

KINGSCOTE

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NATIONAL HISTORIC LANDMARK NOMINATION

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: KINGSCOTE

Other Name/Site Number: George Noble Jones House
David King Jr. House

2. LOCATION

Street & Number: Bellevue Avenue

Not for publication: ___

City/Town: Newport

Vicinity: ___

State: RI County: Newport

Code: 005

Zip Code: 02840

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: ___

Public-State: ___

Public-Federal: ___

Category of Property

Building(s): X

District: ___

Site: ___

Structure: ___

Object: ___

Number of Resources within Property

Contributing

1

1

Noncontributing

1 buildings

___ sites

___ structures

1 objects

2 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _____ nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ____ Entered in the National Register _____
- ____ Determined eligible for the National Register _____
- ____ Determined not eligible for the National Register _____
- ____ Removed from the National Register _____
- ____ Other (explain): _____

Signature of Keeper

Date of Action

KINGSCOTE

6. FUNCTION OR USE

Historic:	DOMESTIC	Sub:	Single Dwelling
Current:	RECREATION & CULTURE	Sub:	Museum

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Mid-19th Century Gothic Revival

MATERIALS:

Foundation: Granite, Concrete
 Walls: Brick, Wood Shingle
 Roof: Slate (Vermont Red)
 Other:

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National Register of Historic Places Registration Form **Page 4****Describe Present and Historic Physical Appearance.**

Kingscote was one of the first summer cottages built in Newport, and a precursor of the picturesque and later academic revival style houses built on Bellevue Avenue from the 1840s through the early 1900s. Built on one of the highest points of Newport, Kingscote originally commanded a view of the Atlantic Ocean to the east and Newport Harbor to the west. The growth of trees and the construction of new buildings has since obstructed these water views.

Kingscote, designed by the architect Richard Upjohn in 1839, originally was built for George Noble Jones. Upjohn's creation was in a style that would come to be known in America as the Gothic Revival or "picturesque manner." Upjohn designed Kingscote to serve as a summer residence for Jones, as well as a year-round residence for the owner's mother and sister. The wooden house was originally painted beige, its paint mixed with sand to give the exterior the appearance of sandstone.

The Gothic hood moldings over the doors and windows of the house were used for romantic effect by the architect, Richard Upjohn. The irregular roofline, composed of gables, chimneys, and elaborate Gothic detailing were all typical of the picturesque style. Kingscote is one of the best examples of this period and style. The curving drive, walks, and circular mound in the front of the house were laid out by the prominent landscape architect, Andrew Jackson Downing. The exteriors and interiors of Kingscote have been preserved by the Preservation Society of Newport County in pristine condition.

The house changed owners in 1863 due to pressures brought on by the Civil War. It was purchased by William Henry Hunter King. In 1876, the house was bought by his nephew, David King Jr., who expanded and remodeled its somewhat modest Gothic design. A red slate roof was added and the interiors redecorated by the New York firm of Leon Marcotte. New furniture was purchased for the servants' quarters, a large number of oriental rugs were purchased, and several rooms repapered and repainted. Curtains, bed linens, and kitchen crockery and glass were also replaced.¹ In addition, the Newport Gas Light Company was assigned to modify the wall sconces and chandeliers. More dramatically, the original dining room was enlarged and the service wing rebuilt by the Newport architect, George Champlin Mason. Mason's design included a laundry on the ground floor and additional bedroom space on the second floor.

The house was formally christened "Kingscote" on June 1, 1880, having been in the hands of the King family from 1863 until 1880, and it was at this time that perhaps the most monumental changes were made. These changes were made by Stanford White, a partner in the prestigious architectural firm of McKim, Mead & White, who was called upon to design and construct a new, larger dining room, two master bedrooms and nursery rooms. Although these additions were larger in scale than the original Upjohn design, they fitted well into the overall balance of the house. The Mason service wing of 1876 was moved back forty feet, serving to sandwich the new dining room between the serving wing and the original Upjohn dining room. The red slate roof that presently exists replaces what was probably a wooden shingle one.

FIRST FLOOR

The interiors of Kingscote as they presently exist are primarily the result of the redecorations carried out from 1877 to 1880 by Leon Marcotte under the supervision of Mr. and Mrs. David King III. The 1881 Stanford White dining room, bedrooms and nurseries are also in

¹ *Kingscote*, Newport, Rhode Island: The Preservation Society of Newport County, p. 19.

their original condition, and the appointments within them. The collections in the house, which span five generations of the King family, reflect the family's 18th-century Newport heritage, their involvement in the China Trade, and extensive travels throughout Europe.

Foyer

The Foyer of Kingscote is framed by a Gothic archway; the archway is supported by two wooden columns, quatrefoil in section with octagonal bases and capitals. The floor is parquet in style; the ceiling is of panelled wood. All openings leaving the Hallway are surrounded by Gothic label moldings.

Study/Morning Room

This room was employed as an office by the residents of Kingscote, and its walls are trimmed in Gothic detail with panelled pine wainscoting and papered plaster above. The blue and grayish wall paper is by Morris and Company and has a geometric leaf pattern. The ceiling is marked off in large panels by comb-faced wooden strips with rosettes at intersections. Interior louvered shutters frame both of the casement windows.

Library

The Library was originally the site of the dining room in the original Upjohn design. After Stanford White's addition it became the Library. The floor is composed of random-width wooden boards and the ceiling is dominated by a large gothic cornice. The bay window on the west wall has casement sashes with small diamond panes and reeded architraves. The fireplace is faced by smooth brick and topped by a wooden mantel with delicate Gothic panelling. The wallpaper is a reproduction of the original bent willow design by William Morris (1834-1896) and is in the style of the English Aesthetic Movement; a small piece of the original is preserved next to the door.

The door in the north wall of the Library has two sliding panel leaves which open to the Stanford White Dining Room. The door in the east wall leads to the entrance hall and the one in the south wall to the Study.

South Parlor/Sitting Room

The South Parlor was used as a family sitting room. Its color treatment and furnishings are typical of the 1880s. The cove molding was painted in warm shades of forest green and brick red to compliment the English flocked wallpaper. The wallpaper was the design of the decorator Leon Marcotte and is composed of alternating strips of green colors. The parquet floor of the South Parlor is from Groocock and Company. Gothic arched panels in the doors and window aprons are picked out in light yellow graining against dark reddish-brown trim.

The fireplace of the South Parlor has glazed, molded brick facing, a gothic panelled mahogany mantel, and a red and black tile hearth. The south end of the South Parlor has a polygonal bay with double casement windows covered on the interior by louvered shutters.

North Parlor/Drawing Room

This room was redecorated by Mrs. King in the late 1800s in the style of a French Salon. The walls were covered in French watered silk, and the gilded Louis XVI style furnishings were ordered for the room. Between 1910 and 1920, David King's daughter, Mrs. Armstrong, replaced the original mantel with a white marble Rococo Revival fireplace that was brought from a family townhouse in New York because of its French design.

This room was used for small, informal supper parties, very popular in Newport, where guests would gather after dinner for entertainments. These included music, charades, and amateur theatricals, with this room being used as the stage, the south parlor for seating of the guests, and the doors serving as curtains.

The full length windows of the Drawing Room are an early example of the sliding door concept, and can be pushed all the way back into the walls to allow cool breezes to circulate. The inclusion of such a device reflects the Victorian concern for proper ventilation and viewing the landscape from their comfortable parlors.

Old Library

The Old Library is located to the west of the North Parlor/Drawing Room. Its floor is of random-width wooden boards and it has walls and trim similar to those in the parlors.

Dining Room

In 1881, the Dining Room was enlarged by the firm of McKim, Mead, and White. The reason for the renovations at this time is significant because it reflects the taste of American society. Newport was emerging in the 1880s as the pinnacle of American culture and society, and the King house needed to be enlarged in order to entertain on this larger scale.²

The Dining Room also demonstrates the ability of Stanford White to create decoration as well as color and lighting effects. His predominantly "Queen Anne" decorating scheme draws on a number of Oriental, British, American and Italian sources for its designs. The cork tiles on the ceiling, among the first such used in American architecture, were selected for their color and texture as well as for acoustical qualities. The paneling and built-in sideboard were installed by Stanford White and reflect the influence of Colonial American design. The sideboard incorporates 18th-century motifs, such as shells and ball and claw feet.

² See first floor plan 1-7 original house, 8-12 Stanford White addition.

The north wall has a built-in walnut buffet with brass hinges and pulls. Seven small roundels filled with spool work are located above the buffet as well as in the three entrances to the room. A huge fireplace, 6'10" by 6', with Italian Siena marble facing, is located in the west wall. The dahlia mosaics used over the fireplace are echoed in White's hammered brass wall brackets and cast-iron fireback. Flanking the fireplace are two windows composed of three-inch square, molded milk glass panes. These colored glass tiles are the work of Louis Comfort Tiffany and Company; they are the first known installation of his glass bricks. Each toplight has two flowers of red and green glass. This detail is echoed in the window bay in the southwest corner of the room.

The room can be made larger by a movable partition or screen on the east end made of black walnut and composed of elaborate spindle work with two leaves in its center (with brass pulls) that open to the east. It is indicative of White's preference for the use of screens in his designs throughout the 1880s.

SECOND FLOOR

The use of "hood moldings" over the doors of the second floor rooms are a continuation of the Medieval motifs used throughout the building.

Upper Hall

The rounded bookcase of the Upper Hall was made to fit the particular wall it sits in and hides a staircase that leads up to the staff quarters.

Southeast Bedroom

This room was used by Mrs. David King as her summer bedroom, kept cool by its numerous windows. The southeast part of the house was kept closed during the winter months, as it was not equipped with central heating. The curtains of the Southeast Bedroom were hung about a foot in front of the windows to allow clearance for the shutters.

Guest Bedroom

This room of the house, as well as two other bedrooms, are part of the 1881 Stanford White addition to Kingscote. The fireplace in the Guest Bedroom was also designed by White and has never been altered. It has brick facing with narrow black mortar joints; green, gold and black tiles decorate the hearth. The mantel of the fireplace is wooden with double mantel shelves, lightly scaled spindle brackets, and panel work painted green with gold details.

Pink Bedroom

The Pink Bedroom is part of the original house by Upjohn and is the smallest bedroom of the house. It was used by Mrs. Anthony Barclay Rives, David King's granddaughter, as a winter bedroom. The fireplace surround is composed of 19th-century Dutch Delft tiles.

School Room

The School Room was used by generations of the King family for academic instruction. It contains a Shaker rocking chair, a 19th-century hobby horse, and many vintage books collected from travels abroad. Leather buckets in the School Room are house firebuckets and are marked "N. Jones 1855."

The barn is a non-contributing structure on the grounds that is currently used as a stable/garage. There is also a large non-contributing parking lot used by visitors to the house.

LIST OF RESOURCES

Contributing:

Main House

Non-Contributing:

Barn (now garage/stables)
Parking Lot

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: ___ Locally: ___

Applicable National Register Criteria: A ___ B ___ C X D ___

Criteria Considerations (Exceptions): A ___ B ___ C ___ D ___ E ___ F ___ G ___

NHL Criteria: 4

NHL Theme [1987]: XVI. Architecture
E. Gothic Revival (1830-1915)
1. Early Gothic Revival

NHL Theme [1994]: III. Expressing Cultural Values
5. Architecture, Landscape Architecture, and Urban Design

Areas of Significance: Architecture

Period(s) of Significance: 1839–1881

Significant Dates: 1839-1841
1876
1881

Significant Person(s):

Cultural Affiliation: N/A

Architect/Builder: Richard Upjohn (1802-1878)
Stanford White (1853-1906)
Louis Comfort Tiffany (1848-1933)
George C. Mason (1850-1924)

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Kingscote is one of the first of Newport's summer "cottages," and a predecessor of those mansions which were built later and would characterize America's age of luxury and industrial wealth.¹ From the beginning, this house was at the center of social activity in Newport. It was fitting that the unusual design was highly original and was pivotal in establishing the career of Richard Upjohn of New York. The origin of this plan and elevation are probably derived from Alexander Jackson Davis' book *Rural Residences* (1838). Davis, along with Andrew Jackson Downing, freed American architecture from the past and laid the foundation for the then-new theories about the house and its setting. Kingscote is one of the first successful demonstrations of these ideas.

Kingscote is one of the few surviving structures of its size, style and period in the United States. The Gothic Revival style that is evident in the design of Kingscote was an innovative and dramatic departure from traditional architectural taste. Its design has been called the "truly American" style and the "great creation and summation of Early Victorian culture in America."² Kingscote was at the forefront of the shift away from the rigid classic mode to a more flexible, "more human" style of design. Of all Early Victorian styles, the picturesque house is best characterized by the gothic villa.

Richard Upjohn, and to a certain extent James Renwick and later John Notman, was at the center of a movement in American art and architecture that emphasized the "picturesque" rather than the merely beautiful. The theory of "picturesqueness" is described by Andrew Jackson Downing in his *Treatise on Landscape Gardening* (1841):

The Beautiful is an idea of beauty calmly and harmoniously expressed; the Picturesque an idea of beauty or power strongly and irregularly expressed...In nature, we would place before the reader a finely formed elm or chestnut, whose well balanced head is supported on a trunk full of symmetry and dignity...; as a picturesque contrast, some pine or larch, whose gnarled roots grasp the rocky crag on which it grows, and whose wild and irregular branches tell of the storm and tempest.³

The movement towards picturesqueness that was part of the Gothic Revival style was among the first such trends to relate the house directly to its natural surroundings. The picturesque manner became so entrenched in the character of American architecture, popularized by such leaders of the profession as Upjohn, A.J. Davis, Henry Austin, and Ammi B. Young as a symbol of American aspirations, that it came to be referred to as simply the "American style."⁴ Kingscote is an ideal example of this idea, created at the height of its popularity in American architecture. In the decade after Kingscote was built, the picturesque "became the closest thing to a national style the United States has had since the early days of the classical

¹ Pierson, William H., Jr. *American Buildings and their Architects*. Garden City, New Jersey: Anchor Books, 1980, p. 366.

² Gowans, Alan. *Images of American Living*. Philadelphia and New York: J.B. Lippincott Company, 1964, p. 323.

³ Downing, Andrew Jackson. *A Treatise on the Theory and Practice of Landscape Gardening*. Reprint. Sakonnet, Rhode Island: Theophrastus, 1977, p. 54.

⁴ Gowans, Alan; p. 321.

revival."⁵ Of the select group of surviving Gothic cottages, the Bowen House (Roseland) and the Jonathan Sturges House, both in Connecticut, the Alice Austen House on Staten Island, Martin Van Buren's Lindenwald, and Jay Gould's House (Lyndhurst) in New York, are National Historic Landmarks.

With such importance embedded in the mood of American architecture toward the picturesque manner of design, it is of paramount importance that Kingscote is one of the few remaining examples of such architecture in America today. Having been carefully maintained by the King family through the generations, since 1972 it has been carefully manicured to reflect the finest detail of its historical moment. This moment in American history found Kingscote to be the best "vehicle by which American art expressed the change from a still rural, individualistic, and naively romantic world in the early 19th century to the harder, brittler, more complex mid-19th century world of high finance and heavy industry."⁶

George Noble Jones, a wealthy planter and speculator from Savannah, Georgia, was the great-grandson of Noble Jones I, who had come to Georgia from England on the ship *Ann* in 1733.⁷ George Jones had been a frequent summer resident of Newport when he decided to build his own summer cottage in 1839 after marrying Delia Tudor Gardiner. Jones was one of the first to build a house in Newport that was exclusively for his own personal use, and which was located in an out-of-town setting.⁸ Jones' choice of a location for his house was a dusty strip of road, lying on the outskirts of the village, which would become Bellevue Avenue, the boulevard of America's social elite.⁹ It was through his father-in-law, Robert Gardiner, that he knew of the architect Richard Upjohn, who had designed a house called Oaklands for Gardiner in 1836.

Born in Shaftesbury, England, Richard Upjohn began his professional life as a cabinet-maker. This occupation altered dramatically, however, when, after coming to New York in 1829, he was hired as a draftsman to repair and alter Trinity Church (1839-46); his importance increased when his design became an entirely new church. On the completion of this work, Upjohn became known as "America's premier architect of Gothic churches."¹⁰ This expertise in Gothic design would endow Kingscote, the George Noble Jones House, in Newport, with the finest of details, in addition to being the first luxurious Newport summer "cottage" on Bellevue Avenue.

Upjohn's fame as a master of the Gothic style is typical of his skilled use of brownstone and

⁵ *Ibid.*, p. 322.

⁶ *Ibid.*, p. 327.

⁷ *Kingscote*, Newport, Rhode Island: The Preservation Society of Newport County, p. 4.

⁸ Benway, Anne. *A Guidebook to Newport Mansions*. Newport, Rhode Island: The Preservation Society of Newport County, 1984, p. 15.

⁹ Aslet, Clive. *The American Country House*. New Haven: Yale University Press, 1990. p. 240. The whole concept of the summer resort that centered around a grand hotel and its ancillary cottages would enjoy enormous popularity after the Civil War. Most of the successful resorts—Saratoga, Long Branch, Cape May, and White Sulphur Springs—were developed around social life and served as the settings for the rituals of the established families and the parvenu.

¹⁰ Jordy, William H., and Christopher P. Monkhouse. *Buildings on Paper*. Brown University, Rhode Island Historical Society and Rhode Island School of Design, 1982, p. 236.

stained glass and he was one of the first American builders to employ decorative half-timbering in the design of his houses.¹¹ He was also noted for his mastery of asymmetry in his designs, which is given its most spirited example in Kingscote.¹²

The King family has been a part of Newport since the mid-18th century. William Henry King's purchase of the property and house in 1863 brought added wealth and importance to the house, as well as financing the evolution of Newport in American art, architecture, and culture.¹³

William Henry King (1818-1897) was at the forefront of America's leaders in the China trade, working with his brother Edward for the firm of Russell and Co., one of the nation's leading tea companies. He was extremely successful in business, becoming a full partner in the firm by the time he reached the age of 25; his tremendous productivity in these affairs led him to retire a mere seven years later. King's involvement in the China trade explains the great number of Chinese artistic works in the house, including those scenes of China painted by Irish expatriate artist George Channery (1774-1852).

Stanford White was born in New York City and received some higher education. Nevertheless, he apprenticed to Henry Hobson Richardson, the finest architectural firm in the country. In 1878, White spent almost a year abroad, and in 1879, he joined the firm of Charles McKim and William Mead. His other work in Newport includes the Newport Casino (1879-81), the Tilton House (1881-82), and Rosecliff (1902).

In 1877, prior to joining their firm, Stanford White along with McKim and Mead travelled the New England seaboard in search of the Colonial style. The light structural frame covered by wood shingles with interiors lit by diamond pane windows, which they developed, was dubbed the "Shingle Style." McKim and White were the designers, Mead the engineer. McKim contributed a sense of order while White's sense of space, light, and scale was pictorial. The first effective demonstration of this orderly structural technique was the Newport Casino (a National Historic Landmark), now recognized as one of the most distinguished buildings of the 1880s. The same sensitivity is evident in Stanford White's dining room addition to Kingscote. There is a serenity in the room derived from the coherence of the beautiful materials employed: metal on the fireplace, the glass cubes, the paneling, and the thin strips of cork on the walls and ceiling.

White's work at Kingscote more than doubled the overall dimensions of the house, and transformed it from a modest Gothic cottage orné to a luxurious mansion to be compared with the finest private residences of its time. In addition, White used his careful studies of American Colonial architecture to add a traditional New England flavor to Kingscote. It is in part this incorporation of contrasting styles of architecture which gives Kingscote its uniqueness in American architectural history.

The illness of William Henry King in 1867 left Kingscote to the guardianship of the heir,

¹¹ *Ibid.*, p. 236.

¹² Pierson, William H., Jr., p. 373; Jordy, William H., and Christopher P. Monkhouse, p. 236. Richard Upjohn's position in the history of the American architectural profession is profound. He was instrumental in the founding of the American Institute of Architects in 1857, serving as its first president. In addition, he was respected abroad as an international leader of his field, and became an honorary member of the Royal Institute of British Architects and the Institute of Portuguese Architects.

¹³ *Kingscote*, p. 25.

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David King Jr., to carry on the maintenance and development of the house. The house was unoccupied for several years and in 1876 David King Jr. ultimately purchased the property. After the death of David King Jr., Kingscote passed to his widow, Ella Rives King, in 1897. From Ella Rives King, the house passed to her daughter, Maud Gwendolyn King Armstrong. Mrs. Armstrong passed away in 1968, at which time Kingscote came into the hands of her daughter, Gwendolyn Armstrong Rives. In 1972, it was bequeathed to the Preservation Society of Newport County, which is its present owner.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Anslet, Clive. *The American Country House*. New Haven and London: Yale University Press, 1990.

Benway, Anne. *A Guidebook to Newport Mansions*, Newport, RI: The Preservation Society of Newport County, 1984.

Gowans, Alan. *Images of American Living*. Philadelphia and New York: J.B. Lippincott Company, 1964.

Jordy, William H., and Christopher P. Monkhouse. *Buildings on Paper*. Brown University, Rhode Island Historical Society and Rhode Island School of Design, 1982.

Kingscote. Newport, RI: The Preservation Society of Newport County, undated.

Pierson, William H., Jr. *American Buildings and Their Architects*. Garden City, NJ: Anchor Books, 1980.

Upjohn, Everard M., *Richard Upjohn, Architect, Churchman*. New York, 1939.

Previous documentation on file (NPS):

_____ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Listed in the National Register.

_____ Previously Determined Eligible by the National Register.

_____ Designated a National Historic Landmark.

Recorded by Historic American Buildings Survey: # RI-307

_____ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

_____ State Historic Preservation Office

_____ Other State Agency

_____ Federal Agency

_____ Local Government

_____ University

Other (Specify Repository): Archives, Preservation Society of Newport County, Newport, Rhode Island;
Archives, Newport Historical Society, Newport, Rhode Island;
Newport City Hall, Records of Deeds, Newport, Rhode Island;
Upjohn Collection, Drawings, Avery Library at Columbia University, New York, New York.

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10. GEOGRAPHICAL DATA

Acreage of Property: 3.3 acres

UTM References: Zone Easting Northing
A 19 307150 4594600

Verbal Boundary Description:

The boundary of the property is defined in the deed of September 2, 1968, Land Evidence Book No. 225, pp. 168-169, held by the City Clerk's Office of Newport County, Rhode Island. The property is located in Plat 28, Lot 114. The boundary of the property is defined to the north by Jones Street, to the east by Bellevue Avenue, to the south by Bowery Street, and to the west by King Street.

Boundary Justification:

The boundary includes the house (contributing) and land which have historically been part of the Kingscote estate and which retain historic integrity, except for the non-contributing garage and parking lot.

11. FORM PREPARED BY

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Date: 23 May 1995

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B&W PHOTOGRAPH INFORMATION

All photos share the following information:

Kingscote

Newport, Rhode Island

Credit: The Preservation Society of Newport County

1. South Facade, 1990
2. South Parlor, c. 1970
- *3. Dining Room, 1994 (pending)
- *4. Library, 1994 (pending)
- *5. Drawing Room, 1994 (pending)
- *6. School Room, 1994 (pending)

* photos 3-6 are not yet available but will be sent within 2 weeks.

COLOR SLIDE INFORMATION

All slides share the following information:

Kingscote

Newport, Rhode Island

Credit: The Preservation Society of Newport County

1. South Facade, 1990
2. South Parlor, 1985
3. Library, 1985
4. Dining Room, facing west, 1985
5. Dining Room, facing east, c. 1970
6. Dining Room, facing west through screen, 1985
7. Buffet, 1985
8. Tiffany glass panels, 1985