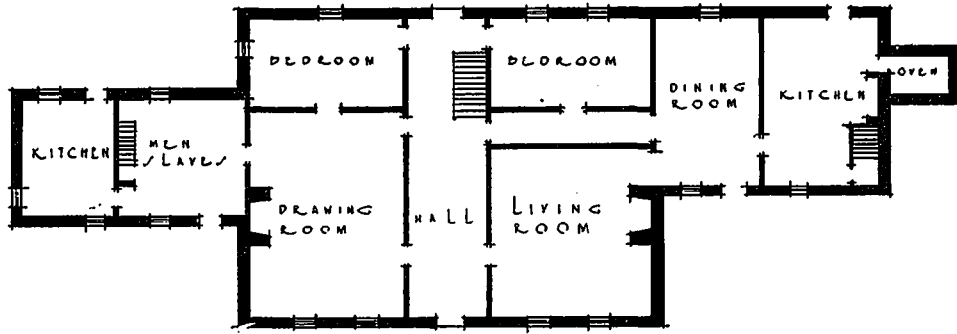


The Original Demarest House, New Jersey.  
1700.

The Vanderbeek House, Hackensack, N.J.  
1717.



THE HOPPER HOUSE, HACKENSACK, N. J.

Showing strong Georgian influence on later Colonial work. Note the end pilasters and the "Captain's Walk."

The Ackerman (Brinckerhoff) House. 1704.

The Terhune House, Hackensack, N.J. 1759.

The Old Homestead, Brooklyn, N.J. 1750.

#### THE EARLY GEORGIAN INFLUENCE.

During the first half of the eighteenth century communication between the Old Country and the new steadily increased. The Colonial settlers became wealthier and conditions of living generally improved. With this increased wealth came the natural desire to have larger and more imposing dwellings. The poor, of course, had to remain content with the simple houses, but something more imposing was demanded by the rich.

English Georgian was the field whence came the material for this new display. Its influence spread throughout the country irrespective of state borders. Traditional types seldom showed through the heavy coating of the new style, and the larger houses became, to all intents and purposes, reproductions of the English examples. At first we see evidences of the new influence in the increased amount of detail. The detail was classic freely applied. Cornices became heavier and richer, and later on were usually pedimented in the centre. Below this pediment was a typical Palladian window treatment. Doorways were greatly enriched by the use of columns, pilasters, etc. The shell-hood form of doorhead was very often used. It is evidently a genuine Colonial form as nothing of the kind is found in English work. Columned porches and verandahs were very common in the later examples. A favorite treatment was the use of long, slender pilaster strips extending from the ground to the cor-

nice, one at each side of the door and one at each angle. The angle pilaster was generally found in wooden houses, and was possibly a con-

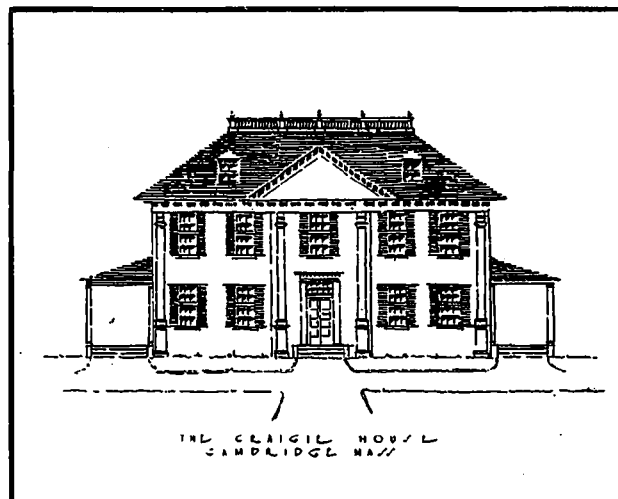
venient way of stopping the clapboarding.

The interiors were even more extensively treated. Panelling was largely used and mantel-pieces were richly moulded and carved. But throughout there is a peculiar refinement which only occurs in Colonial work.

The plans remained rectangular with the stair hall in the centre. On one side was usually the large reception room and on the other were two smaller rooms, probably the dining and living rooms. With the increased number of rooms there came a corresponding poorness of service, a truly Georgian characteristic. The rooms are higher, but there are seldom more than two storeys and an attic. The secondary buildings were usually disconnected, though sometimes in New York and New Jersey we see evidences of tradition in the use of one or more wings.

Roofs were hipped or partially so, the space on top being flat with a balustrade round it. This was a common feature and was known as the "Captains Walk." Probably the old sea captains wanted some deck to pace. Dormers were gabled and chimneys were equally spaced at or near the eaves. The openings are still regular, though often more than the traditional five. Symmetry was an essential and, as in English Georgian work, everything was sacrificed to it.

Colonial architecture takes on a new interest by the study of these early buildings. There is great charm in their simplicity and quiet dignity and much inspiration in their straightforward construction. To be fully appreciated they must be seen in their surroundings, the beautiful rolling country of New England, and the Middle States.



THE CRAIGIE HOUSE, CAMBRIDGE, MASS.

A later example showing Georgian influence in the regularity of the plan.