

QUEEN ANNE STYLE HOUSE: INFLUENCES ON AMERICAN ARCHITECTURE

Patricia McAlister

Abstract

Toward the end of the Victorian Period a new housing style emerged that would have a significant impact on American residential architecture. Although it was named Queen Anne, the style had little resemblance to the architectural style that developed in England during the reign of Queen Anne. It was considered by many architects and builders of the era to be the first "true" American house style. Renewed interest in the Victorian Period in recent years has led to a need to reevaluate the Queen Anne style. This paper examines the impact of the style on American residential architecture.

Introduction

Victorian Architecture in America had its beginning in the Romantic Movement in England in the early nineteenth century. Romantic Enthusiasts associated the Gothic style with nature and the picturesque, as well as with religion; Gothic forms for churches were considered to be more Christian than were classical Greek and pagan Roman styles. Although Gothic Revival was to become the dominant style of architecture in England during Queen Victoria's long reign, it was the first of many styles in America to be classified as Victorian (Kimball, 1928). Sometimes the earlier Gothic, Exotic, and Italianate styles (1840s to 1850s) are placed with Greek Revival and referred to as part of the Romantic period. Styles after 1860 are, on the other hand, considered Victorian. Queen Anne was the dominant style of architecture in America from the late 1870s through the first decade of the 20th century. It was also one of the most popular architectural styles of the Victorian period in America; numerous examples of the style are found throughout the United States. Although some engineers and architects pro-

Patricia McAlister is a Professor of Housing and Interior Design, Eastern Illinois University, Charleston, Illinois 61920

tested that the style was excessive and incongruent with design principles, the public embraced the style as a symbol of wealth and success (Kimball, 1928; Hammett, 1916; McAlester, 1988; Maass, 1972; Williams & Williams, 1962).

A number of related factors contributed to the success of the Queen Anne style. The rise of industrialism after the Civil War not only changed the affordability of housing, but also affected the design and convenience of Victorian houses. Quantity production methods made housing available and affordable in some form to most Americans. The power scroll and band saws made ornament a major feature in the design of later Victorian houses, and windows changed as technical processes were developed to make glass panes in larger and purer sheets. The railroads also made transportation of new factory materials available at a reasonable cost to all areas of the country, while trolleys and railcars allowed middle-class families to move to new suburban neighborhoods (Clark, 1986; Roth, 1970).

The introduction of central heating and balloon frame construction allowed more freedom and flexibility in floor planning. Balloon frame construction used lightweight 2-by-4 lumber and replaced heavy timber and braced framing. It reduced the time and cost of construction and created a stronger frame, which made open floor planning possible (Hammett, 1916; Roth, 1970).

Industrialization and the economic growth and prosperity which followed made home ownership possible for both working and middle classes. The working class had more income and increasingly steady employment, and the new methods of factory production reduced the cost of housing. Mortgages were also obtainable after Building and Loan Associations were established by the government in the 1830s. Middle-class Americans, enjoying the prosperity of the era, became interested in improving their housing (Hammett, 1916).

A new group of wealthy industrialists, bankers, and merchants emerged during this time. These newly-rich and often self-made businessmen wanted new and extravagant houses with a lot of ornamentation — houses to reflect their new status. In spite of their greater monetary resources (Clark, 1976; Hammett, 1916; Roth, 1970), their taste was not substantially different from that of the working class.

The Queen Anne style was appropriate for each class and economic level of society, because it could be adapted for size, shape, and materials. Floor plans could be individualized and towers, bays, or porches could be added or removed. The adaptability of the style increased its popularity with the general public (McAlester, 1988; Walker, 1981).

During this period, American architects were also searching for a new style to reflect American ideas and lifestyles. They approached the process somewhat differently from the general public, looking to the past for inspiration and finding it in the work of Norman Shaw in England. The Queen Anne style that emerged would gain wide-spread popularity in the United States (Hitchcock, 1936; Holly, 1878; Kimball, 1928).

The Queen Anne Style remained a popular choice for new housing until around 1910, when the Colonial Revival Movement began to gain momentum. By this time

many Americans were beginning to question some of the changes brought about by the Industrial Revolution. Their choice of house styles now reflected the desire to return to a less complicated life. Queen Anne houses seemed over-decorated and excessive compared to earlier Colonial styles. The Colonial Revival styles did include some of the comfort and features of the Queen Anne style, such as central heating, larger windows, open floor plans, closets, convenient well-equipped kitchens, and porches, but the excessive ornamentation and complex shapes were eliminated (Baker, 1994; Roth, 1970; Whiffen & Koepfer, 1981).

Many of the large Queen Anne houses were converted to rooming houses or apartments during the Depression of the 1930s. Some were abandoned and later destroyed because they were too large and expensive to maintain. By the 1950s the style, which contrasted extremely with modern styles, had totally lost favor with the public (Maass, 1972; Williams & Williams, 1962).

The Queen Anne style began to make a return in the 1980s. In 1976, the Bicentennial aroused the public's interest in past architectural styles. At first it was the Colonial styles, then later the Victorian styles. The first popular decorating magazines introduced in the late 1970s, *Early American Life* and *Colonial Home*, featured articles on the early colonial lifestyle. Later magazines, which began publication in 1980, such as *Americana*, *Country Home*, *Country Living*, and *The Old-House Journal*, included articles on Victorian houses. In the mid 1980s, a new publication, *Victoria*, was introduced that focused totally on the Victorian period; articles on Queen Anne style houses are found in almost every issue of the magazine today. Other magazines that began publication after 1985, *Old-House Interiors* and *Traditional Homes*, also often include articles about Queen Anne style houses. Decorating magazines sometimes considered "high end" — *Architectural Digest*, *Metropolitan Home*, and *Southern Accents* — have also featured articles on Queen Anne style houses in the past few years.

The fact that all these magazines are still in publication attests to the interest that Americans have in our past architectural heritage. The increase in the number of articles that focus on the Queen Anne style suggests a renewed contemporary interest in the style and thus a need to reevaluate the style and its influence on American architecture.

The Queen Anne style is having an impact today on both existing and new housing. Many families are renovating or restoring the older structures because of their uniqueness and ample space. Others are building new Queen Anne homes. Planbooks such as *Better Homes and Garden's Home Plan Ideas* and *House Beautiful Home Building Guide* have included Queen Anne plans in each issue since 1994.

The renewed popularity of this style provides a number of opportunities for housing professionals to assist clients in the renovation of older homes or in the building of new homes. The American Society of Interior Designers has recognized the need for their members to work more closely with architects in historic restorations or on new projects. Housing educators can also play an important role in the process, and can also be involved in local preservation projects.

Housing educators teaching introductory courses can use the Queen Anne style as the focus of a unit on architectural styles or design. Students can relate to the style

since examples exist in all areas of the country. By examining this style, students can be introduced to a variety of exterior and interior design elements and modes of ornamentation.

The primary purpose of this paper is to examine the importance of the Queen Anne style house on American residential architecture. A description of the characteristics of the style is also presented. Illustrations of exterior elevations and floor plans are included.

Characteristics of the Style

Exterior Facade

The exterior shape of Queen Anne structures was the most eclectic of all the Victorian styles (see Figures 1 and 2). Wings and gables protruded in all directions, and porches became larger and extended around one or two sides of the house. Dormers, bay, and oriel windows were common features (Poppelier, 1983).

A variety of high-pitched roof shapes was used. Either steep, front-facing gables or round turrets were at the front entrance. Pent or small shed roofs were used at the service entrances. There were often two cross gables, one front-facing and one side-facing, asymmetrically placed. Hipped roof ridges often ran front-to-back, parallel to the side of the house. Some structures had pyramidal roofs with no ridge. Occasionally, Queen Anne L-shaped houses had only cross gabled roofs without a central, hipped roof (McAlester, 1988; Poppelier, 1983).

Towers were common, and they may have been round, square, or polygonal (Figure 3) and were usually found in one corner of the front facade. They could be one or two stories, or even protrude from the second or third floor. Some towers had onion-shaped domes borrowed from the Exotic Victorian styles. Massive, tall, medieval masonry chimneys were also common (Walker, 1981).

Windows and Doors

In comparison to other Victorian styles, Queen Anne door and window surroundings were relatively simple (Figures 1, 2, and 3). Doors generally had a single-paned etched glass transom or sidelights. Windows, as well as other elements, were varied, but generally they were larger and two-over-two sash as compared to earlier six-over-six sash. Small square panes were often used in the top sash with a lower solid pane, or as a border to provide a medieval appearance. Banks of casement windows with upper stained-glass or etched panes were sometimes used. Stained or colored glass panes were reserved for hall or staircase windows where filtered light seemed more picturesque. Towers or turrets had curved, two-paned, double-hung windows. Toward the end of the period, a modified Palladian window often appeared, as the emphasis on revival elements grew (Grow, 1984; Poppelier, 1983; Walker, 1981).

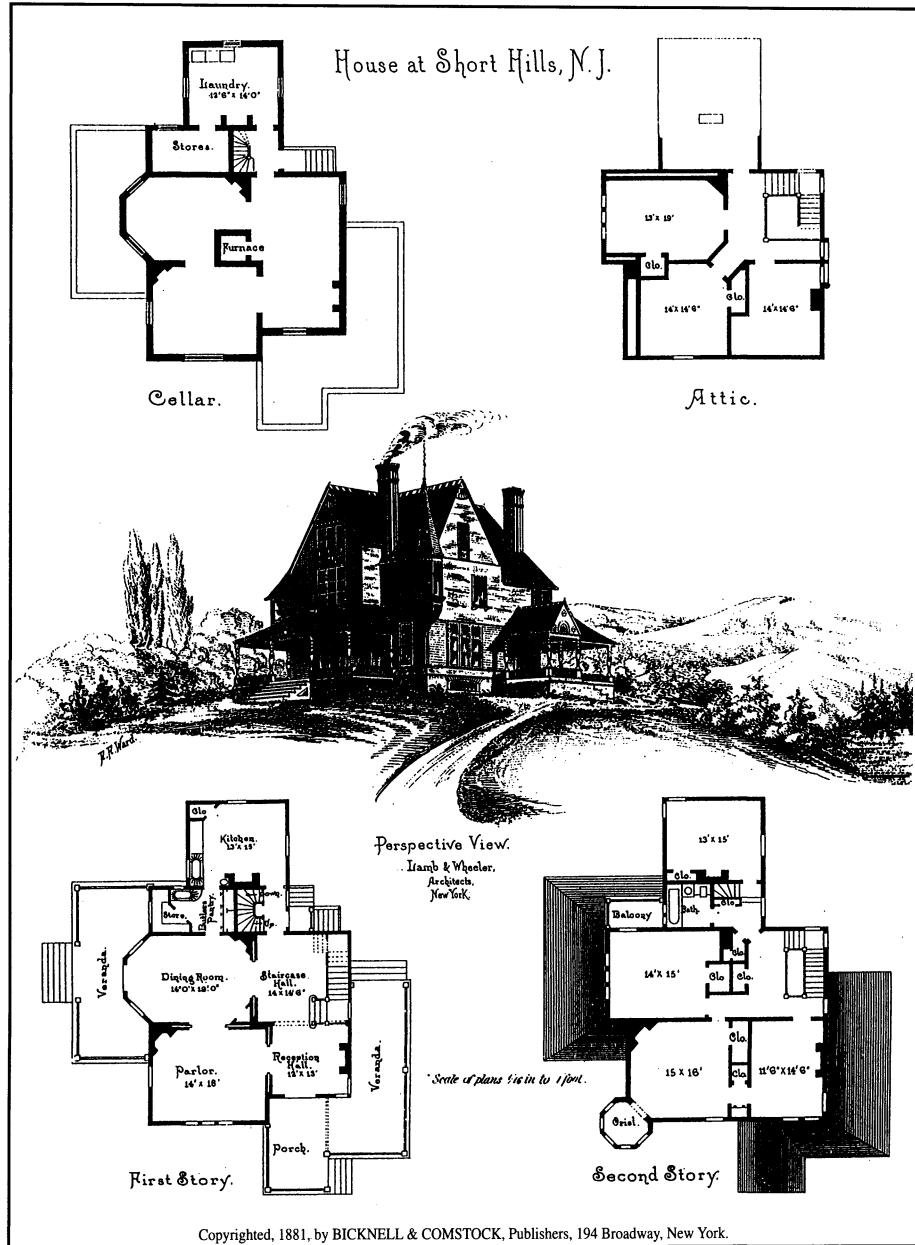


Figure 1. Queen Anne Exterior and Floor Plan (Comstock, 1881). *Modern Architectural Designs and Details*.

Exterior Materials

The exterior surface materials of Queen Anne structures were rich and varied, but sometimes bordered on the bizarre (Figure 3). Contrast was achieved by the use of different building materials on each level. A common approach was to use brick or stone on the first level, clapboards or stucco on the second, and shingles on the third. Clapboards were often found on the ground level of smaller houses, with various shingle patterns on the second floor. Earlier houses, inspired by Elizabethan or Stick styles, would use a combination of half-timbering in either the upper stories or gables. Different patterns, colors, and shapes of brick, stone, and shingles were often found on the same structure (Grow, 1984; Maass, 1972; Poppelier, 1983; Walker, 1981).

The exterior surface materials created most of the visual interest, while trim and ornament added to the decorative elements of the exterior facade. A variety of shingle patterns was used, but fish scales or feathers were the most popular (Walker, 1981). Trim was found on gables and brackets, and over windows and doors. Stylized sunbursts and sunflowers, which are associated with the Arts and Crafts Movement, were the dominant trim motifs of the style (Davidson, 1971).

Turned ornamentation was also popular. This was often referred to as Eastlake detailing. Eastlake is sometimes identified as a separate Victorian style, but generally is recognized as a decorative style of ornamentation. Eastlake houses do not differ from Queen Anne in form. Blumenson (1983) in a guide book, *Identifying American Architecture*, used the same house to illustrate features of both the Eastlake and Queen Anne styles.

Earlier Queen Anne ornamentation was heavier than the later examples, which became more curvilinear. Different woods were used, sometimes ordered by catalog and assembled on site. Turned spindles and posts were used on porches and staircases, under gables, and at every corner or turn along the facade (McAlester, 1988; Walker, 1981).

Color choices for exterior facades changed from white with green trim in the first half of the nineteenth century to light, earth tones of fawns, grays, yellows, or drab green during the Victorian Gothic Revival time, to the deep and intense colors of the Queen Anne house (Moss & Winkler, 1987).

Richer and more intense tertiary colors began to be used in the Queen Anne style. The use of one or two colors also changed to typically three or more colors. The body, trim, shutters, and sash were all painted differently; sometimes as many as five contrasting colors were used. Plate 33, page 29 in Moss and Winkler's book, *Victorian Exterior Decoration*, illustrates an 1881 example from the Sherwin-Williams Company, which has a different color for each level of the house. The first floor was dark brownstone, the second old gold, and the third amber. Terra cotta was the trim color, and the sash was either black or shutter green. Other color schemes were maroon, burnt orange, and stone gray. Toward the end of the nineteenth century, primary and secondary pastel colors again became popular (Moss & Winkler, 1987).

Floor Plan

The floor plan of the Queen Anne style was irregular, but more open than previous Victorian styles (See Figures 1 and 2). Pocket doors were used to open the rooms to each other, while porches, verandas, and balconies were used to extend the rooms to the outdoors. An asymmetrical front entry porch would lead to a vestibule, which then opened to a great hall, which typically had a large fireplace and a grand staircase. It would often serve as the living room with a small formal parlor for guests. The dining room was larger than the parlor, and as formal. Because of the irregular shape of the structure, different-sized rooms would open off the hall. In larger houses these areas may have been three or four rooms deep (Comstock, 1881; Davidson, 1971; Grow, 1984).

Indoor toilets or waterclosets were a luxury in the 1880s, but most Queen Anne style houses had one full bathroom in the house; a mansion might have more. The bathroom was usually on the second floor, but sometimes the bathroom was located near the kitchen on the main floor. In larger houses a lavatory or half bath would often be located near the entry. Large kitchens and pantries were popular. Closets were placed in the bedrooms and near the entry area and service entrance.

The bedrooms were upstairs, often opening to balconies or porches. The master bedroom sometimes had a smaller bedroom connected to it which served as a nursery or dressing room. Upstairs halls were long but usually had one or two alcoves which opened up the space. Servants quarters were located on the third floor.

Methodology

The historical method of research was used in this study. A preliminary review of the literature was conducted to formulate the study's general hypothesis:

The American Queen Anne architectural style has had a significant impact on American residential architecture.

The following questions were then developed to guide the research:

1. How did the style develop?
2. What influence did the Colonial Revival Movement have on the development of the Queen Anne style?
3. Was the Queen Anne style the first distinct American architectural style?
4. What role did architects play in the introduction and diffusion of the style?
5. What impact did pattern books have on the dissemination of the style?
6. How did the development of the style foster creativity in architecture?
7. What was the duration of the style?

Data collection included both primary and secondary sources. The primary source materials were journals, trade magazines, and pattern books. Secondary sources consisted of biographies and writings of historians and architects. The data were evaluated for authenticity and then meaning and validity (external and internal criticism).

Data synthesis involved the organization and interpretation of the source materials. The findings were reported by research questions headings. Hypothesis evaluation

was discussed in the conclusions section. The narrative of the paper is organized chronologically within each section.

Development of the Style

The Queen Anne Style was originated in England by Richard Norman Shaw in 1868. It was a revival of Elizabethan and Jacobean styles combined with classic details from architecture of the Queen Anne Period. Earlier Victorian styles were loosely based on medieval designs, but mixed freely with design elements from many periods. Shaw was a historicist who attempted to modify this eclecticism by blending historically compatible styles and ornamental details (Bloomfield, 1940; Casson, 1948; Fitch, 1948).

Leys Wood Manor in Sussex (1868-69) was Shaw's first commission in the Queen Anne Style. It was a large, asymmetrical, half-timbered structure with gables, mulioned oriel windows, and clustered chimneys. Sections of the exterior were plaster, brick, or tile. The most notable feature of the interior was the great two-story living hall with fireplace. The idea of a communal hall space was borrowed from the Elizabethan period (Jacobus, 1963; Pevsner, 1941). Although the revival of the great hall is generally attributed to Shaw, it should be noted that other architects of the time were including large halls in their plans, but not as an integral part of the living space. Several examples of living hall plans were published in the English architectural magazine *Builder* during the 1860s (Brandon-Jones, 1955).

Shaw's later work became more formal and emphasized classic or pre-Georgian elements from the Queen Anne Period. An example of this later direction is his own brick house in Hampstead (1874-76). It featured Palladian and bay windows, quoins, and white trim (Curl, 1974; Jordan, 1966).

The term Shaw selected for his designs seemed to be a misnomer to his contemporaries, since his early work was more Elizabethan in form than Queen Anne, as was the American Queen Anne style, which borrowed more from Shaw's early designs. Nevertheless, Queen Anne was the name Shaw used from the beginning. It does explain, as Scully (1955) points out, "... the direction the movement took from a late medievalism toward an eventual 18th century classicism."

Henry Hobson Richardson is considered to be the first American architect to work in the Queen Anne style. As early as 1869 in New York, Richardson designed houses with more open interiors and living halls. It is not certain how much he was influenced by Richard Norman Shaw since Shaw's design of Leys Wood Manor was not published in *Building News* until March, 1871. Richardson did subscribe to *Builder*, the English architectural magazine referred to earlier which had examples of living halls. Richardson was in England in the summer of 1859 and visited old Elizabethan or Jacobean structures that had great halls (Hitchcock, 1936).

In 1874 Richardson built the Watts Sherman House in Newport, Rhode Island, which was the first example of the Queen Anne Style in America. The interior spaces were arranged similar to the English versions, but with smaller and more open rooms. Richardson's use of shingles rather than tiles on the exterior, as in Shaw's houses, was

directed by necessity, not by design. Tiles were difficult to manufacture in America and the shingles were a practical substitute. This choice would subsequently lead to the later development of the Shingle style. All of the other exterior elements in the Watts Sherman House are similar to Shaw's Queen Anne designs (Hitchcock, 1936; Scully, 1955; Whiffen & Koeper, 1981).

Several American architects designed Queen Anne Style residences between 1874 and 1876, but it was the Centennial Exposition in 1876 in Philadelphia that brought the style to the general public's attention. Thomas Harris and Hugh Holborn designed two houses in the Queen Anne style as residences for British government officials and staff who attended the exposition. The houses were two-storied, half-timber and stucco-covered cottages with steep cross-gabled roofs, bands of casement windows, and prominent chimneys. Shaw's central hall with staircase and fireplace was the major feature of the first floor (Kimball, 1928).

Both the public and professional critics were enthusiastic about the style. In a review of the buildings published in the *American Builder* in April, 1876, it was recommended that:

Americans heartily adopt the style in which . . . nothing is hidden, but everything is made available for purposes of ornamentation . . . And, instead of being dark and gloomy, as some may believe, positively there is such a flood of light as may be embarrassing . . . but the chief thing is its wonderful adaptability to this country, not to the towns, indeed, but to the land at large . . . ("Queen Anne Style house," 1876, pp. 81-82).

The only problem observed in adapting the design to America was the difficulty a builder might have with authentic half-timbering and plastering. The *American Builder* suggested that the problem could be solved by covering the surface with shingles. This was the solution Richardson had used when he was unable to obtain tiles for the exterior of the Watts Sherman House in Newport.

Influence of the Colonial Revival Movement

The popularity of the Queen Anne Style in America was related to the Colonial Revival Movement, which would later supplant the Style. The 1876 Centennial Exposition ignited America's interest in the past, which had been slowly developing in the 1860s. In 1869 the first president of the newly formed American Institute of Architects gave a presentation on "Colonial Architecture of New York and the New England States." Charles McKim in 1872 used colonial interiors in his design work and published in the *New York Sketch Book* in 1874. Popular magazines such as *Harper's* began to include articles and drawings of colonial architecture throughout the 1870s.

Since colonial architecture in America was largely based on English styles of the seventeenth and eighteenth centuries, the Queen Anne style was seen as related to America's early architecture. This revivalism or nostalgia for the past had a tremendous influence on the acceptance of the Queen Anne style by Americans (Kimball, 1928; Schmidt, 1871).

For several years following the Centennial, the Queen Anne and the Colonial Revival Movement would be linked. The terms would often be interchanged. Henry Hudson Holly, who was one of the strongest supporters of the Queen Anne style, referred to the style as “antiquarian” or “colonial.” Holly wrote a series of articles for *Harper's* in 1876, which were published as a book in 1878. In his articles he also referred to the style as “free-classic” to link the classical details of the Queen Anne period with classicism. McAlester (1988) used this term when referring to a decorative sub-type of the style.

Several of the houses built in 1877 combined the stick style of ornamentation with the Queen Anne style exterior (Oakey, 1877a & 1877b). Later authors would refer to these house types as Spindle-Queen Anne or Stick-Queen Anne. This detailing is sometimes described as gingerbread ornamentation or Eastlake detailing.

A New American Architectural Style

Between 1878 and 1883 the Queen Anne style became a strong force in American Architecture (Gowans, 1964; Hammett, 1916; Kimball, 1928). It was still loosely tied to the Colonial Revival Movement, but it became more creative and vernacular in emphasis. *American Architect and Building News* in 1878 described it as an extension of vernacular traditions:

...our methods of wooden construction, or verandas, our smooth work-manlike roofs are all retained and with them are combined the galleries, the great chimneys, the balustered porches, the paneling and the conventional sun-flowers attributed to the earlier Georgian era . . . The plans are nearly all ingenious . . . Large habitable halls well opened into the adjoining living rooms, stairs almost always very carefully contrived with embayed and orielled landings, dining rooms in every case connected with the kitchens by a direct passage through the butler's pantry (“American Vernacular Architecture,” 1878, pp. 198-9).

The Queen Anne style had become “Americanized.” It had been changed by adapting it to American conditions and materials, and was different from Richard Norman Shaw's style in several ways. The floor plan was open with spacious and more direct hallways. In the English Queen Anne each room was separate and hallways to different parts of the house were meandering and long. The open space planning in the American Queen Anne house continued from the inside to a veranda or porch. Porches or verandas were seldom used in England because of different weather conditions. The frame was lighter in America because of the balloon frame construction. Brick or stone were only occasionally used as exterior coverings in America, but were frequently used in England. The use of rough wood shingles on the exterior was a departure from English tiles or stucco (Barber, 1892; Brandon-Jones, 1955; Grow, 1984; Hitchcock, 1936; Palliser & Palliser, 1888; Rifkind, 1890).

Influence of American Architects on the Style

Change was beginning to occur in the training of architects in America, a change that would influence the early dissemination and acceptance of the Queen Anne style

and also change the direction of the style in the mid 1880s. To raise the standing of architects, the American Institute of Architects was founded in 1866. In 1868, the Massachusetts Institute of Technology was the first American College to offer a degree in Architecture. Prior to this time American architects were either “self-educated” or studied abroad. Richardson and several other American architects graduated from the prestigious Ecole des Beaux-Arts in Paris. The MIT architecture program was modeled after the Beaux Arts curriculum, which emphasized the study of historic styles (Hitchcock, 1936; Schmidt, 1871).

As architects began to be viewed as professionals, a need arose for avenues to express their viewpoints and publish their designs. Several professional journals were established for that purpose. *American Builder* and *Architectural Review and Builder's Journal* both started publication in 1868, but *Architectural Review and Builder's Journal* lasted only three years. *American Builder* changed names several times (*American Builder and Journal of Art* - 1869; *American Builder, A Journal of Industrial Art* - 1873; *Builder and Woodworker* - 1879), but survived until 1935. *American Architect and Building News* began publication in 1876 and remained the primary journal for architects until 1938.

During 1876-77 the nature of the Queen Anne style was widely discussed in these professional journals, and some consensus was reached as to the relation of the style to the Colonial Revival Movement. Most architects did not attempt to copy colonial examples, but wanted to merge the desirable features of past designs with the lifestyle and new materials and building techniques of their time (Oakey, 1877a & 1877b; Peabody, 1877).

Architects became more creative with the Queen Anne style during the next few years, 1878-83. As stated earlier, the style had become essentially an American style by 1883. Although most architects espoused the new vernacular designs, a few architects began to criticize the excessiveness of the style in the early 1880s. Many of these were graduates of the MIT program, which often stressed correctness over originality (Schuyler, 1883).

By 1883 a notable change occurred in domestic architecture. A new school of architects advocated a strict adherence to the past. Rather than use the past as a source of inspiration, they believed the correct approach was to accurately reproduce the old designs. The influence of the Beaux Arts European tradition of faithfully executing the designs and details of antiquity was beginning to be emphasized in American architecture. At first it would be the buildings from America's Colonial past, referred to as the Colonial Revival style. The Shingle style would be a short transition stage, popular mainly in the East. Later architects would begin copying the grand buildings of Europe's past — the Beaux Arts Influence or Period (Clark, 1976; Holly, 1878; Scully, 1955).

Architects, especially academicians, began to discredit the Queen Anne style after 1885. According to Kimball (1928), it was this group of men who began the false criticisms of the era. Scully (1955) suggests that the first histories of American architecture, which began to appear in the early 1900s, were contemptuous of the period or style because they were reflecting this academic reaction against the Queen Anne

style. He was referring to the architectural chaos that had occurred with the style because pattern books and local builders indiscriminately changed the features during the late 1880s and 1890s.

Impact of Architecture Pattern Books

Pattern books were to play an important role in the dissemination of the Queen Anne style to the general American public. Building guidebooks had been published in the United States since 1800, but the format and content had changed by the 1880s. The first books were builder's guides which illustrated architectural details. Elevations and floor plans were not included in these books until 1842, when Alexander Jackson Davis published *Rural Residences*. He later collaborated with Andrew Jackson Downing and in 1850 published *Architecture of Country Houses*, which became a very popular pattern book. These as well as later pattern books would be used by local craftsmen to build houses in the latest styles referred to in the books (Clark, 1976; Downing, 1850/1969).

After the Civil War, pattern books began to include scaled drawings with material specification lists. By 1875 several pattern books offered full sets of working drawings with specifications. George Palliser and R.W. Shoppell were the most successful firms to offer this approach. George Barber in Knoxville, Tennessee, originated the idea of providing materials as well as plans and began delivering mail-order house kits in 1888. Sears, Roebuck and Co., Montgomery Ward, and Aladdin offered pre-cut houses by the early 1900s (Barber, 1899; Hammett, 1916).

Most pattern books published between 1840 and 1875 were written by architects and intended for the middle- and upper-classes. The books contained discussions of the styles with a strong emphasis on the functionality of the dwelling. These pattern books were viewed by architects as a way to increase their professional status as well as their income. The books were successful, but they eventually decreased the need for an individual architect's services. Some architects, such as Henry Hudson Holly and George Woodward, would continue to publish pattern books, but the majority of architects in the 1880s would denounce the new pattern book writers (Hammett, 1916; Holly, 1878).

Influence of the Style on Creativity in Architecture

Pattern books changed in the 1880s to include a broader public. Plans were included for lower as well as middle-income families. Individuality was also emphasized. Readers were encouraged to make the house an expression of their own personal taste, rather than the architect's. Families would select the floor plan and overall design of their house from the pattern books, and could modify and individualize the design by choosing a variety of materials and ornamentation for the exterior and interior of the structure (Palliser & Palliser, 1888; Shoppell, 1887). This individualization of designs led to the stylistic eclecticism of the Queen Anne style. Fortunately, the Queen Anne, more than any previous style, lent itself to this eclectic interpretation. During this time the distinctive features of the style became somewhat blurred, and toward the

end of the nineties many of the Queen Anne style houses had become quite bizarre. They might have mansard, hipped and gabled roofs, Turkish onion domes, stick bracketing, all types of windows, and Chinese railings. It became common for families to purchase a plan from a pattern book and then have a local builder change the plan to accommodate their ideas. John Maass (1972 & 1983) photographed many of these Queen Anne style houses in the 1950s; some of them are truly unique.

Since most house designs were chosen from pattern books, there were few regional differences in the Queen Anne style. Differences in size, materials, or details were usually attributed to economic choices or availability of materials.

Duration of the Style

Although architects began to discredit the Queen Anne style after 1885, it remained a popular choice for domestic architecture until around 1910. Not all architects abandoned the style. In a design competition for architects in 1897, 15 of the 21 designs selected were in the Queen Anne style (Berg, 1897).

Pattern books published from as early as 1887 (Shoppell) to as late as 1915 by Barber contained Queen Anne style designs. Most of the plans were labeled, but a few firms such as Palliser and Co., which published 20 pattern books between 1876 and 1908, did not identify individual plans in terms of the style name. The majority of the plans had floor plans and details characteristic of the Queen Anne style (Grow, 1984; Palliser & Palliser, 1888).

Popular magazines such as *Harper's*, *Ladies Home Journal*, and *Good Housekeeping* also published articles on architecture and floor plans related to the Queen Anne style from 1876 to 1910. After 1900, though, the examples shown were less ornate and more simplified in layout and design materials (Bisland, 1895; Holly, 1878; Price, 1895).

Conclusions

The Queen Anne architectural style has had a significant impact on both past and present American residential architecture. It has influenced housing in a number of ways.

The style became the first distinctly American house design. Although it was loosely based on early English styles, by the end of the nineteenth century the style had become a unique American design. The design, construction techniques, materials, and use of space were planned for the American lifestyle.

Creativity in housing was also fostered for the first time in America with the Queen Anne style. Architects were the first to experiment with the style and adapt it to meet American needs. Later, individual home owners would modify all aspects of the style to meet their families' needs and also to reflect their standing in the community. This modification of a basic plan to suit an individual family's preferences continues today. To a limited extent this practice also occurs with model home purchases. As in the past, only a small percentage of domestic housing is individually designed by architects.

The style gave a sense of purpose or direction to the newly emerging architectural profession in the late nineteenth century and thus fostered the development of the pro-

fession in its early years. Although many architects would later abandon the style, it served as a mission or rallying point for the profession in the late 1870s and early 1880s.

The housing style not only opened up new avenues for personal and professional expression, but also offered new approaches for interior layouts. Open space planning began with the Queen Anne style and continues to be used today in all styles and types of construction. Many of the open space planning techniques used by Frank Lloyd Wright and later modern architects — such as free-standing fireplaces, open living-dining rooms, and two story open halls — were first introduced in Queen Anne style houses.

Many of the design elements first introduced in the Queen Anne style are incorporated in housing designs today. The use of varying roof shapes, front-facing multiple gables, cross-gables, round turrets, wrap-around porches, and contrasting and multiple exterior and interior materials are just a few examples of Queen Anne features used today.

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