

Beyond the BUNGALOW

Grand Homes in the Arts & Crafts Tradition

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Figure 152.

WICKS HOUSE IN BUFFALO, NEW YORK (1897).

A sophisticated blending of Tudor and Craftsman style influences, this home also anticipates the Prairie style in its massing. Its wood-framed, projecting front porch is where the Craftsman influence is most pronounced. The simple, arching brackets that spring from its corner posts subtly echo the curving cross-braces in the half-timbering above. This home's substantial presence is forcefully expressed in its first floor stone wall masonry, which rises up to a row of small corbels made from irregular stone blocks. Faced in narrow-profile Roman brick that lends a muted horizontal texture, the brick is overlaid in an arrangement of vertical boards relieved only by the cross-braces on either side that create the effect of half-timbering. A trio of dormers with exaggerated peaks caps the high-pitched hipped slate roof. Located in the Parkside area laid out by Frederick Law Olmstead, this house was designed by William Sydney Wicks as his own home, and included a ballroom on the attic level. Wicks worked in partnership with E.B. Green (Green and Wicks), and their firm designed numerous homes and landmark public buildings in Buffalo.

Figure 153.

HAHN HOUSE, PORTLAND OREGON (1905).

Sited on a hillside with city outlooks, this imposing home was designed by noted Portland architect Emil Schact for Henry Hahn. The house is a fine crossover example of the Craftsman and Tudor Revival styles. Supported on large, paired brackets, the spacious attic level's two forward-facing gables extend over two-story bay windows. Below insets of half-timbering on the gable faces, the tops of the paired brackets continue as small corbels repeating across each gable's width. Skewered by Gothic style finials at their peaks, the gable eaves are faced with wide bargeboards, with Gothic-inspired spear-shaped ends, and quatrefoil (four-leaf-clover) cut-out openings along their lengths. Most strongly expressed in the shingled walls with alternating courses, the Craftsman style is seen in the exposed rafter tails of the hipped porch roof, and the groups of bracketed square columns that support it. The front porch adjoins open terraces on either side, which connect on the left to an open-beamed pergola adjoining the dining room.





Figure 154.

FRONT DOOR OF THE HAHN HOUSE.

With a design consistent with Craftsman and English influences, the scale of this front door and sidelight seem quite modest for such a large dwelling. Set against the dark brown, shingled courses of the walls, the cream-colored trim paint used elsewhere pops out the ensemble. The traditional molding profiles around its perimeter lend more refinement. A Tudor Revival influence, the ironwork of the non-functional, long-pointed strap hinges and curvilinear iron window grill has a Gothic feeling. The Craftsman-style door utilizes oak planks secured by butterfly key tenons that span their closely fitted, beveled edges. The sidelight has a delicate grid of leaded squares fitted with beveled glass panels. "Butterfly key" tenons appear between the door's vertical planks (also seen in Figure 156). Inside the door is an entry vestibule, with a second door to the entry hall.



Of all the crossover styles ever blended with Craftsman, it is significant to note that none proved more popular than the Tudor Revival, and few were as aesthetically compatible.

Figure 155.

HOUSE IN LOS ANGELES, CALIFORNIA (CA. 1910).

Architect Frank M. Tyler here expressed both the Tudor Revival and Craftsman styles in an exuberant, multi-layered assemblage. Half-timbering lends greater prominence to its abundant gables, where paired brackets are placed at slightly staggered heights, next to the curving inside edges of the wide bargeboards. Also at differing heights, attic windows have hexagonal motifs in their divided lights. Similarly detailed side-facing gables are out of view. Set on chunky, square stone columns, a lower gable's spreading roof pitch is slightly lower than in the upper gables, and reinforces the first floor's horizontality. The color scheme contrasts areas of white with green-stained shingled walls, neutral olive gray trim, and soft yellow window sashes. The house is located in the historic West Adams district.



Figure 156.

ENTRY HALL (TOWARD DINING ROOM) OF THE HAHN HOUSE.

Because of open sight lines, portions of all three public rooms that span the home's front façade are visible in this view. This view is from one end of an oversized living room, with windows on three sides, that extends past a central fireplace for the full depth of the house. A grand staircase (out of view) is flanked by doors to rear service areas opposite the glass-paneled, inner front door to the entry vestibule at center. Below the frieze area, a shelf supported by small corbels continues around the entry hall. Alternately, the living and dining rooms each have coved ceilings. Colonial Revival influence is evident in the classical motifs of the entry hall's ceiling plasterwork and the curving end of the built-in bench under the triple window. On the back of the bench and on the base of the colonnade, "butterfly key" tenons (like those in Figure 154) are a Craftsman-style detail. Off the dining room at the far end, French doors are open to a pergola-covered patio area partly seen in Figure 153. The detailing of the colonnade in the foreground matches that of the front porch columns; below their brackets, wall sconces were once mounted.