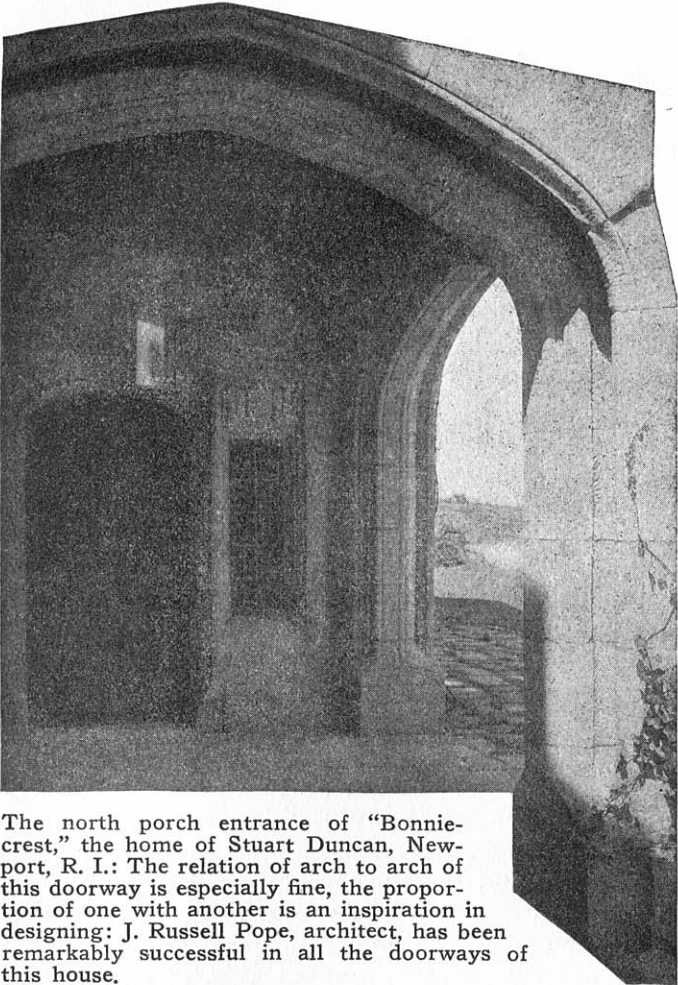


“BONNIE-  
CREST,” AN  
EXAMPLE  
OF NOBLE  
ARCHITEC-  
TURE FOR  
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TRY HOME

UPON a bluff overlooking Narragansett Bay stands a country house ranking well with those fine old castles of the Tudor and early Elizabethan periods. From the stone flagged courtyard to the chimney tops the old time atmosphere of that glorious period of



The north porch entrance of “Bonniecrest,” the home of Stuart Duncan, Newport, R. I.: The relation of arch to arch of this doorway is especially fine, the proportion of one with another is an inspiration in designing: J. Russell Pope, architect, has been remarkably successful in all the doorways of this house.

English architecture inspired by the Gothic has by rare art been reproduced upon American soil, a monument to the inspiration and skill of our American architects and builders. Approached by a wide driveway winding among magnificent trees and across a broad expanse of velvet lawn “Bonniecrest,” the home of Stuart Duncan, Esq., is seen with great outspread wings, picturesque, romantic, dignified, impressive, a notable addition to the “manor houses” of America. The architect, J. Russell Pope, has built with an inspiration that will be a continual joy and pride to coming generations of both students and owners. His work is a revelation to those who thought the days of the master builders had passed, those days when men put their whole heart into their craft and built for honor instead of the day’s wage.

Like the better English houses of the sixteenth century it is free from that conventional symmetry which later forced houses into stiff, uninteresting primness. Bonniecrest’s irregular towers, walls, bays,

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gables, chimney stacks, its parapets, turrets, mullioned windows and courtyards give the romantic character so a part of those old Tudor castles. We seem to see as we look at that noble pile, secret rooms, hidden stairways; we feel that there must be walled-in treasure vaults, art galleries full of mellowing portraits of knights and ladies, we think of uneasy ghosts that walk at night, of moats and dungeons, of Yule-log banquets and generous, continuous hospitality. It holds all the charm of picturesque suggestion, yet provides every modern convenience of lighting, heating, working and living facilities demanded by this luxury loving generation. Built of stone, brick, slate, tile and wood, it will doubtless for ages to come stand as a memorial to the genius of the designer and to the integrity of American workmanship. Stately, dignified, noble of bearing, it spreads beneath the sun with an air of great antiquity, with none of the crude rawness apt to surround recent work.

The interior of the house, as might be expected from the exterior, is an inspired grouping of large, spacious rooms with the unexpected nooks and irregularities that account to a large extent for the charm



Great hall of the Stuart Duncan house looking into the gallery.

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of a rambling house. Every detail of both the inside and outside has been studied and worked out with the utmost care. From the bold impressive stone entrance arch with its fine detailed carving and staunch oaken gate to the varying patterns of the brick chimneys and the least latch or embroidery within, nothing has been slighted.

The heart of this place, as it was in the old Tudor mansions, is the great hall. It runs through the house for the length of two hundred feet. With walls of paneled oak, with high mullioned windows,—panes of leaded glass emblazoned with many courtly devices, with deep rich toned tapestries, rare old furniture of harmonious periods, Jacobean tables, William and Mary cabinets, chests of English lac, Gothic credences, the atmosphere is at once homelike, cheerful, rich, beautiful and romantic. The limestone mantel of massive proportions is patterned from the fine old Gothic days.

This house is rich in mantels. Another magnificent one is at the end of the long gallery. This long gallery, one of the most attractive features of the house, forms a connecting link between the master's portion of the home and the servants.' Richly wainscoted in oak with its low wagon-headed ceiling covered with delicate tracery, typical of Tudor times, it acts also as a center for the display of choice paintings, rare old furniture, valuable curios. Here also rests a model of Sir Francis Drake's flagship. From the fine windows full views of the garden and the bay may be had.

The mantelpiece in the library of fine old oak panels carved in the linen-fold pattern that was introduced in England from France at the end of the fifteenth century, is worthily a center of interest. On either side of this beautiful mantel are recessed archways shelved to receive books and art objects. This room, richly paneled from floor to ceiling with shelves filled with books many colored as tapestry, fitted with comfortable reading chairs, fireplace chairs, leather stools, Persian rugs, and wide, carved tables, is a delight and comfort to mind and body.

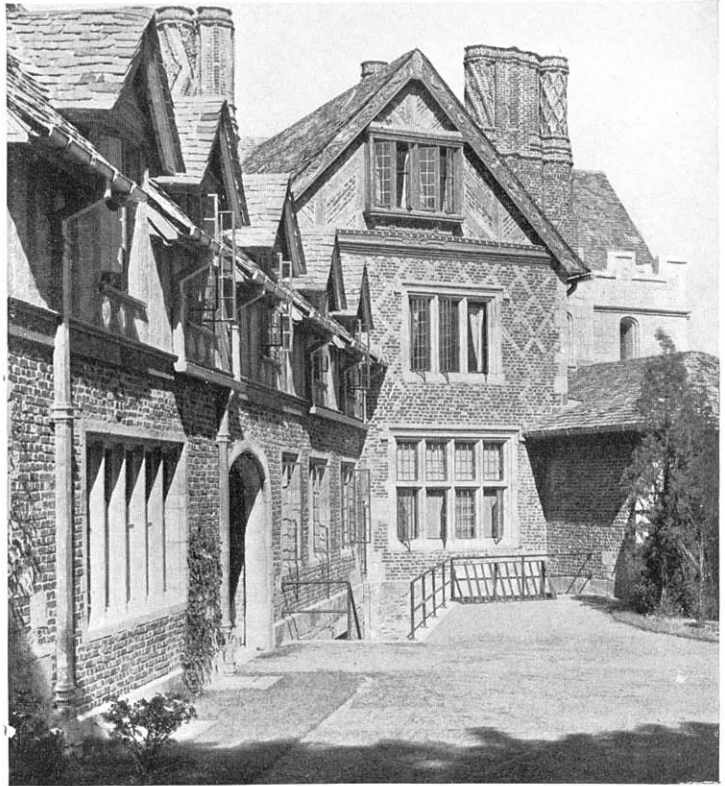
The dining hall is entered through a richly carved Gothic screen made from a famous one in Compton Wynyates. This wonderful room in oak is painted and enameled with replicas of the work found in early Elizabethan days. The neutral grays of the decorated wood, magnificent stone mantel with heavy columns of black and gold marble, raised fireplace, dark planked teakwood floor, multi-colored Oriental rugs, rich velvet hangings, carved and inlaid furniture copied from old Tudor and Elizabethan pieces, combine to make this room a masterpiece of modern designing.

Mr. Pope has been especially inspired in his treatment of the doorways. They remind one of the beginning of Gothic architecture



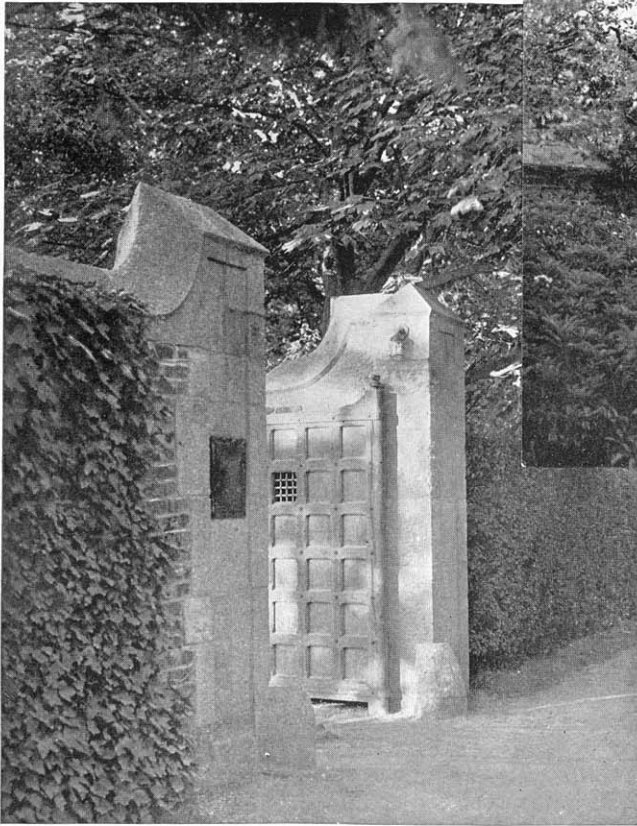
Home of Stuart Duncan on the bluff of Narragansett Bay: This house built after the fashion of the fine old castles of the Tudor and early Elizabethan periods, with its irregular towers, walls, bays, gables, parapets, turrets, has all the romantic character of old English castles, yet has been newly built upon America's soil.

The service wing of "Bonniecrest," designed by J. Russell Pope: The spirit of the old Tudor castles is especially felt in the varied designs of brick in the chimney stacks and the number of open courts: Every detail of this service court has been as carefully thought out and beautifully executed as though it were the entrance for the members of the family.





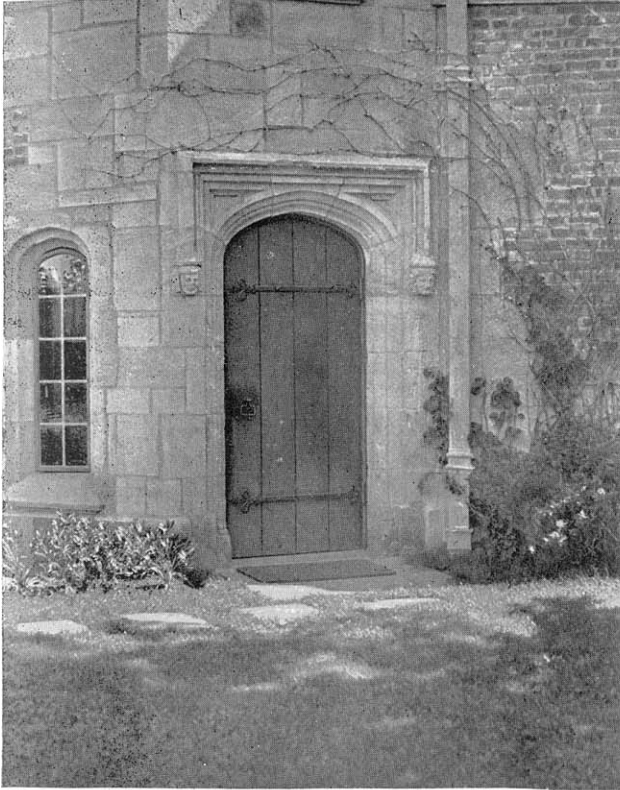
Entrance gate to "Bonniecrest," bold, imposing, with its heavy oak gates, reminds one of the approach to English baronial castles: In this gate, as in everything else about the house, Mr. Pope shows careful attention to details: The carving above this gate, the square form of the top, the heavy buttresses combine to give that sense of security that is so fitting to a house of this type: From this gate the road winds among magnificent trees, across a large lawn to the great front entrance.



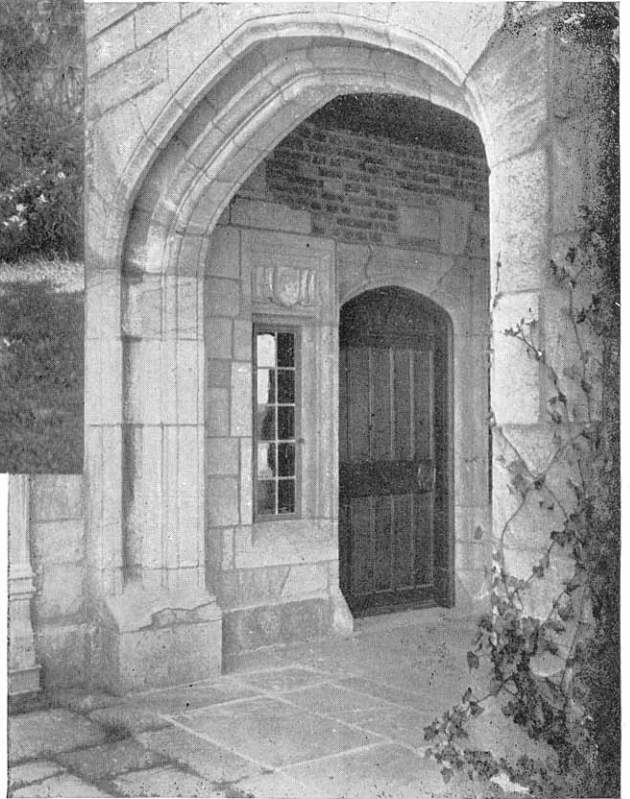
The service gate has been designed with the same sense of fitness that is seen in every part of this house: Though separated somewhat from the main building it is as much a part of the whole scheme as the more imposing main entrance: Designed to be harmonious with the entrance gate, it is as beautifully appropriate: The heavy wooden doors barred and studded with large iron nails and the con-

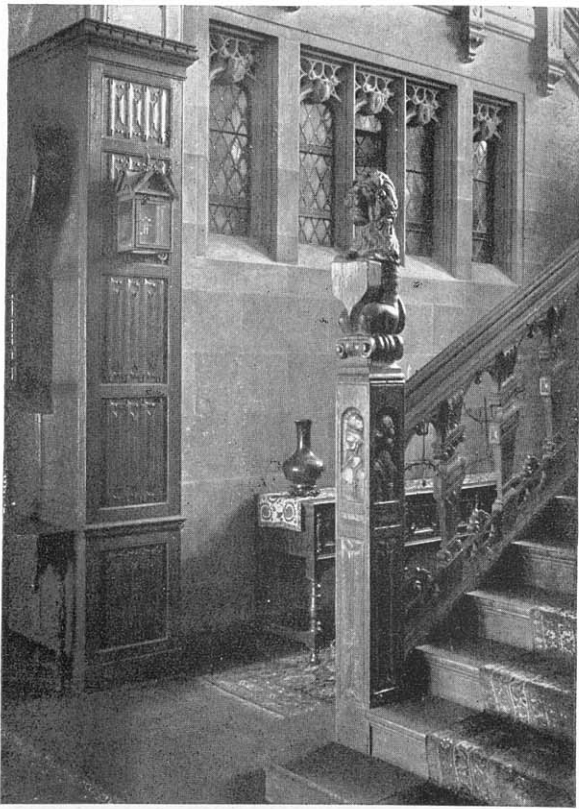
venient grill, the lanterns and the name plate, the ivied wall and the light and shade from the trees combine to make a picture at the back of the house as beautiful as though it had been planned for the sole enjoyment of guests or members of the family.

The doorway of the stair tower with its old time carved finials, iron strap hinges and huge iron lock are all in keeping with the old Elizabethan spirit: This stair tower, reminiscent of the old Tudor castles, helps to give that feeling that there must be secret stairways and walled in treasures, moat and dungeons hidden somewhere in this imposing pile: This rambling home would not have been complete without some such picturesque feature as this stair tower: The combination of stone and brick and the thickness of the doorway suggest walls heavy enough to resist attacks of neighboring lords as in the days of old.



The north porch doorway is magnificently proportioned and designed to bring about a contrast between sunshine and shadows: The sweep of the outside arch in relation to the smaller one of the door is as fine as though intended for a cathedral, yet has some way the livable sense of being an entrance to the house: The linen fold design over the paneled window, the heavy oak door with its iron key plate, the ivy at the wall and the great stone flags are in perfect keeping with the spirit of the old Tudor house: This picture reminds one of the entrance to old monasteries where one walks through many corridors under many arches.



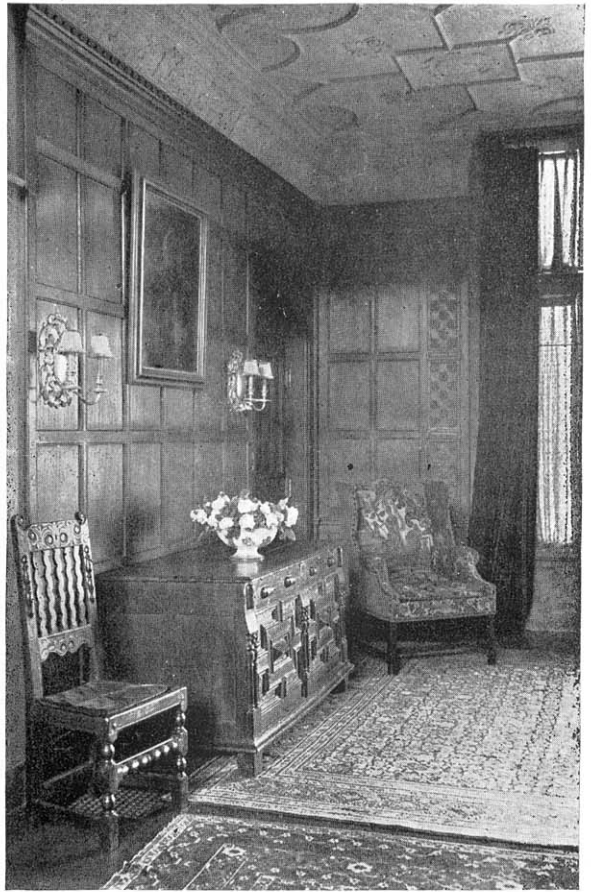


Stairway in the residence of Stuart Duncan, Esq., Newport, R. I.: J. Russell Pope, architect: The carved newel, an old masterpiece, the carved banisters, windows, the linen fold design of the doorway, the Jacobean dresser and small paned windows, might have been photographed from some old English house so perfect in spirit are they though so newly installed: The new oak required to carry out the spirit of this hall has been so wisely treated that it can hardly be told from the time stained oak of the antique carvings.

Great hall of "Bonniecrest" shown below, as in the old Tudor mansions, is in reality the heart of the house: Two hundred feet in length with walls of paneled oak, high mullioned windows, panes of leaded glass emblazoned with many courtly devices, with deep rich toned tapestries, rare old furniture, Jacobean tables, William and Mary cabinets, chests of English lac and Gothic credences, it is at once home-like, beautiful and romantic.



Long gallery at "Bonniecrest," one of the most attractive features of the house, forms a connecting link between the master's portion of the home and the servants': Richly wainscoted in oak with a low wagon headed ceiling covered with delicate tracery typical of Tudor times, it also acts as a center for the display of choice paintings, rare old furniture, and valuable curios: The photograph at the right shows one of the fine old chests: In the picture below the model of Sir Francis Drake's flagship may be seen, also the beautiful iron screen which leads into the dining room: From the windows of this gallery fine views of the garden and the bay may be had: The fine old melon-legged refectory table with its worn stretchers is worthy a place in any museum: The background of old oak paneling and wrought-iron screen is an ideal one for the beautiful objects that have been gathered together in this room: How much better that a large hall through which one constantly passes be used as an art gallery than that a special room be set apart in which one seldom enters.







Living room fireplace in the house of Stuart Duncan, Esq., Newport, R. I.; J. Russell Pope, architect. Stone mantel with heavy columns of black and gold marble in the dining room of this same house. These two mantels, reproductions from famous fireplaces of the Old World are among the most interesting features of this unusual home: Rich, heavy and massive, they will hold the yule-log romantically.

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when construction was of first importance and the detail subservient, a plan which resulted in a true dignified beauty. Not a single stone of these doorways has been placed without definite constructional value; details have not been tacked on to cover up deficiencies, to distract the mind from mistakes of line, but are instead inherent parts, normal necessities of construction. Note how the two views of the north-porch doorway, one taken from within looking out to the sunshine and the other taken from without looking within. Mr. Pope has, like the designers of the old cathedrals, considered the effect of shadows, so that his masses of arched light and shade make memorable pictures. These arches are magnificently proportioned one with another, impressive as the arcs of a cathedral yet with a livable sense of being the entrance to a home. Note the linen-fold design over the panel windows by the door, the iron lantern, massive oaken doors,—how simple, suitable and satisfactory.

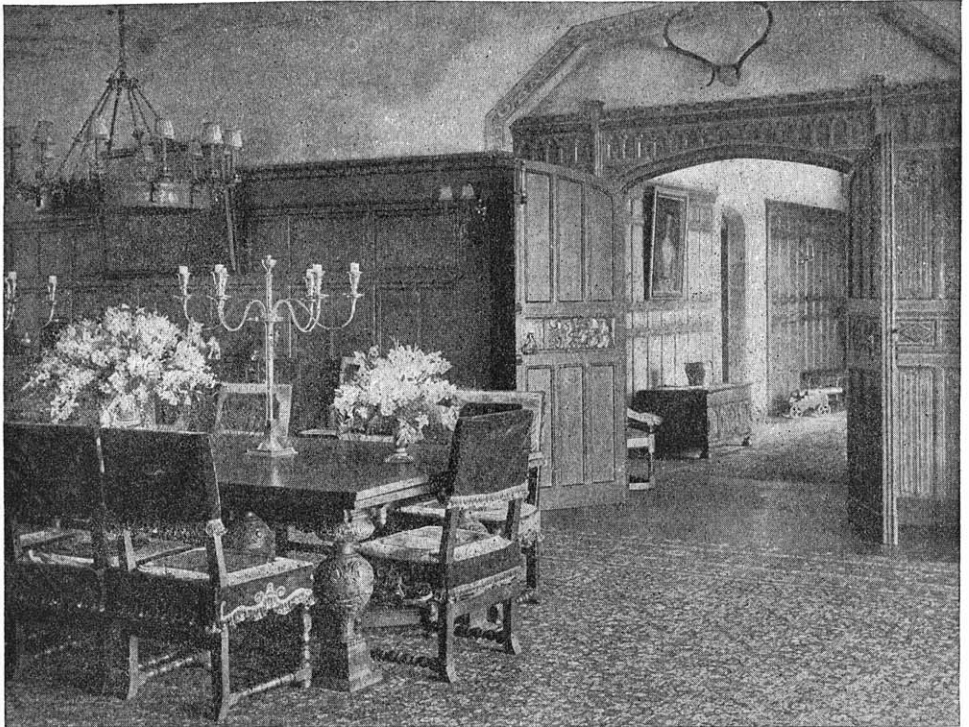
All the doors and gateways of this house have been designed with equal success. The square crest over the arched door in the stair tower, with its old-time carved finials, iron strap hinges and huge iron lock, are all in keeping with the old Elizabethan spirit. The same might be said of the service gate, separated somewhat from the main building. It is as much a part of the whole scheme and has been designed as thoughtfully as though it were the main entrance.

Architecture, according to William Morris, "is the art of creating a building with all the appliances fit for carrying on a dignified and happy life." This definition has been criticized by some as not being comprehensive enough, as not including civic structures and office buildings, but it admirably covers the question of domestic architecture. Does not this house embrace all the requirements of a dignified and happy existence? Beauty, comfort, security dwell here. Mr. Pope has built an ideal home, one that has not only considered the personal joy and comfort of the people who now occupy it, but one that will be loved and cherished as long as one stone stands upon another.

America is world famous for the comfort and beauty of her small country homes. We have not as yet the many noble castles perched upon hills or guarding little mountain valleys that lure the people of all nations to worshipful admiration of them, as has England, France and Italy. This house of Mr. Pope's designing encourages us to believe that as years go by our country also will be enriched and made picturesque by as romantic and wonderful old structures as those marvelous ones upon the Continent.

Our land seems made for country homes. "That every man may in his own house abide, therefore is this world so wide." We have

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Door from the gallery of the dining room in "Bonniecrest," the residence of Stuart Duncan, Esq.

room enough and to spare for the most rambling kind of stately mansions. We have situations upon the bluffs of our bays, banks of our lovely rivers, upon our gently rolling hills and among the folds of our fertile little valleys as perfect as home maker or architect could design. We have built hurriedly up till now, for our land is young and our people impatient. We have of necessity been more concerned with the building of cities, centers of our radiation and activity, but now we have leisure for more serious, important home building and can reasonably hope for more of the dignified country homes that will grow, with the years, in beauty and interest. It takes a few years for a house to reflect, chameleon-like, the hues of the surrounding country, to become toned like a pasture boulder by lichens, sun and rains into the richness of old tapestries.

When Nature has taken over this house unto herself and given it the coloring that she only has knowledge of, when her vines have traced the doorways, climbed up the chimneys and outlined the windows, when ferns and flowering shrubs have banked themselves in the corners of its foundations and old trees cast their shade upon it, its full beauty will be revealed.