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Cover Photo: James D'addio

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Editorial

Recently, a few NJSA members expressed concern over the publication policy of Architecture New Jersey, specifically, the appearance in our pages of work by non-members.

Architecture New Jersey is not intended to be an advertisement piece for member firms. Rather, the magazine’s purpose is to promote the understanding that architecture is an essential part of life. Excellent architecture enhances our lives, and excellence is found in projects of all sizes and budgets.

The members of the Editorial Board take their responsibilities very seriously. Year after year they have devoted their energies to producing a magazine on a tight schedule and a shoestring budget. They have conducted interviews, visited sites, edited copy, laid out issues and recruited advertisers. Their goal is to produce the best possible showcase for New Jersey architecture, to show that New Jersey is a haven for architectural excellence. It is in all of our best interests to publish the finest work possible. This demonstrates that we, the architects of NJSA, not only recognize good work, we celebrate it. We want our clients to do the same.

The editorial policy of ANJ is, and should continue to be, an inclusive one. We must be able to report that New Jersey students are honored by the Young Architects Forum. We must be able to cover the design and development of Newark’s Performing Arts Center. We must be free to comment on a lecture and exhibition on the work of Louis Kahn, should they take place at the Montclair Museum. We are obligated to discuss the condition of Frank Lloyd Wright’s New Jersey houses, or Stickley’s Craftsman Farms. Planning in Trenton deserves our scrutiny, regardless of the architect.

Our policy is not unusual. Architecture, the AIA’s journal, and other AIA section magazines, have similar policies. To focus narrowly on the work of members only is short-sighted and, eventually, self-defeating.

Finally, it is the responsibility of the Editorial Board to determine editorial content and direction. We recognize that not everyone can be pleased all the time. As always, we invite your comments and suggestions. Those who feel strongly about the magazine may want to become Editorial Board members. This magazine is put together by architects who care deeply about architecture. There has never been anything other than the best interests of architects, everywhere, at heart.

—P. S. Kennedy-Grant
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"The Jersey House"

With this issue we explore the nature of the single family house in New Jersey. The examples we show were selected from one of the largest responses we have ever had to our request for project submissions. This suggests that the single family house remains a staple of architects’ commissions, and that architects are particularly proud of their efforts. It also reinforces the image of the single family house as the American Dream.

Designing someone’s house is a difficult assignment, and, as revealed in these pages, the responses are as varied as the clients, the sites, and the architects themselves. In this issue we show examples from town, country, lakeshore, and oceanside. The particular excellence found in this variety is encouraging.

Reading Mark Hewitt’s article, we find it encouraging to be reminded of New Jersey’s country house legacy. To know that Blairsden has not yet been “developed” should inspire us to see that it remains “unimproved”.

And as this summer’s ventures to the shore become memories, Michael Ryan’s article may help us consider the qualities of place and attitude that make shore architecture special.

PSK-G
North Ward House, Rumson, New Jersey
Jay D. Measley Architects, Red Bank, New Jersey

This 5000-square-foot house overlooking the Navesink River borrows aspects of its Shingle Style neighbors, combining castle and cottage in its imagery and emphasizing in turn volumetric and planar characteristics.

At the relatively narrow street side, the strongly articulated volumes of the formal rooms—living room (round), dining room (rectangular), and library (octagonal)—present a tight, somewhat cloistered aspect to the public. These forms hide from street view the house’s main entrance, which occurs at the point where the taut forms meet the house’s linear side wing.

In the long side wing, which contains everyday living spaces, latticed “fake” gables reinforce the house’s planar theme. A roofed walkway connecting the main building to the garage/party room wing further emphasizes its linear quality and penetrates the depth of the site.
Seaside Villa, Elberon, New Jersey  
*Robert A.M. Stern Architects, New York, New York*

The Mediterranean nature of this house relates to its seaside neighborhood, explain the architects, who have designed traditionally inspired buildings across the country and abroad. Volumes are of simple stucco, and detailing is restrained. On the exterior, dark red tile roofs and terracotta cornices are used, and the windows are painted Tuscan red. On the interior, polished mahogany doors are set in rough plaster walls, ceilings are oak beamed, and floors are stone.

The main house is L-shaped in plan and only one room deep. At the front of the house, a wall provides privacy to the entrance and encloses a cloistered garden. On the back, facing the ocean, a limestone terrace leads down to a lawn and the beach beyond; on one side, terraces step down to a cabana and a pool, which is tiered to create the illusion of fresh water flowing to the sea.

View from entrance gate.
Beach façade/pool.

Living room.

Entrance arcade.
Graves Residence, Princeton, New Jersey
Michael Graves, Architect, Princeton

The Tuscan vernacular style of this former warehouse, sturdy and taut with hollow clay tile and brick structure and a stucco finish, seems particularly suited to Michael Graves' own highly personal and appealing style. Thick walls permit the controlled introduction of daylight, while Graves' deliberate yet understated architectural forms—thick columns, shallow vaults—marry well with the pragmatically crafted original structure. Unusual for residential architecture in Princeton, the building relates instead to Princeton University's masonry structures, and was, in fact, built in 1926 by the same Italian stonemasons.

The L-shaped building was originally divided into numerous storage cells. The renovated north wing is entered through the former truck dock, now a courtyard. It contains living and dining rooms and a library with garden terrace, and a bedroom and study above. The renovation of the south wing is now planned.

Garden Entrance.
Living Room Alcove.

Library.

Dining Room.

Living Room.
This pristinely sculptural house is made up of geometric volumes, with arms reaching out into the landscape of its seven-acre site. Its fine-tuned brand of Modernism—European in origin, embraced and perfected by an eminent American architect—makes no claims to regionalism but stands, in this park-like setting as in others across the world, in harmony with nature but distinct from it, a gleaming icon of the ideals to which the human intellect aspires.

A two-story cylinder which holds the living room intersects with the orthogonal body of the rest of the house. Long axial walkways connect the square garage to the main house, and continue beyond the house to a pavilion in the site. At right angles to those walkways and exactly bisecting the cylinder is a second axis, which begins at the fireplace on the edge of the living room, continues up the skylit staircase, and leads eventually to an open air passerelle running to the upper garden level.
This 3500-square-foot open-plan house with a symmetrical layout is inspired, explain the architects, by the designs of Stickley, Green & Green, and early Wright. The ground floor plan has the kitchen at its center, around which are arranged the primary living spaces. These spaces are extended into the 2.5-acre site by means of deep bays, covered porches, and a highly articulated landscape design.

Cherry wood is used extensively—for cabinets in and around the kitchen, interior moldings and windows. Energy conservation measures include projecting eaves, overhangs, and a heavily insulated roof.
A small California-style bungalow dating from 1913 has been renovated and expanded. The expansion occurs on the second floor, and was inspired by the original roof of the garage on the 1 1/2-acre site.

A large-scale dormer liberates 800 square feet of second-floor living space, providing a master bedroom, bathroom, and walk-in closet. Other interventions which served to open up the existing rooms include the removal of the walls on either side of the fireplace separating living and dining rooms, and the incorporation of a former bedroom into the landing at the second story. Where possible, original features were kept—the original bathtub, radiators, soft-pine flooring, and plaster walls.
Residence, Barnegat Light, New Jersey
Michael Ryan Architects, Loveladies, New Jersey

This retirement home for a couple is planned on a small lot, 50 feet by 125 feet. Indirect views of the dunes and ocean are enhanced by locating the main living areas on the upper level, which has the greatest ceiling heights of the house's three levels.

Exterior detailing highlights the choice of materials. Certain elements of trim, such as the wood deck railings, are structural, their depth casting long shadows on the house's surfaces. A trellis integral with the house's east facade (shown here) derives its order from window openings and balconies. A flat fiberglass roof projects well beyond the top floor walls.

Szucs Residence, Lake Hopatcong, New Jersey
Parette & Associates, Morristown, New Jersey

This 1920s masonry and wood frame house is to be gutted to convert it from a summer house to the primary residence for a young family. On the street side, the exterior is kept formal, while more freedom is taken in glazing and detail on the lake side, shown here. A deck and long stairway is added, as well as a balcony on the second floor. Inside, the ground floor living spaces are oriented on an angle to the orthogonal axis of the building envelope. The second-story bedrooms are treated traditionally, but the master bedroom extends into the third floor, and a new dormer is added.
QWFK House, New Jersey  
*Michael Rotondi/Morphosis, Santa Monica, California*

To express the individuality of the family members, the architects provided, along one axis, pavilions with distinct spatial identities, and at right angles, a master bedroom suite. To further respond to the client's wish for a framework fostering family growth, the family room, imprinted with the ordering systems of the adjacent wings, is located at the intersection of the wings.

To respond to features of the five-acre site, the pavilions are organized to continue the sequence of existing trees, and are angled in section to reflect the site's slope, take advantage of the views, and capture the morning sun.

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House, Cape May Point, New Jersey  
*John DeFazio Architect, Hightstown, New Jersey*

This house stands at the very tip of New Jersey, on a spit of land projecting into the Atlantic Ocean. The site provides panoramic views of the ocean and the Delaware Bay. The house's dual role, as terminal and outlook, generates its special form—a circular tower with rectangular forms behind it.

The house is organized with the most public rooms—living, dining—on the ground floor, family room (with outstanding views) and bedrooms on the second floor, and master bedroom on the entire top floor. The stair spirals progressively up, around the interior half of the tower.
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The New Jersey Shore House
by Michael Ryan, AIA

The face and form of New Jersey's beach house have been stamped, over the past century, by the means of the people who have built them, their relationship with nature, and stylistic influences from a broader region. But some aspects have been constant—the search for pleasure and the release from workaday conformity.

In the late 19th century, people arrived by train from the major urban areas to stay at large hotels and rooming houses by the sea. The era was dominated by an attitude towards nature that has not totally left us today: Nature was to be viewed and studied from a comfortable distance. Thus, the boardwalk was born, and long, long piers were built into the ocean. Here, one strolled in one's Sunday best, not quite touching nature. The large hotels of the era, like the single-family houses, were characterized by the formal variety known in Victorian architecture elsewhere. One feature is especially worth noting here—the porch, that transition zone between the interior and the street, which provided shade and further softened the line of the building's exterior.

As the number of people with the means, albeit limited, to build their own beach houses increased in the early years of this century, simple houses proliferated. The vacation house can be minimal, just one step beyond a tent, enclosing enough space to fry a fish and take a nap. Many of the houses built in the early 20th century were simply one room wide, with a front porch. These porches were extended living areas, providing shade before the age of air conditioning. In the larger boarding houses, where guests returned year after year to nurture summertime friendships, they were arenas of social interaction.

The period following World War II saw a remarkable increase of summer residents at the shore. Old highways were improved, new ones were built, and beach tracts were developed not unlike those in the state's suburbs—small lots on simple gridded streets. Often, these summer house tracts were even more dense than those the vacationers called home. Many communities did not adopt zoning regulations until about 1950, and even today, zoning in some towns is a mere compilation of reactions and revisions to regulations which were adopted without any solid planning goals as their bases. The houses themselves repeated a few simple patterns, the "Cape Cod" being a most popular and economical type, and its symbolism was not inappropriate. Landscaping was minimal—front yards of gravel, usually totally covered by cars of visiting friends and relatives. Up until the late 1960s, a detached summer house could be had for under $15,000.

In the late 1950s, clients with less restricted budgets and an open attitude

Continued on page 30
In the history of American domestic architecture, New Jersey has been represented by three or four discrete typologies: pre-revolutionary Dutch and English houses, Victorian domestic architecture, modernist, and post-modernist design. But the largest and most significant portion of New Jersey houses designed by major American architects belong to the period from 1880 to 1930, during the surge of capitalist expansion which became the foundation for America's twentieth century economic power. Though largely forgotten today, numerous grand country estates built by the century's leading moguls are to be found throughout New Jersey. At the turn of the century, not only did many of the great patrons derive their wealth from New Jersey industries, railroads, and banking empires, but others discovered the resort and country environs of the Atlantic shore, Somerset Hills, and Ramapo mountains and purchased large landholdings there for their country retreats. Moreover, the garden state played an important part in the American country life movement during this period.

New Jersey's prominence in the country place era derives from its proximity to New York as a social center and its early association with resorts and leisure activities. When the Social Register was created in the mid-1880s and New York's famous "Four Hundred" emerged to define the top drawer of American Society, New Jersey money was well represented. Long before that, wealthy New Yorkers and Philadelphians had congregated at the Atlantic watering holes of Long Branch, Rumson and Seabright, "taking the rest cure," gambling at casinos and playing the horses at Monmouth Park. President Garfield's death in a seaside cottage only hastened the area's notoriety; steamers and the shore line of the Pennsylvania Railroad sped sojourners from Manhattan to Deal Beach or the fashionable Elberon Casino in a matter of hours. By the 1880s the shore resorts had what Henry James described as a "chain of villas" designed by the best American architects, from Bruce Price and Charles McKim to Lamb and Rich. Sadly, most of these gems of the high Shingle style, including the extraordinary Victor Newcomb house (McKim, Mead & White, 1881-82) at Elberon, have disappeared.

Henry James toured the northern shore resorts in 1906 and published his very critical impressions in The American Scene a year later. By this time the Shingle Style houses had become mere "superceded shabbiness," just "brown wooden barracks" which receded into the background, the foreground now occupied by "great white boxes as standing there with the silvered ghostliness (for all the

Continued on page 31
towards design began providing architects from more sophisticated areas such as New York and Philadelphia with opportunities to spread their wings. Some of the houses built at the northern edge of Long Beach Island include a Pyramid House (1970) by Malcolm Wells—a large, shingled tent-like structure supported on a central pile—and the cluster of three cedar-shingled "Sandcastle" houses. These houses rise above the dunes with little hint of their scale. Robert Venturi's #9 house also remains intact, an example of a small house with big ideas.

With these houses, individual expression has become a valued commodity. While their owners tend to conform to conservative attitudes in their permanent residences, they assume a more relaxed and open attitude towards what constitutes "house" at the beach. Beach areas have become fields for architectural experimentation. Approaching the dunes, one might think one is viewing a giant lot of eccentric, custom-designed cars, each facing a different direction, seemingly independent of the landscape.

Zoning regulations have now become more restrictive, especially in terms of setbacks, even as people are commissioning larger houses. To architects working within these constraints, it is like inflating a balloon within a box. Recessed entries and covered decks become incorporated within this box; the porch is no longer an adjunct to the main house, but contained within it.

Another force shaping today's beach house is the gathering of the clan. The summer house has become the one place where diverse family members come together for an extended period. The resultant architecture can be seen as a compound, where issues of community and privacy are paramount, hierarchy of spaces must be carefully conceived, and the rhythm of a day at the beach must be well understood.

Now that good architecture is again valued at the shore, it bodes well that better planning practices are beginning to be pursued. This combination could secure the future of our coast, holding something for all who live and visit there.

Michael Ryan is an architect who practices in Loveladies, New Jersey.
silver involved) of a series of candid new moons.” The novelist might have been discussing the elaborate classical home of Murry Guggenheim at Long Branch (Carrère and Hastings, 1903-05); with typically complex invective he revealed the emptiness at the center of these “stately homes” of the new rich. For between 1892, when Biltmore and Marble House were created, and the early years of the century, wealthy Americans were obsessed with palace building, collecting treasures from Europe, and proclaiming the sheer scale of their wealth.

If one shimmering white villa epitomizes the tendencies portrayed by James, it is George Gould’s extraordinary Lakewood estate, “Georgian Court,” now preserved relatively intact as a women’s college. The motivations and pattern of its making are typical. Gould (1864-1923), the son of the infamous railroad tycoon Jay Gould, discovered the unique beauties of Lakewood’s pine forests while following other society figures there for stays in the early 1890s. Rather than building a river villa on the Hudson (his father owned Lyndhurst, at Tarrytown), Gould purchased 200 acres along the shore of Lake Carasaljo and in 1896 engaged Bruce Price to design a house, gardens and casino for the property.

Georgian Court was Price’s last major work, his largest house and garden design. Unlike his taut, innovative Shingle Style cottages, it adheres stiffly to classical, European precedents. It nevertheless has that air of “crude confidence” and empty, gilded opulence which James saw in many mansions of the time. The estate impresses mainly by its sheer scale and the power of its leisure technology: the casino (280’ x 176’) contains a ring the size of Madison square garden, a virtual hotel for guests, a motion picture theatre, bowling alleys, squash courts, and a ballroom. The famous “Italian” gardens (strange and incongruous among the pines) were laid out on a vast axis from the lake and crowned by John Massey Rhind’s electrically powered Apollo fountain—Georgian Court’s generating facilities were marvels of their day. The sinuous masculinity of the horses and male figure create an overwhelming sense of power itself; at night a ring of colored bulbs lights hundreds of jets of water to further underscore the technological magnificence sought by Gould.

New Jersey had its fair share of such estates. Madison has two examples at Drew and Fairleigh Dickerson Universities: the Charles Harkness house by James Gamble Rogers (c. 1911), and McKim, Mead & White’s gigantic Hamilton McK. Twombly estate (1900), “Florham,” both in the fashionable Georgian style. Near Ramsay and Mahwah is “Darlington,” (James Brite, 1904-07), the Jacobethan country place of George T. Crocker. And “Shadowlawn,” (Horace Trumbauer, 1927-29) the Hubert T. Parsons house known for its appearance in the film “Annie,” is now part of Monmouth College. But undoubtedly the finest example of an intact stately home is to be found in the heart of Somerset Hills near Peapack.

“Blairsden,” the country estate of C. Ledyard Blair, was designed in 1898 by...
John Merven Carrère and Thomas Hastings, then the most fashionable architects of the rich man's house. They had just won a national competition to design the 42nd Street headquarters of the New York Public Library, and were engaged in planning some of the country's most elaborate classical houses and gardens: Henry Flagler's "Whitehall" in Palm Beach, "Vernon Court" for Mrs. Richard Gambrill in Newport, E.C. Benedict's "Indian Harbour" in Greenwich, and Giraud Foster's "Bellefontaine" in Lenox, Massachusetts. Trained at the Ecole des Beaux Arts in the 1880s and apprenticed to McKim, Mead & White, they helped to introduce classical models for the American country house at a time when patrons wanted European pomp and aristocratic trappings.

In building a house with European pretensions, C. Ledyard Blair (1867-1949) was merely keeping in step with his Wall Street colleagues and competitors, men such as Cornelius Vanderbilt, Clarence Mackay, Edward T. Stotesbury, and his business associate George Gould. Blair's wealth was derived from banking, stocks and railroads during a boom in business consolidation at the century's turn. Inevitably, land speculation also led him to acquire the spectacular Raritan valley site upon which he built Blairsden. Only minutes from Peapack Station, he could be in his Manhattan office at 24 Broad Street in a couple of hours.

Blair sought to build a house which would command, indeed possess, its hilltop site as no other American house had yet dared to do—even George Vanderbilt's Biltmore. In only two years, the architects and builders carefully graded the side of one of the highest of the Somerset Hills, constructing a broad lateral terrace and rampe douce as a platform for the house. Above, on the summit of the hill, the stables were constructed, subtly screened from the approach drive and the house itself. Regal is the word which best describes the scale of the most noted aspect of the estate: the plunging axial allée running from the terrace southward for nearly a mile, opening to an artificial lake created on the Raritan River.

Following a good Beaux Arts parti, Blair's hilltop chateau was designed around a major cross axis and a set of minor intersecting enfilades. As a power-
Architecturally, the house is distinguished by its bold massing (steeply pitched roofs and chimneys anchor it to the site) and disciplined classical details. The ingenious planning is reinforced by strong, abstract treatment on the exterior; Hastings' tendency toward overelaborate textures, materials, and carved details is at a minimum. For this among other reasons, it is certainly the finest of the mature works of Carrère and Hastings and one of the major country houses of its time. New Jersey is fortunate that when the estate was sold at auction in 1950 after the patron's death (for a mere $65,000) a religious order sympathetic to its preservation was the new owner. Since that time, it has been maintained to a miraculous degree with quite limited resources.

Blairsden was merely the crown jewel among the estates of the Bernards Hills, considered in 1916 to be "one of the choicest residential sections in the world." Otto Kahn, of Kuhn, Loeb & Co., owned "Cedar Court" in nearby Morristown before relocating to Huntington, Long Island. Richard Lindabury's "Meadowbrook Farm" in Bernardsville was renowned for its rustic gardens and pastoral trappings. And the socially prominent architect George B. Post built his own classical house, "Claremont," nearby, eventually to be joined by that of his son, George B. Post, Jr. Like the shore resort colonies, the country club enclaves of Morris and Somerset counties were socially exclusive as well as bucolic, and therein lay their ultimate value as real estate.

With the onset of the First World War and the passage of the 13th Amendment authorizing a federal tax on income, the era of elaborate palace building on the scale of Georgian Court and Blairsden came to an end. But country life in New Jersey was hardly on the wane. Another generation of American Plutocrats would build comfortable homes, cultivate artful gardens, and seek genteel leisure in many of the same places established by their forebears in the late 19th century. And a younger generation of talented architects would emerge to cater to their dreams of a landed life.

In fact, several of the excellent gentlemen architects of 1920s, designers who gave the Gatsby era its suavity and panache, were associated with New Jersey in either practice or patrimony. First among these was Harrie Thomas Lindeberg, who was born to Swedish parents near Bayonne in 1879. Following the death of his mentors, Stanford White and Charles McKim, Lindeberg emerged as the most successful country house architect of the post-war decades. Beginning with "Shadow Brook Farm," built in 1910 for Dr. Ernest Fahnestock near Shrewsbury, he designed a number of distinguished country places for New Jersey patrons prior to the Second World War.

Fahnestock (1877-1937) was a renowned New York surgeon with a keen interest in horses and farming. He purchased several existing farms (some 200 acres) between Red Bank and Shrewsbury village in 1909 and built an extensive compound on the estate, including a main house ($200,000), a horse barn, garage, gardens, and a caretaker's cottage. As one

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New Jersey’s Grand Country Houses

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of Lindeberg’s first large farm estates executed with Louis Colt Albro, the Fahnstock commission set a standard for later work. The main house has a simple, vernacular classical feel, while the barns are trim and modern. Shadow Brook is now a well-known restaurant.

Lindeberg’s major commissions in New Jersey included houses for George Davidson (Madison, 1909), Herbert Coppell (Tenafly, 1918), Joseph Kahrs (Llewellyn Park, 1927), Seth Thomas (Morristown, 1925), and Paul Moore (Convent Station, 1914). He also designed several smaller houses in the planned suburb of Short Hills. Most typical of his abstracted, English vernacular style with the characteristic “Lindeberg roof” is the Thomas Vietor house (1915-18) in Rumson, still maintained as a private home. The most prominent of Lindeberg’s New Jersey clients was Gerard Barnes Lambert (b. 1886), one of the nation’s most successful corporate executives and a housing advisor to the Roosevelt administration. Not only did he commission a splendid Mount Vernon-type colonial country house, built in Princeton in 1914, but also had Lindeberg remodel one of Virginia’s finest plantations, “Carter Hall” at Millwood, for his family in 1930. The Lambert house is now a private secondary school.

Lindeberg was in good company with other prominent New York architects designing in Monmouth County, the Princeton area, and in other upper class communities. William Adams Delano (1874-1960) designed one of his largest country houses in Middletown for Thatcher M. Brown of the Brown Brothers Harriman Company. Built in 1912-13 on the Navesink River, “Red Gables” reminds one of Lindeberg’s work, with its vast overdraped tile roofs and abstracted brick surfaces. Delano and Aldrich also did country houses for Charles A. Lindbergh at Hopewell (where the famous kidnapping occurred), and for his father-in-law, Dwight Morrow, in Englewood. Mott B. Schmidt (1889-1977), a New York architect famed for his minimalist Georgian residences, designed a disciplined 5-part country house for Clarence Dillon at Far Hills (1936) and a beautiful English Georgian manor near Princeton for Bernard Peyton (1931) among other New Jersey commissions. Alfred Hopkins (1870-1941), an architect known for his expertise in both farm and prison design, had a numerous, English-inspired country house in Princeton. He also designed several superbly picturesque farm complexes in the Middletown area, notably the estate of Macy’s president Herbert H. Straus (1933-34). This studybook collection of stone buildings made around courtyard gardens reminds one of English monastic cloisters and medieval agricultural groups.

But the architect who made the largest mark on the New Jersey estate landscape during the post-World War I years was undoubtedly John Russell Pope (1874-1937), one of America’s greatest classical designers. He is represented in Monmouth County by two fine colonial revival designs: the Andrew Varrick Stout house (1918-18) at Red Bank, and the Robert J. Collier house (c. 1911-14) at Wickatunk. As early examples of two of the most popular colonial period models for the modern residence, the 5-part Maryland Georgian and the Mount Vernon type, the Stout and Collier houses rank among Pope’s most

Additional credits

North Ward House, Rumson:
Jay D. Measley Architects
Project architect: Michael Mahns
Project team: Patti Jordan, Joseph Sacco, Paul Hume
Photographer: James D’Addio
Owner: John Kimmel
Contractor: Sundance of NJ, Inc.: Jeff Layton

Seaside Villa, Elberon:
Robert A.M. Stern Architects
Architect-in-charge: John Ike
Project Associate: Augusta Barone
Assistants: Charles Barrett, Grant Marani, Pat Tine
Interior design associate: Lisa Maurer
Interior design assistant: Alice Yu
Landscape architect: Robert Ermerins
Landscape assistant: Stephanie Abrams
Lighting design: Cline, Bettridge, Bernstein Lighting Design, Inc.
General contractor: Sollecito General Contractors

Grotta Residence, Harding Township:
Richard Meier & Partners, Architects
Design team: Richard Meier, Michael Palladino
Associate-in-charge: David Ling
Collaborators: Charles Crowley, Christian Hubert, Lucy Kelly, Ralph Stern
Structural engineer: Severud-Szejedy Consulting Engineers
Mechanical and electrical engineers: John Altiere, P.E., Consulting Engineers
Landscape architect: Quennell-Rothschild
General contractor: Drill Construction

Sharon Residence, Princeton:
Kehrt Shatken Sharon: Architects
Principal-in-charge: Rafael Sharon
Project architect: Walter Koch

Private Residence, Mendham:
Nadaskay Kopelson Architects
Designer: Raymond Nadaskay, AIA

Landscape design: Nadaskay Kopelson Architects
Builder: Philip Rochelle Builders

Szucz Residence, Lake Hopatcong:
Parette + Associates PC, Architecture
Project team: Marc Parette, Gregory Somjen, Andrew Blysak

QFWK House, New Jersey:
Architect: Michael Roncoli/Morphosis
Collaborator: Clark Stevens
Team: Brian Reiff, Craig Scott
Assistants: Rebecca Bearss, Wendy Borg, Michael Brandes, Tracy Loeffler, Paul Moreno, Stuart Spafford

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significant early work. One is in private hands, the other, now in Marlboro Township, belongs to the Sisters of the Good Shepherd.

New Jerseyans are most familiar with two of Pope’s country houses built in the midst of the 1920s stock market boom by brokers with a flair for the dramatic. Clarence McKenzie Lewis, also a noted horticulturalist, commissioned Pope to design a new house at Skylands Farm, his vast mountaintop estate near Ringwood in Passaic County. Built in 1924 in the Tudor style which Pope had used at his renowned “Bonniecrest” in Newport, Skylands Manor is now the centerpiece of the New Jersey State Botanical Garden. Featured in Country Life in America in the mid-1930s, the gardens and farming activities (designed by Pope in concert with Vitale & Geiffert, landscape architects) were among the most elaborate in the nation at that time. Not to be overshadowed, the architect designed one of his most compelling picturesque houses, planned to connect at several oblique angles to the landscape scheme. Though the gardens are well maintained by state and private funds, the buildings are currently underutilized and the house is vacant.

A happier re-use was found for Pope’s elegant Thomas Frothingham residence (1920-21) in Far Hills. The United States Golf Association purchased the estate in 1972 and remodeled the house in 1986-87 for use as a museum. Renamed Golf House, the 5-part Georgian building makes a fine environment for the appreciation of a sport cultivated by the wealthy builders of America’s great country houses. However, the life of its original patron, a slimy manipulator of stocks, is redolent of the Gatsby era and the short stories of F. Scott Fitzgerald.

New Jersey’s rich legacy of country house and garden design is in danger of being lost amidst the helter-skelter development of the late-twentieth century megalopolis. This article documents only the best-known of the many estates built in New Jersey during the early part of the century, and focuses on those that have been preserved. Numerous others have been demolished or altered beyond recognition, or are destined for the wrecking ball because of the value of their land.

New Jersey’s architectural identity is surely bound up with the story of the country house during the progressive and jazz eras. One cannot appreciate “the New Jersey house” without understanding these lavish displays of wealth, leisure, and the pastoral gentility. And when the future history of the state’s domestic architecture is written, it would be a great pity indeed if examples of this important type were no longer available to the architect, historian, or public. Thus it is appropriate to end this brief survey of the New Jersey Country House with a plea for preservation of buildings, land, and prospects. Without such an effort, we may well come to lament that what James called the “candid new moons” of current development, with their own crude, loud, empty, assertive expensiveness, will have eclipsed domestic environments that rank among the most artful endeavors of this fleeing century.

Mark Alan Hewitt, AIA, practices architecture in Hope, New Jersey, and is Associate Professor at the School of Architecture, New Jersey Institute of Technology. His book, The Architect & the American Country House, 1890-1940, was published last year by Yale University Press.
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J. Robert Hillier, FAIA, recently celebrated the 25th Anniversary of the firm he founded in 1966 with one employee. Today The Hillier Group is the fifth largest architecture firm in the country geared to small-sized firms.

Alan Chimacoff, AIA, Director of Design for The Hillier Group, Newark and Philadelphia, has been named to serve on this year’s national American Institute of Architects awards jury.

Young architects Thomas Bish and Henry Laessig of Newark were selected for this year’s Young Architects Forum, the Architectural League of New York’s annual exhibition and lecture series conceived to discover new talent. The Bish/Laessig entry consisted of a wood sculpture made of up 16 street collages from 16 sections through Newark’s topography.

1991 Scholarship Awards

Twenty-one New Jersey architectural students were awarded educational grants totalling $16,450. The scholarship recipients, who are pursuing their first professional degree in architecture, have maintained excellent grade point averages while attending architectural schools throughout the United States, and have demonstrated talent and potential for success in the architectural profession.

NJSA annually sponsors the scholarship awards program with donations from individuals and organizations that are committed to aiding promising design students. Since its inception in 1959, the program has distributed more than $276,300. The Scholarship Foundation and the Society is deeply grateful to the donors who make this program possible.

The Architects’ Spouses Scholarship, $500, was awarded to Janet Chen (Illinois Institute of Technology) of Ringoes. The Romeo Aybar Scholarship, $500, was awarded to Peter Wang in Cherry Hill.

The Newark Suburban Section of NJSA awarded two grants in the amount of $1000 each to Maggi Denlea (NJIT) of Chester, and to Nancy Wu (NJIT) of East Hanover. The Brown’s Letters/Joseph Keiling Memorial Scholarship, $500, was awarded to Kurt Koevenig (Princeton University) of Princeton.

The Frank Grad Memorial Scholarship, $750, donated by Grad Associates, was awarded to James Ruban (Rensselaer Polytechnic Institute) of Springfield.

The Hudson Blueprint Company Scholarship, $500, was awarded to Bhupesh Patel (Carnegie Mellon University) of Voorhees.

The R.S. Knapp Scholarship, $500, was awarded to Andrew J. Bordick (Carnegie Mellon University) of Washington.

The Thomas & David Lehman Architectural Scholarship, $1,000, was awarded to David Ashen (University of Pennsylvania) of Lakewood.

The Herman Carle Litwack Scholarship, $500, donated by the founder of the Scholarship Program, was awarded to Michael Millemann (NJIT) of Jackson.

The New Jersey Tile Council Promotion Fund Scholarship, $1,000, was awarded to Anton Wolfsphorndl (NJIT) of Lincoln Park.

The Charles Porter Memorial Scholarship, $500, was awarded to Michael Mihok (Boston Architectural Center) of Bayville.

The Sidney Schenker Memorial Scholarship, $1,500, is donated from family funds held in trust by the Foundation, and was awarded to Barbara Hutchings (NJIT) of New Brunswick.

The Adolph Scrimimenti Memorial Scholarship, $700, donated by the firm Shive/Spinelli/Perantoni, was awarded to Erica Weeder (Princeton University) of Princeton.

The Society of Architectural Administrators (NJ Chapter) Scholarship, $500, was awarded to Toby Honigstock (Columbia University) of Fair Lawn.

The John Trich Memorial Scholarship, $500, was awarded to Scott Burnley (Drexel University) of Cape May Court House.

The New Jersey Society of Architects Scholarship, $1,000, was awarded to John Dacruz (NJIT) of Riverside.

The New Jersey Society of Architects donated the following scholarship grants:

The Adolph Scrimimenti Memorial Scholarship, $1,000, was awarded to Marion Golubinski (NJIT) of New Monmouth. The Helen T. Schneider Memorial Scholarship, $1,000, was awarded to Jose Sanchez (Pratt Institute) of Union City. The Past Presidents’ Memorial Scholarships, two grants of $1,000 each, were generously donated from the proceeds of the Society’s annual Golf Outing, and awarded to Flavio Stigliano (NJIT) of Clark, and to Lauren Dunn (Harvard University) of Mahwah.

Please call the New Jersey Society of Architects to find out how to establish a scholarship grant, or to obtain a scholarship grant application for a student. The deadline for grant applications each year is April 1st.

Correction

CUH2A, Inc., of Princeton, designed two Merck & Company Child Care Centers, one to be located in Rahway and the other in Whitehouse Station. The latter town’s name was incorrectly spelled in ANJ 91:3, p. 10.

Architects’ Speakers Bureau

The New Jersey Society of Architects has a Speakers Bureau whose members welcome the opportunity to speak at a meeting of your professional, service, local, or special-interest organization, whether at large or small conferences, dinners, classroom presentations, or career days.

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