

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

(Type all entries - complete applicable sections)

STATE: Rhode Island	
COUNTY: Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAY 17 1973

**1. NAME**

COMMON:  
Kingscote

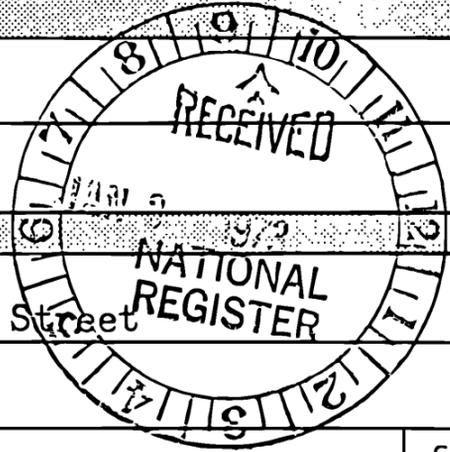
AND/OR HISTORIC:

**2. LOCATION**

STREET AND NUMBER:  
North-west corner of Bellevue Avenue and Bowery Street

CITY OR TOWN:  
Newport

STATE Rhode Island, 02840	CODE 44	COUNTY: Newport	CODE 005
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**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <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	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input 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) _____ _____ _____

**4. OWNER OF PROPERTY**

OWNER'S NAME:  
Mrs. Anthony Rives, Estate of

STREET AND NUMBER:  
Kingscote, Bellevue Avenue

CITY OR TOWN: Newport	STATE: Rhode Island, 02840	CODE 44
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**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
Newport City Hall

STREET AND NUMBER:  
Broadway

CITY OR TOWN: Newport	STATE: Rhode Island, 02840	CODE 44
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**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY:  
Historic American Buildings Survey

DATE OF SURVEY: 1959, 1969  Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:  
Library of Congress

STREET AND NUMBER:  
Independence Avenue and 1st Street, S. E.

CITY OR TOWN: Washington	STATE: District of Columbia	CODE 11
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SEE INSTRUCTIONS

STATE:	ENTRY NUMBER	DATE
COUNTY:	MAY 17 1973	

FOR NPS USE ONLY

**7. DESCRIPTION**

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input 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

Kingscote is a Victorian cottage orné designed in 1839 by Richard Upjohn as a summer residence for George Noble Jones of Savannah, Georgia; it was completed by 1841. Set in the centre of a broad, flat lawn among large trees, the house is a timber-framed structure upon a low foundation of smooth, coursed granite, and its brick-filled walls are faced with horizontal matched boarding painted stone-grey; trim is accented in red and black; roof covering is of red slate. Picturesque and romantic variety of form was wanted, and so (except that the main entrance is centred) the building is irregular in plan, in its elemental masses and their height. It is in one part of one-and-a-half storeys, in another of two-and-a-half, and there is much variation in type and size among roof forms, gables, dormers and porches. The house as originally planned was not intended to be a large one, and although enlargement (which will be described later) took place in 1880-1881 it still appears small in scale, and quaint.

The main front faces south, and the wide Tudor-arched front doorway, flanked by two narrow windows of stained glass, is in a partially-recessed porch with a concave shed roof and sawn wooden pendants along its cornice. The portion of the house containing this entrance and other parts to its left (or west) is of one-and-a-half storeys, gabled and cross-gabled, with gabled dormers. Here the steep gables have deep, shading eaves with bargeboards of curving sawn openwork and surmounting pinnacles. First-floor windows have eared Tudor drip-moulds, and there is a small, rectangular one-storey bay-window capped by machicolation to the left of the entrance porch and beneath a prominent gable.

The block to the right of the entrance is, however, of two-and-one-half storeys in height beneath a hipped roof with hipped dormers on one side and, again, generously-projecting eaves (which have lost their sawn, cusped pendants). The south end of this block forms a semi-hexagonal bay while the north end has a smaller rectangular one, and its east side of four regularly-spaced bays--forms the Bellevue Avenue façade of the house and has a one-storey porch with slim posts of wood, executed as moulded clustered columns, supporting a concave roof with eaves pendants. In this block, all windows except the dormers have drip-moulds.

The above parts form the main portion of the house and, excepting the plain rhythm of the Bellevue Avenue front, exhibit a complex and visually lively play of asymmetry subtly achieving balance. The shadowy void of the recessed porch together with the variety of the lower, western part of the house, with its gables, dormers, densely-latticed casement windows and profuse, lace-like trim, combine to hold their own in weight against the higher, larger, plainer eastern mass, with its more formal tall, large-paned casement (and, in the porch, sliding) windows. The tall, slender chimneys in numerous locations play their part, too, as accents. Domestic offices form a long, rambling, gabled, storey-and-a-half wing running off, with various jogs and recessions, to the

(See Continuation Sheet 1.)

SEE INSTRUCTIONS

1973

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet) -1

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
JAN 3 1973	MAY 17 1973

(Number all entries)

7. Description.

north-west of the house, and this has its full complement of dormers, lattices, bargeboards, pendants and pinnacles.

In 1880-1881 the house was enlarged for the King family, who had acquired it in 1864. Undertaken by the firm of McKim, Mead & White, and chiefly to provide a sizeable new dining-room, this enlargement was accomplished by moving the service wing a distance to the north-west and inserting between it and the main house a three-storey, squarish block covered by grey shingling and a hipped roof, whose first floor contains the dining-room. In roofline, scale, similarity of trim etc., it was made, as much as possible, to harmonise with and not overpower the delicacy of the old "cottage."

Entering through the Tudor-arched, double-leafed front door, one is in a vestibule area set off from the nearly-square stair-hall by three open pointed arches on attenuated clustered columns of moulded wood. Trimmed in dark wood, the hall has a dado whose shallow panels are of cusped, pointed-arch form, and its ceiling is wood-panelled. The stair rises along the north and west walls and has a ramped moulded handrail carried on slim turned balusters which runs up from a heavy, round, turned newel; stair-ends are ornamented by carving. Window and door trim here, as elsewhere on the interior, consists of drip-moulds. To the right of the hall lie the two drawing-rooms which fill the eastern block of the house. They are connected with each other by a wide four-centred archway with sliding doors, and this shape is echoed by the enframement of an alcove in the north bay. Both rooms having floor-length sliding windows opening onto the east porch. The mantel in the south drawing-room is the original one, of polished dark wood with carving of Gothic inspiration, and encloses an arched hearth-opening bordered in moulded brick and backed by herringbone brickwork. A twin mantel in the north drawing-room was removed c. 1888 to allow substitution of an elaborate one of statuary marble in Rococo Revival design brought from a New York town house of King relatives which was being demolished: as that house and its mantel dated from 1840 they were contemporaneous with Kingscote. A study (formerly a downstairs bedroom) fills the south-west corner of the first floor and has the small machicolated bay-window seen left of the entrance. To its north, and projecting westerly, is the library (the old dining-room), which has early painted glass filling the transoms of its four-part western window. There is a small "north library" (probably the original library) beyond the wall which backs the start of the main staircase.

From the north-west corner of the original house a hallway area runs north within, and giving access to, the enlargement of 1880-1881. This passage is panelled in dark wood on its east side, but its north end is opened by large windows which have transoms showing dahlia-flower motifs in stained glass; these flowers are also shown in relief on the brass wall-sconces lighting this passage which Stanford White and his partners

(See Continuation Sheet 2.)

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(Continuation Sheet)-2

(Number all entries)

7. Description.

created as a prelude to the magnificent new dining-room to its west. Hallway and dining room are divided by an ornamental (and completely removable) long screen-wall double-leafed doorway of wooden turned spindles, lattices and openwork. The dining-room itself is a large oblong with a three-windowed bay slightly extruded at its south-west corner. Walls are paneled to plate-rail height, which matches the height of the hall screen, and there is a built-in sideboard on the north one. At this level a moulding runs continuously in a designedly unifying way around the room; above it, north and south walls are covered by a "paving" of thin rectangular cork strips, as is the ceiling of understated compartments. The west wall, the great decorative feature of the room, is quite different. Here there is a large hearth surrounded to moulding-height by a plain, wide, flat band of tawny, grey-veined marble; above the moulding the chimney-breast is faced with small squares of creamy Tiffany tiles. On either side of the fireplace, small squares of Tiffany glass, white with some of blue, form shimmering, translucent "window-walls," and this glass borders the large plate-glass panes of the windows in the corner bay, where again there are transoms with dahlias in stained glass. Smokey and pearly Tiffany glass has also been used for the shades of the wall sconces. This décor, innovative in its day, was nevertheless handled so as to be a transition and not a jolt from the older part of the house.

In the original structure the general lay-out of rooms on the second floor follows that of the first floor, with the exception that chambers are smaller, because beside and between them are inserted--unusual for 1839-1841--large clothes- and linen-closets. Trim here is like that downstairs, but simpler and often painted rather than stained or varnished; however, the upper hall's ceiling has polygonal compartmentation defined by slim, dark-stained mouldings. There are two small rooms here of particular interest. The first is over the downstairs vestibule area and has a large southern window; this was originally an aviary--probably also including greenery--and through large French doors from the hall the birds could be observed (it is now a bathroom, and the doors contain frosted glass). To its right, over the present study, is the old school-room, which is not large. It has a southern dormer with latticed, Gothic-pointed casements; flanking this dormer on the inside are two cupboards or bookcases each enclosed on two sides by glazing matching that of the dormer. Upper rooms in the 1880-1881 addition display simple moulded door trim with corner blocks and interesting tinted wooden mantels which McKim, Mead & White seem to have adapted from William Morris.

On the somewhat sheltered and simply-landscaped grounds (chiefly lawn, large old trees including red Japanese maples, a weeping willow, some shrubberies), there is also a one-and-one-half-storey clapboarded stable of mid-Victorian style with dormers having sawn, curving barge-boards. House and grounds are impeccably maintained. The house is occu-

(See Continuation Sheet 3.)

NATIONAL REGISTER OF HISTORIC PLACES  
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(Continuation Sheet)-5

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(Number all entries)

7. Description.

...pied, and the decoration and contents present an excellent picture of XIX-Century life and prosperous taste at a time before ostentation had displaced comfort.

8. Significance.

Kingscote even has an interesting "genealogy." In 1835 Upjohn designed a large Gothic villa in Stone, in Maine, for Robert H. Gardiner-- perhaps his first residential essay in that style. Gardiner's son-in-law was George Noble Jones, of a prominent Georgia plantation family. Such Southerners were among the first to discover Newport's summer charms, and Jones in turn chose Upjohn to build a house for him there. In Newport, the Joneses apparently had a very friendly connection with the locally long-established King family, who had descent from the city's early benefactor, Abraham Redwood. Liking what Upjohn had done for Jones in 1839, Edward King called upon that architect to design for him in 1845, on a large property west of Kingscote, an imposing house in "Italian villa" style which still stands there and is famous.

Once the Civil War had erupted, the Joneses were unable to use their summer home, though the Kings apparently watched over the property for them. During the war arrangements were somehow concluded for its sale to William Henry King in 1864, when it received its present name. He had been engaged in the China trade, which will account for many of the furnishings and ornaments seen in the house. (It is worth noting, in passing, that later Georgia Joneses have not forgotten the house and have come north to visit it: it was they who informed of the aviary.) In this century Kingscote descended to Mrs. E. Maitland Armstrong, born Gwendolen King, who resided there until her death in 1968 and made its preservation a great object of her life. In 1949 she was obliged to do battle with the City of Newport, which in one of its more misguided moments wanted to condemn the property and build there a modern high school which would have destroyed not only Kingscote but the entire remaining ambience, including the Newport Casino complex and other nearby properties of architectural distinction. Fortunately the municipality was prevented from accomplishing this intention. Kingscote is now owned and occupied by Mrs. Armstrong's daughter, Mrs. Anthony Rives, who returned to the house in order to continue giving it the great care that it has always had.

Note: Mrs. Rives died suddenly on October 23, 1972. Under the terms of her will, the Kingscote property is devised to The Preservation Society of Newport County, which will in future maintain and operate it as a house-museum.

**3. SIGNIFICANCE**

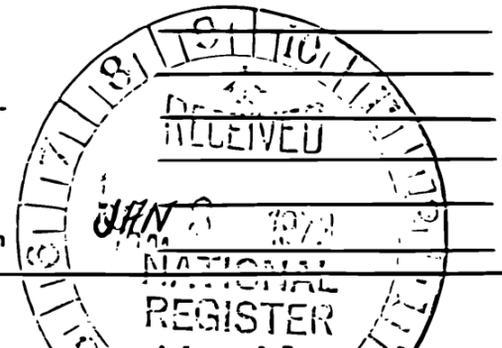
PERIOD (Check One or More as Appropriate)

- |                                        |                                       |                                                  |                                       |
|----------------------------------------|---------------------------------------|--------------------------------------------------|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input 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)

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 type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry               | <input type="checkbox"/> Science             |                                          |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention              | <input type="checkbox"/> Sculpture           |                                          |
| <input checked="" type="checkbox"/> Architecture | <input 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

Kingscote's importance and significance are considerable and varied. It was designed as a summer retreat, for which a "rustick Gothick" style had been considered appropriate as far back as the gazebos and tea-houses in XVIII-Century English gardens. An early advocate of this style here was Alexander Jackson Davis, who used it to provide freedom of plan and ventilation and "un-rigid," non-academic exterior forms for country and summer houses. His thinking was contagious to Richard Upjohn (1802-1878), Kingscote's architect--who already had an interest in asymmetrical planning and the Gothic style--and was promoted well past mid-century by A. J. Downing and Calvert Vaux.

Kingscote exhibits the newly-desired picturesqueness and romanticism of form and the concomitant freedom of planning in an immediately understandable and visually interesting way. It is small-scale; it is full of variety; its has a playful asymmetry; it has ever-changing light and shadow within its porches, its overhangs, its corners, even its rooms. It is a landmark of its generation and style and of American architecture as a whole.

Its intrinsic value is enhanced by the fact that it was designed by the famous Richard Upjohn: a number of his drawings for this house are at the Avery Library of Columbia University. He practised from the 1830's to the 1870's and was a prime promoter of the Gothic Revival, though designing more churches than residences in that style, and he was founder of the American Institute of Architects. Because of its Gothic style, its location and state of preservation, Kingscote fills an important place in Newport's impressive sequence of dwellings exhibiting the full variety of architectural treatments prevailing from the XVIII Century through the 1900's. There is the additional importance of the celebrated McKim, Mead & White dining-room added in 1880-1881. Here is an early example of the inventive decorative talent of this famous firm, which was to influence American house interiors for decades to come. Of particular note in this room are its qualities of being light and airy while at the same time rich; there is new handling of old materials--wood and marble--and imaginative employment of new ones--Tiffany glass and cork. Also notable about the house in general are its immaculate state of preservation and the important and handsome accumulation of family furniture, rugs, porcelains, paintings, silver, objets de vertu etc. which fill its rooms and have long been there.

(See Continuation Sheet 3.)

SEE INSTRUCTIONS

See p. 7 p. 2

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Andrews, Wayne: Architecture, Ambition and Americans (New York, 1955), p. 126.  
 Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport, Rhode Island, 1640-1915 (Cambridge, Massachusetts, 1952), pp. 122-123, 150-151.  
 Hitchcock, Henry-Russell, Jr.: Rhode Island Architecture (Providence, Rhode Island, 1939), pp. 48, 58.

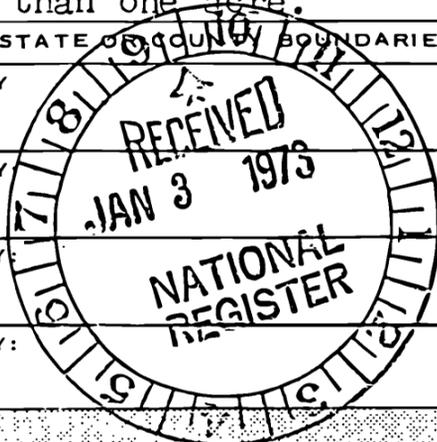
**10. GEOGRAPHICAL DATA**

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	Degrees Minutes Seconds	
NW	° ' "	° ' "		41° 28' 53.94" N	71° 18' 34.69" W	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Not more than one acre.

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

STATE:	CODE	COUNTY	CODE



**11. FORM PREPARED BY**

NAME AND TITLE:  
 Richard B. Harrington, Consultant

ORGANIZATION: Rhode Island Historical Preservation Commission      DATE: August 22, 1972

STREET AND NUMBER:  
 John Brown House, 52 Power Street

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

**12. STATE LIAISON OFFICER CERTIFICATION**

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

National  State  Local

Name: Frederick C. Williamson

Title: State Liaison Officer

Date: December 27, 1972

**NATIONAL REGISTER VERIFICATION**

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

Robert H. Utley  
 Chief, Office of Archeology and Historic Preservation

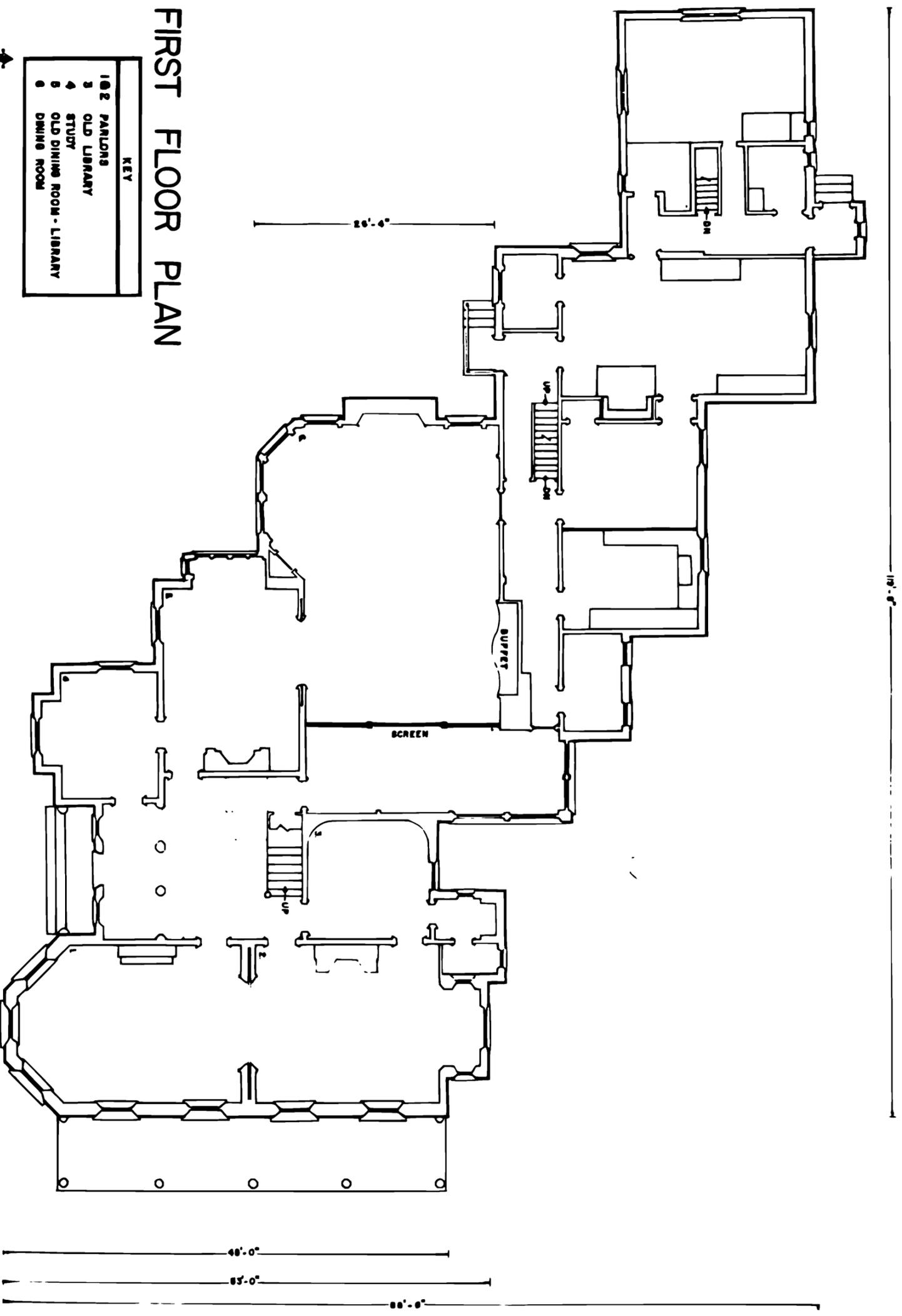
Date: 5/17/73

ATTEST:  
[Signature]  
 Keeper of The National Register

Date: 5 14 73

19/307170/452/580  
 J.M. REF  
 10-10-73 W.M.

SEE INSTRUCTIONS



# FIRST FLOOR PLAN

KEY	
1	2 PARLONS
3	OLD LIBRARY
4	STUDY
5	OLD DINING ROOM - LIBRARY
6	DINING ROOM



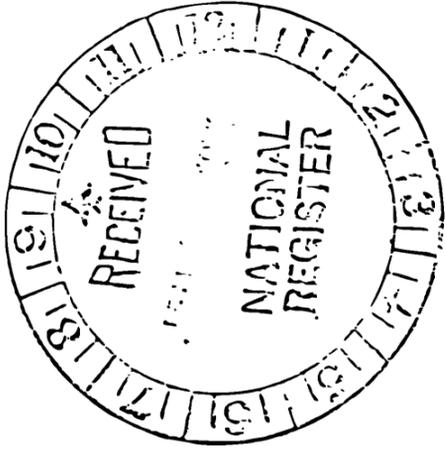
NEPORT MANS PROJECT - 1949  
 OFFICE OF ARCHIOLOGY AND HISTORIC PRESERVATION  
 UNDER DIRECTION OF THE NATIONAL PARK SERVICE  
 UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE  
**KINGSCOTE**  
 NORTHWEST CORNER OF BELLEVUE AVENUE AND BOWERY STREET  
 NEWPORT, RHODE ISLAND

SURVEY NO.  
 R I  
 507

HISTORIC AMERICAN  
 BUILDINGS SURVEY  
 SHEET 3 OF 6 SHEETS

DRAWN BY: VERA E. BUSH



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

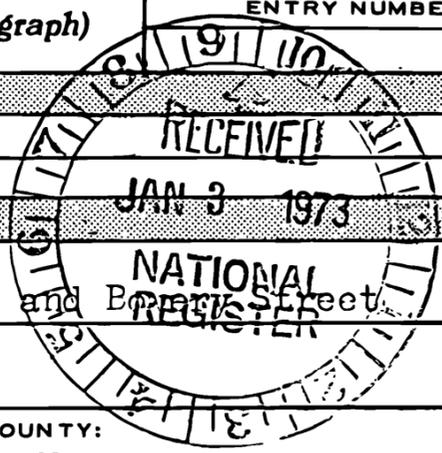
NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

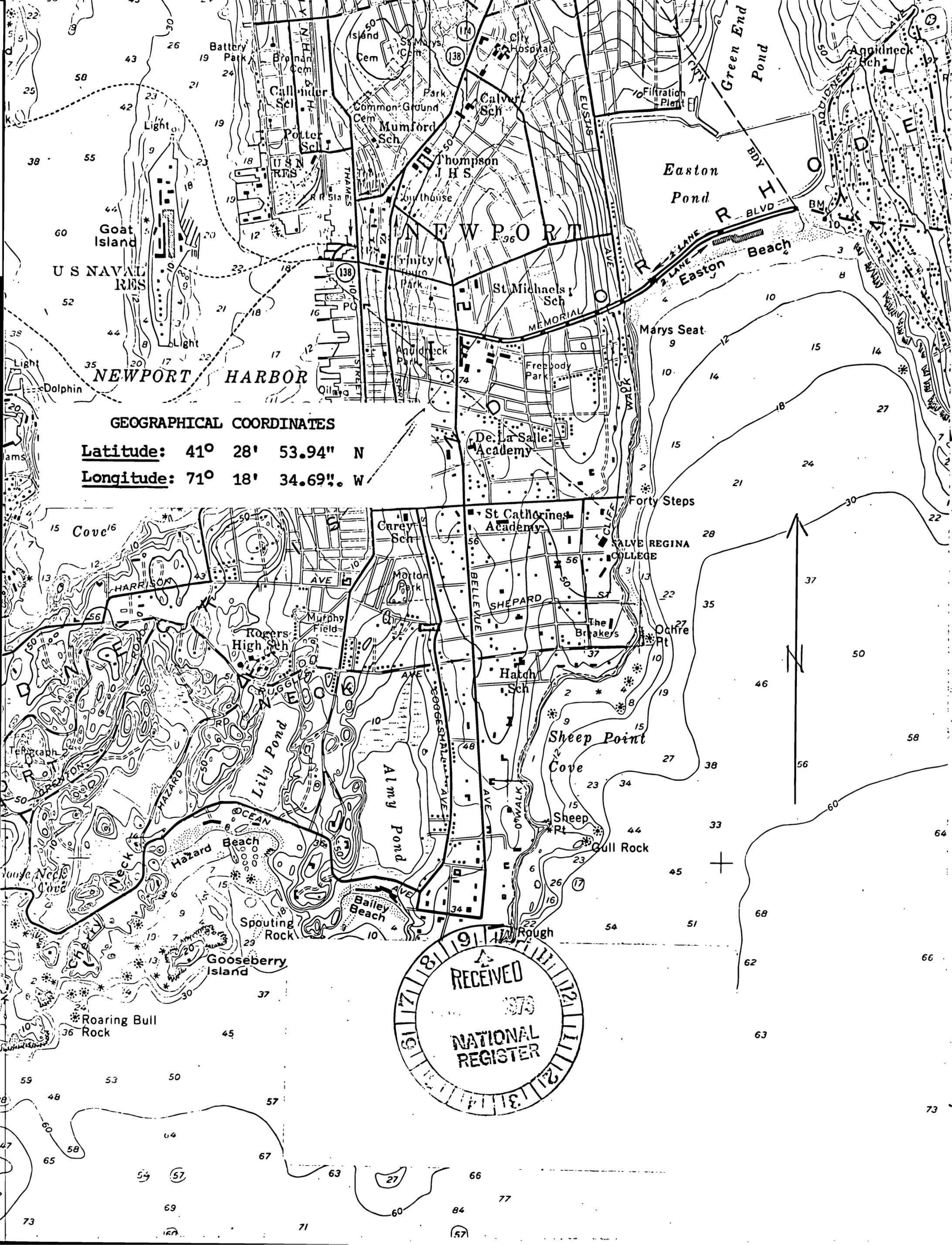
(Type all entries - attach to or enclose with photograph)

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAY 17 1973

SEE INSTRUCTIONS

<b>1. NAME</b>			
COMMON: Kingscote			
AND/OR HISTORIC:			
<b>2. LOCATION</b>			
STREET AND NUMBER: North-west corner of Bellevue Avenue and Boardwalk Street			
CITY OR TOWN: Newport			
STATE: Rhode Island	CODE 44	COUNTY: Newport	CODE 005
<b>3. PHOTO REFERENCE</b>			
PHOTO CREDIT: Historic American Buildings Survey			
DATE OF PHOTO: 1969			
NEGATIVE FILED AT: Library of Congress, Independence Avenue and 1st Street, S.E., Washington, D. C.			
<b>4. IDENTIFICATION</b>			
DESCRIBE VIEW, DIRECTION, ETC. Plan of first floor.			





**GEOGRAPHICAL COORDINATES**

**Latitude:** 41° 28' 53.94" N

**Longitude:** 71° 18' 34.69" W

