



FIGURE 1: *Rolf W. Bauhan, c. 1914. Courtesy Hobart B. Bauhan.*

# *Craftsmanship, Comfort, and Elegance*

*The Architecture of Rolf W. Bauhan, 1920–1966*

BY EMILY CROLL

**R**OLF WILLIAM BAUHAN was one of the most prolific Princeton architects of the twentieth century. Between 1920 and his death in 1966, he designed more than seventy houses in the town and either restored or made additions to more than one hundred and fifty other buildings in the Princeton area.<sup>1</sup> His architectural practice extended as far afield as Maine and Puerto Rico, but by far his greatest impact was on Princeton, where his buildings blended gracefully into the historic fabric of the town. He designed buildings in several revival styles, including the Tudor and Norman; however, the vast majority of Bauhan's work was Colonial Revival. In his opinion the architecture of the late-eighteenth century was the high point of American design. For him, as for many of his clients, the Colonial Revival style represented a rejection of the extravagant and eclectic Victorian architecture of the late-nineteenth century and a return to simpler and more "classical" forms. As one of Bauhan's contemporaries Harrie T. Lindeberg explained, the Colonial Revival brought back to architecture "that quality of restfulness and graciousness."<sup>2</sup> In Princeton, a town with an important Colonial history and many extant eighteenth-century buildings, Bauhan's designs helped to reinforce the Colonial character of the town. Many of his clients were alumni of Princeton University, and his work also appealed to a nostalgia for life in a bucolic Colonial village.

Rolf Bauhan was born on August 12, 1892, on Morton Street in lower Manhattan, the eldest child of Charles William and Agda Anna Maria Schyller Bauhan. Although the Bauhan name was of German origin, his father's family had come to America from Sweden, and his mother had been born in Stockholm.<sup>3</sup> When Rolf was five, his family moved to Jersey City Heights, where they occupied one half of the first floor of a recently built row house, locally referred to as a "flat house." Bauhan's father, who had attended the Art Students League and The Cooper Union, worked as an engraver. His mother had also studied art and painted small watercolors of plants and flowers.

As early as age ten, Bauhan demonstrated an interest in art and architecture as recorded in a 1902 diary, in which he made note of "sketch[ing] houses on the hillside."<sup>4</sup> His diaries from boarding school at the Mount Herman School in Northfield, Massachusetts, included references to painting a monogram for his sister's birthday card and a "Gothic design for [his] class emblem," precursors of the decorative insignia with which he would later embellish his clients' homes. His school diaries also attested to his long hours of work in the school paint shop and waiting tables in the dining room. Although the Bauhan family had modest means, he was a good student and athlete and worked his way through both boarding school and college. In the fall of 1910, he was admitted to Princeton University.

At Princeton, Bauhan was awarded a scholarship to study for the ministry, although by graduation he had decided upon a career in law. He was popular among his classmates, and he became good friends with Hobey Baker, the legendary athlete and later World War I flying ace. Immediately upon graduation in 1914, Bauhan and Baker embarked on a European tour. They traveled on Indian motorcycles provided free by the manufacturer, and at least part of their expenses were paid with income from articles sent to the sports editor of the *New York Times*. The two spent most of their time in England, for as Bauhan explained, "the history of England more than that of any other country in Europe gave us a desire to visit that country first, that was where the people of our colonies came from, it was our heritage in language, in customs and in religion."<sup>6</sup>

Between 1915 and 1916, Bauhan worked for the Atlantic Terra Cotta Company in Perth Amboy, New Jersey, and at the same time began work towards an M.A. in archaeology at Princeton, studying with Professor Howard Crosby Butler. With the imminence of the United States' entry into the war, he joined the Air Corps and helped start the Ground School of Training for the Air Corps headquartered in Princeton.<sup>7</sup> After the war, Bauhan's interests shifted to art, and he began to study painting in New Hope, Pennsylvania, with the landscape artist



William L. Lathrop, who was a friend of his uncle. Ten years later Bauhan married Lathrop's daughter, Elizabeth, and his association with Lathrop's artists' colony at New Hope had a profound effect on many aspects of his life.

William Lathrop was born in 1859 into a prominent mid-western family, which traced its roots back to the Mayflower. He had studied at the Art Students League, traveled throughout Europe, and was close friends with the leading artists of the day. In 1899, Lathrop removed himself from the New York art world and purchased an historic inn on the Delaware River near New Hope. Here, among a cluster of eighteenth-century stone buildings, he began a flourishing art school, which launched what became known as the "New Hope School of American Impressionism."<sup>8</sup> In 1923, *The House Beautiful* featured Lathrop's "settlement of stone cottages" and commented that "all this geniality, all this feeling for happy groupings and congenial surroundings . . . [which was] so altogether natural and spontaneous in the eighteenth century, gave way in the nineteenth century all over the world to a hard factory-made ugliness, an appalling deadness."<sup>9</sup>

As Bauhan's eldest son has later described, Bauhan was captivated by "the general ambiance of New Hope,"<sup>10</sup> including the physical environment and buildings, and it may have been Lathrop who advised him to study architecture. In 1919, Bauhan enrolled in courses in architecture at Columbia University and began to work for the highly successful firm of Delano and Aldrich, whose houses for wealthy New Yorkers were described at the time as possessing "a gracious endearing friendliness."<sup>11</sup> The following year he returned to Princeton University, this time as one of the very first students in the newly established School of Architecture.

As described in the 1921 *Year Book of the Princeton Architectural Association and the School of Architecture of Princeton University*, the curriculum of the school was "based on the belief that an architect should have a well rounded education in liberal studies, [and] that he should approach his profession primarily as an art."<sup>12</sup> There was a pronounced emphasis on the history of art, for Princeton had a well established art history program and library, and ten of the twenty-one required graduate courses in architecture were in art history, including Greek sculpture and Italian painting. In 1920, Bauhan received an M.A. degree, and in 1921 he was the first Princeton graduate to receive the degree of M.F.A. from the School of Architecture.

Upon receiving his degree, Bauhan joined a group of fifty recent architecture graduates, known as the American Students' Reconstruction Association, who volunteered their services in the reconstruction of the war-devastated regions of France. Bauhan served as the chief of the Soissons Unit, supervising fourteen



other architects and students “in surveying the land to reestablish old property lines and streets, in measuring up ruins in order to make restoration drawings, and in making plans for new schools, playgrounds and recreation centres.”<sup>13</sup> In an article for the *New York Times Book Review and Magazine*, Bauhan described devastated villages in which they worked, such as Caonne, where “nothing was left . . . but piles of dust and fragments of cut stone, timber and household utensils sticking out among the weeds which had overgrown the site.”<sup>14</sup>

Once back in the United States, Bauhan worked briefly in New York City with Frederick S. Stone, whose older brother William E. Stone had designed several prominent Princeton buildings.<sup>15</sup> In association with the younger Stone, Bauhan designed his first building, Terrace Club, a stucco and half-timbered Tudor building, directly across Washington Road from Princeton University. Soon he decided to go into practice on his own, however, and in 1924 he opened an office at 90 Nassau Street in Princeton.

Bauhan’s first independent project came in 1923 or 1924, a residence for John Gale Hun, founder of the Princeton Tutoring School, which eventually became the Hun School. Bauhan had probably met Hun at Princeton University, where the latter taught from 1903 until 1914. By the twenties, Bauhan and Hun had become close friends, as well as architect and client, and they enjoyed fishing trips together and playing cards at the town’s most prominent men’s club, the Nassau Club.<sup>16</sup> As presented in a promotional brochure for the Hun School during the 1925–26 school year, Bauhan’s design for “The Residence of the Headmaster” was a large and dignified house in a style reminiscent of the work of the classical-revival architect Charles A. Platt, for whom Bauhan had a life-long admiration.<sup>17</sup> The heavy cornice and stuccoed walls of the house suggested the influence of Italianate architecture, while the symmetrical arrangement also reflected the Georgian style. This type of classical eclecticism was not unusual, particularly at the turn of the century. As architectural historian Mark Hewitt has pointed out,

American Renaissance architects . . . saw no discrepancy between the use of high classical sources from ancient Rome and the Italian Renaissance for some buildings and the more homegrown classicism of eighteenth-century American buildings for others. Motifs from both were often combined . . . the definition of Colonial was broad enough to include almost any house with features of English Georgian, English neoclassical, Federal, Greek Revival, or vernacular architecture of the colonies.<sup>18</sup>

During the mid-1920s Bauhan also redesigned the main campus of the original Hun School on Stockton Street in a classical–Georgian style. In 1920 Hun had purchased Edgehill, a massive Victorian building that had served as a school

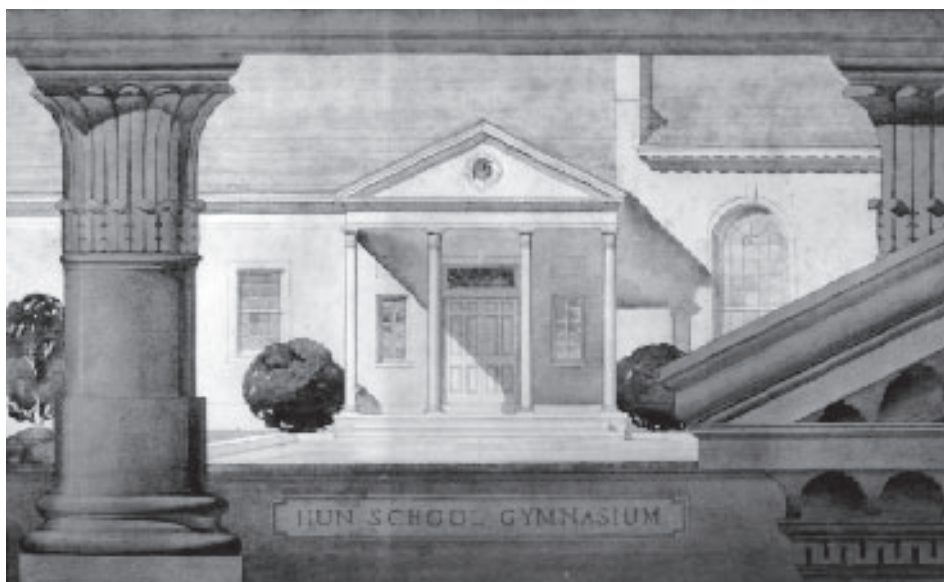


FIGURE 2: *Watercolor, ink, and pencil rendering of the Hun School Gymnasium, Hibben Road, c. 1928. Bauhan Collection.*

in the late nineteenth century, but had originally been constructed as a residence in 1825. In 1925, Edgehill was severely damaged by fire. Although the exact extent of Bauhan's work on the building is not known, before and after photographs of the building indicate that he almost completely rebuilt the structure, replacing the steep central roof with a lower roof and row of dormer windows, in general transforming it from a ponderous Victorian structure into a more graceful, classical building.

During the same time period, Bauhan remodeled and expanded the dormitories adjacent to the main building. Again the extent of his work on the dormitories is unclear; however, photographic documentation indicates that Bauhan designed additions to two or more existing buildings, thereby connecting the structures and creating a single block of dormitories.<sup>19</sup> Stylistically, Bauhan allied the dormitories with the main building through the use of similar classical dormers and porticos. In 1929, Bauhan designed a completely new gymnasium for the Hun School at the corner of Stockton Street and Hibben Road. Here he continued the classical style that he had applied to the other buildings and created an elegant, almost delicate building. The central portion of the building was pierced by large, round-headed windows and was flanked by two classical porticos supported on slender, acanthus-leafed columns.



In 1931, Bauhan designed another building for Hun, a “recitation hall” for the newly established Hun Junior School, headquartered in Edgerstoune, a large Tudor estate built at the turn of the century by Archibald Douglas Russell and acquired by Hun in 1925.<sup>20</sup> Here Bauhan created a simple Tudor block with large casement windows, steep gabled dormers, and elegant stone trim, very much in keeping with the austere style of the original house.

During the 1920s, John Hun owned a large portion of land between Stockton and Mercer Streets surrounding his house and the original Hun School. In the mid-1920s, Hun sold the lot next to his own home to Andrew C. Imbrie and most likely suggested Bauhan as architect. Imbrie was a member of the Princeton class of 1895, and from 1909 until 1912 he served on the board of trustees of the university. After living in New York City for more than thirty years after graduation, he “removed from New York to Princeton” in 1927.<sup>21</sup>

In February 1929, the Imbrie house was published in *The Architect*, where three full-page photographs displayed a modest, but elegantly proportioned Colonial house composed of a central four-bay block with two smaller sections to the left and another small block on the right. A photograph of the interior depicted a dark-paneled Colonial entrance hall, which greatly resembled the period rooms that had recently opened in the American Wing of the Metropolitan Museum of Art.<sup>22</sup> Over the fireplace hung an “historic map” of Mercer County, New Jersey, painted by Bauhan himself, with the assistance of his wife Elizabeth, and “representing a pictorial history of the vicinity.”<sup>23</sup> Bauhan became well-known for these maps, which he would offer as a “bonus” to his clients and on which he often included the owner’s real or fabricated family crest. (Bauhan created one of these maps for Gerard Lambert’s yacht, although he never designed a house for him.)

The plan of the Imbrie house was manipulated by Bauhan so that the Colonial form could accommodate the demands of twentieth-century living. The living room, the largest living space on the first floor, was not within the central block of the house at all, but occupied a rear wing perpendicular to the house. By removing the living room from the confines of the central block, it became a large, well-lit space with immediate access to the garden and privacy from the street.

A year earlier than the Imbrie house, Bauhan designed a house of very similar plan for Professor George Beggs. Here, as in the Imbrie residence, the library and dining room were in the “main” part of the house, while the living room was placed in a rear wing and the kitchen in a side “addition.” By using these various “additions,” Bauhan was able not only to accommodate a variety of modern liv-



FIGURE 3: *Interior of the Andrew Imbrie residence, Hibben Road, 1927. Rose Photograph Collection.*

ing spaces on the interior, he also was able to give these houses the appearance on the exterior of having been added to over time. Throughout his career Bauhan utilized this ploy of making houses appear to have grown over time, like true eighteenth- or nineteenth-century homes. This form was particularly well-suited to New Jersey, where builders of the eighteenth and nineteenth centuries had a tradition of retaining earlier building sections in order to preserve a visible record of change and achievement.<sup>24</sup>

Like the Imbrie house, the Beggs house was designed with that necessity of twentieth-century living—the garage. Outdoor living spaces were another standard feature of the “modern” colonial home, and the plan for the Beggs house also included an extensive flagstone terrace and an outside fireplace. In her analysis of “The Modern Colonial House, 1900–1920,” Bridget May has described the almost universal addition of outdoor living areas to the traditional Colonial house plan. With regard to Colonial Revival porches, she noted that “larger than the sheltered entrances of the eighteenth century, they functioned as outdoor living rooms and were a result of smaller interiors and the emphasis that progressives placed on fresh air and good ventilation for health.”<sup>25</sup>



In contrast to the stucco of the Imbrie house, the Beggs house was built of brick. According to Beggs' widow, the bricks were eighteenth-century English bricks originally used in the first infirmary building at Princeton and found many years later in a brick yard on Witherspoon Street.<sup>26</sup> Although this tale has not been verified, the bricks used in the Beggs house appear dark and weathered, and in combination with the elegant doorway and classical details they create the appearance of a formal, English Georgian residence.

In the 1920s, Bauhan became involved in a residential development on the west side of town, adjacent to the Graduate College and in the vicinity of what would become the Institute for Advanced Study in the 1930s. In this development, originally called Battle Park because the land had been part of Princeton's Revolutionary War battlefield, Bauhan designed thirteen houses including his own home, and over the years he designed additions and alterations to at least another seven houses in the area. The first annual report of the Battle Park Company appeared in 1921 and listed Rolf W. Bauhan as vice-president.<sup>27</sup> In November of that year the *Princeton Alumni Weekly* published a prospectus for the Battle Park Company, which advertised that "[t]he development will start with the immediate construction of twenty Dutch Colonial frame houses . . ."<sup>28</sup> A brochure for the development published at this same time also included a photograph and floor plan for a Dutch Colonial house.<sup>29</sup> Bauhan designed one such Dutch house in Battle Park, as well as one Tudor house; however, the remainder of his houses in the area were English Colonial in derivation. It may be that soon after the development was begun, the principals realized that the Dutch Colonial style was too modest to meet the needs of the prosperous individuals who were prepared to build or buy houses in this area. It may also have been that those involved in the development, particularly Bauhan, realized that the English or Georgian Colonial was a more appropriate style for Princeton, a town where there had been little influence of Dutch architecture, but where there were many elegant examples of eighteenth-century Georgian architecture still standing.

On Battle Road itself, Bauhan designed six houses at numbers 9, 59, 60, 71, 93, and 94, four of which were built for university professors and one for a medical doctor. Number 93 was typical of the style that Bauhan was to employ and refine over the course of his career: a large central block, with an elegant pedimented door, and several side or rear additions with varying roof lines and dormer windows. From the street, these houses appeared quite small and modest, while a rear view revealed them to contain a series of wings and a substantial amount of space. Bauhan's own house in Battle Park, at 1 Ober Road, also displayed this dichotomy between a simple Colonial façade and a more rambling and expansive rear elevation.

The intentional modesty of Bauhan's houses reflected an important element



of Colonial Revival architecture. As architectural historian David Gebhard has explained, “reduction in size and simplification in detail were due to . . . the way in which people wished to see themselves and to be seen. The romantic idealized, and simple Colonial past . . . provided the perfect vehicle for this symbol of modesty and reticence.”<sup>30</sup> Bauhan’s approach to architecture was not unlike that of Philadelphia Colonial Revival architect R. Brognard Okie, who was lauded as an architect who “understood about a house, that there was the need for comfort without (important item) ostentation.”<sup>31</sup>

Bauhan’s houses in Battle Park and his work for John Hun brought considerable recognition to his architectural practice, and the late 1920s and early thirties was the busiest time in his career. In 1927, after almost ten years of courtship, Bauhan married William Lathrop’s daughter, Elizabeth, and the couple moved into the house he had designed in Battle Park. Elizabeth, known as Libbet, was artistic in her own right and assisted her husband throughout his career with interior finishes and color schemes, as well as with entertaining prospective clients. Their first child was born in 1929 and named after his maternal grandfather, William Lathrop. The following year, the Bauhans had a second son, who was named in memory of Bauhan’s famous college roommate Hobey Baker. Two years later, their third son was born, and named in honor of Bauhan’s friend and first important client, John Hun.

By 1927, Bauhan had several large commissions for houses in Princeton’s western section, including one for Alton Miller, an engineer involved in the building of the Holland and Lincoln tunnels, whose wife was related to one of Bauhan’s closest friends and wealthiest clients, Richard Church. Unlike the frame and shingle houses in Battle Park, which were reminiscent of Colonial farm houses, the Miller residence was formal and urbane, built of brick with a heavy denticulated cornice, key stones over the windows, and an elegant Federal-style door and portico. The house was initially built with one wing to the left of the central block; however, a second wing to the right was planned from the inception and was added by Bauhan in 1936. In this case, the house did truly grow over time as the wealth of the owner allowed.

The same year as the Miller residence, Bauhan designed a substantial Georgian house for Professor Edwin Kemmerer, at that time the highest-paid faculty member of the university,<sup>32</sup> who was known as “The Money Doctor” because of his experience and expertise in international finance. Located on Hodge Road, one of the wealthiest residential streets in Princeton, the Kemmerer house was across the road from an elegant French “chateau” designed by Palm Beach architect and Princeton alumnus, Marion Wyeth, for Junius Morgan’s daughter.

The Kemmerer house was constructed of stone from Bucks County, Pennsyl-



FIGURE 4: *Front Elevation of the Alton S. Miller residence, Westcott Road, 1927. Bauhan Collection.*

vania, and the design was inspired by the Colonial stone farmhouses of this region. As with Bauhan's earlier, more humble dwellings, the Kemmerer house was designed with a series of clapboard additions at the rear, suggesting that the house had been added to over time. In this house, Bauhan redesigned the traditional Georgian center-hall plan, creating an extremely large living room and study in the main block of the house and placing the dining room in the rear wing, with kitchen and servant's quarters beyond.

In 1929, Bauhan designed a house very similar to the Kemmerer residence for H. Alexander Smith, at that time a lecturer in international relations at the university and later a United States senator. The central block of the Smith house was built of the same stone as the Kemmerer house and composed of five bays. In the Smith house, however, Bauhan arranged a series of three "additions" to the side and front of the central section, thereby creating an elegant forecourt. As in the Kemmerer house, the main portion contained a living room and library, here with special emphasis on the large, paneled library, which opened onto the garden at the rear.

The largest commission of Bauhan's career came in 1930—a private residence for Mr. and Mrs. Thomas Dignan comprising twenty-two rooms, plus the ser-



FIGURE 5: *H. Alexander Smith Residence, Alexander Street, 1929. Rose Photograph Collection.*

vants' quarters.<sup>33</sup> Thomas Dignan was a recent graduate of Princeton in the class of 1926, and, apparently, the house was a wedding present from his wife's family, who owned the Ward Baking Company, at the time the largest bakery in the country.<sup>34</sup> This vast Tudor mansion was built by Matthews Construction, by far the largest construction company in Princeton and the contractor for many of the collegiate Gothic buildings on the university campus including the Chapel. Built at the height of the Depression, the Dignan mansion provided employment for a host of highly skilled stone masons, wood carvers, carpenters, and glazers.<sup>35</sup> The first floor interiors abounded in elaborately carved paneling, stained glass windows, and plaster work, which featured stories of King Arthur and the Knights of the Round Table, as well as the Princeton University crest, and a Dignan family insignia designed by Bauhan.

Bauhan designed a number of Tudor houses during the 1920s and thirties, and although the style may seem far removed from the Colonial Revival, there were in fact many similarities. As Mark Hewitt has noted, both styles "evoked ideals of sound craftsmanship and comfortable domesticity, both seem well adapted



FIGURE 6: *Thomas S. Dignan residence, The Great Road, 1930–1931. Bauhan Collection.*

to the American landscape, and both were quintessentially Anglo-Saxon and, therefore, embodied the white Anglo-Saxon Protestant ethos.”<sup>36</sup> It is likely, however, that the choice of the Tudor style was not Bauhan’s but his client’s. Writing about the period from 1920 to 1942 in “Princeton Residential,” a history of Princeton architecture that Bauhan had hoped to publish, he explained that “whether the French classical work or the Italian, the English Tudor or the early American interpretations, [the houses of this period] expressed the taste of the client more than the effort of the architect to impose his stylistic approach in a uniform way on all his work—as a result every house is different.”<sup>37</sup>

A house from this period, which certainly expressed the wishes of the client, was the Norman house Bauhan designed for John Wallace in 1934. Preserved in the architect’s file for the project is a page from *House and Garden* of March 1929 with the notation “from J. H. Wallace, October 1933.” The clipping shows “*Porto Bello*, A Long Island Country Home” designed by Le Roy P. Ward in a “picturesque Norman-French character.” Mrs. John Wallace has explained that she selected *Porto Bello* as a model for her house because of its floor plan.<sup>38</sup> Indeed the plans of the Wallace house and *Porto Bello* are almost identical, as are the central octagonal tower, roof lines, brick work, and half-timbered walls.

An important commission from the 1930s was James Kerney’s house in Trenton.



Kerney, son of Irish immigrants, was owner and publisher of all of the Trenton newspapers and an important supporter and advisor to Woodrow Wilson. The lot that he selected for his new Trenton home overlooked the Delaware River, a few doors from the State House and immediately adjacent to Washington Roebling's mansion. Through his friendship with Bill Matthews, Kerney selected Bauhan as his architect and, in a 1931 letter to Matthews, he asked the builder "What do you think of a brick house of the Georgian type?"<sup>39</sup> Kerney also insisted upon all of the conveniences of a "modern" Colonial home, explaining that ". . . we will want roomy bath-rooms and plenty of closets."<sup>40</sup>

Photographs of the Kerney house in the thirties showed a distinguished brick house with a pedimented doorway and Doric columns, key stones over the windows, and cornice with dentils. Bauhan wrote to Kerney that he had selected bricks for the exterior that would make it "look like a house which has been there for some time, because the color is soft. . . . [The house] will hold its position with dignity."<sup>41</sup> Like the Smith house, a servant's wing projected towards the front of the house and created a forecourt that buffered the house from the street. At the rear, terraced Italianate gardens extended all the way from the house to the Delaware River.

After the Kerney house was completed, Bauhan sent photographs and a description to *The House Beautiful* and explained that his design for a house in the



FIGURE 7: *John H. Wallace residence, North Road, 1933–1934. Bauhan Collection.*



FIGURE 8: *Rear view of the James Kerney residence, West State Street, Trenton, 1931. Bauhan Collection.*

state capital was an “attempt . . . to express the spirit of the late eighteenth-century houses of Annapolis, Maryland.”<sup>42</sup> Although the influence of the Federal architecture of Annapolis may be difficult to discern, the Kerney house was such a dignified presence on State Street that for a brief time in the 1950s it was considered as a residence for the governor.<sup>43</sup> Unfortunately the Kerney house, along with all of the elegant mansions on the south side of State Street, was demolished in the late 1950s to make way for state offices and a highway.

Bill Matthews was the contractor for most of Bauhan’s houses in the 1920s and thirties, and Bauhan spent long hours socializing with Matthews and other prominent Princetonians, such as John Hun, at the Nassau Club. Bauhan was fully aware of the value of personal friendships in furthering his architectural practice, as he wrote to his son Bill: “. . . social life, club life, and public life from early youth should be enjoyed and taken advantage of [in order] to make contacts with people who can enjoy [the architect’s] advice and the visions of his creative genius.”<sup>44</sup> In 1936, Bauhan was the logical choice to be architect of Matthews’ new home.

As the site for his house, Matthews purchased the abandoned Hudnut house at the corner of Hodge Road and Library Place. The Hudnut house, built in about 1900, was one of the largest and most elaborate Tudor mansions ever built in Princeton, and the contrast between this exuberant and rambling stucco and timber building and the severely restrained stone house that Bauhan built for Matthews exemplified the change in architectural taste that occurred in the early twentieth century. Alexander Hudnut, a prominent New York City stockbroker who owned houses elsewhere, lost interest in his Princeton residence soon after it was built, and at least by the early 1930s the local residents considered the Hudnut house an eyesore. By this time, the taste of Princetonians ran much more towards the staid Colonial architecture of Bauhan than the eclectic building style of the previous century.<sup>45</sup> Most local residents probably shared Bauhan's opinion regarding architecture in the late nineteenth century, when, as he described it, "the classical tradition [was] obliterated and all respect for formulae and proportion along with it. Confusion dominate[d] and individualism present[ed] the revival of the Gothic tradition in its worst aspects."<sup>46</sup>

The Matthews house was built of local sandstone with a large central block containing the living room, dining room, and study, and an end wing with kitchen, servants quarters, and garage. The front façade displayed a restrained Georgian design, while the rear elevation featured huge bay windows, a modernization that was atypical in Bauhan's architecture at this time and that may have been designed by Matthews. The basement of the house was certainly designed for Bill Matthews and featured a large paneled game room and bar, where he and his friends could play cards and socialize.

While Bauhan was working to meet the needs and tastes of his clients in Princeton, he was able, in 1932, to create a house at the eastern end of Long Island that was a more personal expression of his own architectural vision—a summer home for his close friend and classmate, Richard Church. Even among the wealthy alumni of Princeton University, Church was unusually well-to-do. His family was the founder of Church & Dwight, manufacturers of Arm & Hammer Baking Soda, and in 1939 the *25th Yearbook of the Class of 1914* declared that "our old friend Dick should perhaps better be known now as Squire Church for he lists no occupation, having retired from business cares [to] the Horatian pleasures of his own Sabine farm." The "Sabine farm" in question was Church's principal residence on the North Shore of Long Island, "Kingscote," a vast estate that occupied most of Kings Point. Here, in 1931, Bauhan designed a gardener's cottage, conservatory, garage, and greenhouse, all in keeping with the Tudor style of the main house. Church also desired a "vacation" home on the end of Long Island,



where he could go to fish and hunt duck, and he hired Bauhan to design this house from the ground up. What Bauhan created was not one house but a group of seven buildings—a main house with four bedrooms, two guest cottages each with living room, kitchen, and two bedrooms, a servants' cottage, a caretaker's cottage, a workshop, and a garage. Bauhan built a site model for the project in order to fit the buildings to the land, and he explained that

there will be no attempt at any landscape work at Montauk Point. The group of buildings are being built on the moorland and there is no intention of doing any plantings that will change the character of the surroundings. The buildings are all one-story shingle cottages and [they are] intended to disturb the moorland as little as possible with their presence.<sup>47</sup>

Bauhan created one of his maps for the house, this time including the Arm and Hammer trademark to indicate each of Church's homes and factories in the New York City vicinity. When the entire compound at Montauk was completed, Church praised Bauhan for "the skill and spirit in which you conceived and accomplished the whole design. You have given me exactly what I desired."<sup>48</sup> What Bauhan gave Church was a little village of modest, but beautifully detailed, Colonial cottages. As the current owner has pointed out, Church's retreat at the end of Long Island was not unlike Marie Antoinette's "hamlet," a place where he could play at living the simple life of his forefathers.<sup>49</sup>

Over the years, the house has been rented by a host of wealthy, privileged tenants, including Lee Radizwell and her sister Jackie Kennedy, who must also have been attracted to its remote and rustic charms. When the designer Halston rented the house in the 1970s and 1980s, an article in *House and Garden* concluded that "[t]he whole effect is simple and quiet."<sup>50</sup>

During World War II, Bauhan, despite being in his fifties, served in the Army Air Corps in England and attained the rank of Lieutenant Colonel. Once back from the war, he continued his architectural practice in Princeton although he moved his home to New Hope, Pennsylvania, where he purchased and renovated an eighteenth-century farmhouse. Here he added frame dependencies to the main stone structure and created a home very similar to many he had built in Princeton.

While a chronological listing of Bauhan's work indicates that he worked steadily throughout the 1940s,<sup>51</sup> this decade was a less fruitful time for Bauhan's practice, in part because of the war and also because he was drinking heavily during this period. Ironically, drinking was a large part of the life style of Bauhan's clients, and many of them were attracted to him as an architect, at least in part, because

of his tremendous sociability. By the early 1950s, however, Bauhan had managed to get his drinking under control, and he again had a steady supply of important clients.

By the 1950s, the Tudor and Gothic Revival styles had long since passed out of fashion for residential architecture, and even Princeton University completed its last collegiate Gothic building in the late 1940s. The Colonial Revival remained a significant style, however, and in Princeton local business people joined forces in 1948 to ensure the continuation of Colonial design on Nassau Street through an organization called Operation Nassau.

At the inaugural meeting of Operation Nassau one of the founders, Dilman Smith of the Opinion Research Corporation (later known as the Gallup Poll), presented a slide lecture on “Princeton’s historic beauty spots and illustrated some of the excellent Colonial styling already found in Princeton’s business section.”<sup>52</sup> As the newspaper reported: “The slides were used to point out the dangers of indiscriminate planning and of using certain modern materials and store identification in a traditional community such as Princeton.”

Along with Smith, the other leader of Operation Nassau was Julian Garnsey, a self-described “color specialist,” who explained at the first meeting that his role would be to answer the question, “How can we give to Nassau Street the charm which characterizes the residential and campus areas of Princeton?” In reply, Garnsey advocated that “three objectives are to be accomplished, unity, harmony and continuity of tradition.” In particular “we will want to continue . . . our Colonial beauty of Princeton.”<sup>53</sup>

Rolf Bauhan’s direct involvement with Operation Nassau is not known; however, he certainly shared Garnsey’s views regarding the appropriateness of Colonial architecture in Princeton, and in 1952 he designed a house for Garnsey in the Battle Park area. During the 1950s, at least one of Bauhan’s commercial projects, a renovation of the Princeton Fuel Oil building, was among those that received an award from Operation Nassau for “remodeling success.”<sup>54</sup>

By the 1950s, Princeton University was also building in the Colonial Revival style, at least for residential buildings. In 1954 Bauhan designed his only project for the University—a group of eleven faculty houses on the shore of Lake Carnegie. He probably received this commission through his friendship with Dean Mathey, a member of the class of 1912, university trustee from 1927 until 1960, chairman of the committee on buildings and grounds from 1942 until 1949, and “one of the most devoted, energetic, and generous supporters of the University in modern times.”<sup>55</sup> Mathey’s own historic farmhouse had been remodeled in the



FIGURE 9: *Aerial view of Lakeside, Princeton University faculty houses, Harrison Street, 1954. Bauhan Collection.*

1920s by one of Bauhan's competitors, New York architect and Princeton alumnus Arthur Holden. During the 1950s and 1960s, Bauhan built two new houses for Mathey and his family and renovated two others.

The university faculty houses, known as Lakeside, provided Bauhan the opportunity to create another Colonial village, similar to the Church project in Montauk, although this time on a larger scale. Here Bauhan designed eleven different houses in varying materials: stone, brick, clapboard, shingle, and a combination of each; some had dormers; some had porticos; some had one or two-story porches; all were Colonial. The houses were situated at varying angles to one another, and every house consisted of a central section and one or two "additions," giving an overall impression of a little Colonial settlement that had developed and grown over time. An article on the faculty houses in the *Princeton Alumni Weekly* described the architecture as "simple Cape Cod cottage design, common on the Eastern Seaboard during the days of the Early Republic." The article went



on to explain that, in contrast to some of the earlier faculty apartments, these new houses would “provide the advantages of relaxed countryside living.”<sup>56</sup>

Bauhan’s faculty homes were deceptive in size, for while most appeared to be only one story, many also contained a second story “hidden” by the slope of the lake side. Bauhan’s house for Leighton and Carin Laughlin, designed in 1955, also presented a deceptively modest façade. Bauhan had made renovations to Laughlin’s father’s house in Princeton, designed in the 1920s by R. Brognard Okie, and Leighton and his wife were seeking a similar “new-old” house from Bauhan.<sup>57</sup> Apparently, Bauhan’s first design for the Laughlins was a substantial two-story Georgian house; however, the clients explained that they did not want a large “looking” house. As a result, the house was designed to look like a one-story cottage from the front, while from the rear it had two stories with substantial living spaces “hidden” in the lower level. The interior was particularly elegant and incorporated eighteenth-century paneling, floor boards, bricks, and corner cupboard. Although Bauhan’s houses of the 1950s and 1960s were considerably smaller than his “great” houses of the twenties and thirties, he lavished as much attention on the details and craftsmanship of these homes. His interest in architectural details was reflected in a paper he presented at the Historical Society of Princeton in the 1940s entitled “Some Early American Doorways, Mantels, and Staircases in Princeton Houses.” In 1960, a newspaper article on Bauhan boasted that “in designing his houses, he has never used the same doorway or mantelpiece twice.”<sup>58</sup> Through the detailing of his houses, Bauhan was able to give his clients a sense of individuality and discrimination, even if their purses could not afford the distinction of size.

Beginning with his earliest projects, Bauhan had always included personalized elements in his designs—inkwells and quills in the shutters of journalist James Kerney’s house, thistles for the shutters of a Scottish client, a caduceus on the gutter leaders for a doctor. In many cases, Bauhan created these personalized details with his own hands, just as he had handcrafted his maps. As he explained regarding eighteenth-century architecture, “the work of this period expressed the love of materials which men fashioned with their hands . . . the machine age and the industrial revolution will never produce anything as individual.”<sup>59</sup> Bauhan epitomized what William Rhoads has characterized as the Colonial Revivalist’s reverence for “the high-quality of Colonial craftsmanship in contrast to the machine work of the late nineteenth and twentieth centuries. . . .”<sup>60</sup> In 1906, the art critic Montgomery Schuyler had lauded the Colonial carpenter as “an educated and thinking being” unlike his modern successor who was a mere “automaton.”<sup>61</sup>



For Bauhan and his clients, the incorporation of original eighteenth-century woodwork or the handcraftsmanship of new Colonial details became a mark of their individuality and educated taste.

In 1956, Bauhan designed a house for Peter and Lilian Grosz. Peter, son of the world-renowned artist George Grosz, had come to Princeton in the early 1950s to work for a local research firm. From the front, the house included a two-story porch, a feature which may have been influenced by the two-story porch of the historic “Old Barracks” in Trenton. Dean Mathey, from whom the Grosz’s had purchased the land, was also particularly fond of this design and his son’s house across the road from the Grosz’s also had a two-story porch. At the rear, the Grosz house was one story tall with a wing added in 1961. The house was typical of Bauhan’s work in the fifties—a small house, but constructed with the finest craftsmanship. According to Lillian Grosz, in selecting Bauhan as their architect, she and her husband made a conscious decision to forego a larger house in favor of one constructed with the best materials and craftsmanship.<sup>62</sup> Another house from this period was that of Professor John Tukey and his wife Elizabeth, the owner of an antiques business and later chairman of the Princeton Township Historic Preservation Committee. Elizabeth had grown up in an eighteenth-century New Jersey farmhouse, and this was the type of home that she wanted Bauhan to recreate.<sup>63</sup> Like the Grosz house, the Tukey house appeared modest from the exterior, while the interior detailing included an eighteenth-century mantle, wainscoting, and a paneled fireplace wall. As another antiques dealer remarked, it was the perfect setting for the Tukeys’ eighteenth-century furniture.

The J. Dudley Clark house, built in 1958 and situated in the middle of a seventy-nine acre tract of land, was once again designed to appear relatively small from the outside, while incorporating six bedrooms and four fireplaces on the interior. The house was composed of six distinct sections and roof lines and included a gambrel roof on the garage and three oversized chimneys. As Bauhan explained, “the assembling of blocks of building [created the impression of] the tradition of adding units of rooms as the need of the family required,” while the “dark shutters on white clapboard provided the decorative feature which tied the walls of the separate units together.”<sup>64</sup>

Along with the design of new houses, Bauhan renovated more than one hundred and fifty buildings in the Princeton area, including some of the town’s most historic structures. In 1929, he restored Bainbridge House, at that time the home of the public library and now the headquarters of the Historical Society of Princeton. Built in 1766, by the early 1900s Bainbridge House was one of the few eighteenth-century buildings remaining on Nassau Street. Bauhan’s renovation



FIGURE 10: *J. Dudley Clark house, Mountain Avenue, 1958. Bauhan Collection.*

included removal of the late nineteenth-century stick-style porch, replacement of the dark Victorian paint with a Colonial Revival yellow, and design of a new “Colonial” door ornamented with a “lamp of learning” in the transom light.

In 1937, Bauhan renovated John Witherspoon’s historic colonial farmhouse, Tusculum, and designed a small frame addition on the east side. At this time, Bauhan also worked for Robert Wood Johnson on Morven, one of the most historic houses in New Jersey, which was later to become the governor’s mansion. Although the extent of Bauhan’s work on Morven is unclear, existing drawings indicate that he renovated one of the outbuildings that had originally served as a wash house and ice house.<sup>65</sup>

Bauhan’s photographs from the 1930s document the dramatic changes that resulted from his renovation of 72 Library Place, one of Woodrow Wilson’s several homes during his years in Princeton. The “before” pictures show a large front porch, Victorian brackets, and elaborate chimney pots; while the “after” photographs reveal the original Greek Revival house with an elegant doorway and classical cornice.



In the 1950s, Kenneth Chorley, the first director of Colonial Williamsburg and the person credited with being “the visible symbol” of its success,<sup>66</sup> retired to the Princeton area. Bauhan renovated Chorley’s Federal farmhouse, adding a library wing, new garage, and outbuildings. The Chorleys and Bauhans also became close friends, and it may be at this time that Bauhan worked as a consultant to Colonial Williamsburg.<sup>67</sup>

Over the course of his career, Bauhan did extensive restoration work for William Flemer, owner of Princeton Nurseries, which at one time comprised more than a thousand acres and included the area now known as Forrestal Village. Bauhan designed several office buildings for Princeton Nurseries and restored many of the eighteenth-century houses on Flemer’s property, including a small eighteenth-century Dutch house, which Bauhan relocated and enlarged.

In December 1966, Rolf Bauhan died quite suddenly of a heart attack at the age of seventy-four. His ashes were scattered over Barnstable Bay in Massachusetts, where he had bought and renovated a Greek Revival house in 1960 and had spent many happy hours fishing and sailing with family and friends. He requested that no memorial be erected in his name; instead he left behind a legacy of Princeton houses that residents continue to praise more than thirty years later.

Rolf Bauhan left his mark on Princeton architecture, not through dramatic monuments that call attention to themselves, but through a vast body of work, including both new and old buildings that blend gracefully into the landscape of an historic Colonial village. In 1933, Albert Einstein moved to Princeton and described it as “a wonderful little spot, a quaint and ceremonious village.”<sup>68</sup> And as late as 1967, the year after Bauhan’s death, a recently arrived graduate student described Princeton as “a picture post-card village.”<sup>69</sup>

For those who envisioned Princeton as a charming, historic town, Bauhan’s architecture provided the perfect setting. Modest in size, Bauhan’s houses appealed to intellectuals with limited means, but also to wealthier clients. As historian Nathaniel Burt has noted “the rich [in Princeton] are more simple, the proudly poor faculty more inclined to good living, than might otherwise be the case.”<sup>70</sup> In their craftsmanship, proportions, and materials Bauhan’s houses also provided an authentic ring of Colonial architecture, and with their various “wings” and “additions,” his buildings intimated that they had evolved in the Princeton landscape over many generations.

An informal analysis of Bauhan’s Princeton clients reveals that a large number were alumni of Princeton University and many others affiliated with the school.<sup>71</sup> For alumni seeking to return to the charming, historic town of their youth, Bauhan’s houses were ideal. During the 1940s and fifties, the *Princeton Alumni*

*Weekly* advertised the “eighteenth-century” paneled-wall lobby of the Nassau Inn and the sweeping lawn in front of the Colonial Revival colonnade of the Princeton Inn enticing former students to return to the Colonial village of Princeton.<sup>72</sup> In a 1947 issue, an advertisement by Edmund D. Cook Realtor featured a photograph of a modest Colonial Revival house and urged alumni to “Come Back For Forever.”<sup>73</sup>

In 1917, Rolf Bauhan visited his future father-in-law’s home in New Hope and was captivated by a vision of a charming, Colonial enclave and a picturesque cluster of eighteenth-century buildings, an image which he sought to recreate in one form or another in his architecture over the next forty-eight years. Bauhan’s success as an architect can be attributed to the fact that so many of those who chose to live in Princeton in the early- and mid-twentieth century shared his vision of an architecture that looked back to the Colonial era in its appreciation of fine, hand-crafted materials, intimate eighteenth-century proportions, and elegant classical details.

## Notes

1. Rolf W. Bauhan’s architectural drawings and photographs were donated to the Historical Society of Princeton in the early 1990s by his sons, William Lathrop Bauhan, Hobart Baker Bauhan, and John Hun Bauhan. The author is grateful to Bauhan’s sons for their assistance with this article and the related exhibition at the Historical Society. The author wishes to thank David B. Brownlee, professor of art history at the University of Pennsylvania, for his guidance with the master’s paper from which this article is derived. The author is also indebted to Lilian L. Grosz, Wanda S. Gunning, Constance M. Greiff, Robert Judson Clark, and Clifford Zink, and to all of the owners of Bauhan houses who have generously provided assistance. The publication of this article has been made possible in part through support from the James Kerney Foundation, Caroline and Helmut Weymar, Everett and Barbara Garretson, Elizabeth and John Tukey, Dr. and Mrs. James J. Chandler, and Mrs. Francis G. Clark. With the exception of figure 1, all photographs are from the collection of the Historical Society.

2. This quote is from a 1933 article published in Harrie T. Lindeberg, *Domestic Architecture by H. T. Lindeberg* (New York: William Helburn, Inc., 1940), 276. Lindeberg was a very successful New York architect. In Princeton, he designed Albemarle for Gerard Lambert, one of the earliest and most significant Colonial Revival residences in the town.

3. The Bauhan name was derived from the German words *bau* (to build) and *hahn* (rooster). Bauhan would later incorporate the image of a rooster as a personal insignia on his buildings. The family name was spelled Bauhahn until the first world war, when due to anti-German sentiment, it was shortened to its present form.

4. July 6, 1902, diary, owned by Hobart Baker Bauhan. The diary contains frequent references to sketching.



5. "Some Letters, Papers and Diaries of Rolf William Bauhan A.I.A., Architect, Princeton, New Jersey," compiled by Hobart Bauhan, October 1989, entries for October and November 1909 on pages 7 and 9 of the Mount Herman School section.
6. "Memoir of a Trip to Europe, June 1914," 1 from "Some Letters. . ."
7. Much of Bauhan's biography comes from the *Princeton University, Class of 1914, Thirty Five Year Record*, 16–17.
8. Michael David Zellman, comp., *Three Hundred Years of American Art* (Secaucus, New Jersey: Wellfleet Press, 1987), 542.
9. Antoinette Perrett, "The Community at New Hope: A Settlement of Stone Cottages Set Between a Canal and Tributaries of the Delaware," *The House Beautiful*, 53, no. 4, (April 1923).
10. William Lathrop Bauhan interview with author, Dublin, New Hampshire, November 20, 1994.
11. Royal Cortissoz, introduction to *Portraits of Ten Country Houses designed by Delano & Aldrich, drawn by Chester B. Price* (Garden City, N. Y.: Doubleday, Page & Co., 1924), xi.
12. *Year Book of the Princeton Architectural Association and the School of Architecture of Princeton University*, 1921, 19.
13. Bauhan, "Some Letters. . .", 14.
14. Rolf William Bauhan, "Why Rebuild War Wasted France?" *The New York Times Book Review and Magazine* (March 5, 1922): 14.
15. W. E. Stone designed the Princeton Bank and Trust Building at 12 Nassau Street, as well as several large houses in Princeton's western section.
16. Cornelia and Jac Weller in "Recollections of John Gale Hun," Princeton, New Jersey, 31 August 1978, describe Hun's socializing at the Nassau Club with many of the prominent men of the town. The typescript of this memoir was provided by the Hun School.
17. According to William Bauhan, his father acknowledged the influence of Platt's architecture on the design of the Hun house. The Hun house bears a strong resemblance to Platt's residence in Dublin, New Hampshire, although Bauhan apparently had not seen this building at the time.
18. Mark Alan Hewitt, *The Architect and the American Country House, 1890–1940* (New Haven & London: Yale University Press, 1990), 85.
19. No building records for the Hun School dormitories have been located. A photograph in the Rose Collection of the Historical Society shows an existing section of the dormitory building immediately next to an array of frame structures, which no longer are standing, indicating that the entire dormitory block was not built at the same time.
20. A brief history of Edgerstoune and the Edgerstoune section of Princeton is given in Nathaniel Burt's "Princeton Grandees" and in Constance Greiff's "Five Houses," both in *Princeton History: The Journal of the Historical Society of Princeton*, 3 (1982).
21. Biographical information on Imbrie comes from the *Princeton University Class of 1895 Fiftieth Year Record*, 126–128.
22. This resemblance was more than accidental, for one of Bauhan's sketchbooks from the 1920s includes drawings of the Newington Room at the Metropolitan. This sketchbook is in the collection of Hobart Baker Bauhan.



23. "The Residence of Mr. and Mrs. Andrew C. Imbrie, Princeton, N. J.," *The Architect* (February, 1929): 570.

24. Architectural historian Susanne Hand discussed this phenomenon at some length in a lecture on the Colonial Revival in New Jersey, presented for Preservation New Jersey in October 1995. In her book *New Jersey Architecture* (Trenton: New Jersey Historical Commission, Department of State, 1995), 39, Hand points out the Ford Mansion in Morristown, where the practice of building a new, larger house to one side of an older house was so well established that the entire new house was built in that form.

25. Bridget A. May, "Progressivism and the Colonial Revival: The Modern Colonial House, 1900–1920," *Winterthur Portfolio*, 26, no. 2/3, (Summer/Autumn, 1991): 114.

26. F. May Beggs, June 5, 1978 to John Scoon, a friend of the current owner of the Beggs House. A photocopy of the letter is in the Bauhan papers at the Historical Society of Princeton.

27. Lilian Grosz and Elizabeth Bennett, "Princeton Architect Rolf W. Bauhan, Examples of His Work in One Residential Area," included in "Some Letters, Papers, and Diaries . . .," 4. Grosz and Bennett cite this information in the Records of the Battle Road Property Owners Association, 1914–1921, Historical Society of Princeton, although the author was not able to find this document.

28. *The Princeton Alumni Weekly*, 22, no. 3 (November 2, 1921): 110–111.

29. The brochure is included in the "Battle Park Company" file at the Historical Society of Princeton.

30. David Gebhard, "The American Colonial Revival in the 1930s," *Winterthur Portfolio*, 22, no. 2/3 (Summer/Autumn 1987): 120.

31. Ronald S. Senseman, et al., *The Residential Architecture of Richardson Brognard Okie of Philadelphia*, privately published, 1956, no page numbers. The parentheses are Senseman's.

32. Donald L. Kemmerer, *The Life and Times of Professor Edwin Walter Kemmerer, 1875–1945, and How He Became an International "Money Doctor"* (published by the author, 1993), 81.

33. In 1947, the Sisters of the Congregation of the Marianites of the Holy Cross purchased the estate, and it has been known as Our Lady of Princeton ever since. It is currently under contract for sale.

34. The Ward Baking Company was founded in 1848 in Pittsburgh. By the 1920s, various Ward companies owned a vast network of bakeries throughout the country. In a promotional brochure from the 1920s, George S. Ward declared that the Ward "bakery interests are probably the largest in the world today." This brochure and extensive literature on the Ward Baking Company were provided by the library of the American Institute of Baking, Manhattan, Kansas, and are on file at the Historical Society of Princeton.

35. Author's discussion with Robert J. Clark, Professor of Art and Archaeology at Princeton University. Professor Clark acquired this information from an interview with George Griffing, an employee of Matthews from 1926–1968 and the last president of the company.

36. Hewitt, p. 77. Hewitt attributes these observations to Gavin Townsend in "The Tudor House in America, 1890–1930," Ph. D. diss., University of California at Santa Barbara, 1986.

37. "Princeton Residential," section V, 22.



38. Informal interview with author, October 1997.
39. James Kerney to Dave Flynn, undated, Kerney File, Rolf W. Bauhan Archives. Kerney was one of the few Bauhan clients who was out of town during the construction of his house. The file for this house, currently in the possession of Bauhan's eldest son, thus contains extensive correspondence between architect and client.
40. Ibid.
41. Bauhan to Kerney, May 20, 1931, Kerney File, Bauhan Archives, in the possession of William Lathrop Bauhan.
42. Bauhan to the Editor of *The House Beautiful*, August 23, 1933, Kerney File, Bauhan Archives, WLB.
43. Margaret Kerney McNeil, informal telephone interview with the author, Pinehurst, North Carolina, October 1996. Another descendent has also reported this story.
44. Bauhan to William (Bill) Bauhan, February 5, 1944, WLB.
45. Robert J. Clark pointed out the contrast between these two houses and offered the observations regarding local opinion and taste.
46. Bauhan, "Princeton Residential," introduction, 3.
47. Bauhan to unidentified person, April 11, 1932, Bauhan Personal Files, WLB.
48. Church to Bauhan, August 21, 1932, Church-Montauk File, Bauhan Files, WLB.
49. The current owner, Paul Morrissey, purchased the house in 1971 with financial assistance from Andy Warhol, and he has meticulously maintained the original fabric and character. He rents it during the summer months.
50. "Minimum Makeover, Maximum Style: Halston takes a rented 1930s vacation house and with a few bold choices makes it all his own," *House and Garden* (April 1980): 141. The house is frequently used in fashion layouts and has recently been photographed for *Italian Vogue*.
51. Information concerning all of Bauhan's known buildings and renovations has been placed on a database. A copy of this database and numerous lists arranged by client, location, date, etc. are available at the Historical Society of Princeton.
52. "Long-Term Plans to Beautify Nassau Street Are Outlined in Report of Civic Association," *The Princeton Herald*, (July 21, 1948): 1.
53. All of the above quotes are from "Long-Term Plans . . .," 1, 4.
54. "Operation Nassau to Award Citations," *Princeton Packet* (April 15, 1954). The article indicates that awards were given out regularly, although other awards have not at this point been documented. Operation Nassau apparently continued as an active civic organization into the 1960s.
55. Alexander Leitch, *A Princeton Companion* (Princeton: Princeton University Press, 1978), 320.
56. "Faculty Housing: 'The Salary with the Fringe on Top,'" *Princeton Alumni Weekly*, 56, no. 4 (October 14, 1955): 9.
57. Carin Laughlin, informal interview with author, Princeton, New Jersey, October 1994.
58. "His Georgian and Colonial Homes Have Been Widely Acclaimed as Perfect," *Princeton Packet* (September 15, 1960): 1.
59. Rolf Bauhan, "Some Early American Doorways, Mantels and Staircases in Princeton



Houses," May 15, 1941, Historical Society of Princeton, typescript of lecture presented to the Society, 7.

60. Rhoads, *The Colonial Revival*, 390.

61. Montgomery Schuyler, "The Education of a Colonial Carpenter," *Architectural Record*, March 1906, quoted in Rhoads, *The Colonial Revival*, 391.

62. Lillian Grosz, various informal conversations with the author, Princeton, New Jersey, 1994 to 1996. An example of the unique quality of the construction was the wood gutters and downspouts; thirty-five years after the house was built these had to be replaced and the cost exceeded that of the entire original house.

63. Elizabeth Tukey, informal interview, Princeton, New Jersey, November 1994. For many years during the 1980s and 1990s, Elizabeth Tukey was chairman of the Princeton Township Historic Preservation Committee.

64. Rolf Bauhan, "Princeton Residential, 1696–1966," Historical Society of Princeton, typescript, section VI: 31.

65. Bauhan's obituary in the *New York Times* stated that "Morven House, the Governor's mansion, was among the many historical structures restored by Mr. Bauhan," December 6, 1966.

66. Charles B. Hosmer, Jr. *Preservation Comes of Age: From Williamsburg to the National Trust, 1926–1949* (Charlottesville: University of Virginia Press, 1981), 67.

67. Bauhan obituary in the *New York Times* states "The architect also worked as a consultant on the restoration of Williamsburg, Va." The library and archives of Colonial Williamsburg do not include Bauhan's name as a consultant, although they do not consider their records to be definitive. Bauhan may have been involved through Chorley in an informal manner.

68. Albert Einstein to Queen Elizabeth of Belgium, November 20, 1933, quoted in Michael Ebner, "Experiencing Megalopolis," *Princeton History: The Journal of the Historical Society of Princeton*, 11 (1994): 19.

69. Quoted in Ebner, 41.

70. Nathaniel Burt, "Everybody's Somebody in Princeton," *Town and Country*, 113 (September 1959): 96.

71. Information on all of Bauhan's clients is not available. Of the approximately one hundred and fifty Princeton clients (not including businesses, clubs, churches, etc.) at least sixty were alumni of the university and an additional twenty-three were university professors.

72. Virtually every issue of *Princeton Alumni Weekly* during the 1940s and 1950s contained a photograph of one or both of these Colonial Revival Princeton buildings.

73. *Princeton Alumni Weekly* (July 4, 1947).