 38. Leroy Avenue "Cave Cliff," c.1870-1875. Mansard-roofed rectangular house with some small additions; two stories under the mansard; clapboarded; tall windows irregularly placed. \*\*
- 39. Ochre Point Avenue "Vinland," by Peabody & Stearns, 1883, extended to the north, 1907. Tudor-Queen Anne-Richardsonian in style; two-and-one-half stories; rough-cut stone wall cover, brown smooth-cut stone trim; varied window treatment, bays, porches on water side, etc.; entrance in porte-cochere on west side. \*\*

(See Continuation Sheet 8)



Form 10-300a  
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UNITED STATES DEPARTMENT OF THE INTERIOR  
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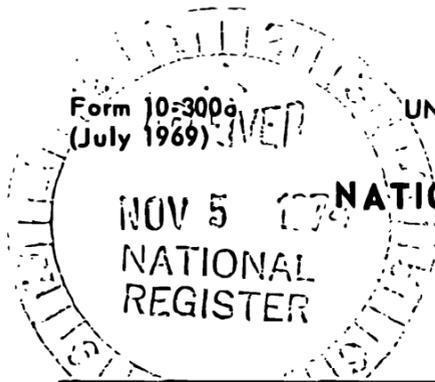
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7. Description

Map No.	Street Address	Property
40.	Ochre Point Avenue	Gate-lodge of "Vinland," c.1883. Queen Anne style, small and picturesque; two stories faced in rough stone with smooth trim; high, tiled roof, rounded corner turret. **
41.	Shepard Avenue	Classroom building of Salve Regina College, c.1960-1970. Plain, two-story building with brick wall cover and a flat roof.
42.	Shepard Avenue	Watts Sherman house stables, c.1874. Rectangular brick structure of one-and-a-half or two stories. *
43.	Shepard Avenue	Watts Sherman house, by H. H. Richardson, 1874; later enlarged to the north in the original style; northeast extension added c.1955-1965. Two-and-one-half stories in the English manor style; brick timber and shingle wall cover; varied window groupings; entrance in western porte-cochere; gable and cross-gabled roof. ** HABS, NHL
44.	Shepard Ave.	Ranch house, c.1950-1965. One story shingled structure.
45.	60 Shepard Avenue	Ranch house, c.1950-1965. One story shingled structure.
46.	Shepard Ave.	Ranch house, c.1950-1965. One story shingled structure.
47.	Shepard Ave.	Stable (remodeled as dwelling), c.1885-1895. Queen Anne style; one and one-half stories with shingle wall covering and gable roof; various window types; rear ell added. *
48.	Shepard Ave.	House, c.1885-1895. Queen Anne style; two-and-one-half stories; irregular shape with shingle wall cover, cross-gabled roof with turret; varied window types and placement; entrance at south within porte-cochere. **
49.	74 Victoria Avenue	House, ca.1950-1960. Ranch-style, one-story.
50.	Lawrence Avenue	Ranch-house, c.1950. One story; shingle wall cover, hipped roof.
51.	Lawrence Avenue	House, one story, brick and wood (converted service building?).

(See Continuation Sheet 9)



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7. Description

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Property

52. Ochre Point Avenue "The Breakers," by Richard M. Hunt, 1892-1895. High Italian Renaissance palazzo style; rectangular, covered by stone under a tiled, hipped roof; much carved architectural adornment, well-placed; windows in varied, formalised spacings and groupings; entrance in western porte-cochere; imposing wrought-iron fence and gates with stone piers. \*\* HABS, NR
53. Ochre Point Avenue Play-house of "The Breakers," c.1878-1880. Queen Anne style; one-story, small structure with shingle wall cover, cross-gabled roof; entrance within porch area; windows variously place. \* NR
54. Ruggles Avenue Garage building belonging to "Seaview Terrace." One-and-one-half stories; brick; gable roof with dormers. \*
- 55-56 Ruggles Avenue Cottages belonging to "Seaview Terrace," XIX Century; frame structures of non-descript style.
- 57 Ruggles Avenue Garage belonging to "Seaview Terrace," 1927-1929. Normandy manoir style; one-and-one-half stories; stuccoed and timbered beneath a gable roof with cross-gables and dormers. \*
58. Ruggles Avenue "Seaview Terrace," by Howard Greenley, 1927-1929. French XVI-XVII-Century chateau style. Enormous two-and-one-half story structure with a hipped roof, cross-gables, towers and turrets, having stucco wall cover and timber adornment; varied window types; entrance in porte-cochere on north side. \*\*
59. Ruggles Avenue "Althorp," c.1895. Colonial Revival. Two-and-one-half stories, decked hip roof, clapboard wall cover; regularly-spaced windows; central south entrance within one-story porch; rounded projecting bays at each end of south elevation. \*\*
60. Lawrence Avenue Stable of "Althorp," c.1895. Colonial Revival style; rectangular, two-story, clapboarded structure under a gable roof. \*
61. Lawrence Avenue Stable, c.1890? (remodelled to residential use). No particular style; one story, L-shaped, including new southern extension; original wall cover brick, extension has wood cover; hipped roof. \* (See Continuation Sheet 10)

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ENTRY NUMBER	DATE
	MAR 18 1975

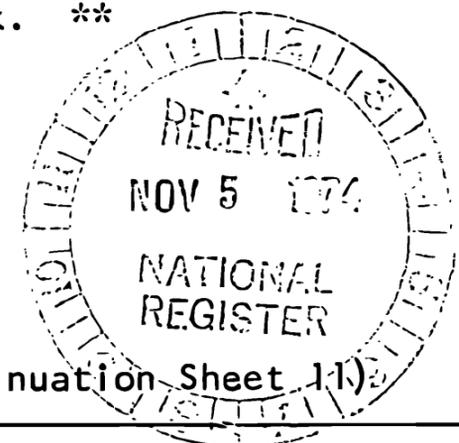
(Number all entries)

7. Description

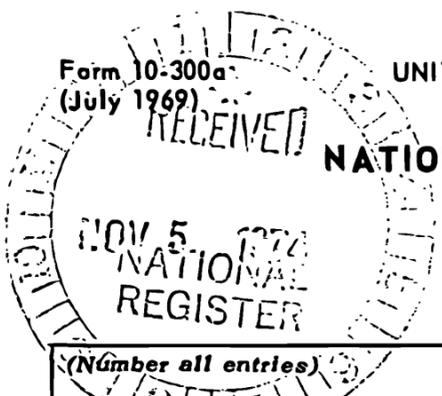
Map Street  
No. Address

Property

62. Lawrence Avenue Stable, c.1885-1895. Queen Anne style; one-and-one-half stories, rectangular; brick and shingle wall cover, cross-gabled roof; varied window treatment. \*
63. Ruggles Avenue Stables, c.1885-1890. \*
64. Ruggles Avenue "Honeysuckle Lodge," 1886. Queen Anne-cum-Shingle styles; wide, rectangular structure of two-and-one-half stories under sweeping cross-gabled roofs; wall cover of stone and shingle; varied and grouped window treatment; recessed north entrance under (now removed) porte-cochere. \*\*
65. Ruggles Avenue "Nethercliff Hall," c.1875-1885. Stick-cum-Queen Anne styles three-storied squarish structure with stone and stucco wall cover beneath a hipped roof penetrated by cross-gables; varied window treatment; entrance within south porte-cochere. \*\*
66. Ruggles Avenue "Midcliff," 1886. Queen Anne-cum-Shingle style. L-shape; two-and-one-half stories covered by stone and shingling beneath hipped and cross-gabled roofs with turret in angle; perimetral porches; entrance in northern one-story projecting porch (formerly a porte-cochere). \*\*
67. Ruggles Avenue "Ochre Lodge," c.1885. Queen Anne-cum-Shingles styles; two-and-one-half stories with shingle wall cover beneath cross-gabled gambrel roof; varied window treatment; sitting-porches, and entrance within recessed south porch.
68. Ruggles Avenue "Fairholm," c.1860; enlarged 1875; altered 1930. Rectangular two-and-one-half story structure with eastern wing; originally a Stick Style building with a high, angular mansard and surrounding porches; in 1930 given some gables, applied timbering and stucco facing, corner tower at southwest, etc., to resemble English manor style; entrance on north side of main block. \*\*
69. Ruggles Avenue Stable of "Fairholm," c.1875.



(See Continuation Sheet 11)



Form 10-300a  
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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

(Continuation Sheet) - 11

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAR 18 1975

(Number all entries)

**7. Description**

Map Street  
No. Address

Property

- |    |                |   |
|----|----------------|---|
| 70 | Ruggles Avenue | "Anglesea," by Detlef Lienau, 1879-1880. Originally Stick Style clapboarded house, later given Colonial Revival detailing; two-and-one-half-stories; cross-gabled roof; varied window treatments; entrance under porte-cochere on north side of main (east) block. ** |
| 71 | Ruggles Avenue | Garage of "Anglesea," 1922. Small, rectangular two-story building in formal Louis XVI style; stucco wall cover, stone quoins; cross-gabled slate roof; pedimented pedestrian entrance. **   |

**8. Significance**

not to mention the feminine parading of flounces and feathers in an assortment of carriages, which often made the stables quite large and important adjunct structures on the various villa properties.

Both affluence and the popularity of Ochre Point continued to increase in the 1880's, though the self-conscious bustle, the bustles and fringes, the jig-saw-work and the lambrequins of the previous decade were somewhat swept away. Lessons had been learnt, to a degree, from observing the country life of the settled British and French aristocracy, and a partially new life-style for the rich came in -- though it seems generally to have lasted through this decade only. Large acreage and privacy were wanted, though one could still emerge to preen, and houses must be manorial and spreading rather than high and explosive; and they must be from the designs of the very best, nationally-known architects available. So accounted for are the wattle Sherman house, Vinland, Southside, Honeysuckle Lodge and Midcliff -- all attractive and rather rambling "country-club-like" dwellings rooted to their sites.

The discretion of the 1880's and the development of a native style sympathetic to the landscape did not, however, persist in Newport or elsewhere in this country in succeeding decades. Instead, the emulation of opulent examples of Renaissance architecture in Europe became the fashion and continued generally until the financial depression of 1929. By 1888 or so, a shingle or clapboard house, however large, or a manor was not good enough: one must have a chateau or palazzo impressively huge, high, wide, and stone-face -- and monumentally visible. Of these we have left Ochre Court, The Breakers, Wakehurst, Bois Dore and, as a swan-song (1927-1929),

(See Continuation Sheet 12)

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet) - 12

STATE	Rhode Island	
COUNTY	Newport	
FOR NPS USE ONLY		
ENTRY NUMBER	10	DATE
		10/5/74

(Number all entries)

8. Significance

that enormous Loire chateau, Seaview Terrace; Whiteholme, until demolished in recent years, was among them. Almost beyond imagination today are the regal forms of living, the great entertaining, which took place in these dwellings -- a far cry from the domesticity of the 1850's on Ochre Point. The more imposing the gates, the more vast the house, the greater the battalions of footmen and the ranks of carriages, the more foreign titles possessed by guests, the more elaborate the dinners and balls -- the more or the most of everything -- constituted a very seriously striven-for desideratum, and this was Ochre Point's apogee of social fireworks, or perhaps one really should say "feux d'artifice!"

In 1974, the Point is much quieter, but it is intact. Its mansions are there, but they do not vibrate with the extravagant activities of the Gilded Age. Only about one-half of the buildings remain in private occupation; but the remainder are, however, preserved through institutional use. Therefore, the aspect has not changed, and this part of the Historic District deserves a high evaluation for what it has always been and for what it still contains and displays today.

The Cliffs, the adjacent section within the District, still has its several large houses and its one historic one (the Easton farmhouse) as well as its numerous more modest, picturesquely Victorian, houses of those less wealthy than the prominent builders on the Point; and, there, Cliff Terrace and Seaview Avenue are particularly worthy of attention.

10. Geographical Data: UTM Coordinates

10	19 . 307990 . 4594900	19 . 307730 . 4593380
1	19 . 308200 . 4594990	19 . 307710 . 4593560
2	19 . 308330 . 4592980	19 . 307320 . 4593510
3	19 . 307440 . 4592950	19 . 307530 . 4594120
4	19 . 307410 . 4593330	19 . 308020 . 4594150



**SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |  |                                       |  |  |
|--|---------------------------------------|--|--|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input checked="" type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |  |

SPECIFIC DATE(S) (If Applicable and Known) C. 1850 ff.

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

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

STATEMENT OF SIGNIFICANCE

The architectural and social history of Newport over a seventy-five-year period shows and explains itself with clarity in the relatively compact area of the Ochre Point-Cliff Historic District.

Chronologically, one can begin with the E. D. Morgan house of the 1850's on Narragansett Avenue. Built in the Italian Villa style, it is complete with asymmetrically-placed tower, spreading eaves, brackets, quoins and balusters. This house and the two wide, handsome Italianate houses diagonally across the street from it (and Sulthorne, to the south, off Webster Avenue and unfortunately very recently demolished) were among the earliest of the summer residences to be built on the Point. They are on spacious but not huge lots -- no site for these being of "estate" size -- and they are commodious but not grandiose houses. They were intended to be dignified summer residences, but ostentation and magnificence were in the 1850's qualities not yet reached for. At that time comfort, quiet good taste and leisurely pleasures were more the summer keynotes than were social ambition and conspicuous display. Such houses as these -- and the angular, mansarded and discreetly clapboarded Cave Cliff to the east, of the early 1870's -- were designed for large and prosperous Victorian families from various parts of the eastern seaboard who would keep a reasonable number of necessary servants and a gardener or two, who would have frequent house-guests and whose chief entertainments would be dinner-, tea- and garden-parties, croquet and strolls on the grounds, visits to the local shops and visits to the beach.

Such a sedate pattern, however, was not maintained for very long in the period after the Civil War, as old wealth found itself happily increasing and rapidly-self-multiplying new wealth appeared. Inventiveness and restlessness became evident in both social life at the higher levels and its mis-en-scène, domestic architecture. In this period arrived houses of the Stick Style -- their walls and sticks then no doubt in contrasting colours -- such as Anglesea, Fairholm, and the somewhat confused Nethercliff Hall (a chalet seems to have been one of its several god-parents). At this point a definite pleasure began to be taken in displaying one's position and affluence through choice of site, imaginative architecture erected thereon and definitely intended to be seen, and in more varied and sophisticated forms of entertaining --

(See Continuation Sheet 12.)

SEE INSTRUCTIONS

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport Rhode Island, 1640-1915 (Cambridge, Massachusetts, 1952).  
 Randall, Anne L.: Newport. A Tour Guide (Newport, Rhode Island, 1970).  
 U. S. Works Project Administration. Federal Writers' Project: Rhode Island. A Guide ... (Boston, Massachusetts, 1937).

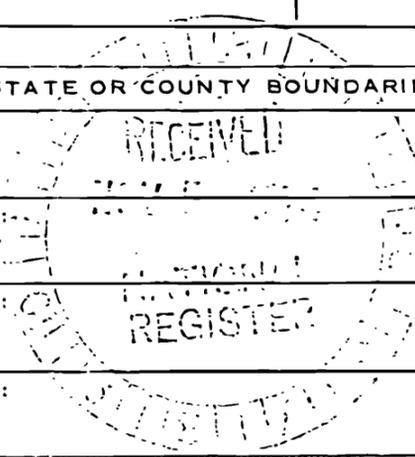
**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees	Minutes	Seconds
NW	° ' "	° ' "		°	'	"
NE	See continuation sheet 12			°	'	"
SE	° ' "	° ' "		°	'	"
SW	° ' "	° ' "		°	'	"

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **230**

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

STATE:	CODE	COUNTY	CODE



SEE INSTRUCTIONS

**11. FORM PREPARED BY**

NAME AND TITLE:  
**Richard B. Harrington, Consultant**

ORGANIZATION: **Rhode Island Historical Preservation Commission**      DATE: **Sept. 18, 1974**

STREET AND NUMBER:  
**John Brown House, 52 Power Street**

CITY OR TOWN: **Providence**      STATE: **Rhode Island, 02906**      CODE: **44**

**12. STATE LIAISON OFFICER CERTIFICATION      NATIONAL REGISTER VERIFICATION**

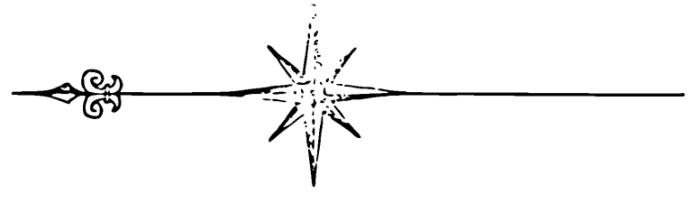
<p>As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:</p> <p>National <input checked="" type="checkbox"/>    State <input type="checkbox"/>    Local <input type="checkbox"/></p> <p>Name: <u><i>Richard B. Harrington</i></u></p> <p>Title: <u>State Historic Preservation Officer</u></p> <p>Date: <u>October 31, 1974</u></p>	<p>I hereby certify that this property is included in the National Register.</p> <p><u><i>A. A. Martensen</i></u>                  Chief, Office of Archeology and Historic Preservation</p> <p>Date: <u>3/18/75</u></p> <p>ATTEST:</p> <p><u><i>W. J. [Signature]</i></u>                  Keeper of the National Register</p> <p>Date: <u>3-17-75</u></p>
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☐ PUBLIC BUILDING

- A COLONY HOUSE  
WASHINGTON SQUARE
- B BRICK MARKET  
WASHINGTON SQUARE
- C QUAKER MEETING PLACE  
FAREWELL STREET
- D JEWISH SYNAGOGUE  
TOURO STREET
- E SABBATARIAN MEETING PLACE  
TOURO STREET
- F TRINITY CHURCH  
SPRING AND CHURCH STS.
- G TRINITY CHURCH SCHOOL AND MARY  
SCHOOL
- H STONE MILL  
MILL STREET
- I REDWOOD LIBRARY  
BELLEVUE AVENUE
- J MASONIC HALL  
50 SCHOOL STREET
- K NEWPORT ARTILLERY  
CLARKE STREET

*A Plan of  
Newport, Rhode Island*





BEFORE 1830  
  GREEK REVIVAL  
  RESTORED SINCE 1952  
 D. DESTROYED

- |   |   |
|---|---|
| <p>a JOHN AND THOMAS GODDARD HOUSE<br/>81 SECOND STREET</p> <p>b MATTHEW CALBRAITH PERRY CHILDHOOD HOME<br/>31 WALNUT STREET</p> <p>c THOMAS ROBINSON HOUSE<br/>64 WASHINGTON STREET</p> <p>d JOHN DENNIS HOUSE<br/>65 POPLAR STREET</p> <p>e CAPTAIN JOHN WARREN HOUSE<br/>62 WASHINGTON STREET</p> <p>f JONATHAN NICHOLS HOUSE<br/>54 WASHINGTON STREET</p> <p>g CHRISTOPHER TOWNSEND HOUSE<br/>74 BRIDGE STREET</p> <p>h CAPTAIN PETER SIMON HOUSE<br/>25 BRIDGE STREET</p> <p>i WHITE HORSE TAVERN<br/>26 MARLBOROUGH STREET</p> <p>j PITT'S HEAD TAVERN<br/>BRIDGE STREET</p> <p>k NEWPORT NATIONAL BANK<br/>WASHINGTON SQUARE</p> | <p>l PETER BULIOD HOUSE<br/>29 Touro STREET</p> <p>m WILLIAM VERNON HOUSE<br/>46 CLARKE STREET</p> <p>n AUGUSTUS LUCAS HOUSE<br/>40 DIVISION STREET</p> <p>o WILLIAM ELLERY CHANNING BIRTHPLACE<br/>24 SCHOOL STREET</p> <p>p JOHN BANISTER TOWN HOUSE<br/>56 PELHAM STREET</p> <p>q GOVERNOR TILLINGHAST HOUSE<br/>142 MILL STREET</p> <p>r CAPTAIN JOHN MAWDSLEY HOUSE<br/>228 SPRING STREET</p> <p>s FRANCIS MALBONE HOUSE<br/>392 THAMES STREET</p> <p>t JOHN BLISS HOUSE (NOT SHOWN)<br/>BLISS ROAD</p> <p>u WANTON-LYMAN-HAZARD HOUSE<br/>17 BROADWAY</p> <p>x THOMAS WALKER HOUSE<br/>6 CROSS STREET</p> |
|---|---|

