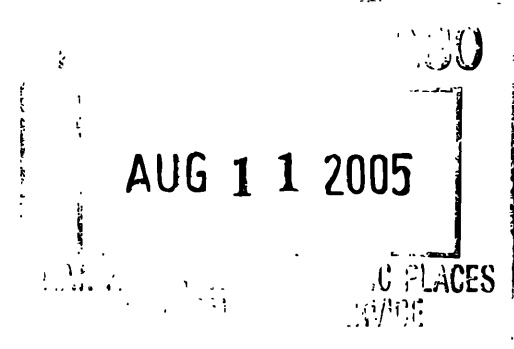


1061

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



1. Name of Property

historic name: Dunmere

other name/site number: Dunmere Gardener's Cottage, Gate, and Garden

2. Location

street & number: 560 Ocean Road

not for publication: N/A

city/town: Narragansett

vicinity: N/A

state: RI county: Washington code: 009 zip code: 02882

3. Classification

Ownership of Property: private

Category of Property: individual

Number of Resources within Property:

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u>1</u>	<u> </u>	sites
<u>4</u>	<u> </u>	structures
<u> </u>	<u>1</u>	objects
<u>6</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register:

Name of related multiple property listing: _____

Property name Dunmere, Narragansett, Washington County, Rhode Island

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria.

sheet.

___ See continuation

Frederick C Williamson

Signature of certifying official

May 11, 2005
Date

State or Federal agency and bureau RHODE ISLAND HISTORICAL PRESERVATION & HERITAGE COMMISSION

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

___ See continuation sheet.

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
___ See continuation sheet.
- determined eligible for the National Register
___ See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

for [Signature]
Signature of Keeper

9/23/05
Date of Action

6. Function or Use

Historic: DOMESTIC
LANDSCAPE

Sub: single dwelling
garden

Current: DOMESTIC
LANDSCAPE

Sub: single dwelling
garden

Property name Dunmere, Narragansett, Washington County, Rhode Island

Current:

DOMESTIC

Sub: single dwelling

LANDSCAPE

garden

Property name Dunmere, Narragansett, Washington County, Rhode Island

7. Description

Architectural Classification:

Late Victorian/Eastlake, Queen Anne, Romanesque

Other Description: _____

Materials:	foundation	<u>STONE/Granite</u>	roof	<u>ASPHALT</u>
	walls	<u>STONE/Granite</u>	other	<u>WOOD/Shingle</u>

Describe present and historic physical appearance.

X See continuation sheet.

8. Statement of Significance

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

locally

Applicable National Register Criteria: A, C

Criteria Considerations (Exceptions): _____

Areas of Significance: Architecture
Recreation
Landscape Architecture

Period(s) of Significance: 1883, 1889

Significant Dates: 1883, 1889

Significant Person(s): _____

Cultural Affiliation: _____

Architect/Builder: Merrick, John M., architect
Barrett, Nathan F., landscape architect
Thompson, James, carpentry/woodwork
Partelow and Bullock, masonry

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

X See continuation sheet.

Property name Dunmere, Narragansett, Washington County, Rhode Island

9. Major Bibliographical References

See continuation sheet.

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 # _____
- 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: _____

10. Geographical Data

Acreeage of Property: approximately 3.4 acres

UTM References:	Zone	Easting	Northing	Zone	Easting	Northing
A	<u>19</u>	<u>294190</u>	<u>4586367</u>	B	_____	_____
C	_____	_____	_____	D	_____	_____

See continuation sheet.

Verbal Boundary Description: See continuation sheet.

Town of Narragansett Tax Assessor Plat G, Lot 28-2, as currently defined.

Boundary Justification: See continuation sheet.

The boundary encompasses the gardener's cottage, gate, and most of the principal remaining garden and landscape features of the Dunmere estate as developed during its period of significance.

11. Form Prepared By

Name/Title: Richard C. Youngken (consultant), Linda R. O'Neill (owner),

Robert O. Jones (Senior Architectural Historian, RIHP&HC)

Organization: _____ Date: Sept.
2004

Street & Number: 188 Oakwoods Dr. Telephone: 401-789-6237

Property name Dunmere, Narragansett, Washington County, Rhode Island

City or Town: South Kingstown State: RI ZIP: 02879

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Property name Dunmere, Narragansett, Washington County, Rhode Island

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Description

The Dunmere gardener's cottage, gate, and garden are the principal landscape elements and entrance features of Dunmere, a thirteen-acre estate that was developed in the 1880s for Robert Graham Dun (1826-1900). The unique entry, a rough stone masonry arch with turret and wrought iron gates, is situated slightly east of Ocean Road on the shore of the Atlantic Ocean. Above and to its south stands the Dunmere gardener's cottage, a picturesque granite masonry building with Romanesque and Queen Anne features. This sits high on a large stone outcropping about 150 feet from Ocean Road. Narragansett Bay is 600 feet to the east of the building.

These structures are part of a larger designed landscape that includes garden terraces, fountains, an artificial lake, two gazebos, a stone-arched bridge, stone retaining walls and a shingled stable block. They were part of a landscape that once included a 3½-story Eastlake and Queen Anne shingled and clapboard mansion, a large greenhouse complex, and a billiard room and bowling alley. Unfortunately, these elements of the landscape have either been demolished or destroyed by fire. The carriage house, now located on a separate lot, has been converted into a residence. Principal features of the designed garden, however, survive as character-defining landscape features of the nominated property. The flower gardens on the upper terrace were laid out in a formal plan with intersecting paths and stairways to the lower terraces. A Victorian star-shaped flower bed was once located on the lower terrace, now replaced with lawn. A clay tennis court now occupies the upper terrace, along with a brick patio. The terraces have been replaced by a sloping lawn. A small ornamental stone bridge gives access to the granite ledges along the shoreline. Some of these features appear to have been added or updated after 1900, although the principal design features from the late 1880s remain, including the stone boundary walls.

An iron fishing stand used by Dun for bass fishing once stood at the water edge, and remnants of the iron support base still remain. A service/recreation complex of greenhouses, billiard room and bowling alley stood on the north side of the garden terraces along with the carriage house and stable block, behind a stone retaining wall. This wall forms the northern boundary of the nominated property.

The large entrance gate to the estate is an elliptical, rough-cut granite arch with a small turret on the south side. On the north side of the gate, massive blocks of rough-cut, randomly coursed granite extend outward from a large natural granite outcrop to form the arch. On the opposite (south) side is a thirty-four foot tower. The uppermost level of the tower is corbeled. Above the corbeling of the tower are wooden brackets which support the rafters of the tower's conical roof. Originally, the roof was red terracotta tile, but at some unknown time these were replaced with wood shingles. Granite steps spiral around the exterior of the tower ending in a walkway across the arch to the granite ledge on the other side. Originally, there were pairs of gargoyles with

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wrought iron lanterns hanging from their mouths in the arches on each side. One of these gargoyles is now being restored. Within the wrought iron work of the large, hinged gates is the name of the estate, "Dunmere," in decorative script. Very little of the ironwork has deteriorated, and the condition of the gate and arch is good.

The gardener's cottage, as it was historically known, is a complexly massed, granite masonry and wood frame building with three major components. The original part of the building is a forty-three-foot, conical-roof tower of modified cylindrical, bottle-like form, constructed in 1883 as the estate's water tower. In 1889, a substantial dwelling for the gardener was added onto the east side of the water tower. This alteration corresponds with the expansion of the estate gardens at the same time and the relocation and reconstruction of several other estate outbuildings, including the greenhouses and carriage house. The dwelling addition is placed with its long axis running east-west. It is generally cruciform in plan, with compact wings covered by hip roofs anchored by a massive, granite central chimney. The roofs over the north, east, and south wings rise at similar pitch, meeting the central chimney at the same level. The hip roof over the west wing, connecting to the water tower, has a lower pitch and originally had a flat-deck widow's walk surrounded by a balustrade (now gone). The house's basically simple overall form is elaborated by different configurations of the wings and the various bays, towers, oriels, and subsidiary cross gables added to it. The third component of the building is a two-story, hip-roof, twenty-five- by eighteen-foot addition constructed on the northeast end of the house in 1978-82. This addition, with its long axis running northeast-southwest, is a modified rectangle in plan, beveled at three corners, with a cylindrical tower attached at the northwest corner.

For convenience, the chimney in the main or central part of the building (the 1889 dwelling) is defined as the core of the structure, and all directions in the narrative that follows are described in relation to that point.

Fourteen granite steps, carved in a shelf of exposed ledge in the 1880s, lead upward to the primary entrance to the gardener's cottage from the garden terraces and a parking area below. At the top of this hewn staircase is a series of cobblestone terraces and granite steps added in 1977. The wide granite steps leading to the granite landing of the entryway are original. The building's towers and the main portion of the house are a mixture of rough-cut, rock-faced, pink and gray granite that is both regularly and irregularly coursed. Mortar joints are beaded. All of the windows have heavy granite sills and lintels.

The battered base of the former water tower is granite. As the tower rises, it changes from masonry to shingled wooden construction at the roof line of the attached central block of the cottage. This change is marked by a corbel line in the masonry. Three lights on the first level are rectangular, single-paned casements. A fourth window became part of an inner wall when the house was built as an addition to the tower. The second story of the tower had no windows until three rectangular lights were installed in 1974. Two of these are single-pane

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casements and a third is a fixed light of leaded glass. Above these is a molded belt course. Above the belt course are eight, rectangular, single-pane, casement windows below a low-pitched, conical roof.

Before the 1974 renovation, the top of the tower had Romanesque arch openings with turned railings on the inside, below which was a double belt course of fish-scale shingles. The fish scale shingles were restored to the uppermost level in 1988. Old photographs show the tower originally had a bell-shaped roof with a double gable balcony in the Eastlake style attached to the second story. The balcony was incorporated into the roof line of the gardener's cottage when it was built in 1889. It is not known when it was completely removed. Originally, a large, circular windmill was located on top of the tower roof to draw water from a well 180 feet below ground up to a cistern located in the second story of the tower. The water was gravity-fed from this location to the greenhouses, main house, carriage house and fountains below. The windmill was rebuilt after the 1938 hurricane, but when it was blown down again in the 1954 hurricane, it was not replaced.

The asymmetrical front (south) elevation of the gardener's cottage, facing the garden, has a projecting wing with rounded corners near the center, a cylindrical tower at each end, and a large, rounded arch for the front entranceway located between the front (south) wing and water (west) tower. An oriel window above the entrance is built of rough faced granite. The base of the oriel window is also the keystone for the entrance arch. To the right of the door, within the arch, is a Romanesque double-hung window with a fleur-de-lis design. Both the rounded arch of the window and the sill are granite. On the first floor of the front wing are three pairs of triple-sash windows with Queen Anne details. Above, the second floor includes a projecting gable containing a triplet of double-hung, Queen Anne style windows, flanked by two, tiny, square, single-sash windows on each side. There is a corbel cornice along much of the roofline on this facade, and on the east tower as well.

The asymmetrical rear (north) elevation of the gardener's cottage has a projecting central wing with angled corners, flanked by a rectangular back doorway to its right (west). Windows on this façade include, on the first floor, double-hung Queen Anne windows in two of the three bays. A semi-circular, central oriel window at the second-floor level breaks up through the roofline, and is backed by a small, dormer-like gable. The oriel is flanked on either side by square, single-sash, Queen Anne windows. Beyond this central unit, the unfenestrated walls of the east wing and its northeast bay connect to the 1978-82 addition (described below), and the west wing leads to the water tower. This elevation of the west wing contains a single, double-hung, Queen Anne window on the first floor, and a series of seven, narrow, single-sash windows on the second floor, lighting the interior staircase well.

A second, thirty-foot tower projects from the southeast corner on the ocean side of the building. The first floor of the tower has four, double-hung, Queen Anne style windows, and the second floor has narrow, double-hung lights with some Queen Anne detailing. A short, rectangular-plan bay projects toward the northeast. Originally

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this bay had two, double-hung Queen Anne windows on its facade, but it now serves as the connector to the 1978-82 addition.

The 1978-82 addition is of shingled wood frame construction on the southeast and northeast elevations, and rough-faced, granite veneer similar in coloration and massing to the original building on the northwest, including the corner tower. At the front (southeast) elevation of the 1978-82 addition, facing the garden and waterfront, the slope of the terrain allows an at-grade basement level. Here, a single door and fixed-sash, square window open into a garage. Giant, curved struts with decorative ball pendants support a semi-circular deck above, ringed by a plain, stick balustrade. The front of the addition wing is semi-hexagonal in plan. At the first-floor level, the central bay contains a large, fixed-sash picture window flanked by single casements on each side, all detailed with Queen Anne borders. On either side of this window unit are single-pane, wood-framed glass doors, one of them fixed. The second floor has a central, shallow, end-gabled balcony with a plain stick balustrade fronting a recessed porch. The gable end contains a wooden lattice screen, and French doors open from the recessed porch. On either side of the balcony are slightly projecting, single-sash, square, Queen Anne windows, topped with short, shed roofs extending from the roofline. The northeast elevation of the addition has a garage door and a paneled door at basement level and a band of six, small, square, fixed windows on the first story. At the northwest corner is a three-story, twenty-eight-foot high, conical-roof tower with a small, square, fixed window on each story. On the first story of the rear (northwest) elevation there is a doorway at the west end and a band of eight, small, square, fixed windows. Above the doorway is a square, Queen Anne style window.

The stone-faced and shingled addition is architecturally sympathetic to the robust quality of the stone masonry of the original building, but reads as a non-historic element. Design elements such as the use of granite, the repetition of projecting gables and bands of windows help to connect the addition to the original, while maintaining a more contemporary character. The shingled exterior on the northeast and southeast elevations helps to distinguish the new from the original stone fabric of the building.

The interior of the gardener's cottage, richly ornamented in the Eastlake and Queen Anne styles, survives with considerable integrity. It has been updated with modern conveniences, but these have been primarily located in the new addition, and they complement the original character-defining elements of the interior.

The interior of the gardener's cottage is accessed through the primary entrance on the south garden front of the building next to the original water tower. A pair of large, round-arched, oak paneled doors open into a living hall with staircase and fireplace inglenook decorated in the Eastlake and Queen Anne styles. The top halves of the front doors have multiple panes of tinted glass with occasional bull's-eyes in the pattern. The walls of the living hall are clad in fish scale wooden shingles and paneled borders of pressed wooden tile, reinforcing the

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space's function as a transition and connector between the water tower and residence. The tiles have a stylized floral motif of Japanese influence. The ceilings of the living hall and throughout the entire first story have polished, recessed panels of tulip wood. The original wood floor has been replaced with glazed tile. The fireplace is composed of pairs of terracotta balusters (which match those used in the garden) supporting a large, semicircular brick arch. Recessed slightly is a second segmental arch over the fireplace opening supported by single balusters on each side. Between these arches is an inlaid mosaic of beach stones and quartz. The fireplace mantel is oak and the inglenook is framed by turned posts supporting turned spindle panels and Moorish arch cut-outs screening built-in benches flanking the firebox. Doors leading to the parlor, old kitchen, and street front are paneled oak with large, single glass panes at the top surrounded by borders of colored, leaded glass bull's-eyes. The Eastlake oak staircase with balustrade of turned spindles and panels with quatrefoil cut-outs, turned bosses on the stringers, and decorative pendants, climbs past seven, rectangular, fixed windows at second-floor level. To the left of the main staircase, a wooden arch with quatrefoil spandrels supported by turned posts frames an opening leading up granite steps to the tower interior. A decorative door, with multiple panes of colored bull's-eye glass and a red-paned transom, leads to the west yard.

The tower has been renovated into a first-floor closet and powder room. The second floor contains a staircase that gives access to the top floor of the tower. Evidence of the massive framing system for the water cistern remains, as well as the water gauge.

The parlor, dining room, and the old kitchen radiate fan-like from the central chimney block. Each room is a different configuration. As in the living hall, each room has a decorative wood-paneled ceiling. The parlor has rounded corners flanking a shallow, rectangular bay at its south end. It contains six, tall, glass windows with colored leaded glass bull's-eyes. These windows are original to the building and have Queen Anne details. The parlor has paneled wainscotting and a simple wooden mantel over the brick fireplace. The dining room is irregular in shape—basically rectangular with angled corner doors flanking the fireplace at its west end, a circular bay (in the base of the east tower), and a rectangular northeast corner bay that leads to the new kitchen addition. The corner doors, leading to the parlor and old kitchen, are paneled oak, with decorative leaded glass containing opalescent and bull's-eye panes in the upper halves. The fireplace has an oak, Eastlake overmantel with beveled mirror, turned spindles, and carved flowers. The circular bay has curved glass, double-hung, single-pane windows with Queen Anne details and colored, leaded glass corner lights. The old kitchen terminates in a broad, semi-hexagonal-plan bay at its north end. Now used as a study, it contains three, double-hung windows with colored, leaded glass bull's-eyes. The original cast iron range remains in a large, brick, arched opening in the chimney. The original kitchen door leading to the west yard has been sealed. There is another door under the staircase connecting back to the living hall.

The second story of the house contains three bedrooms over the original portion of the building, which mirror in

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plan the rooms below (parlor, dining room, and old kitchen). All of these rooms have their original wood floors, Queen Anne windows and wood-paneled doors. The fireplace in the bedroom above the parlor has an Eastlake overmantel similar to the dining room. The fireplace in the bedroom above the dining room has a very simple mantel, and the third bedroom over the old kitchen has a plate in the wall to access the flue for a wood stove. Originally, all three bedrooms communicated with each other. One of the doorways has been closed to allow only two of the rooms to be connected. The third room connects to the stair landing. The original bathroom on the second floor, off the stair landing, retains its claw foot tub, but has a new sink and toilet. The curved glass sash of the deeply recessed oriel (over the front door) are original.

Above the new kitchen addition is a large suite of rooms containing a laundry room, dressing room, sleeping porch, and bathroom. These are connected to the master bedroom over the dining room, and constitute the second floor of the addition. The new northeast tower contains a back stair with access to the new kitchen below.

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Photograph List:

Items 1 through 5 are the same for photographs 1 through 8.

- 1) Dunmere Gatehouse, Gate and Garden
- 2) Narragansett, Washington, County, Rhode Island
- 3) Richard C. Youngken, Photographer
- 4) April 2004
- 5) Negative located at Rhode Island Historical Preservation and Heritage Commission, Providence, RI

6) View of Gate looking east from Ocean Road.

7) Photograph 1

6) View of Gate ironwork detail looking east from Ocean Road.

7) Photograph 2

6) View of Gardener's Cottage looking southeast.

7) Photograph 3

6) View of Gardener's Cottage looking northeast.

7) Photograph 4

6) View of Gardener's Cottage looking northwest.

7) Photograph 5

6) View of Gardener's Cottage looking northwest from Garden.

7) Photograph 6

6) View of Garden looking southeast from Gardener's Cottage.

7) Photograph 7

6) View of garden bridge looking east.

7) Photograph 8

(8-86)

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Items 1 through 5 are the same for photographs 9 through 11.

- 1) Dunmere Gatehouse, Gate and Garden
- 2) Narragansett, Washington, County, Rhode Island
- 3) Richard C. Youngken, Photographer
- 4) July 2004
- 5) Negative located at Rhode Island Historical Preservation and Heritage Commission, Providence, RI

6) View of interior, Gardener's Cottage living hall.

7) Photograph 9

6) View of interior, Gardener's Cottage living hall staircase.

7) Photograph 10

6) View of interior, Gardener's Cottage dining room.

7) Photograph 11

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Significance

The Dunmere gardener's cottage, gate, and garden are significant for their survival as important architectural elements of a late nineteenth-century New England seaside summer estate complex and for their ability to portray the peak of seasonal residential resort development, seasonal architecture, and landscape design in fashionable Narragansett Pier, Rhode Island.

Narragansett Pier was developed as a seasonal shore resort in the late nineteenth century, primarily by wealthy families from Philadelphia, New York, Washington, Baltimore and Richmond who sought seaside recreation and a healthy summer respite from industrialized cities, summer heat, and dirty air. Many were attracted to the fine sandy beaches. Others, such as Dunmere's owner, Robert G. Dun, and his friends, Edmund W. Davis (whose house, Scarborough, was located nearby at Black Point) and President Chester A. Arthur, were drawn by their interests in sport fishing off the surf-swept granite ledges south of the village. Although resort development began at Narragansett Pier as early as the 1840s, significant growth and expansion of hotels and cottages in the central part of the village occurred after the Civil War, between 1866 and 1871. It accelerated in the 1880s and 1890s with the completion of a rail link from the Pier to the Boston-New York line at Kingston, Rhode Island, and the construction of the Narragansett Casino (McKim, Mead & White, architects) in 1883-86.

The Dunmere estate was developed by investment advisor Robert G. Dun, of New York, in the early 1880s. Its construction coincided with the lengthening of Ocean Road southward to Point Judith and the construction of the Narragansett Casino and other seasonal accommodations in Narragansett Pier. Dun, a sport fishing enthusiast, became interested in Narragansett as a satisfactory venue for his avocation. Over the course of a decade of work on the buildings and garden, Dunmere grew to be an oceanfront showplace of the resort, joining an ensemble of large Shingle Style estates south of the village, many of which were designed with gates, walls, gate lodges, stable blocks, and later garages on Ocean Road.

Beginning in 1883, a Queen Anne mansion, summer house, and gazebo, designed for Dun by New York City architect John M. Merrick, were built on rock ledge near the ocean, followed by a stone ashlar water tower and windmill closer to Ocean Road at the property's northwestern boundary. Nathan Franklin Barrett was commissioned to lay out the estate, locating the buildings and garden features, including an entrance drive from Ocean Road, the excavation of a shore-side wetland or bog for an artificial lake, retaining walls, stairs and balustrades, gazebos, terracing, formal garden beds, greenhouses and a stable.

Within a decade, the estate was expanded to the north with the purchase of additional land; the water tower and windmill were expanded significantly as a gardener's cottage; and the terracing and gardens extended. The expansion increased the estate to thirteen waterfront acres. In the 1890s, the greenhouses and stable block were

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moved and rebuilt on the northern edge of the newly acquired property. The terraces were expanded northward with a walled cutting garden and orchard. A wood frame bowling alley was added adjacent to the greenhouses. The entrance drive from Ocean Road was relocated to run beside the gardener's cottage, under a massive, rough-cut stone arched gate with ornamental tower beside a large stone outcrop. The drive then traversed southward along the upper garden terrace between the gardener's cottage and the garden to connect with a driveway turnaround in front of the mansion.

These features were designed by Barrett as a romantic Victorian ensemble through and by which a guest would pass to reach Dun's shore-side mansion built upon a rock ledge with the ocean to the south. The garden design intentionally juxtaposed the wild, natural beauty of the granite ledges with terraces, walled gardens, formal bedding, ornamental balustrades, and romantic structures and buildings variously designed in Romanesque, rustic, or neo-classical modes.

The gardener's cottage was constructed as a year-round residence for the estate's site manager/gardener and his family. The finely decorated interiors of the residence reflect the elevated status of this position.

Much of the designed landscape remains, although it is now simplified with the terraces reduced to a sloping lawn. With the exception of the greenhouses and bowling alley, the garden structures and buildings survive with considerable integrity, conveying the spatial character of the original landscape design, including layout of the drive, garden boundary definition and the visual impact of the artificial lake adjacent to the ocean.

Little is known of John M. Merrick, the architect of the estate and Dunmere gardener's cottage. The estate's landscape architect, Nathan Franklin Barrett (1845-1919), is best known for his site planning and his designs for Pullman, Illinois, the new town laid out for the railroad car innovator George Pullman. In addition to city and park plans for Chevy Chase, Maryland; Fort Worth, Texas; Birmingham, Alabama; Essex County, New Jersey; and New Rochelle, New York, Barrett is also known for his landscape designs for large country and shore side residential estates in New Jersey, New York, Massachusetts and Rhode Island, including the Pullman estate at Elberon, New Jersey; the Choate estate, Naumkeag, in Stockbridge, Massachusetts; and his association with the Auchincloss estate, Hammersmith Farm, in Newport, Rhode Island.

Along with his colleagues Frederick Law Olmsted, Jr., John Charles Olmsted, Warren Manning, Samuel Parsons, Jr., Downing Vaux, George F. Pentacost, Jr., Charles Nassau Lowrie, Beatrice Farrand, and Ossian Cole Simmonds, Barrett was one of the founders of the American Society of Landscape Architects (ASLA) in 1899. He was elected president of the ASLA in 1903. Barrett is principally known for his taste in combining and juxtaposing formal garden elements with the natural landscape. This style is extant in his early work for the Ponce-de-Leon Hotel in Florida, at Naumkeag in Stockbridge and at Dunmere in Narragansett.

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Barrett was a proponent of treating the house and grounds as a unit, with formal garden arrangements blending with natural features. At Dunmere, this combination includes formal terracing and an artificial pond artfully juxtaposed to spectacular granite outcroppings. Barrett's own home boasted colonial, Japanese, English, Moorish, and Roman influences in various small garden rooms.

Barrett's client, Robert Graham Dun, was a notable figure in the history of American finance. He joined his brother-in-law, Benjamin Douglass, in expanding and developing one of the most important mercantile credit reporting agencies in the United States during the mid- to late nineteenth century. In the twentieth century, this firm merged with its principal competitor to become Dun & Bradstreet, the leading supplier world-wide of information on business reliability and credit. The firm, originally known as the Mercantile Agency, was founded by Lewis Tappen in 1841 to fill the void for this type of information. Douglass, a clerk in the agency, became a partner in 1849, and expanded the firm to include a network of offices supplying information. Local credit reporters were hired for the offices to investigate and report on businesses. Dun succeeded Douglass in 1859, continuing the expansion across the United States and abroad. Under his leadership, the company, known as R.G. Dun & Company, published credit status reports and reference books for distribution. This was so successful that eventually the company established its own press. In 1893, a weekly report of business conditions was inaugurated, known as *Dun's Review*. Although R.G. Dun & Company became an international business, Dun maintained a home on Madison Avenue in New York City, close to the firm's original home and headquarters.

An avid sport fisherman, Dun also maintained, in addition to Dunmere, a fishing camp (also designed by John M. Merrick) on the Grand Cascadepedia River on the Gaspé peninsula, Quebec, Canada. Here he joined his friends, Colonel Duncan Archer Pell, Edmund W. Davis, and President Chester A. Arthur for salmon fishing and related pursuits at the Grand Cascadepedia Club. Along with John L. Cadwalader, E.W. Davis, Henry W. de Forest, H.B. Hollins, John S. Kennedy, Dr. S. Weir Mitchell, Philip Schuyler, J.J. Van Allen, and W.K. Vanderbilt, Dun was a founding member. Many of these friends also came to Narragansett and nearby Newport for the bass fishing and seaside recreation.

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Geographical Data

The nominated property includes the primary parcel of land containing the gardener's cottage, gate structure, and remaining, character-defining garden and landscape features of the Dunmere estate. The boundaries to these features are extant stone walls, hedgerows, elevation changes, Ocean Road, and the Atlantic Ocean. The entire original estate parcel (thirteen acres) was subdivided in the early 1970s, leaving these features on the central lot of three acres. The remaining two lots, one on each side of the nominated parcel, contain some features of the original estate, but these features have either been compromised by demolition and new construction, or they have otherwise lost individual integrity.

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Photograph of Dunmere circa 1890

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Photograph of Dunmere circa 1890

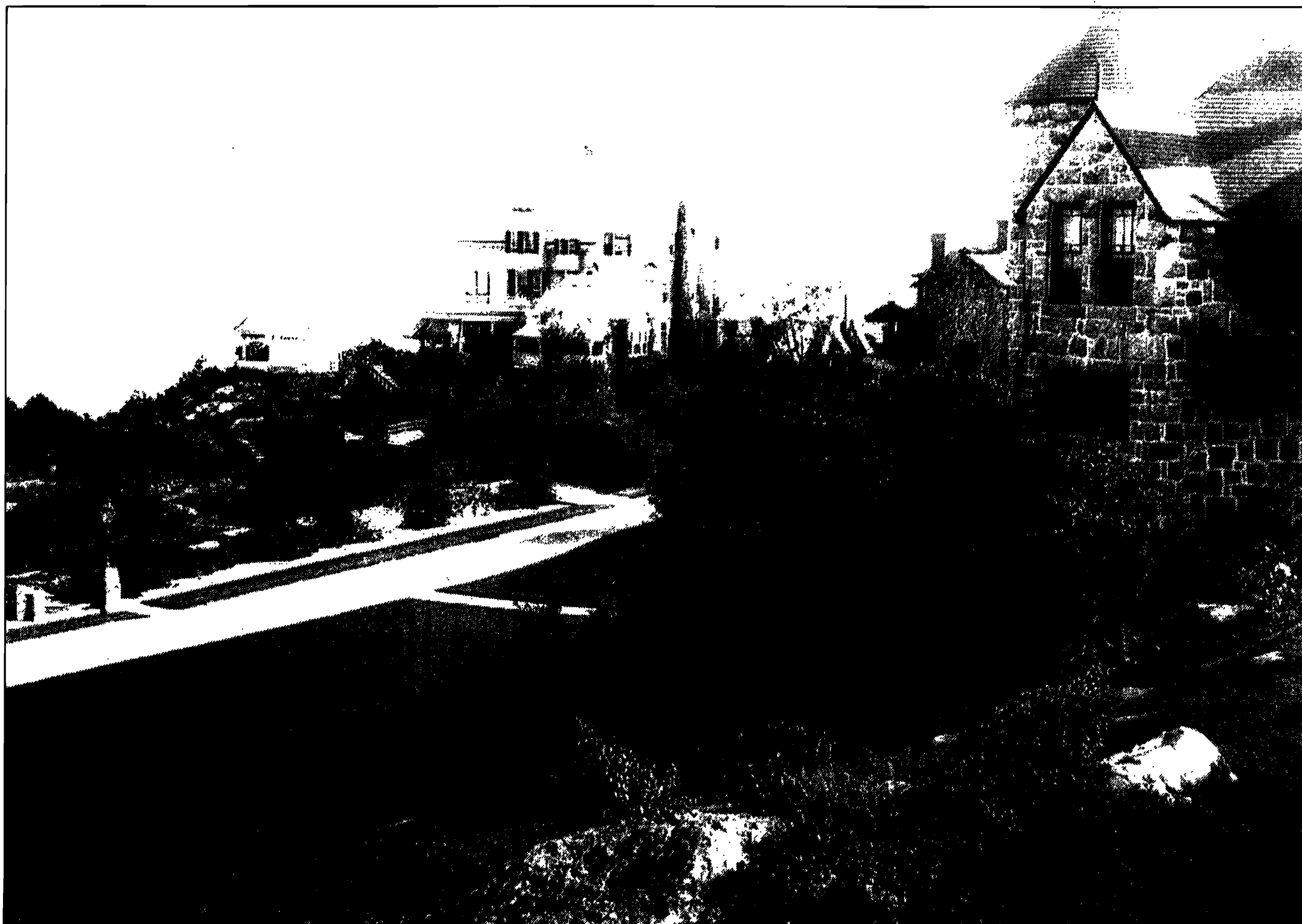
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Photograph of Dunmere circa 1890

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Photograph of the gardens at Dunmere circa 1890

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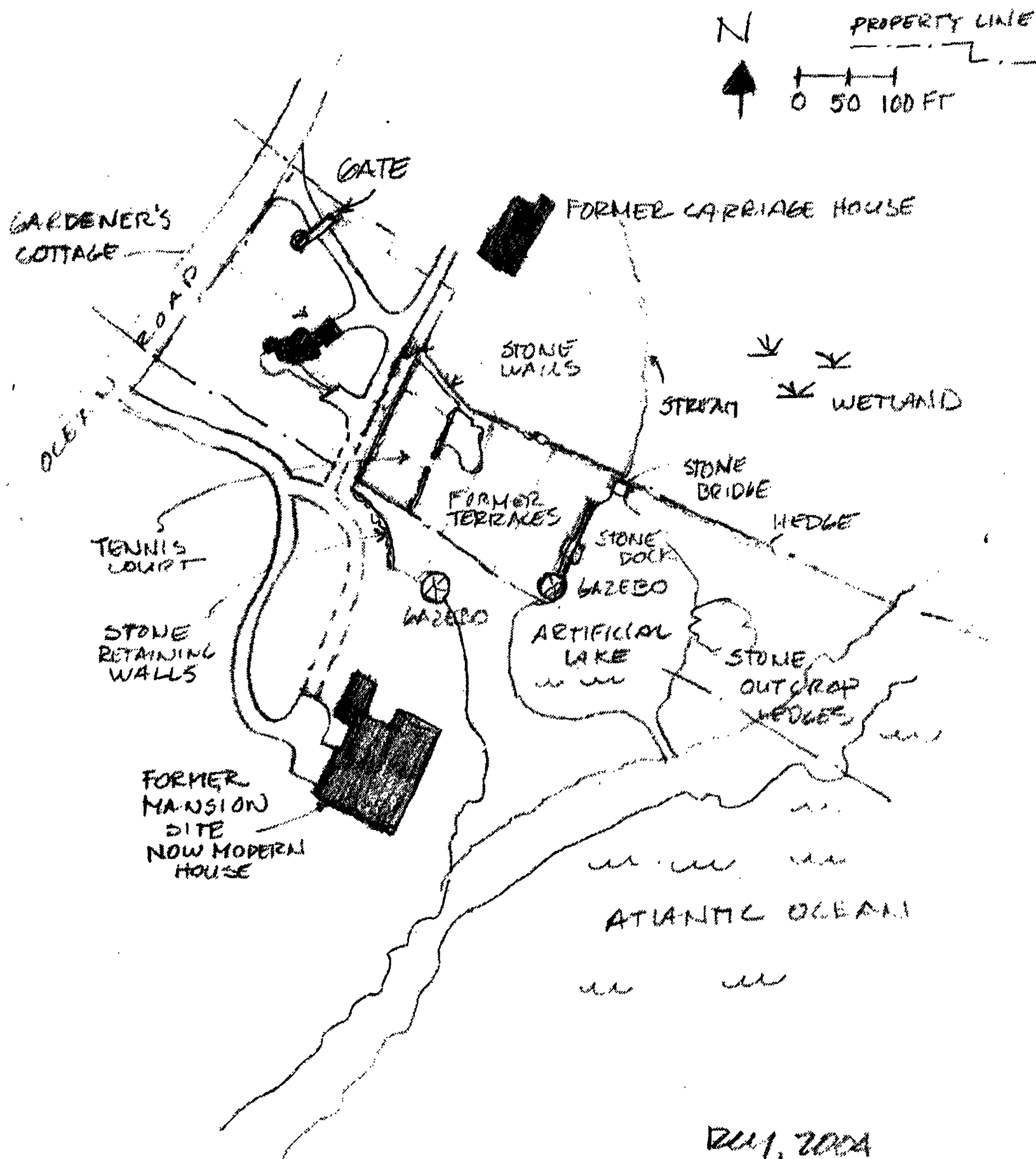
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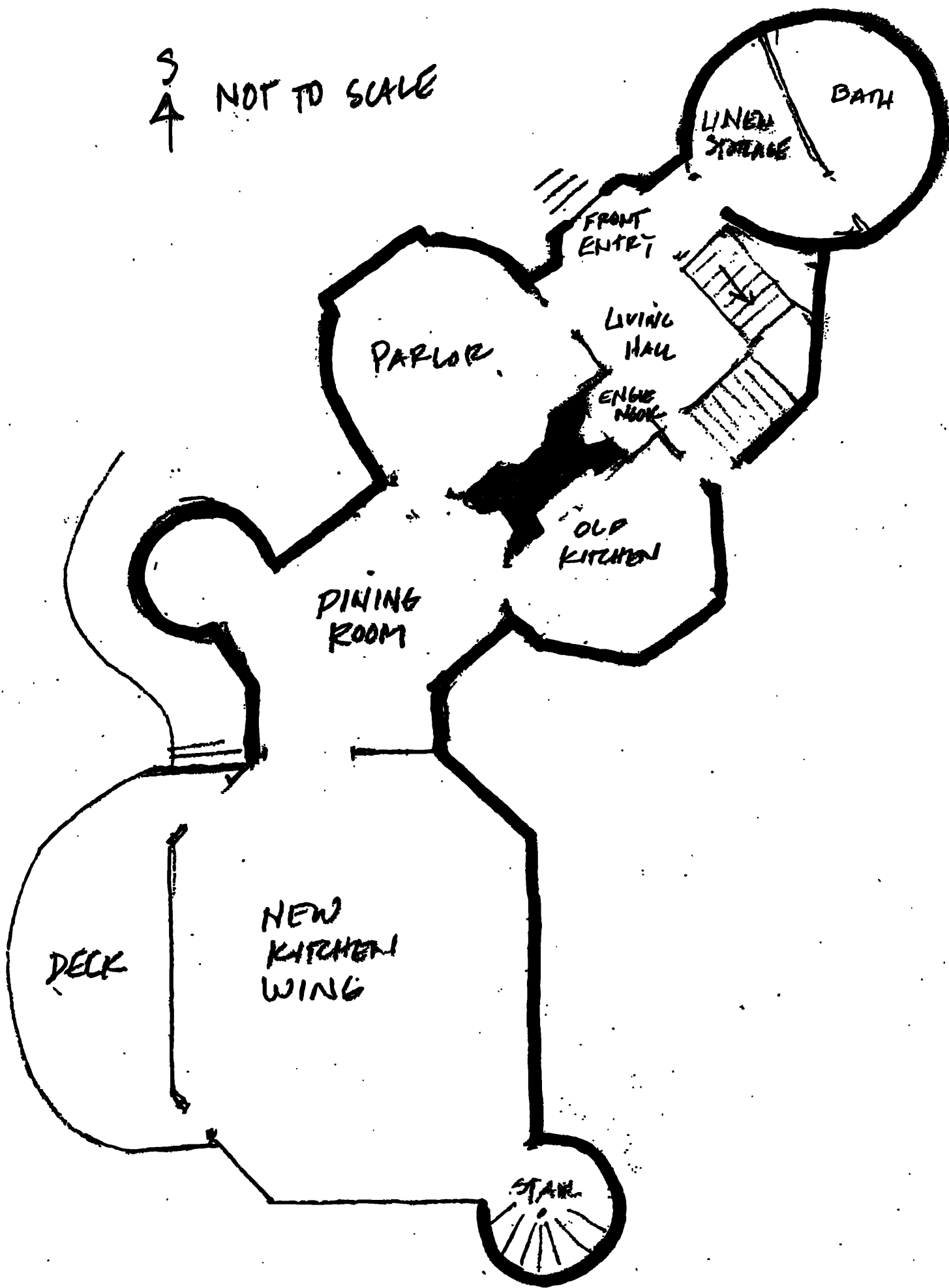
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DUNMERE GARDENER'S COTTAGE, GATE AND GARDEN
NARRAGANSETT, RHODE ISLAND
GARDENER'S COTTAGE FIRST FLOOR PLAN



RCY, 2004