

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

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

1 NAME

HISTORIC BELLEVUE AVENUE HISTORIC DISTRICT

AND/OR COMMON

2 LOCATION

STREET & NUMBER Three National Register Districts (see description)

CITY, TOWN Newport __ NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

STATE Rhode Island VICINITY OF COUNTY CODE
Newport

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME Multiple Owners

STREET & NUMBER

CITY, TOWN STATE
VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. City Hall

STREET & NUMBER Broadway

CITY, TOWN Newport STATE Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Historic American Buildings Survey

DATE 1970 FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Library of Congress

CITY, TOWN Washington, D.C. STATE

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Travers Block 170-184 Bellevue Avenue

Designed by Richard Morris Hunt and built in 1870-1871 for William R. Travers, this is a brick building with an applied half-timber pattern made up of heavy chamfered members. The rectangular plan contains ten adjoining shops, each 16 feet wide. The building is two-and-a-half stories high within a mansard roof. The simple rectangular plan is broken by projecting bays at the center and by a diagonally placed bay at the exposed corner of Bellevue Avenue and Memorial Boulevard. The simple volume of the mansard roof is broken by projecting gables and dormers. The gables have sawn and shaped wood decoration, and the eaves of the mansard have strong chamfered brackets which, with the window frames of the upper floor, are worked into the vigorous rhythm of the half-timber pattern. Damaged by fire in 1972, now being restored.

The interiors on the ground floor, which is 10 feet high, have undergone numerous alterations to accommodate the various shops and businesses renting space in the building. At its south end the Travers Block abuts the Casino building.

The Newport Casino 186-202 Bellevue Avenue

The Casino building has a ground floor divided by smooth brick piers into nine bays which contain an arched central portal and four shop-fronts on either side of it. Across these piers the long, shingled frontage of the second floor is slightly corbelled out; at its center this front contains a recessed porch below a high gable containing a Palladian-window motif. Two other high frontal gables occur near the ends of the high, pitched roof which crowns the street frontage, and each has a smaller, asymmetrically placed gable treatment applied against it. Patterned shingles, small and large window panes, slight advances and recessions in the facade's plane combine with the gable accents to produce a lively but consistent and symmetrical rhythm across the nine bays. Behind this front exist complex arrangements for the accommodation of sporting and social activities. McKim, Mead and White 1879-1881. One of the first "country clubs" on the East Coast.

The King Block 204-214 Bellevue Avenue

South, and also abutting the Casino, is this rectangular building built for Leroy King of Newport and designed by the Boston architects Perkins and Betton; it was built in 1893-1894. Divided into six bays (about 130 feet in total length) and containing six adjoining shops, the building is made of brown pressed brick with very simple ornament of stepped brick courses.

(Continued)

8 SIGNIFICANCE

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

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Newport is one of the most spectacular assemblages of American architecture from its beginning to our own time. There are structures in this district that could never be built again in such close proximity, nor possessing such variety, nor by a group of such distinguished architectural firms.

This district begins with several commercial blocks including the Casino, continues with the Gothic Revival villas, and includes the "Stick Style" and Shingle Style and culminates in the great 19th century summer palaces of Bellevue Avenue and Ochre Point. The list of architects embraces almost every major designer of that time and what emerges at Newport is also a study of the development of the taste and skill of men like Richard Upjohn, Richard Morris Hunt and McKim, Mead and White over their professional careers.

A detailed description of the buildings in this large district is detailed in Section #7.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 606 ±

UTM REFERENCES

A | 19 | 308210 | 4594980
 ZONE EASTING NORTHING

B | 19 | 308210 | 4591250
 ZONE EASTING NORTHING

C | 19 | 306710 | 4591160
 ZONE EASTING NORTHING

D | 19 | 306710 | 4591160
 ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
 Carolyn Pitts, Architectural Historian

ORGANIZATION
 Historic Sites Survey, National Park Service

DATE
 2/5/76

STREET & NUMBER
 1100 L Street, N.W.

TELEPHONE
 202-523-5464

CITY OR TOWN
 Washington, D.C. 20240

STATE

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
 ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
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The Audrain Building
220-230 Bellevue Avenue

This last building in the row was built in 1902-1903 from the designs of the New York architect Bruce Price for Adolf L. Audrain and is of masonry construction, two stories high, with a flat roof. The rectangular plan, 110 feet by 73.5 feet, contains six adjoining shops. The 110-foot facade is divided into six bays defined by tall arches, one bay for each shop, with a richly-embellished doorway at the center leading to a stairway to the upper floor. The second floor was designed to contain six offices in the front and five in the rear. Beautiful terracotta trim.

Kingscote
NW corner of Bellevue Avenue and Bowery Street

Richard Upjohn was commissioned in 1839 to design this house for George Noble Jones, a Savannah merchant. During the Civil War the house was tended by William Henry King, who acquired it from Jones in 1864, giving the present house its name. (The nearby Italian villa was designed by Upjohn as well). Kingscote is a fine "gothick-rustick" in the style of A. J. Davis, Downing and Vaux. It is small in scale, asymmetrical and has the typical projecting and receding planes that give the house variety of light and shadow--one of the best examples of the Gothic taste.

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, objects de vertu, etc. which fill its rooms.

Bellevue Avenue

The Bellevue Avenue Historic District has as its spine a stretch of about two miles of this avenue, commencing where it is crossed by Bowery Street and continuing south and then, near the end, a short distance west, until the avenue's termination at the beginning of Ocean Avenue and just above Bailey's Beach. Forming the District, on either side of this extend of the avenue and on Ledge Road near its end, is a long succession of residential properties.

(continued)

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Bellevue Avenue Historic District 7 PAGE 3
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Bellevue Avenue

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Property

- 1 Elm Court, 1853. Italian Villa style; two stories with varied roof silhouette; hipped roofs; brick wall cover; regularly spaced--some grouped -- windows; entrance in center of east side; two story stable building at northeast part of property in conforming style.
- 2 Berkeley Villa, by Ogden Codman, Jr., 1910. Colonial Revival style; two-and-one-half stories with hipped roof; clapboard wall cover; central entrance pavilion on west recessed between engaged two-story columns; regularly-spaced windows; garden ar rear with summer-houses; surrounding high brick wall.
3. Edna Villa (Isaac Bell house), by McKim, Mead & White, 1882-1883. Queen Anne shingle style; two-and-one half stories; cross-gabled roof; shingle wall cover; varied window size and placement; entrance in porch on south side; turreted bay on south side; partially-surrounding porch with two-story bowed extension at north-east and one-story gabled extension at south-east. HABS, NR.
4. Berkeley House, by McKim, Mead & White, 1884-1885. Queen Anne style; two-and-one-half stories under a cross-gabled roof; wall cover of brick with wood trim and timbering; entrance on north side in recessed porch; varied window placement; trees and shrubs within a high brick wall.
- 5 Eastcourt, c.1865-1880. "Carpenter Gothic" style; two-and-one-half stories; parallel gabled roofs (house probably built in two stages) with small frontal intersecting gable at south end; clapboard wall cover; sawn bargeboards and porch piers; regularly-spaced, plain windows; entrance in wide one-story porch on south side.
- 6 Perrywinkle, c.1870. Nondescript style, remodelled; one-and-one half stories; gable roof with frontal mansard extension, some shed dormers in gabled section and dormers in mansard; regularly-spaced windows; clapboard wall cover; entrance in columned porch under frontal (south) mansard extension.
- 7 House, c.1895. Shingle and Colonial Revival styles; two-and-one-half stories gable roof with frontal gabled projection at one side; shngle wall cover; regularly-spaced windows; entrance within one-story columned porch.

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- 17 Chateau-Nooga, by George Post, 1880-1881. Queen Anne-cum-Tudor styles; two-and-one-half stories; cross-gabled roof; brick stone, shingle wall cover with timber trim; grouped windows; recessed entrance porch on west side.
- 18 Rockry Hall, 1848, enlarged c.1880's. Gothic villa style; two-and-one-half stories; cross-gabled roof; stone and shingle wall cover; plain, widely-spaced windows; entrance in vestibule-porch on north side.
- 19 William Osgood house, 1887. Romanesque style; two-and-one-half stories; mansard roof; rough stone wall cover; regularly-spaced, plain windows; entrance within full width arcaded stone porch across west side, subsidiary entrance on north side.
- 20 House, c.1885. Queen Anne-Shingle Style; two-and-one-half stories; hipped roof; cut-shingle wall cover; varied size and placement of windows; porches, of which the entrance is in a north one.
- 21 House, c.1890. Chateau style; two-and-one-half stories; high, sloping mansard roof; walls of brick (now and perhaps originally painted); wood architectural trim; entrance recessed in lower part of two-story loggie on west.
- 22 The Villa, c.1870. Mansard style; two-and-one-half stories; mansard roof; clapboard wall cover; regularly-spaced windows; bay at east end; entrance on north side.
- 23 Swanhurst, by Alexander McGregor, 1851. Italianate style; two-and-one-half stories; gable roof with eaves brackets, intruded by frontal pediment on north side; wall cover presently stucco over stone, wood trim including hoods, balconies; polygonal tower on west side, one-story porch on east side; entrance under hood in center of north side. Carriage house to the south.
- 24 House, c.1890-1900. Colonial Revival style; two-and-one-half stories under a cross-gabled roof; clapboard wall cover; regularly-spaced, plain windows; entrance within one-story porch on west side.
- 25 House, c.1880-1885. Queen Anne style; two-and-one-half stories; gable roof with dormers; cut-shingle wall cover; various size and placement of windows; entrance within porch; stone and brick stable accompanying.

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- 26 Wysteria Lodge, c.1870-1875. Remodelled in Colonial Revival style; two-and-one-half stories; mansard roof clapboard wall cover; regularly-spaced windows; entrance within one-story porch.
- 27 Harold Brown house, by Dudley Newton, 1894. Gothic manor style; two-and-one-half stories; gabled roof; rough beige stone wall cover; regularly-spaced and grouped windows; entrance in north-east angle; stables in conforming style at rear of property.
- 28 The Flower Cottage, c.1870-1875. Stick Style with Colonial Revival remodelling; small structure of one-and-one-half stories under a gable roof; clapboarded; simple window treatment; entrance within porch on south side.
- 29 Service buildings belonging to Harold Brown House, now residences.
- 30 John Carter Brown house, c.1865. Mid-Victorian in style--mansard, bracketed. Two-and-one-half stories; mansard roof with cupola; clapboard wall cover; regularly-spaced windows; entrance within porch on three-bay frontal elevation.
- 31 Chateau sur-Mer, by Seth Bradford, 1851, enlarged by Richard M. Hunt, 1872-1876. Mansard style; three stories under a high, angular mansard roof; rough tan granite ashlar wall cover with lighter-coloured stone trim; regularly spaced flat-headed windows and angular bay-windows; two towers; one-story porch around southern end; entrance in porte-cochere on north side; flat, grassed grounds contain numerous old trees and shrubbery plantings, stable, entrance lodge and entrance archway; low granite wall of rough stone with smooth stone gate piers and wrought-iron gates surrounds property. HABS, NR.
- 32 Stonor Lodge, c.1870-1880. Stick style; two-and-one-half-stories; cross-gabled roof; clapboard wall cover; entrance in porch on east side; regularly-spaced plain windows.
- 33 Vernon Court, by Carrere & Hastings, 1900-1901. XVIII-Century French chateau style; two-and-one-half stories under a high hipped roof; stucco wall cover with ornament of swags; regularly-placed tall French windows with wrought-iron guard-rails; wrought-iron entrance gates at north and south for drive passing uncovered eastern entrance; formal high-walled garden at west designed by Wadley & Smythe; accessory buildings at east side of the property.

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Property

- 34 House (remodelled stable? n.d.). One-and-one half stories; gable roof; shingle wall cover.
- 35 Stable of the demolished W. G. Loew house, c.1890. Queen Anne style; rectangular structure of two-and-one-half stories with shingle and wood-panelled wall cover below a gable roof with round, domed cupola.
- 36 Stables of Chetwode, the main house now destroyed.
- 37 Fairlawn, 1852. Victorian Tudor-manor style; enlarged and extended in 1883 from designs of William A. Potter; two-and-one-half stories below cross-gabled roof; brick wall cover with timber trim (originally); grouped transomed windows; entrance within porte-cochere on west side; set upon flat lawns with some trees; stables at the rear to the north-east.
- 38 Belmead, c.1900. Colonial Revival-cum-Italianate styles; three stories; hipped roof; wall cover of brick (now stuccoed) with stone trim; regularly-spaced windows; entrance on east side in elliptical, columned one-story porch. Stables located on Coggeshall Avenue, now residence.
- 39 Ivy Tower, 1883. Queen Anne style; two-and-one-half stories, round tower in angle; stone, stucco, shingle and timber wall cover; grouped windows; entrance in recessed porch on east front.
- 40 Sunnylea, c.1880. Queen Anne style; two-and-one-half stories; cross-gabled roof; shingle wall cover; variously-placed windows; entrance in surrounding porch and southern porte-cochere.
- 41 Rosecliff, by McKim, Mead & White, 1900-1902. French XVII-Century style (adapted from the Grand Trianon); three stories; including penthouse concealed behind eaves balustrade; white terra-cotta wall cover forming both plain surfaces and elaborate trim; round-and-flat-headed French windows plain surfaces and elaborate trim; round-and-flat-headed French windows, plain surfaces and elaborate trim; round and flat-headed French windows with wrought-iron guard-rails; entrance at south end of west front under iron and glass "marquise;" balustraded terrace on east side; flat, grassed area at west. NR.
- 42 Sherwood, by Hoppin, Koen & Huntington, 1904. Georgian-Palladian style; three stories; low hipped roof behind balustrade; two-story columned portico at front, two-story columned elliptical portico at rear; stucco wall cover; regularly-spaced windows; entrance within eastern portico; sloping lawn at rear with high-gabled Victorian

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- 42 (cont.) stable surviving from previous house on the site, at north-west rear.
- 43 Sea Cliff, by Frederick Rhineland King, 1953. Informal, picturesque style with some Georgian Revival detailing; two-and-one-half stories; cross-gabled roof; brick wall cover; varied placement of windows; entrance on west side; placed on the down-slope at the end of a long lawn.
- 44 Beechwood, by Downing & Vaux, 1851-1852. Italianate style still, but lost porches and had walls stuccoed in 1930's remodelling; two-and-one-half stories under a hipped roof with central frontal pediment; original wall cover of brick with brownstone and wood trim; flat- and round-headed large windows, regularly-spaced; entrance in western porte-cochere; gate-house and greenhouse to west, on flat, grassed lot with large trees.
- 45 House, c.1870-1880. Stick Style; two-and-one-half stories; mansard roof with turret; clapboard wall cover; regularly-spaced windows; entrance in polygonal porch on east side.
- 46 Marble House, by Richard M. Hunt, 1888-1892. French neo-classic style; two stories and penthouse; flat-roofed behind balustrade; marble wall cover with pilasters; round- and flat-headed windows regularly spaced; wrought-iron and glass portal within colossal Corinthian portico on west side; imposing entrance drive with torches; elaborate wrought-iron fence and gates; oriental tea-house above the ocean, by Hunt & Hunt, 1913. NR.
- 47 Champ Soleil, by Polhemus & Coffin, 1929. French XVIII-Century manoir style; two-and-one-half stories; three-part composition with wings slightly brought forward; high, hipped roof; stucco wall cover with stone trim; regularly-spaced windows; uncovered entrance in center of east facade; service buildings on Coggeshall Avenue.
48. Former stable of Beaulieu, 1856-1859, now remodelled as a dwelling. Mansard style with recent alterations and additions; two stories; mansard roof; regularly-spaced windows; entrance in one-story peak-roofed vestibule projection added on south side.

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- 49 Beaulieu, 1856-1859. Mansard style; three stories under a concave mansard roof; much remodelled: originally had tower over entrance, surrounding porches; original wall cover of brick with "olive stone" and wood trim, now stuccoed; regularly-spaced windows; entrance in projecting bay of west front; unchanged gate-house at south-west corner of property shows original character of main house; low brick wall with "olive stone" capping along western frontage.
- 50 Rovensky Park, c.1960. Flat landscaped area with green planting, gravel paths, benches.
- 51 Clarendon Court, by Horace Trumbauer, 1904. Academic Georgian style; two stories beneath low hipped roof concealed by balustrade with urns; one-story flanking wings projecting at front; regularly-spaced windows; entrance in pedimented enframement at center of west front; smooth limestone wall cover; limestone wall with wrought-iron gate across property at west.
- 52 Thayer Cottage, 1870. Stick style; two-and-one-half stories; cross-gabled; turreted roof; clapboard wall cover; irregularly-placed windows; entrance in porch on east side.
53. Large garage and chauffeur's quarters now used as a dwelling or apartments, c.1915. French Louis XIII style; two stories; mansard roof with dormers; brick wall cover with stone trim and quoins; regularly-spaced windows; four large portals on north side.
- 54 Vladania, c.1870. Stick Style; three stories; high, angular mansard roof; clapboarded and panelled wall cover; irregular-spaced windows, some with hoods; entrance within one-story eastern porch with projecting hood over steps.
- 55 Miramar, by Horace Trumbauer, 1912-1915. French Louis XV style; two-and-one-half stories with mansard roof behind a balustrade; wall cover of smooth stone with carved panels of trophies; regularly spaced round-and flat-headed French windows; triple portals of wrought-iron and glass at center of west facade; balustraded terrace on ocean side; formerly elaborate-planted parterres by Jacques Grebert on west frontage; one-and-one-half-story garage of long, elegant "pavillion" design on north-west part of property; elaborate gilded wrought-iron fence across west side of property.
- 56 The Beeches, 1871. Mid-Victorian style with later Colonial Revival applications; two-and-one-half stories; mansard roof; clapboard wall cover; plain windows; entrance in porch on east side.

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- 66 Roselawn, c.1850-1860 ff. Carpenter Gothic and Stick styles; two-and-one-half stories; cross-gabled roof; clapboard wall cover; regularly-spaced flat-headed windows; entrance at south in partially-surrounding one-story porch.
- 67 Rockhurst gate-lodge, c.1880-1890. Queen Anne style; small, intentionally picturesque structure of one-and-one-half stories; steep hipped roof with cross-gables and conical turrets; varied window size and placement; entrance on east; wall cover of stone and shingling.
- 68 Two ranch-style houses, c.1950-1960. One-and-one-half stories; shingled walls.
69. Inchiquin, c.1880-1885. French chateau style; three stories; high mansard roof with prominent dormers; rough granite ashlar wall cover; regularly-spaced and grouped windows; one-story porch on two sides; entrances within porch at south and within porte-cochere at east.
- 70 Beachmound, by Henry Ives Cobb, 1897. Colonial (Southern) Revival; two-and-one-half stories; gable roof; clapboard wall cover; colossal ionic porticos on east and west sides; regularly-spaced windows; entrance within west portico.
- 71 House, 1974. Two-and-one-half stories; gable roof.
- 72 Mailands, c.1850-1860. Italianate style with Colonial Revival renovations; two houses moved together; two-and-one-half stories; hip roof; clapboard walls; regularly-spaced windows; entrance on north side in one-story columned porch.
- 73 Seaweed, c.1870-1880(?). Colonial Revival style now; two-and-one-half stories; gable roof; clapboard wall cover; regularly-spaced windows; entrance in wide porch on north side.
- 74 Stable formerly belonging to Mailands, now remodelled as a dwelling, c.1875-1880. Mansard style; mansard and hip roofs; one-and-one-half stories; stucco and shingle wall covering.
- 75 House, c.1965-1970. Nondescript modern style; two stories; hip roof; brick wall cover; large picture windows, uncovered entrance in center of V-shaped house plan.

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- 76 Plaisance, 1853 and remodelled. Mansard style now altered to "Normandy manoir:" one-and-one-half stories; mansard roof, wall cover of whitewashed brick; regularly-spaced windows; unsheltered entrance in angle of L-plan.
- 77 House, probably also a subsidiary of Mailands, c.1870-1880. Mansard style; two stories; mansard roof; walls now stuccoed; regularly-spaced windows; entrances in small shed-roofed porches on east and south sides.
- 78 Pelican Lodge, by Claiborne Pell, 1950. Cape Cod cottage style; one-and-one-half stories; gable roof, shingle wall cover, regularly-spaced windows; unsheltered entrance on east side.
- 79 Former gate-lodge, c.1880-1885. Queen Anne style; one-and-one-half stories; cross-gabled roof with extinguisher tower; stone and shingle wall cover; irregularly-placed windows; entrance in gabled corner porch.
- 80 House, c.1950-1960. Colonial Revival style; two-and-one-half stories, including large north wing; gable roofs; clapboard wall cover; regularly-spaced windows; unsheltered entrances.
- 81 Land's End, 1870. Mansard style; one-and-one-half stories with higher central pavilion; mansard, hip and gambrel roofs; clapboard wall cover now stuccoed; regularly-spaced windows; entrance at center of west elevation.
82. The Waves, by John Russell Pope, 1927. Normandy manoir style; two-and-one-half stories; hipped roofs; brick, stucco and timbered wall covering; irregularly-placed windows; entrance at north in center of U-plan.

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Ochre Points-Cliffs Area

Ochre Point is a residential area about 230 acres in extent projecting into the ocean, near the middle of the east side of Newport including the area known as the Cliffs.

This area also contains a textbook of architectural styles from the 1850's to the 20th century. Most significant are the opulent pre-depression (1929) palaces (Ochre Court, The Breakers) that imitated European estates. This district maintains its quality today in a quiet fashion.

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.

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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. *

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Map No.	Street 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.
25.	Webster Street	Garage buildings, XX Century. One story; brick.
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. *

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<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
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. **

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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?).

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52.	Ochre Point Avenue	"The Breakers," by Richard M. Hunt, 1892-1895. High Italian Renaissance <u>palazzo</u> 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. *	

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Starting at the southeast corner of the junction of Bellevue Avenue and Memorial Boulevard (previously part of the Bellevue Avenue-Casino Historic District), the District runs east along Memorial Boulevard to the southwestern corner of Memorial Boulevard and Freebody Street; thence runs south along Freebody Street, across Berkeley Avenue and continues south along the east boundary of Plat 33 lot 30 and the east boundaries of Plat 34 lots 21 and 22 to Parker Avenue. The District continues west on Parker Avenue to Clay Street; proceeds south on Clay Street to the northern boundary of Plat 34 lot 41; thence east on the north boundary of this lot, thence south on the eastern boundary of this lot to Ward Avenue. At this point, the District assumes the boundaries of the Ochre Point-Cliffs Historic District, proceeding east on Ward Avenue to Annandale Road. The District then runs east along the northern boundary of Plat 34 lot 46 to the western boundary of Plat 34 lot 47, thence north along this boundary and the northern boundary of Plat 34 lot 27 to the western boundary of Plat 34 lot 182. The District thence runs north along this boundary to Cliff Avenue and its extension, and then north to Memorial Boulevard. The District then runs east along Memorial Boulevard to Easton Bay and the beginning of Easton's Beach. It then follows the shoreline in a southerly direction; at Marine Avenue the Ochre Point-Cliffs Historic District ends, the new District continuing generally south, and finally west and north along the shoreline to the junction of Bellevue Avenue and Bailey's Beach. The District runs east on Bellevue Avenue to Coggeshall Avenue, and thence north to Coggeshall Avenue to Lakeview Avenue; thence east on Lakeview Avenue to the west boundary of Plat 38 lot 8; thence north along this boundary and east along the north boundary of this lot to the west boundary of Plat 38 lot 5, thence north along this boundary to the south boundary of Plat 38 lot 6½, thence west along this boundary, thence north along the west boundary of this lot to Rovensky Avenue. The District continues west on Rovensky to the east boundary of Plat 37 lot 82, thence north along this boundary and the eastern boundaries of Plat 37 lots 78, 83, 81, 80, and 77 to the south boundary of Plat 37 lot 19; thence west along this boundary to Coggeshall Avenue. The District proceeds north along on Coggeshall Avenue to the south boundary of Plat 37 lot 20; thence west on this boundary to the shoreline of Almy Pond; thence north along the shoreline to the north boundary of Plat 37 lot 97, thence east on this boundary and the north boundary of Plat 37 lot 49 to Coggeshall Avenue. The District continues south on Coggeshall Avenue to the south boundary of Plat 37 lot 62, thence east on this boundary and north on the east boundary of this lot and lots 69, 72, 70, and 66 to Bancroft Avenue. Proceeding west on

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Bancroft Avenue to Coggeshall Avenue, and north on Coggeshall to the south boundary of Plat 37 lot 3; thence east on this boundary and north on the eastern boundary of this lot and that of lot 93; thence west on the north boundary of this lot to the east boundary of Plat 36 lot 120; thence north on the east boundary of this lot and on those of lots 121 and 122; thence west on the north boundary of lot 122, across Coggeshall Avenue and continuing along the south boundary of Plat 40 lots 253 and 86; thence north along the west boundary of lot 86, across Ruggles Avenue, and continuing north along the west boundaries of Plat 40 lots 401, 4½, and 372 to the south boundary of Plat 40 lot 13; thence west along the south boundary of lot 13, and north along its west boundary to Bateman Avenue. The District proceeds east along Bateman Avenue to Coggeshall Avenue, and then north on Coggeshall to the south boundary of Plat 35 lot 8, continuing east on this boundary and north along the east boundary of this lot to Perry Street. The District bound continues east on Perry Street to the east boundary of Plat 32 lot 265 thence north on the eastern boundary of this lot and those of lots 176, 175, 174, 173, 137, and 136; thence west on the north boundary of lot 136 to East Street. The District continues north on East Street to Pope Street; thence west on Pope Street to the east boundary of Plat 32 lot 102; thence north on this boundary, and west on the north boundary of this lot to the east boundary of Plat 32 lot 294, and north on this boundary to Bowery Street. The District continues east on Bowery Street to King Street, thence north on King Street to Jones Avenue; thence east on Jones Avenue to Bellevue Avenue; thence north on Bellevue Avenue to the intersection of Memorial Boulevard and the starting point of the District.