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The Swiss Chalet in America: Transport and Adaptation of an Alpine Archetype to the United States

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Abstract

The *Swiss Chalet* is a building type originating from the Swiss Alps that reached the United States of America in the 19th century, where it primarily served as a template for single-family residences and tourist accommodations. This paper investigates the reasons for its spread to America and its influence on American architecture. Since the different terms *Swiss Chalet Style* and *Swiss Chalet Revival Style* repeatedly appear in several sources in connection with the type, a categorization is established, and the two related trends are examined for differences based on the study of characteristic examples.

The investigations show that the styles differ both in their external appearance and their underlying motives and should therefore definitely be distinguished. The analysis also reveals a large number of factors leading to its spread in the USA. However, the *Chalet* never achieved widespread adoption and remained confined to a few agglomerations. Contrastingly, its influence on the bungalow in the Western USA was significant, which is why the *Swiss Chalet* can still be attributed a pivotal role in US architectural history.

Kurzfassung

Das *Swiss Chalet* ist ein aus den Schweizer Alpen abstammender Bautypus, der im 19. Jahrhundert die Vereinigten Staaten erreichte und dort vornehmlich als Vorlage für Einfamilienhäuser und Hotels diente. Im Rahmen dieser Arbeit werden die Gründe für seine Ausbreitung in Amerika sowie schließlich sein Einfluss auf die US-Amerikanische Architektur erforscht. Da zudem in mehreren Quellen im Zusammenhang mit dem Typ wiederholt die unterschiedlichen Begriffe *Swiss Chalet Style* und *Swiss Chalet Revival Style* auftauchen, wird eine Kategorisierung vorgenommen und die beiden verwandten Strömungen anhand der Studie charakteristischer Beispiele auf Unterschiede untersucht.

Dabei kann festgestellt werden, dass sich die angesprochenen Stile sowohl in ihrer äußeren Erscheinung als auch der ihnen zugrundeliegenden Motivation unterscheiden und deshalb auch unabhängig voneinander zu betrachten sind. Im Zuge der Analysen wird außerdem eine große Anzahl an Faktoren, die zur Ausbreitung in den USA führten, offengelegt. Allerdings konnte sich das *Chalet* nie flächendeckend behaupten und blieb auf wenige Agglomerationen beschränkt. Sein Einfluss auf den Bungalow im Westen der USA war hingegen bedeutend, weshalb dem *Swiss Chalet* dennoch eine richtungsweisende Rolle in der US-amerikanischen Architekturgeschichte zugesprochen werden kann.

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Introduction

In the United States of America, the late 19th and early 20th century provided a matrix for a multitude of architectural styles, a lot of them influenced by foreign tendencies.¹ Among the imported building types, architectural-historical sources often point to the so-called *Swiss Chalet* or *Swiss Cottage*, a vernacular structure originating from Swiss Alpine farmhouses. Repeatedly only being superficially covered in said works, this paper now aims to examine the reasons for its spread to America. Due to the appearance of two different terms, *Swiss Chalet Style* and *Swiss Chalet Revival Style*, particularly in recent literature², potentially divergent tendencies or typologies will be distinguished and discussed through the analysis of a representative selection of buildings as the following step. In addition, the impact of all the *Chalet* tendencies on US-American architecture will be assessed.

Other works like Virginia and Lee McAlester's "A Field Guide to American Houses" (1984) have already provided some explanations for the *Chalet's* spread in the USA but the majority has merely pointed out the most apparent ones and has not included the range of influences that this paper seeks to identify. The latter also intends to examine the possible relation of certain influences to the emergence of the two different tendencies within the American *Chalet* type. Moreover, as already detailed, one chapter will focus on the characteristics of the different typologies. Existing sources such as Poore's article "Swiss Chalet 1885-1910" (2007) have already pronounced common features of the American *Chalet* but, contrastingly, have made no distinction between the *Swiss Chalet* and the *Swiss Chalet Revival Style*. Official websites like those of the Washington State Department of Archeology and Historical Preservation or non-academic newspaper articles will also be used as sources in this paper, as they serve as an important basis for identifying houses commonly referred to as *Chalets*; consequently, it will be examined if these houses indeed embody *Chalet* characteristics and assess their architectural-historical value.

For a better understanding of the origins of the American *Chalet*, an analysis of the historic rural Swiss archetypes based on a comparison of literature was essential. Especially historical sources such as Gladbach's "Der Schweizer Holzstyl" (1868) or Schwab's "Das Schweizerhaus" (1918) provide a good picture of the status quo of Swiss Alpine farmhouses at the time as well as of the general perception of this architectural type. Therefore, their

¹ see for example POPPELIERS, John / CHAMBERS, S. Allen, *What Style Is It? A Guide to American Architecture*, John Wiley & Sons, Inc., Hoboken 2003, pp. 70-114

² see for example MCALESTER, Virginia / MCALESTER, Lee, *A Field Guide to American Houses*, Alfred A. Knopf, New York 1984, p. 308

findings form the backbone of the first chapter. Apart from that, literature analysis also played a crucial role in understanding and presenting the emergence of the Swiss Chalet in the USA, particularly Dana's "The Swiss Chalet Book" (1913) and Downing's "The Architecture of Country Houses" (1850). For the examination of the buildings' characteristics, information gathered from field visits and on-site interviews with the building owners proved fundamental. Moreover, archive material like original plans was examined and compared with historic literature such as newspaper articles and more recent sources such as "James R. McDonalds Architects P.C."s "Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana" (1985) or the various nomination documents for the "National Register of Historic Places". On the basis of these methods, it is intended to find and present answers to the mentioned research questions in the following pages.

1 Rural Swiss Archetypes

In order to apprehend the *Swiss Chalet* movement in the United States, it is essential to first discuss its origins. Since the American *Chalet* unmistakably draws inspiration from Swiss farmhouses, these architectures will be discussed in the following chapter.

Climatic circumstances and rough topographies led to the development of very distinct architectures in Switzerland. The impeded accessibility of certain valleys and seclusion from neighboring countries due to the mountains furthermore fueled the emergence of a sheer multitude of architectural types. „Seiner Form nach ist das Bauernhaus in der Schweiz besonders manigfaltig, entgegen der beim Laien allgemein verbreiteten Ansicht, als sei nur das sogenannte Chalet ein Schweizerhaus“³, confirmed Swiss architect Hans Schwab (1875-1950) the diversity of the Swiss farmhouse's form in his 1918 book "Das Schweizerhaus". Therefore, this chapter is titled with such a comprehensive term as "Rural Swiss Archetypes". Accordingly, it is in fact impossible to conceptualize the entire traditional architecture of rural Switzerland in one term such as for instance *Swiss Chalet* or *Swiss Cottage*, as it is much more diverse.⁴ The motives behind the introduction of this term will be investigated in a later part of the paper.

Regarding the categorization of these types, there are various different approaches, of which the most outstanding ones will be summed up. The most famous of books intending to classify the Swiss farmhouse is probably "Der Schweizer Holzstyl" by Ernst Gladbach (1812-1896), a German who taught at the Swiss Federal Institute of Technology in Zürich in the second half of the 19th century.⁵ He categorized it into log and timber frame constructions according to the buildings' structure.⁶ Thus, his work, which was published in two series 1868 and 1883, exhibits a broader scope and provides a more comprehensive overview compared to prior publications like "Architecture Suisse ou Choix de Maisons Rustiques des Alpes du Cantone de Berne" written by Swiss architects Karl Adolf von Graffenried (1801-1859) and Gabriel Ludwig Stürler (1805-1891)⁷. In this book from 1844, they examined Swiss wood constructions but only provided a limited insight, merely

³ SCHWAB, Hans, *Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung*, H. R. Sauerländer & Co., Aarau 1918, p. 2

⁴ SCHWAB, p. 2

⁵ STOCKHAMMER, Daniel, *Schweizer Holzbautradition: Ernst Gladbachs Konstruktion eines ländlichen Nationalstils*, Zürich 2015, p. 1

⁶ GLADBACH, Ernst, *Der Schweizer Holzstyl: In Seinen Cantonalen und Constructiven Verschiedenheiten Vergleichend Dargestellt mit Holzbauten Deutschlands*, Koehler, Darmstadt 1868, introduction

⁷ STOCKHAMMER, p. 15

depicting buildings from the Canton Bern. Nevertheless, Graffenried and Stürler contributed a lot to the rising interest in the national architectures and further in a national identity since they were among the first ones to concern themselves with Swiss farmhouses, a type of buildings that had suffered neglect due to ignorance of its architectural value up to that point. Also, it must be mentioned that they planned on publishing more books and additionally focusing on other regions of Switzerland than the Canton Bern but failed to realize that plan.⁸ The already mentioned Schwab penned his own book “Das Schweizerhaus” much later, in the year 1918, and despite the at that point striking abundance of works on the Swiss house, claiming that laymen still could not fully comprehend the very essence of the Swiss house. He pointed out that, even though the preceding literature was excellent in its areas, it was too specific and he therefore gave a more complete overview of all the Swiss building types and their origins, also referring to Gladbach for instance. In this way, he aimed to reach a broader audience and to consequently spread knowledge of the architectural heritage across Switzerland.⁹

Schwab traced the origins of all of the types back to the hut, differentiating between the roof hut and the wall hut. The construction of roof huts, characterized by roofs directly linked to the ground encompassing all room spaces, primarily occurred in flatter regions such as Northern Germany. This architectural choice was facilitated by the loose ground, enabling inhabitants to excavate subterranean living space. However, the wall hut, with walls serving as connection between roof and ground, was spread across the mountainous regions of the Alps since the rocky, hard underground promoted the use of walls. From this starting point on, the author drew a connection to the later existing types in Switzerland such as the *Eastern German House*, the *Swiss Alp House*, the *Upper German House* and the *Romance Alp House*, which all derived from the wall hut. The roof hut on the other side led to types like the *Franconian House* or the *Bernese House*, which already shows that the Swiss building types were also influenced by foreign ones. Schwab’s classification, as can be seen in the following figure, distinctly demonstrates that the rural Swiss architecture is by no means confined to wood constructions but rather encompasses a variety of types and materials, including for instance masonry structures.¹⁰ And even though this paper will not cover all of these types, it is crucial to bear in mind the diversity.

⁸ GRAFFENRIED, Karl Adolf von / STÜRLER, Gabriel Ludwig, *Architecture suisse ou choix de maisons rustiques des Alpes du Canton de Berne* = *Schweizerische Architektur oder Auswahl hölzerner Gebäude aus dem Berner Oberland*, Burgdorfer, Bern 1844, preface

⁹ SCHWAB, preface

¹⁰ SCHWAB, pp. 4-9

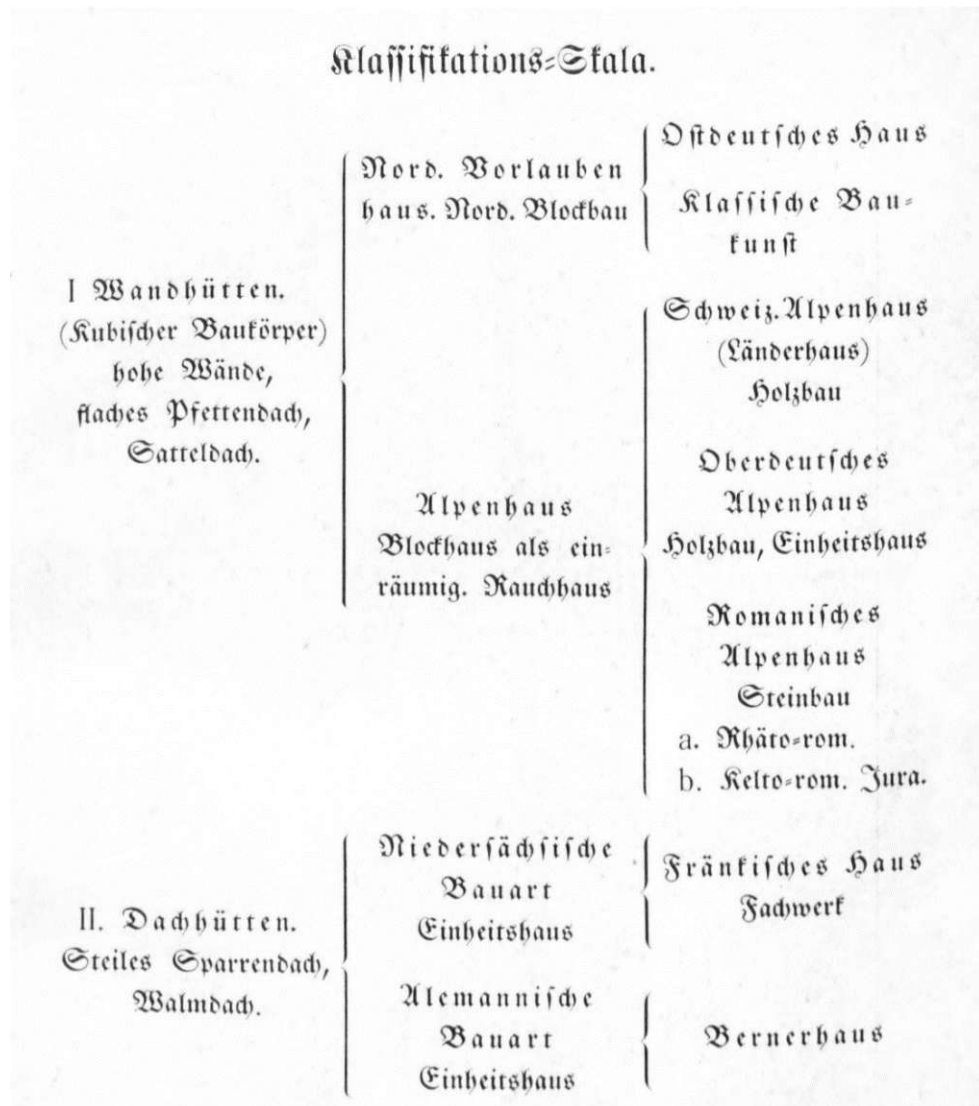


Fig. 1: Classification of the architectural styles in Switzerland, "Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung" by H. Schwab, 1918, p. 9

Some of these types like the *Swiss Alp House* were more often published in internationally recognized literature¹¹ and hence played a more crucial role in the development of Swiss-inspired styles in other countries and continents. Others like the *Romance Alp House*, a type based on a stone construction, were rather disregarded in many popular works, significantly limiting its international scope and therefore its influence on foreign architectural tendencies. Therefore, this part of the thesis will place its focus on the former and examine them in detail. In an attempt to unify the classifications of the mentioned authors by comparing their similarities, they will be organized into two main groups that are most relevant for this thesis. They are labelled "Log Constructions and the *Alp House*" and

¹¹ for example „L'Architecture Pittoresque en Suisse : ou, Choix de Constructions Rustiques prises dans toutes les parties de la Suisse" by Amédée and Eugène Varin (HUWYLER, Edwin, „Verkaufsschlager Schweizer Chalet, 18.-20. Jahrhundert", in: *Histoire des Alpes = Storia delle Alpi = Geschichte der Alpen*, Band 16, 2011, pp. 91-110, here: p. 95)

“Timber Frame Constructions and the *Alemannic* and *Franconian House*” and both of them employ wood as primary construction material.

1.1 Log Constructions and the *Alp House*

Gladbach occupied himself extensively with log constructions in his treatise “Der Schweizer Holzstyl”. Another book that features log constructions is Hans Issel’s “Holzbau”. The buildings under their examination share characteristics with the *Alp House* type outlined by Schwab and include those detailed in the works of Graffenried and Stürler. This is the reason why they will be collectively addressed in this chapter. In general, the authors, as already stated, followed different approaches, some defining the houses according to their construction type and others according to types mainly dependent on their regions. All of Schwab’s *Alp Houses*, for instance, rely on a log construction, so he essentially made further distinctions within this type of construction than Gladbach or Issel, also defining additional ones such as the *Burgundian Alp House* or other hybrid forms.¹² Since log construction is the broader term, the analysis will start there. Quoting the architect Hans Issel, this type of construction was developed to “besonders malerischer Gestaltung”¹³, meaning a particularly picturesque design, in Switzerland. Issel, who wrote a standard work on wooden structures, dedicated one of its chapters to the aforementioned construction, summing up very briefly but concisely the different tendencies all over Europe and also including Swiss examples. In his remarks, he partly relied on Gladbach as a source and began describing the construction with the walls that consist of horizontal, edgewise beams crossed in the corners with excess ends. These projecting ends of around 15 to 18 centimeters prevent shearing.

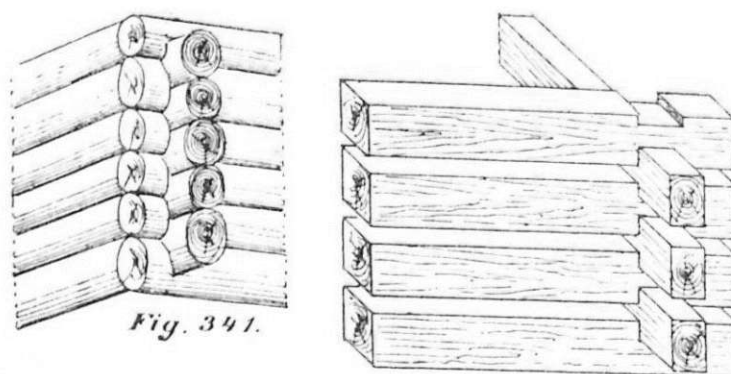


Fig. 2: Details of notched log ends on the corner, “Holzbau: Fachwerk-, Block-, Ständer und Stabbau” by H. Issel, 2004, p. 158

¹² SCHWAB, p. 66

¹³ ISSEL, Hans, *Holzbau: Fachwerk-, Block-, Ständer- und Stabbau*, reprint edition, Reprint-Verlag, Leipzig 2004, p. 158

The sill of the walls is based on a massive sub-construction and protrudes about 40 to 50 centimeters. Every few meters, the beams are connected with wooden nails, and between the layers they are filled with moss. Partition walls are also visible on the facade due to their excess ends but are thinner than the exterior ones. Overall, the buildings are covered with a gable roof, which is treated differently in the various regions of Switzerland. For example, in the Bernese Oberland, it is a roof with little inclination covered with wooden shingles and big stones, in other parts of the canton it is more commonly a steeper roof clad with delicate shingles or tiles. The eaves in this case are less overhanging, maybe 80 to 90 centimeters, than in the Oberland, where roofs can cantilever up to three meters.¹⁴ Gladbach added in his book that the ability to carry the shingle cladding weighed down with stones as in the prior case is one reason for the flat inclination of the roofs.¹⁵ Those roofs are based on purlins that are carried by cantilevering log beams, forming strong consoles at the gable. Another element – Issel described it as “decoration” – of the log house is added through access balconies, first on the back gables and side facades and later also on the main facade. They can be carried by consoles as well as posts with braces. The railings of these access balconies are made of boards cut in certain patterns.¹⁶

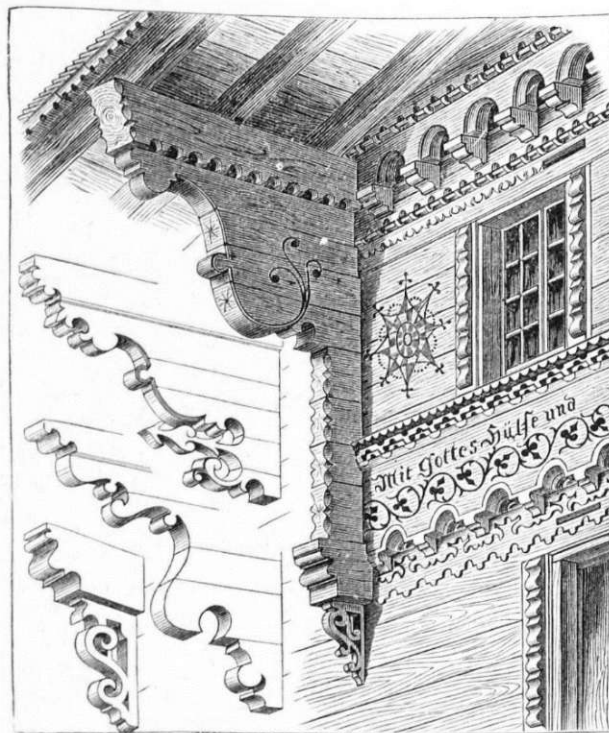


Fig. 3: Example for consoles carrying the projecting roofs, “Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung” by H. Schwab, 1918, p. 28

¹⁴ ISSEL, pp. 158-168

¹⁵ GLADBACH, introduction

¹⁶ ISSEL, pp. 169-174

Issel's observations serve very well as an introduction to the log construction, but Gladbach's "Der Schweizer Holzstyl" has to be consulted for more detailed insights. In the aforementioned points, Issel's and Gladbach's narratives non-surprisingly coincide, as Issel obviously knows and occasionally quotes the works of the latter. But Gladbach discussed them in a more thorough way, especially by showcasing a variety of different built examples one by one. He began by pointing out three main tendencies regarding construction and ornamentation in Switzerland that developed differently due to climatic circumstances and what he called "cantonale[n] Geschmacksrichtungen"¹⁷ or cantonal tastes, classified according to regions: the primal cantons¹⁸, the Bernese Oberland and Appenzell. All of these trends share a massive stone sub-construction used as a basement, with normally two wooden floors on top. Apart from that, there are various differences. The primal canton variant is characterized by simplicity and didn't change its appearance for centuries. Its roof is different in every canton, from being very flat and weighed down by stones to very steep with shingle or tile covering. Generally, the roofs of this type are far less overhanging at the gable than in the Bernese Oberland, making projecting roofs a necessity above all of the windows on the gable end and for the lower ones on the eaves wall. This further led to the fact that in the primal cantons, galleries can only be found on the eaves wall and never on the gable wall. This is also the case for examples with steep roofs, where eaves laths are used to generate enough space underneath the roof. Often, these balconies were also only installed on the front door's side in order to protect it. They are usually supported either by extended beams of the log construction or by extended balusters of the access stairs. In the primal cantons, this architectural facade design for log constructions is typical, with the exception of certain areas in Unterwalden where shingles adorn it. As previously discussed, the primary distinction between this architectural style and the one prevalent in the Bernese Oberland lies in the cantilevered length of the gable roofs. The latter is characterized by an extensive overhanging roof, eliminating the need for additional projecting roofs above the windows. This roof is supported by log beams forming consoles on the facade. Notably, in this region, all key horizontal structural elements are emphasized. Another point of divergence is the presence of galleries on the gable end in this area, albeit limited to one, allowing for the continued visibility of gable wall ornamentation. This for example distinguishes it from the buildings in the nearby Austrian Tyrol where galleries are often installed on both levels above ground. An interesting detail on the galleries in the Oberland is that the front ones are usually a few steps higher than the side ones in order to

¹⁷ GLADBACH, p. 25

¹⁸ primal cantons: Uri, Schwyz and Unterwalden

get more natural light into the windows of the gable wall.¹⁹ Gladbach praised this architecture, only stating some of his points, by writing that its elegance and aesthetic appearance for instance rely on “den vorherrschenden Horizontallinien, welche der Wandbildung und dem flachen Dache am besten entsprechen”²⁰ or on “der ruhigen architektonischen Wirkung, welche in Harmonie mit der nächsten Umgebung und in einem gewissen Gegensatz zu der ferneren grossartigen Landschaft steht”²¹. With his statements, he expresses his admiration for the horizontality and the architectural calmness, resulting in the building’s seamless integration into its surroundings. Two exemplary buildings are provided in the figure below.

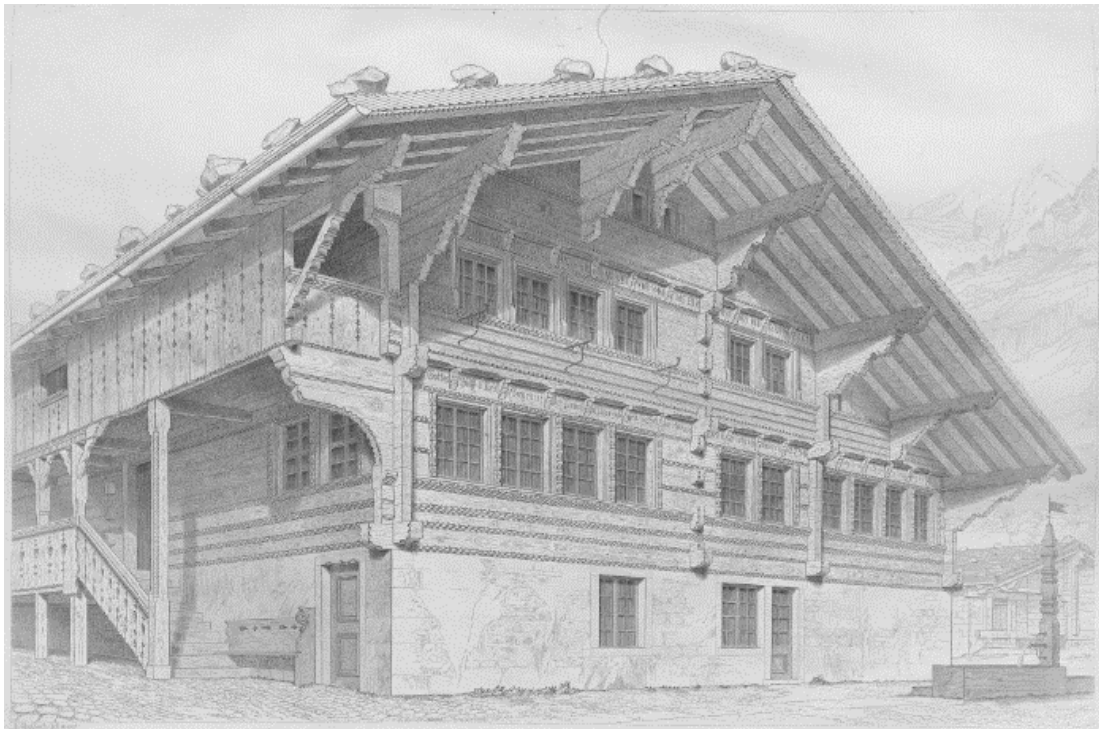


Fig. 4: Example for a house in the Bernese Oberland: House of Caspar Schild in Meiringen, “Der Schweizer Holzstyl: In Seinen Cantonalen und Constructiven Verschiedenheiten Vergleichend Dargestellt mit Holzbauten Deutschlands” by E. Gladbach, 1868, plate 28

¹⁹ GLADBACH, pp. 25-28

²⁰ GLADBACH, p. 27

²¹ GLADBACH, p. 27

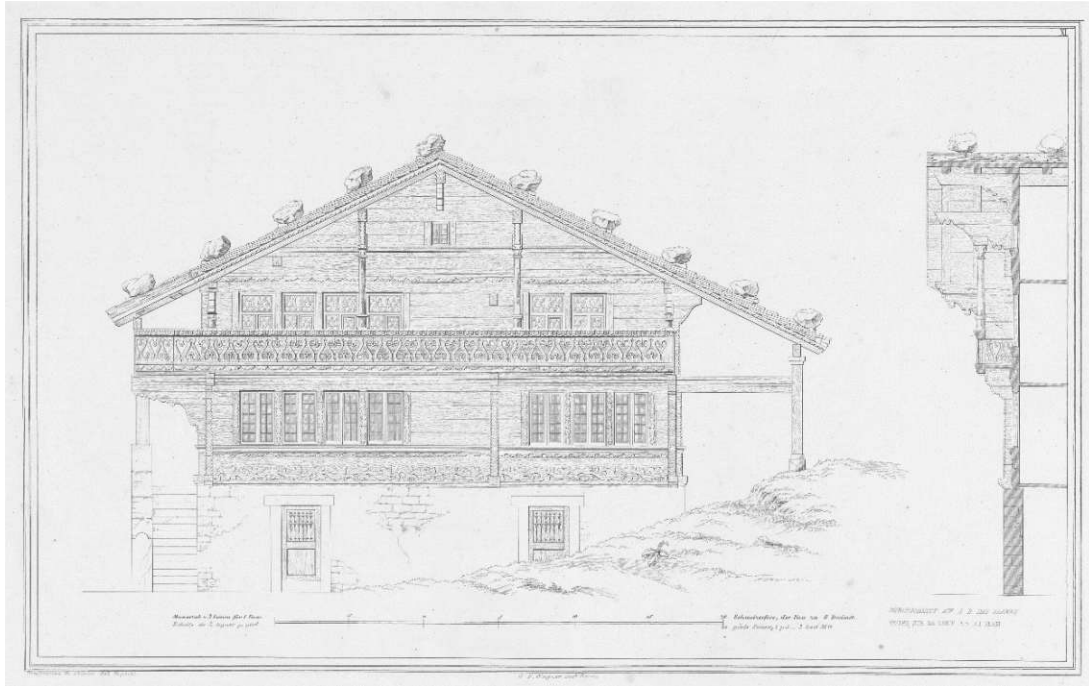


Fig. 5: Another example for a house in the Bernese Oberland: dwelling in Oberried, "Architecture Suisse ou Choix des Maisons Rustiques des Alpes du Canton de Berne" by K. A. Graffenried and G. L. Stürler, 1844, plate 11

In this respect, Gladbach held the same view as the architects Graffenried and Stürler who exclusively covered the Bernese Oberland subtype of the log construction in their work "Architecture Suisse ou Choix de Maisons Rustiques des Alpes du Cantone de Berne". This means they drastically narrowed down the number of rural Swiss building types to samples from only a small region of Switzerland, justifying this by saying that "besonders im Berner Oberland die interessantesten Beispiele gefunden werden"²². They further substantiated their selection by pointing out the benefits compared to other construction types stating that „Holz [...] eine heimischere, wärmere Wohnung für den langen, kalten Winter darbot, als weiß übertünchtes Mauerwerk“²³. To sum up Graffenried and Stürler's two statements, wooden houses – being the best-suited homes for the wintertime – deserve special attention, specifically the most fascinating ones from the Bernese Oberland. Subsequently, other wooden constructions such as the timber framing, that was more characteristic of the flatlands, were denied their virtue, particularly due to their lack of decorum. Like the other authors, they also saw the origin of the wall in stacked horizontal trunks. Those trunks, that were axed in different ways in later years, are connected by wooden pins or nails. The gaps are filled with moss for better insulation.²⁴

²² GRAFFENRIED/STÜRLER, preface

²³ GRAFFENRIED/STÜRLER, introduction

²⁴ GRAFFENRIED/STÜRLER, pp. 7-9

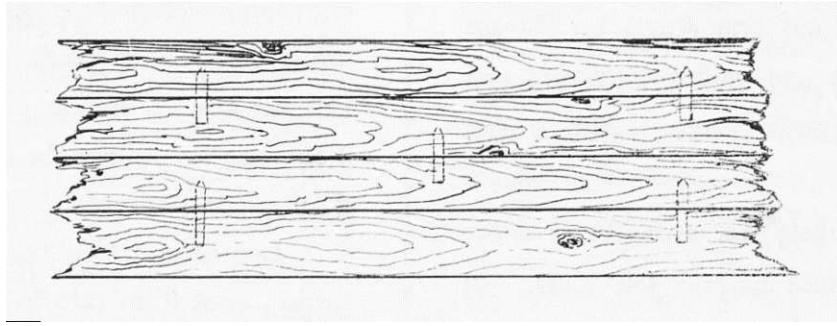


Fig. 6: Log wall, connected by wooden pins or nails, "Architecture Suisse ou Choix des Maisons Rustiques des Alpes du Canton de Berne" by K. A. Graffenried and G. L. Stürler, 1844, p. 9

Vertical elements such as posts for windows or doors are again deliberately shorter in order to prevent them from stopping the settling process of the drying beams. The roof is covered by shingles that are weighed down with flat stones as wind protection, and underneath the shingles there is another layer of wooden battens. Furthermore, they asserted that the smallest farmhouses essentially only consist of a kitchen and a living room and that the stables are normally placed in separate buildings. The houses are based on a sub-construction made out of fieldstones that are later connected with lime mortar. These points illustrate some common features between Graffenried and Stürler's examples and the already covered books. They further add that these buildings are usually enlarged horizontally, extending the existing roof. According to them, the galleries or access balconies on the side facades serve as a storage for field crops or agricultural implements and the ones on the main facade as decoration or connection between the side galleries.²⁵ This observation makes sense, knowing that Gladbach analyzed that in some regions the houses only have the functional side galleries and the expendable decorative front galleries are left out.²⁶ What is very interesting is that Graffenried and Stürler make another distinction of this type: They categorize the Bernese Oberland building type into three main periods according to the characteristics of their ornamentation, the first one being called Pagan house. This type is characterized by little to no decorum on the exterior. A big variety of ornaments, but in general raw and crude ones, indicates buildings of the second epoch, whereas the last one is described as having an uncountable number of variations: "eine unendliche Menge an Variationen"²⁷. These comprehensive examinations and the notable focus on the elegance of the Bernese Oberland type in historical literature likely establish it as the most influential type within rural Swiss architecture.

²⁵ GRAFFENRIED/STÜRER, pp. 7-10

²⁶ GLADBACH, pp. 25-28

²⁷ GRAFFENRIED/STÜRLER, pp. 7-10

However, Gladbach also defined a third and last main log construction trend that is based in the Eastern Swiss region of Appenzell and related to the building type of Tyrol. This region is defined by its high altitude and blazing storms that had the effect that people started to clad their houses in shingles. Moreover, every window has their own projecting roof and side walls as protection from the harsh weather and is now solitary rather than being arranged as a row. Because of the shingle cladding, the corner connections of the logs are now constructed in a box-like manner instead of having projecting beams. The only exterior decoration is normally the colored painting of the shingles.²⁸ Schwab, in “Das Schweizerhaus“, also analyzed the *Appenzell House* and further added that it was common for this type to unify the living quarters and the farm buildings into one, maintaining the typical floor plan but adding an additional part called *Vorhus*. The massive basement or *Unterhus* was lifted up and therefore necessitated a stairway with a porch-like space on the doorstep called *Brüggli*.²⁹

Log constructions in the rest of Switzerland are usually very similar to the ones in the primal cantons, only differing in minor details. The ones of St. Gallen for example exhibit baroque influences like a cambered high roof. In the canton of Glarus, we find wide overhanging roofs similar to the Bernese Oberland and no roofs right above the window. Its cantilevering purlins are partly supported by extended logs of which the heads are cut in an inclined way and later painted in black or red. Interestingly, the galleries are rarely on the eaves wall but mostly on the back gable end. Zürich examples on the other hand show common features with half-timbered constructions like triangular joints.³⁰

Contrary to Gladbach, author Hans Schwab did not categorize the buildings in his book into log and timber frame constructions. Derived from their origin in different primitive huts, he further classified them into more types, as mentioned in the beginning. One of them is the *Alpenhaus* or *Alp House*, a form showing significant overlap with the log construction as described by Gladbach, which is why it will be discussed in direct correlation to his and also Graffenried and Stürler’s findings. It can likely be seen as an interregional sub-type of the log construction, being partly overlapping with some of Gladbach’s three regional tendencies.³¹ This shows again how different authors defined different terms for similar types of houses that have overlapping characteristics and can sometimes even be used synonymously. This makes it harder to grasp the different types, but this chapter aims to

²⁸ GLADBACH, p. 28

²⁹ SCHWAB, pp. 30-33

³⁰ GLADBACH, pp. 28-29

³¹ SCHWAB, p. 9

organize and compare those of various significant works that are of relevance for the underlying topic of the thesis. The *Alp House* as defined by Schwab, also regarded to as *Länderhaus*, which perhaps could be roughly translated to Central Swiss house, is a type that was first constructed as one-room-huts with open fireplaces. Schwab's focus lied less on the construction and more on the historical development of interior and exterior, making this another valuable source that highlights other parts than Gladbach's works. Walls were first made up of stacked trunks and afterwards horizontal wooden beams that were crossed in the corners, both of which are unambiguous signs for a log construction as priorly described by Issel and Gladbach.



Fig. 7: A simple wall hut, „Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung“ by H. Schwab 1918, p. 7

The smoke from the fire spreads throughout the house and leaves it through cracks between beams at the crest. Later, this simple log house construction was divided by interior walls, first only creating a kitchen-like and a living space and subsequently also an additional bedroom. This configuration then became the traditional and prevalent layout of the *Alp House*.³²

³² SCHWAB, pp. 8-16

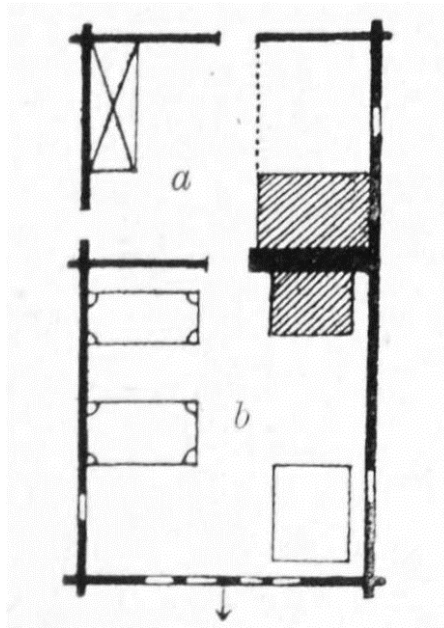


Fig. 8: Primitive floor plan with a kitchen (a) and a living room (b), "Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung" by H. Schwab, 1918, p. 14

What endured from this evolution is the presence of a kitchen area extending to the roof and hence allowing smoke to leave through the cracks, giving rise to the term *Rauchküche*, meaning smoke kitchen. Functions such as grain storage and livestock farming are typically accommodated in separate structures, although there are instances where the massive substructure of the house, constructed from stone, serves as a stable. Schwab argued that if the objective were to enlarge the house, the customary approach would involve the addition of one or two floors, thereby augmenting its height. Nonetheless, the use of a continuous smoke kitchen extending over the whole height of the building persisted at first, necessitating the installation of an exterior staircase and access balcony as connection to the upper levels. In the kitchen, there might have been a very small second set of stairs similar to a ladder.³³ Contrastingly, Graffenried and Stürler saw the function of the galleries or access balconies on the side facades in having storage space for field crops or agricultural implements and the ones on the main facade as decoration or connection between the side galleries,³⁴ whereas Schwab described them as elements necessary for the access to the top floors. But conversely, he justified this exigency with the existence of the smoke kitchen.³⁵ However, since he further mentioned in his chronological description of the *Alp House's* development that, later, chimneys were installed as smoke outlets³⁶, the buildings' upper levels could be reached via larger interior stairs and the galleries lost their original purpose.

³³ SCHWAB, pp. 17-24

³⁴ GRAFFENRIED/STÜRLER, p. 9

³⁵ SCHWAB, p. 24

³⁶ SCHWAB, p. 18

This again coincides with Graffenried and Stürler's depictions, where smoke kitchens are only attributed to very old houses without a chimney. According to them, a big wooden, pyramidal chimney is a very common feature in the younger Bernese Oberland houses and is extended through the whole height of the house up to the roof, visible in the following figure.³⁷ Gladbach for instance also listed numerous younger log houses in his book "Der Schweizer Holzstyl" such as the *House of the Magistrate Huber in Mairingen* from 1785, featuring a wooden, pyramidal chimney³⁸, just as described by Graffenried and Stürler. Their samples with chimney date back to the years 1794³⁹ and 1830⁴⁰. To sum up, older houses required the installation of access balconies, whereas for later houses containing chimneys, with the farmers already having gotten used to the access balconies, the latter were still added to the houses but now utilized for different purposes such as the storage of field crops. Similar observations were made by Schwab at the *Alp House with Burgundian Impact*, which is found in Wallis, next to the border of Canton Vaud and the Bernese Oberland. There, contrary to the classic *Alp House*, a massive hearth led to the use of wooden chimneys at a very early time, enabling the owners to now construct staircases inside of the house. The exterior staircase therefore became obsolete, and the galleries lost their function as exterior connection but were still used for other purposes such as the drying of crop on poles. Nevertheless, the galleries lost some of their radiance over the course of this process and do not resemble those of the *Alp House*, especially the one in the Bernese Oberland, said Schwab. An interesting sidenote on the *Burgundian Alp House* is that the interior staircase promoted the growth in height, which brought forth buildings with up to five floors in Wallis.⁴¹ Those findings draw the picture of a development from small houses with smoke kitchens that grew bigger and were added access balconies to buildings with chimneys and possibly interior staircases that changed the usage of the access balconies. Then, any further extensions have usually been carried out horizontally, as described by Graffenried and Stürler.⁴² For the typical *Alp Houses*, this process started later than for the Burgundian example, which is why their galleries could probably still maintain their full grandeur. This evolution also shows that the period of certain rural Swiss building types one looks at, such as the *Alp House*, is crucial for the buildings' appearance.

³⁷ GRAFFENRIED/STÜRLER, p. 12

³⁸ GLADBACH, p. 16

³⁹ GRAFFENRIED/STÜRLER, plate I

⁴⁰ GRAFFENRIED/STÜRLER, plate XVII

⁴¹ SCHWAB, pp. 66-67

⁴² GRAFFENRIED/STÜRLER, p. 6



Fig. 9: Example of a pyramidal chimney, "Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung" by H. Schwab, 1918, p. 20

Schwab continued by describing the building's facades: Along the southern side of the structure, the inhabitants sought to optimize the illumination within the rooms by aligning windows next to each other, thereby creating an effect of seemingly dissolving the southern exterior wall. The cantilevering roofs cover this wall and protect it from the sun around noon on the one hand and from rain and snow on the other hand. As a consequence, these design choices often lead to an inherent asymmetry in the building's facade. The buildings generally still appear as closed cubic volumes built in log construction with the wide overhanging eaves. Over time, a certain design language developed out of this distinct construction. For instance, the choice of using horizontal beams in these structures, which need time to dry, makes them susceptible to settling processes. This consideration is precisely why the incorporation of vertical posts is avoided, as they could impede this natural settling. Nevertheless, in cases where the installation of windows and doors necessitates a frame, a void is intentionally left at the end of these posts to leave space for the settling, and this space is subsequently concealed by decorative panels. Another peculiar element are the consoles carrying the projecting roof: They developed from the corner beams that are extended in a console-like way to later have the purlins placed on them and vary in their decoration from region to region. What sets Schwab's definition of the *Alp House* apart from the conventional Swiss log construction is the absence of a steeply pitched roof in the pure *Alp House*, as opposed to some log house types detailed in Gladbach's "Der Schweizer Holzstyl". However, they share a commonality in terms of their

geographical spread, with the *Alp House* spanning from the eastern national border to the canton of Vaud.⁴³

According to the authors Graffenried and Stürler, there is no aesthetic difference between public buildings such as schools and residential buildings of this type, at least not for the ones in the Bernese Oberland.⁴⁴ In general, they predicted a life span of around 200 years for these houses.⁴⁵

This sums up the main features of the log construction or *Alp House*, as they are described in pertinent historic literature, but Schwab furthermore discussed hybrid forms based on this type. He stated that a lot of different building forms of the neighboring countries greatly influenced the Swiss *Alp House*. One of them, the *Burgundian-nuanced Alp House* has already been mentioned earlier. Other features that were adopted from a foreign style are the steeply pitched roof and the so-called “Klebdächer”, projecting roofs roughly translatable to “bonded roofs” on the gable end that protect the windows of the *Franconian House*, which will be discussed in the next chapter. He also called the *Appenzell House* a hybrid type of the *Alp House* whereas Gladbach defined it as a simple regional subtype of the log construction.⁴⁶

1.2 Timber Frame Constructions and the *Alemannic* and *Franconian House*

Along with the log construction, there is a second major wooden construction type to be found in Switzerland that is regarded to as timber frame construction in this context, a comprehensive label aiming to cover the German-Swiss terms *Riegelbau* or *Fachwerkbau*⁴⁷ and *Ständerbau*, construction types being discussed in both Gladbach’s and Schwab’s books. In general, those examples are heavily influenced by or imported from the neighboring countries, especially from Germany. They only exert minor influence on the *Swiss Chalet* in America but will still be examined briefly at this point in order to provide a more comprehensive image of the wooden Swiss architecture and to show how only a part of the Swiss production of built environment was transported to other countries.

⁴³ SCHWAB, pp. 24-28

⁴⁴ GRAFFENRIED/STÜRLER, p. 12

⁴⁵ GRAFFENRIED/STÜRLER, p. 8

⁴⁶ SCHWAB, p. 30

⁴⁷ „Fachwerkbau“ and „Riegelbau“ describe the same type of construction (LEHFELDT, Paul, *Die Holzbaukunst*, Reprint-Verlag, Leipzig 1880, p. 19)

Gladbach named the timber frame construction one of the two major construction trends in Switzerland⁴⁸, which should illustrate its importance. He further distinguished between the *Riegelbau* and *Ständerbau*⁴⁹, even though the latter is nowadays mainly viewed as a subtype of the *Riegelbau*. While *Riegelbau* is usually referred to in English as timber frame construction, there seems to be no direct translation for *Ständerbau*, but it can be compared to the balloon and platform frame construction prevalent in North America.⁵⁰ Consequently, the German terms will be used in this paragraph for reasons of unambiguousness. Gladbach traced the origins of the *Riegelbau* back to the South German lowlands and claimed that this frame house type slowly replaced the Eastern Swiss frame house and reached Central Switzerland more than 300 years ago. Next to these regions, it can also be found in the Tyrol, Styria, Upper Bavaria and the South Tyrolean highlands, albeit there are some differences to the lowland houses like the roof pitch. The *Ständerbau* was classified into three categories by Gladbach, the first being the Eastern Swiss one with posts reaching from the ground up to the top. The other ones, prevalent in the cantons Bern and Luzern, are constructed of posts that only span one floor. Because of their short length and the thickness of the filling, they are never braced. The latter two, in contrary to the Eastern Swiss one, cannot be found in Germany.⁵¹ A section of a characteristic Swiss *Ständerbau* house can be seen in the following figure.

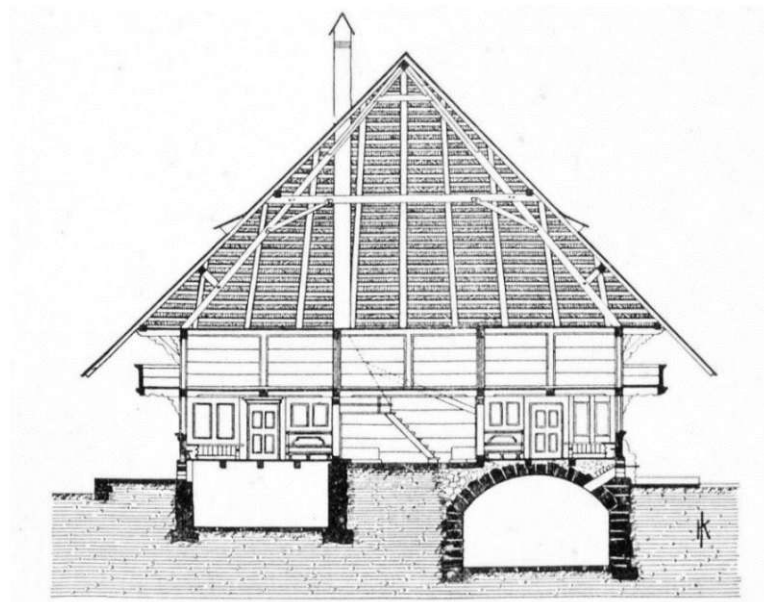


Fig. 10: Section of a *Ständerbau* house, "Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung" by H. Schwab, 1918, p. 105

⁴⁸ GLADBACH, index

⁴⁹ GLADBACH, p. 24

⁵⁰ STEIGER, Ludwig, *Basics Holzbau*, 3rd edition, Birkhäuser, Basel 2020, p. 39

⁵¹ GLADBACH, pp. 24-25

Schwab featured the timber frame construction type in his work “Das Schweizerhaus” as well, but again relied on another classification system than Gladbach, instead distinguishing between the *Alemannic*, the *Bernese* and the *Franconian House* according to their different roots. Due to its dominant and large roof, he linked the origins of the *Alemannic House* to the primitive roof hut of the German North Sea coast. From there, the basic form, with the roof only lifted a few meters above ground, spread southwards over the Black Forest to the Swiss Alps, where its development took a different turn and became the *Alemannic House*. Instead of enclosing the house on its sides by extending the roof towards the ground, walls are employed as building envelope. Still, the roofs reach very close to the ground as protection of the walls, usually being of *Ständerbau* construction with wooden infills. The floor plan then depends on the position of the roof support and houses both humans and cattle. At the time of the publication of Schwab’s book, the *Alemannic House* was still best preserved in the canton Aargau. However, the further south, the more the influence of the *Alp House* increased, ultimately leading to the emergence of the *Bernese House*, a mix of the *Alemannic* and *Alp House*.⁵² According to Schwab, the large house type is the culmination of the development of the *Alemannic House*’s basic form, saying that “Im Bernerhause ist der alemannische Grundtyp zu voller Blüte gelangt”⁵³. The end of the roof at the gables is comprised of partial hips, leading to better natural lighting of the living quarters situated at the front facade. Furthermore, cantilevering roof rafters are carried by a triangular support, eventually being covered by wood siding usually cut to arched forms and lending the type its very characteristic look visible in the following picture. Due to consequently often being connected to the galleries, loggias are generated underneath the gable and closed with ornately carved balustrades.⁵⁴

⁵² SCHWAB, pp. 103-109

⁵³ SCHWAB, p. 109

⁵⁴ SCHWAB, pp. 109-113



Fig. 11: Bernese House in the Swiss Reckiwil, "Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung" by H. Schwab, 1918, p. 114

The other timber frame house type defined by Schwab is the *Franconian House*. Its studs form a framework due to their connection via ribbons and braces, formerly being infilled with adobe and later with wood or bricks. Originally, the studs reached from the bottom to the top but were later interrupted by headers. Normally, the house is then covered by a steep gable roof with far overhanging eaves being supported by A-frames on triangular supports. Originating from the German Franconia, it later spread to Switzerland where it received a national imprint, which can be observed in the following figure.⁵⁵

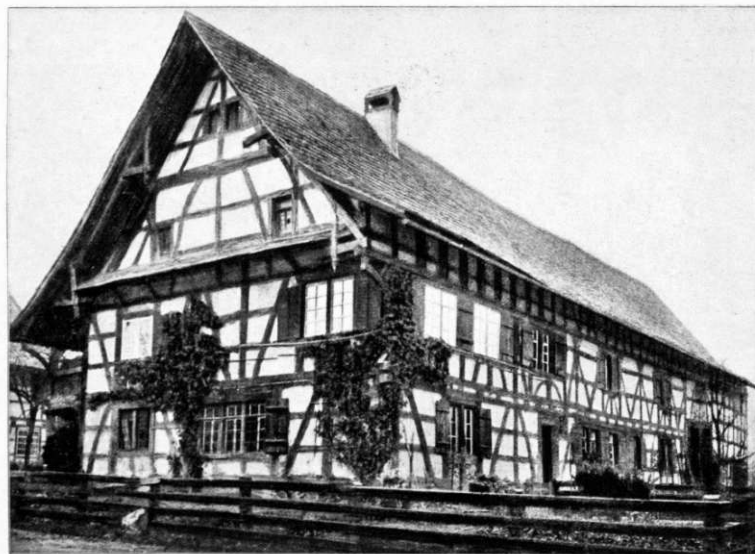


Fig. 12: Franconian House in the Swiss Marthalen, "Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung" by H. Schwab, 1918, p. 119

⁵⁵ SCHWAB, pp. 117-120

2 Invention of *the* Swiss Style and Birth of the *Chalet*

Summing up various historical works on Swiss architecture as done in the previous chapter clearly draws an image of a multitude of types instead of one national style existing in Switzerland – log, timber frame and masonry construction only being umbrella terms for a lot more variations in the country's built environment. Nonetheless, it is worth noting that many historical works repeatedly mention the terms *Swiss Style*, a translation of the German designation *Schweizerstil*, and *Swiss Chalet* or *Swiss Cottage*, translations of *Schweizerhaus*. After already covering the wide range of architectural trends in Switzerland, such terms appear highly misleading as they seem to generalize the construction activity of the entire country.

Gladbach identified this issue in the introduction to his 1868 work "Der Schweizer Holzstyl" where he criticized the „einreissende[] nivellierende Modesucht“⁵⁶, a prevailing fashion trend homogenizing architectural styles. He further emphasized that, up to that point, depictions of log constructions from the Bernese Oberland dominated the architectural discourse, while other parts of the spectrum of Swiss architecture were neglected. Such a trend could justify the assumption, „dass der Schweizer Holzstyl unzertrennlich mit dem Blockbau verbunden sei“⁵⁷, according to him. A few years later, Schwab also mentioned the desire among some groups to forcefully establish a new national architectural style in Switzerland, referring to the term *Chalet* in this context.⁵⁸ Huwyler went even further by describing the *Chalet* type as an invented style without any affiliation to Swiss traditions or a „von in- und ausländischen Architekten auf dem Reissbrett konstruierter Bautyp“⁵⁹. In this chapter, the attempt is now made to demonstrate how this *Swiss Style* and the *Chalet* still came into existence, which is of great importance for this thesis. As already indicated by Huwyler's quote, foreign influences played a significant role in that process.

2.1 Perception of the Swiss Style Outside of Switzerland and Birth of the *Chalet*

Tourism activity in Switzerland and the Alps in general started in the 15th and 16th century, indicating the beginning of what is referred to as the first phase of tourism in Switzerland. Already in these early times, interest in the Swiss farmhouses prevailed. From 1750 on, international publications on travels to Switzerland increased. This was mainly due to the

⁵⁶ GLADBACH, introduction

⁵⁷ GLADBACH, introduction

⁵⁸ SCHWAB, p. 1

⁵⁹ HUWYLER, p. 92

newly fashionable attraction to the unspoiled Alps, the simple Swiss herdsman and the picturesque Swiss farmhouses, particularly the log houses that were deemed original and pristine. This fascination epitomized the paradigms of the *Romantic Era*, which were spread throughout most of Europe, and its idealization of the Alps.⁶⁰ Fueled by this development, a new trend in landscape gardening of including farmhouses in parks, that also led to the burgeoning of small Swiss houses in the estates of the European aristocracy, surged. This represents the start of producing “Swiss” architecture outside of Switzerland but in a very estranged manner, frequently mixing stylistic elements and combining them in buildings. With that, a notion of a unified *Swiss Style* was created for the first time. One of the initial ones was constructed in Marie Antoinette’s landscape gardens in Petit Trianon, France, in 1775 and was composed by dwellings and buildings for a farming later operated by a Swiss family. Other examples can be found in parks in England or Germany, such as the Bernese house in Kleinhohenheim from 1822 for instance. Scandinavian countries with the *Norske Hus* and Austria with the *Tirolerhaus* saw similar developments but each used geographically closer types as templates for their houses. Still, all of these types likewise demonstrate how some house builders around the end of the 18th and the beginning of the 19th century sought inspiration in the architecture of regions that were considered picturesque and untouched.⁶¹

In about 1800, caused by the Napoleonic wars, the first phase of tourism ended. Even though the second phase is said to have begun in the second half of the 19th century⁶², some architects commenced to publish pattern books with examples of house designs for different needs, which featured Swiss farmhouses and cottages, in the beginning of the 1800s. As a rule, the authors drew their inspiration from trips through the Swiss Alps. In contrary to the landscape painting, an early form of the travel documentation, these educated visitors started producing architectural sketches and plans based on the houses they visited that were then presented in pattern books. However, the authors of these books were not particularly interested in architectural-theoretical concerns but rather in providing models for different requirements.⁶³ Nevertheless, they help us understand how the *Swiss Style* must have been perceived internationally: Again, the principal focus was

⁶⁰ HUWYLER, pp. 92-94

⁶¹ HUWYLER, pp. 97-99

⁶² HUWYLER, pp. 108-109

⁶³ GUBLER, Hans Martin, „Ein Berner Bauernhaus für den König von Württemberg : eine Miszelle zum ‚Schweizerhaus‘ und seiner Entwicklung 1780-1850“, in: *Unsere Kunstdenkmäler : Mitteilungsblatt für die Mitglieder der Gesellschaft für Schweizerische Kunstgeschichte*, vol. 30, no. 4, Bern 1979, pp. 380-395, here: pp. 387-389

usually laid on the log house. One of the earliest was Peter Frederick Robinson (1776-1858), an English architect, who travelled to Switzerland in 1816. He converted some of his memories of the Swiss mountain homes into designs such as the 1822 “Design No. VIII for a Swiss Cottage” and the “Design No. XIV for a Swiss Farm House” that can be seen as intermediates between the landscape painting and the architectural documentation. The buildings are in the foreground while a big part of the images is still made up of the impressive mountain scenery in the background. The houses were designed by himself, based on his memories and knowledge of other architectural styles. Nevertheless, a lot of the constructive details seem to have been misunderstood by him since he used certain elements not for their intended purpose. The buildings appear more like a conglomeration of pretty ornaments and details of different buildings he noticed during his trip rather than functional mountain homes.⁶⁴ Similar observations can be made concerning the Englishman Thomas Frederick Hunt’s (1791-1831) “Designs for Parsonage Houses, Alm Houses, etc.” from 1827.⁶⁵ Because of Andrew Jackson Downing’s (1815-1852)⁶⁶ “The Architecture of Country Houses” from 1850, such pattern books with Swiss designs eventually also reached the USA.⁶⁷



Fig. 13: “Design No. VIII for a Swiss Cottage”, “Rural Architecture Being a Series of Designs for Ornamental Cottages” by P. F. Robinson, 1828, plates 31-32

The 1860 book “L’Architecture Pittoresque en Suisse” by French authors Amédée (1818-1883) and Eugène Varin (1831-1911) in the same category also had a significant impact on the spread of the *Swiss Style* in France.⁶⁸ They primarily focused on the decorative elements

⁶⁴ STOCKHAMMER, pp. 15-16

⁶⁵ GUBLER, pp. 387-389

⁶⁶ TWOMBLY, Robert, “Introduction: Architect and Gardener to the Republic”, in *Andrew Jackson Downing: Essential Texts*, W. W. Norton & Company, New York City 2012, pp. 15-42, here: p. 15

⁶⁷ GIBERTI, Bruno, “The Chalet as Archetype: The Bungalow, the Picturesque Tradition and Vernacular Form”, in: *Traditional Dwellings and Settlements Review*, vol. 3, no. 1, International Association for the Study of Traditional Environments, 1991, pp. 55-64, here: p. 58

⁶⁸ HUWYLER, p. 95

rather than the construction, showing some substantial errors in the drawings, and again, did not intend to veridically reproduce the Swiss models but to offer a catalog of features as inspiration for architectural designs.⁶⁹

At first, the English term *Swiss Cottage* seemed to be the most common designation for these types of houses⁷⁰, as can be seen in the design titles of Robinson's⁷¹ work from 1828 or Downing's⁷² work from 1850. Later, the term *Chalet*, which first surfaced in the common French parlance in 1723, was applied to these structures as well. While the expression in the beginning stood for a primitive (Alpine) hut, the meaning changed around the beginning of the 19th century and was then generally used to describe Alpine log houses and amongst these especially the examples from the Bernese Oberland, said Huwyler.⁷³ This mostly coincides with the definition from the "Historisches Lexikon der Schweiz" where it says that *Chalets*, an originally Western Swiss term, were first defined as generally rural buildings on pastures of higher or medium altitudes: "ländliche Bauten, die sich in mittleren und hohen Lagen auf urbar gemachtem Land oder auf Weiden befanden"⁷⁴. Later, it was reduced to the log construction type.⁷⁵ Schwab also mentioned the term in his 1918 book "Das Schweizerhaus" at one point and provided a matching description: According to him, it is a colloquial synonym for the *Alp House* and therefore the log construction, in contrary to the timber frame constructions.⁷⁶ Consequently, the German designation *Schweizerstil* could then be called *Swiss Cottage Style* or (*Swiss*) *Chalet Style*.

2.2 Return of the *Chalet* to Switzerland

Initiated by its striking international success, the *Chalet Style* also reached Switzerland in the second half of the 19th century. Interestingly, next to dwellings, it became a recurring theme for all types of buildings to the point of public restrooms, train stations or dovecotes carrying *Chalet* ornaments.⁷⁷ Shaped by all of these influences, the *Swiss Chalet* type subsequently gradually started to develop into an independent architectural type.⁷⁸ *Chalet* now described exactly the type of building that is merely based on Swiss archetypes and has

⁶⁹ STOCKHAMMER, pp. 15-16

⁷⁰ HUWYLER, p. 93

⁷¹ ROBINSON, Peter Frederick, *Rural Architecture Being a Series of Designs for Ornamental Cottages*, third edition, James Carpenter and Son, London 1828, plates 31-32

⁷² DOWNING, Andrew Jackson, *The Architecture of Country Houses*, D. Appleton & Company, New York City 1850, p. 123

⁷³ HUWYLER, p. 93

⁷⁴ MAFROY, Sylvain, "Chalet", in: *Historisches Lexikon der Schweiz*, 2005, p. 1

⁷⁵ MAFROY, p. 1

⁷⁶ SCHWAB, p. 101

⁷⁷ HUWYLER, p. 104

⁷⁸ HUWYLER, p. 100

its origins in the *Romantic Era*, unlike the traditional Swiss mountain homes that were evolving over hundreds of years. As Huwyler said, it is a new building type fabricated by domestic and foreign architects and popular all over Central and Northern Europe that was “zusammengestückelt aus verschiedenen Konstruktionselementen der traditionellen Blockbauarchitektur des Berner Oberlandes und des angrenzenden Waadtlandes”⁷⁹, meaning that it was pieced together from traditional elements from various Swiss regions.

Even though Swiss architects Graffenried and Stürler, contrary to the aforementioned authors of the pattern books, meant to depict Swiss farmhouses in a realistic and accurate manner, they, too, contributed to the narrow perspective of Swiss architecture that was prevalent at that time. Praising the log house from the Bernese Oberland as the most significant type of Swiss mountain homes, they exclusively featured this type in their 1844 book and, thus, further diminished the importance of all the other styles in Switzerland.⁸⁰

Unlike Graffenried and Stürler, university professor Ernst Gladbach also examined timber frame constructions next to log houses in his most significant work “Der Schweizer Holzstyl”, which hence gives a more extensive overview of Swiss architecture and was published in two series, 1868 and 1883.⁸¹ He was one of the most influential opponents of the *Chalet Style* and aimed to contribute to architecture of higher quality with his publication, emphasizing the value of the construction rather than ornaments.⁸² Gladbach's book can be seen as both a response to previous works that only presented a very limited perspective on Swiss architecture and as a collection of details on historically significant buildings that were potentially on the verge of destruction due to lack of historical knowledge or, as he put it, a “Mangel an Erkenntnis des historischen oder künstlerischen Werthes oder einem missverstandenen Geschmack”.⁸³ Nevertheless, even he, to a certain extent, contributed to the idealization of Swiss architecture and a romanticized image of the building traditions. For instance, he often changed the backgrounds of his architectural perspectives and put the buildings out of their original context, as Stockhammer discovered. In doing so, he attempted to generate a rougher, but also more picturesque, setting for the examined houses. Sometimes he also added details to buildings or slightly changed their proportions and thus idealized them to suit his perception of rural Swiss architecture. Stockhammer hence pointed out the importance of relying on Gladbach's original sketches rather than the

⁷⁹ HUWYLER, pp. 92-93

⁸⁰ HUWYLER, pp. 94-95

⁸¹ GLADBACH, introduction

⁸² HUWYLER, p. 96

⁸³ GLADBACH, introduction

images in his publication: „Ein wichtiger Schluss aus diesen Betrachtungen ist daher: Für wissenschaftliche Zwecke ist unbedingt von den Originalskizzen in den Reisebüchern und den dortigen Notizen und Massangaben auszugehen; die malerischen Reproduktionen bilden das Ende eines langen Übersetzungs- und Reproduktionsprozesses.“⁸⁴

Notwithstanding Stockhammer's findings, Gladbach's work can probably be considered the most accurate depiction of Swiss rural architecture of that time and played a crucial role in the counter-movement to the *Swiss Chalet Style*.

But despite Gladbach's critique, the *Chalet* enjoyed unrestrained success in Switzerland that increased even further due to the Swiss contributions to world expositions of the late 19th and early 20th century. These expositions, starting with the one in Paris 1867, not only intended to present technical advances but also customs and traditions of the particular countries. For that purpose, a lot of the participating countries, including Russia, Austria-Hungary⁸⁵ and Switzerland, showcased examples of regional building customs at that world fair. A few years later, the organizers of the 1873 exposition in Vienna for instance constructed an ethnographic village featuring farmhouses from all over Europe. In general, the focus for the world fair's presentation of typical buildings was clearly laid on the most picturesque areas of each of the contributing nations, such as the Tyrol in Austria, the Bernese Oberland in Switzerland or Telemark in Norway.⁸⁶ „It is not the most characteristic national cultural elements which find the favor of the eyes of the organizers, but rather the peculiar, the picturesque, the exotic“⁸⁷, noted Stoklund in 1994 in this regard. This remark also concerns the Swiss contribution known as *Schweizerhaus*, a *Chalet* designed by P. Risold,⁸⁸ and questioned by German art historian Carl von Lützow (1832-1897) who wrote in 1875 specifically about the architectural motifs and arbitrary ornamentation of this building: „In ihrer durchbrochenen, ausgeprägten Ornamentation erscheinen sie sehr modern und sehr willkürlich“⁸⁹.

⁸⁴ STOCKHAMMER, p. 59

⁸⁵ KRASNY, Elke, "Binnenexotismus und Binnenkolonialismus: ›Das Bauernhaus mit seiner Einrichtung und seinem Geräthe‹ auf der Wiener Weltausstellung von 1873", in: *Vernakulare Moderne: Grenzüberschreitungen in der Architektur um 1900. Das Bauernhaus und seine Aneignung*, transcript Verlag, Bielefeld 2010, pp. 37-56, here: pp. 38-39

⁸⁶ HUWYLER, pp. 99-100

⁸⁷ STOKLUND, Bjarne, "The role of the International Exhibitions in the Construction of National Cultures in the 19th Century", in: *Ethnologia Europaea*, volume 24, 1994, pp. 35-44, here: pp. 41-42

⁸⁸ MÜLLER HORN, Christine, *Bilder der Schweiz : Die Beiträge auf den Weltausstellungen von 1851 bis 2010*, Zürich 2012, p. 102

⁸⁹ LÜTZOW, Carl von, *Kunst und Kunstgewerbe auf der Wiener Weltausstellung 1873*, E. A. Seeman, Leipzig 1875, p. 78



Fig. 14: Schweizerhaus by P. Risold at the world exposition 1873 in Vienna

In general, the Swiss delegations aimed to unite all of the Swiss cantons with their type of buildings showcased at world expositions, since Switzerland was still a relatively young country searching for a national identity back then.⁹⁰ Interestingly though, it also seemed to unite its foreign attributions in order to increase the recognition factor⁹¹ and promote the *Swiss Chalet*. This idea culminated in the Swiss contribution to the 1900 world fair in Paris, where Switzerland built the enormous so-called *Village Suisse*, a village-like ensemble of more than 100 buildings designed in the *Swiss Chalet Style*.⁹² Naturally, this again contributed to the popularity of the *Swiss Chalet*, since world expositions always had a far-reaching international scope.⁹³

With this popularity arose a growing demand for *Swiss Chalets* that was satisfied with the industrial mass-production of *Chalets*. These companies, that frequently also fabricated parquet floors, offered their designs for often entirely prefabricated houses in illustrated catalogs. Apart from houses for rich customers looking for an idyllic home, the buildings for the world expositions in Vienna or Paris were also produced by *Chalet* companies such as “Henneberg and Allemand”.⁹⁴ They thrived until approximately 1914, when the national exhibition in Bern, a turning point in the perception of traditional architecture, took place.

⁹⁰ MÜLLER HORN, abstract

⁹¹ MÜLLER HORN, p. 110

⁹² HUWYLER, p. 100

⁹³ KAISER, Wolfram, *Die Welt im Dorf*, 2000, URL:

<https://www.bpb.de/shop/zeitschriften/apuz/25581/die-welt-im-dorf/> (retrieved 12.10.2023, 22:00)

⁹⁴ HUWYLER, pp. 100-101

Besides that, the second phase of tourism ended around that time, with the beginning of World War I.⁹⁵

Later, this tendency was again heavily criticized by Schwab who, like Gladbach, despised the attempts to create a national style by force, adding that a style cannot just be invented overnight.⁹⁶ There exists no single, unified *Swiss Style* that developed over time – the unified *Swiss Chalet* is a type that was created forcefully and consciously. Nevertheless, given the remarkable interest in the log house from the Bernese Oberland, which was the most important template for the *Chalet*, Schwab acknowledged that the Oberland type might be the first one to be recognized as Swiss since it has its roots right there in the Swiss Alps. But as he subsequently said, even though some of the other building types in Switzerland originate from foreign countries, they can all justly be called Swiss.⁹⁷

3 Emergence of the *Swiss Chalet* in the USA

Regardless of the remarks about the multiplicity of building types in Switzerland, only the *Swiss Chalet* or *Swiss Cottage* type was transported to the USA. Mainly due to the large distance from Switzerland, the *Swiss Chalet Style* appeared there later than in Europe. It emerged around 1850 in the Victorian era but, however, was not very widespread back then, which is why only scarce examples from that time exist. During the *Arts & Crafts* period in the USA at the beginning of the 20th century, the *Swiss Chalet* resurged, being featured more extensively in house pattern books, architectural magazines or other types of literature than before.⁹⁸ But not only literature fostered its spread in the USA; it was introduced through various means, including for example world expositions and the work of selected architects, all of which will be successively discussed in this chapter.

Literature and Pattern Books

Literature, including pattern books, played a distinctive role in the dissemination of the ideas of the *Swiss Chalet* in the USA. Especially remarkable in this context is US-American landscape planner Andrew Jackson Downing (1815-1852) who is said to having introduced the *Swiss Chalet Style* to the USA with two house designs in his 1850 book “The Architecture of Country Houses”.⁹⁹ In the accompanying text to “Design XI – A Swiss Cottage”, a design by architect G. J. Penchard, Downing stated that the Swiss cottage “may

⁹⁵ HUWYLER, p. 109

⁹⁶ SCHWAB, pp. 1-4

⁹⁷ SCHWAB, p. 2

⁹⁸ SCHWEITZER, Robert, “The Swiss Architecture of Murren”, in: *Cottages & Bungalows*, 2010, pp. 82-86, here: p. 84

⁹⁹ SCHWEITZER, p. 83

be considered the most picturesque of all dwellings built of wood”¹⁰⁰. In the subsequent lines, he continued to analyze certain elements’ effects on the picturesqueness of the house and, in general, adhered to the idealization of the unspoiled Alps and the simple Swiss herdsman, as typical for the *Romantic Era* and the *Swiss Chalet Style*. Furthermore, his belief was that a type like the *Swiss Chalet* either had to be placed in a similar rugged and bold landscape as in Switzerland or, when placed somewhere else, had to be adapted to fit into the less harsh environment. While this was an understandable approach, the architect in his design ignored the actual purpose of most of the used design elements, making it very clear that they mostly serve as ornamentation. For example, the shape of the house is not simple and cubic, as in Switzerland, and the roof projection is merely a meter – not enough to serve its original purpose and only for decorative purposes. Also, the house appears very high, making it – along with its fragile ornaments – stand out of its environment rather than blending in with it.¹⁰¹ But it makes sense that the building’s detailing is treated in such a way since Downing called this type of house an “ornamental Swiss cottage”¹⁰², which illustrates that most of its exterior appearance serves the purpose of being purely ornamental.



Fig. 15: "Design XI - A Swiss Cottage", "The Architecture of Country Houses" by A. J. Downing, 1850, p. 122

¹⁰⁰ DOWNING, p. 123

¹⁰¹ DOWNING, pp. 123-128

¹⁰² DOWNING, p. 125

Another architectural template presented in the book is designated as "Design XV – A Farmhouse in the Swiss manner". Expressing criticism towards several perceived flaws of the original Swiss structures, the creators simplified the design considerably. This simplicity is defined by the inclusion of a surrounding veranda and led Downing to assert that it "can scarcely be called Swiss, in a strict sense".¹⁰³ Downing later provided insight into one of the sources of inspiration for his drawings – an illustration of a Swiss-style farm cottage constructed in England, sourced from an English journal. It is crucial to underscore that Downing's book does not serve as an architectural or travel documentation but rather as a pattern book with model houses for different tastes and needs. In doing so, Downing emphasized that the designers deliberately omitted certain characteristics of Swiss mountain homes in their creations.¹⁰⁴ Still, to a certain extent, it depicts Downing's understanding of the rural Swiss architecture with his main focus on its picturesqueness, ornamentation and general exterior appearance without questioning the reasons for certain design choices or construction methods when describing the designs. In that way, his work unequivocally resembles the ones of his European predecessors like Robinson or Hunt.

Other early US-American pattern books that featured *Swiss Chalets* were for instance written by the architects John Bullock and Henry W. Cleaveland.¹⁰⁵ Moreover in 1875, John Osgood published the English translation of the Varin brothers' work, titled "The Picturesque Architecture of Switzerland", with the aim of positively influencing especially the exterior aesthetic of American houses.¹⁰⁶ The Varins' treatise in general had a considerable impact in the United States, being referenced in various publications including a substantial article in the architecture magazine "Architectural Record". The 1897 article, titled "Wooden Houses in Switzerland", focuses on window details from "L'architecture pittoresque de Suisse" and, as earlier examples, generally has its emphasis on the picturesque exterior and ornamentation.¹⁰⁷

Several years later, the American architect William S. B. Dana achieved another milestone in the realm of *Swiss Chalet* architecture. After a trip to Switzerland, he wrote "The Swiss Chalet Book" in 1913 and used a lot of illustrations from the Swiss authors mentioned in the first chapter. His work appeared after the European era of great interest in Swiss

¹⁰³ DOWNING, p. 150

¹⁰⁴ DOWNING, pp. 150-156

¹⁰⁵ GIBERTI, p. 58

¹⁰⁶ OSGOOD, James R., *The Picturesque Architecture of Switzerland*, American edition, James R. Osgood and Company, Boston 1875, preface

¹⁰⁷ SCHOPFER, Jean, "Wooden Houses in Switzerland", in: *Architectural Record*, volume VI, 1897, pp. 415-428, here: p. 426

architecture and also a considerable amount of time after Downing's writings. Therefore, it can hardly be seen as part of the *Swiss Chalet Style* movement; it rather represents a redirected resurgence of interest in Swiss farmhouses, a *Swiss Chalet Revival Style*. The changed approach towards the Swiss precedents in his work primarily surfaces through the desire to integrate buildings into nature, the appreciation of the construction, and, in general, the more precise analysis of the Swiss examples. Unlike his American predecessor Downing for example, Dana chose to closely examine the buildings in the Alps and covered a lot of aspects of the original traditional houses, newer prefabricated *Chalets* as well as *Chalet* designs in other countries, based on other publications and his own observations. The product of his work might be considered the most extensive and well-researched publication on this type in the USA. Still, Dana mostly covered just one of the styles of Swiss country houses, even though he knew Gladbach's and other works that included a wider range of types: Like many others, he ascribed the Swiss log house the most picturesqueness and said that the Oberland type was the "most attractive"¹⁰⁸. However, Dana made it fairly obvious from the beginning that he will only treat the log construction type in his book, since it is called "The Swiss Chalet Book". Even so, US-American readers without prior knowledge might have gotten the impression of the *Chalet* being the only type of house in the Swiss Alps. At this point it should be pointed out that Dana used the term *Chalet* in a very broad sense and also attributed it for instance to the *Bernese House*, which differs from the Bernese Oberland log house and was covered in chapter 1.2 of this thesis.¹⁰⁹

After illustrating the origins of the *Chalet* and giving a brief description of his travels, he began to systematically explain every aspect of it, starting with the building structure and exterior and later moving on to the interior. According to Giberti, including chapters about the interior design was unusual in comparison to similar period literature, but does not seem surprising since he called Dana's work a "detailed survey of chalet construction".¹¹⁰

First, Dana discussed the construction of the buildings. Like other works on the log construction, he did so by initially explaining the construction of the walls that are made up of tiers of tree trunks, which are locked together at their ends by other tiers at a right angle and form the basis of the construction. In general, he showed good understanding of the underlying constructive principles of the *Chalet*, explaining for instance that extensions of floors through the walls are used to support porches, balconies or gables.¹¹¹ Also, he tried

¹⁰⁸ DANA, William S. B., *The Swiss Chalet Book*, The William T. Comstock Co, New York City 1913, p. 68

¹⁰⁹ DANA, pre-index

¹¹⁰ GIBERTI, p. 61

¹¹¹ DANA, pp. 29-30

to understand and convey the origins of the *Chalet* ornamentation, rather than simply copying it: “Other horizontal members may be arrested at the sides of the openings, but these frames form continuous belts to the shell, and it is consequently to these parts that we should look for the beginnings of ornament”¹¹². The same applies to the use of the typical balconies and the widely projecting roofs: “Decoratively, they are of the utmost importance, because of the depths of shade and shadow which they cause, and also as they are generally chosen as the points for the greatest richness and intricacy of detail”¹¹³. To clarify these explanations, he sometimes used plans and elevations of traditional houses, taken from Gladbach’s or Graffenried and Stürler’s books, but the vast majority of the drawings are in fact newer designs by big *Chalet* construction companies such as “Ody & Co.” or “Parquet & Châlet Fabrik”. Those designs already incorporate a lot of features of the *Romanticist Swiss Chalet Style* and differ from the traditional mountain homes: Some of the newer examples for instance, like the *Chalet* design by “Ody & Co.” that is shown in the following illustration, lack the simplicity when it comes to the building’s volume and have ornamental bays as well as small, separated balconies. In this example, they also used a story made of massive stone as the main floor – typically, this level would be used as basement and the one above it as the main floor.¹¹⁴

¹¹² DANA, p. 43

¹¹³ DANA, p. 61

¹¹⁴ DANA, p. 108

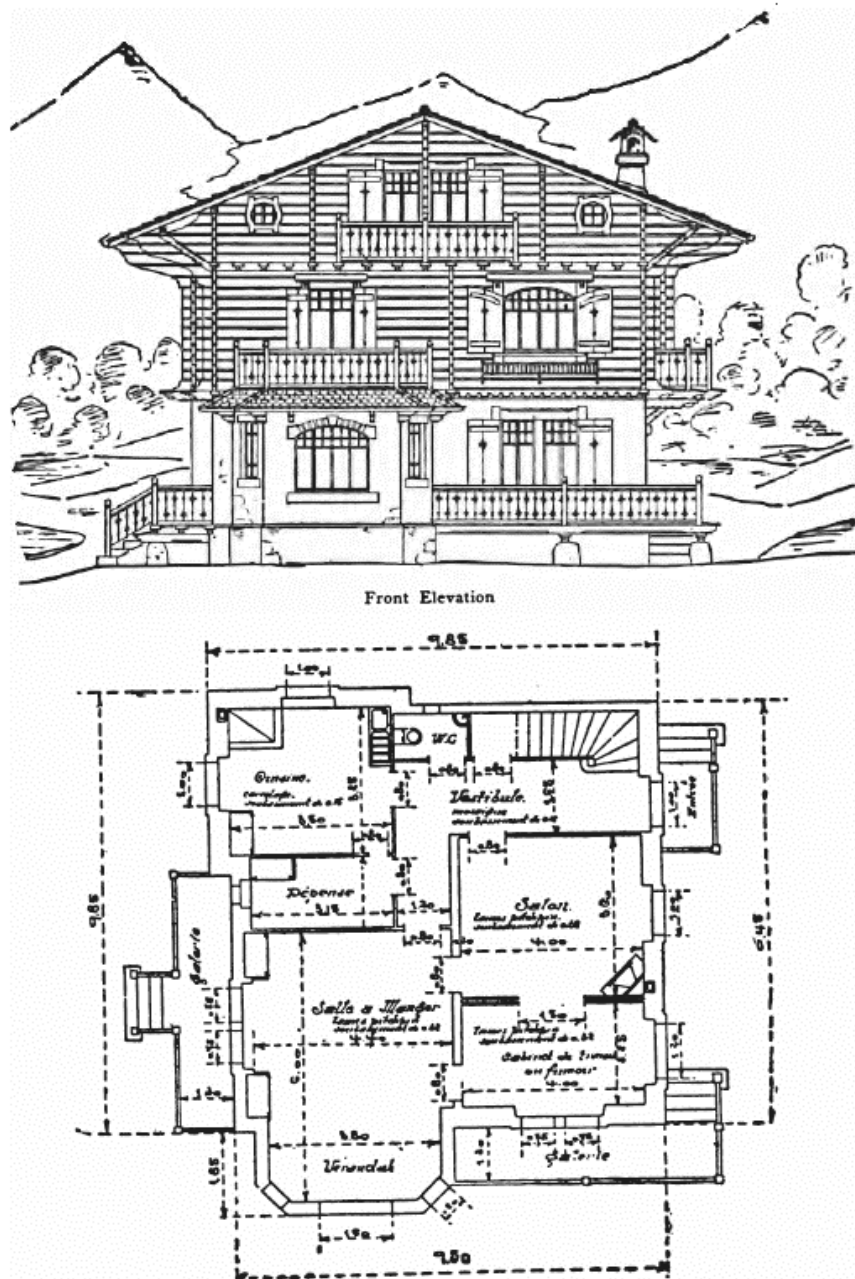


Fig. 16: Chalet Design by Ody & Co., "The Swiss Chalet Book" by W. S. B. Dana, 1913, p. 108

To illustrate the interior and the typical layout of *Chalet* floor plans, Dana also relied exclusively on the newer *Chalet* designs.¹¹⁵ So, in conclusion, Dana conducted a systematical in-depth analysis of the Swiss rural architecture but based some parts of it on traditional homes and some on newer *Chalets* without distinguishing too much between them, even though there are obvious differences. As a result, he transported not only traditional concepts of Swiss farmhouses but also *Romanticist* ideas to the USA.

¹¹⁵ DANA, p. 102

Another significant contribution to the spread of the *Swiss Chalet* was made by Louis J. Stellman, who wrote an article titled "The Swiss Chalet Type" in Henry Saylor's "Architectural Styles for Country Houses" (1912). He, in contrast to Dana, clearly pointed out the difference between the traditional mountain homes and the newer *Chalets* in Switzerland, and heavily criticized the *Romanticist* versions, where "the bizarre influence of foreign builders has added much intricate and fussy elaboration in the trimming of houses"¹¹⁶. Hence, basically two tendencies among the mentioned literature can be distinguished, one transporting *Romanticist* ideas to America and one conveying more profound information of the construction and design principles of traditional Swiss farmhouses.

Apart from these very influential publications, other types of literature received a lot of attention as well. This comprises, for instance, pattern house catalogs like the one by Fritz Ehram, a *Chalet* constructor from Pennsylvania¹¹⁷, from 1916 or a vast number of bungalow magazines, in which bungalows with *Swiss Chalet* characteristics were repeatedly presented. Examples of these include "The Bungalow Book" by Henry L. Wilson from 1908¹¹⁸, "The Craftsman Book of Bungalows"¹¹⁹ or "Bungalowcraft"¹²⁰, all published on the West Coast. Such magazines showcase contemporary examples in floor plans, elevations, and photos and enjoyed great popularity, especially at the beginning of the 20th century.

World expositions

The influence of world expositions has already been discussed in the previous chapters but more in regard to the Swiss pavilions' role in the development of a national *Swiss Style* and the *Chalet* type. In contrary, the 19th century world's fairs on US-American soil were disregarded because they saw rather small contributions of the nation of Switzerland and no life-size architectural exhibits, mostly due to the large distance from Europe. Solely showcases and pedestals were used to display products from some important industries and for Chicago 1893, for instance, large paintings of Swiss cities or landscapes were created.¹²¹ Still, the 1893 World's Columbian Exposition in Chicago had a striking impact on the *Swiss Chalet* in the USA: The *Idaho State Building* at this event is seen as one of the

¹¹⁶ STELLMAN, Louis, "The Swiss Chalet Type", in: *Architectural Styles for Country Houses*, McBride, Nast & Company, New York City 1912, pp. 37-44, here: p. 42

¹¹⁷ EHRSAM, Fritz, *The Swiss Chalet in America*, Reading 1916, closing statement

¹¹⁸ WILSON, Henry L., *The Bungalow Book*, fourth edition, Curran Printing Co., Los Angeles 1908, p. 22

¹¹⁹ BUNGALOW BOOK PUBLISHING COMPANY, *The Craftsman Book of Bungalows*, second edition, Bungalow Book Publishing Company, Portland 1900, p. 41

¹²⁰ MENKEN, Henry, *Bungalowcraft : Homes, not Houses*, volume 4, The Bungalowcraft Co., Los Angeles 1912, p. 39

¹²¹ MÜLLER HORN, pp. 93-94

main reasons for the later popularity of the *Chalet*. It was designed by the Spokane-based architecture firm “Cutter & Malmgren” and became one of the crowd-pullers of the exhibition.¹²² Even though it was declared a *Swiss Chalet* by some writers such as Louise Ivers¹²³ in 2006 and clearly drew inspirations from Swiss buildings, it probably did not qualify as a *Chalet* yet. The third-floor roof terrace or the particularly rustic appearance would be considered rather unusual elements for instance. Also, its manifested aim was to represent the state of Idaho, with its “rugged mountains and pioneer spirit”.¹²⁴ Nevertheless, it incorporated many of the principles of *Swiss Chalet* design like the simple geometry, the overhanging eaves, the flat roof, or the log construction that also supported the balconies in the shape of extended log beams. Moreover, it aptly captured the spirit of that era, with the idea of buildings blending in with their surroundings being very popular back then, and it somehow gave architects who did not travel to Europe an impression of Swiss architecture.¹²⁵

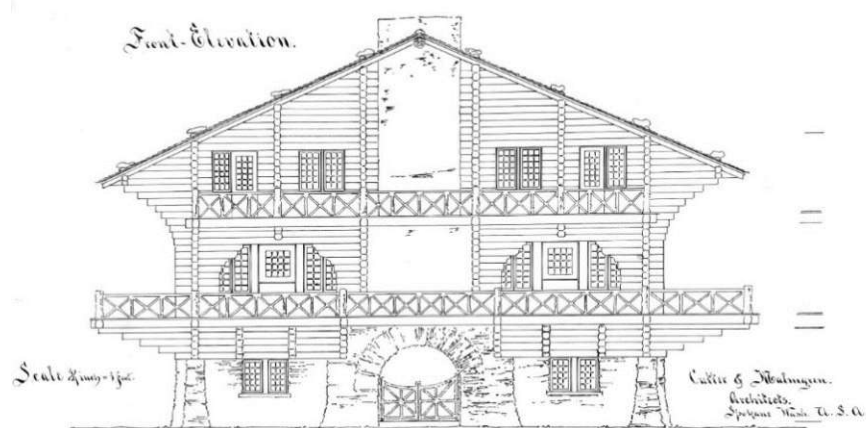


Fig. 17: Front elevation of the Idaho State Building at the 1893 World's Columbian Exposition in Chicago

Travelled or Migrated Professionals

This subheading compiles the diverse influences of professionals with first-hand knowledge of Alpine architecture. It encompasses architects and builders who have explored Switzerland, as well as European architects who have emigrated to the USA, each implementing their expertise on Swiss architectural culture into American buildings.

¹²² ARKSEY, Laura. *Cutter, Kirtland Kelsey (1860-1939)*, 2009, URL: <https://www.historylink.org/file/115> (retrieved 12.10.2023, 22:00), chapter “Rebuilding and Building Spokane”

¹²³ IVERS, Louise, “Swiss Chalets’ in Long Beach”, in: *Southern California Quarterly*, vol. 88, no. 3, University of California Press, 2006, pp. 267-294, here: p. 273

¹²⁴ MATTHEWS, Henry, *Kirtland Cutter: Architect in the Land of Promise*, eBook, University of Washington Press, Seattle 1998, p. 136

¹²⁵ IVERS, p. 270

Kirtland Kelsey Cutter (1860-1939), part of the aforementioned firm “Cutter & Malmgren”, was one of the architects who played a significant role in the emergence of the *Swiss Chalet* in the USA, especially in the American Northwest. Still being an art student at that point, Cutter went to Europe in the 1880s to undergo education there. It is documented that he called the cities of Florence, Venice, and Dresden his home. Apart from that, he also traveled through Switzerland and stated that he studied the Swiss mountain homes.¹²⁶ It is also known that Cutter possessed various European publications on architecture, including German, Swiss, Austrian, and French ones.¹²⁷ After his trip to Europe, he returned to the USA, where he moved to a relative in Spokane Falls in 1886 and started his career as an architect. Not long after that, he started building his own house in 1887, which would later be known as *Chalet Hohenstein*. It unmistakably resembled a *Swiss Chalet* and illustrated his appreciation of the Swiss architecture. Clearly, his own observations during his travels through Switzerland led him to design a *Chalet* that is very different from the ones presented by Downing in his “The architecture of country houses” for example – it was a very confident, rough house built of solid logs. While living there, he enlarged it several times.¹²⁸ Unfortunately, the house was torn down in the 1970s¹²⁹ but a lot of Cutter’s other *Chalet* concessions that he continued to build all over the American Northwest have remained intact and became one of the main reasons for the larger agglomeration of *Swiss Chalet* homes in that area.

Another architect promoting the style in America was the Europe-trained Bernard Maybeck (1862-1957), son of a German immigrant father and a Swiss mother.¹³⁰ Even though his designs incorporate elements of many different architectural tendencies, some of his projects exhibit clear influences by the *Swiss Chalet*, especially the ones in the hilly areas around Berkeley.¹³¹

Another, though less influential, factor were European architects who emigrated to the USA and possessed knowledge of the Swiss way of building from their early career in Europe. Architects Carl Jabelonsky or Jacob Rieder for example were planners who belong to this group. Jabelonsky (1879-1957), who was born and educated in Sweden, owned a firm in

¹²⁶ MATTHEWS, pp. 48-60

¹²⁷ N.N., [Inventory of Kirtland K. Cutter’s Personal Library], Spokane, pp. 1-3

¹²⁸ MATTHEWS, pp. 62-81

¹²⁹ YEOMANS, Linda, “Koerner House”, *National Register of Historic Places Nomination Form*, Spokane 1999, i. 8, p. 6

¹³⁰ FINACOM, Steven, “‘Semper Virens’ 1325 Arch Street - The Schneider/Kroeber House” N.S. *Landmark Application*, Berkeley 2021, p. 73

¹³¹ FINACOM, pp. 83-85

Spokane and was responsible for the construction of at least two homes in the state of Washington that were inspired by Alpine architecture.¹³² Rieder, who was of Swiss nationality and graduated from the St. Gallen Polytechnic University, practiced in Wisconsin for a few years, building very exact replicas of Swiss models.¹³³

In conclusion, the dissemination of the *Swiss Chalet* over America arose from plenty of different factors that coincided with each other at the right time. This period in the 19th and 20th century also saw a rising interest in other cultures and, related to that, the second phase of Alp tourism.¹³⁴ Furthermore, it was a time of popularity for other exotic revival styles¹³⁵ as well as for architecture that blends in with its environment like the *Craftsman Style*.¹³⁶ And according to architect Fritz Ehram for example, the *Swiss Chalet* most certainly shares this characteristic with the *Craftsman Style*: “So when he [the Swiss mountaineer] built homes he caused them to harmonize with the landscape; to be of it, not on it, so to speak. He constructed his dwellings so that they belonged to the scenery instead of obtruding on it, not striving to outdo Nature, but to enlist her aid”.¹³⁷ All of these points either boosted the exploration of the traditional Swiss architecture by Americans or the promotion of its imitations in the USA.

Knowing the reasons for its emergence and the two different kinds of influences – one being *Romanticist*, like for the *Swiss Chalet Style* buildings in Europe, and one being rather centered around the underlying principles – now, the style will be studied in-depth in the following chapter. First, certain denominations will be discussed and correlated with other architectural styles. Afterwards, its general adaptations to the changed environment and, last but not least, its spread across the USA will be analyzed.

3.1 Nomenclature and Relation to Other American Architectural Tendencies

Having studied the path of the *Swiss Chalet* to the United States, it is crucial to briefly investigate the terminologies used to classify it in an architectural historical context. In architectural history treatises, two terms appear in the context of buildings directly imbued by rural Swiss architecture: *Swiss Chalet Style* and the *Swiss Chalet Revival Style*. Although

¹³² YEOMANS, Linda, “Koerner House”, *National Register of Historic Places Nomination Form*, Spokane 1999, i. 8, p. 3

¹³³ HOELSCHER, Steven, “Tourism, ethnic memory and the other-directed place”, in: *Ecumene*, vol. 5, no. 4, Sage Publications, Ltd., 1998, pp. 369-398, here: pp. 375-376

¹³⁴ HUWYLER, pp. 108-109

¹³⁵ MCALESTER/MCALESTER, p. 305

¹³⁶ MCALESTER/MCALESTER, p. 453

¹³⁷ EHRSAM, p. 3

these terms are often used interchangeably, they should be distinguished from each other, as it is done in this paper. This distinction is not simply based on formal differences but on the different motives behind these two styles drawing inspiration from Swiss buildings.

The *Swiss Chalet Style* originated from Europe, as explained in the second chapter, and is based primarily on the *Romanticist* interest in the picturesqueness of *Swiss Chalets* and their Alpine setting. Constructive correctness and its underlying principles are largely disregarded in favor of ornamentation and the decorative use of characteristic elements. Stockhammer, for instance, used the publication "L' Architecture pittoresque en Suisse" by the Varin brothers as an example to show that the success of their romanticizing work was not based on the truthful reproduction of Swiss farmhouses, but on the collection of new sources of inspiration for Swiss style buildings, calling it a "Sammlung von neuem Material für Entwürfe im sogenannten Schweizerstil"¹³⁸. Downing eventually brought this trend to the USA in 1850, but without sparking a boom in Swiss houses there.¹³⁹

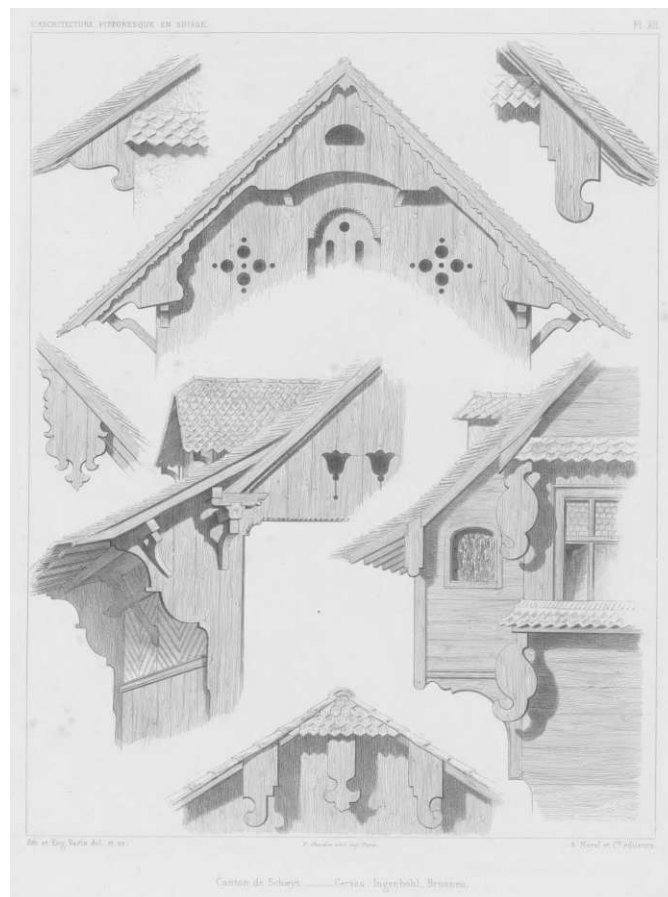


Fig. 18: Example for the studies of ornamentation, "L'Architecture Pittoresque en Suisse" by A and E. Varin, 1861, plate 12

¹³⁸ STOCKHAMMER, pp. 18-19

¹³⁹ SCHWEITZER, p. 83

However, around the beginning of the 20th century, about fifty years later, a renewed interest in *Swiss Chalets* emerged in the USA.¹⁴⁰ In contrast to the older *Swiss Chalet Style*, this tendency was motivated more by the underlying principles and sought inspiration directly in the Alps¹⁴¹ or was influenced by Dana's or Stellman's works for instance. In general, US architects and researchers at the time were particularly fascinated by the integration of buildings into nature and their adaptation to challenging climatic conditions.¹⁴² The simultaneous heyday of the *Arts & Crafts Movement* and its American manifestation, the *Craftsman Style*, based on similar principles, underscores this theory.¹⁴³ Nevertheless, it was also not completely detached from formalistic and ornament-centered thinking, as the existence of fake constructive elements proves.¹⁴⁴ This second resurgence of the *Swiss Chalet* between around 1900 and 1925 will be aptly referred to as *Swiss Chalet Revival Style* in this paper and had a greater impact on architectural developments in the USA than the first movement during Downing's time. Other sources like Virginia and Lee McAlester's "A Field Guide to American Houses" also adhere to this nomenclature.¹⁴⁵

However, one trend that should be clearly distinguished from the *Swiss Chalet* is the *Faux Swiss House*. This term refers to the retroactive addition of *Chalet* facades, the conversion of existing buildings into *Chalets* and the construction of *Chalets* for tourist purposes. This phenomenon mainly emerged in the second half of the 20th century in US towns established by Swiss immigrants. Perhaps the best-known example in this context is the small town of New Glarus in Wisconsin, which was founded in 1845¹⁴⁶ and initially bore little distinction from its neighboring towns, as its inhabitants very quickly adopted US-American construction practices. It was only decades later, after a local economic crisis in the 1960s, that it was decided to give the town a Swiss look in order to boost tourism.¹⁴⁷ One of the first businesses to adapt was *Strickler's Market*: The building simply had a gable and a fake balcony added to the brick facade above the entrance door. The *Wilhelm Tell Hotel* was also redesigned and adorned with a *Chalet* facade starting in 1964. Furthermore, new buildings such as the *Bank of New Glarus* were already initially planned as *Faux*

¹⁴⁰ SCHWEITZER, p. 84

¹⁴¹ MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. 8, p. 6

¹⁴² STELLMAN, pp. 39-40

¹⁴³ SCHWEITZER, p. 84

¹⁴⁴ see for example YEOMANS, „Koerner House“, *National Register of Historic Places Nomination Form*, i. 7, p. 1

¹⁴⁵ see for example MCALESTER/MCALESTER, p. 308

¹⁴⁶ TSCHUDY, Kim, *The Swiss of New Glarus*, Arcadia Publishing, Charleston 2007, p. 10

¹⁴⁷ HOELSCHER, pp. 373-378

Chalets.¹⁴⁸ In each case, the idea of attracting tourists and marketing the Swiss identity was paramount. The picturesque characteristics of the *Chalet* or its integration into nature played little to no role in this process, as the often very superficially executed alleged *Chalet* facades illustrate. And even if writers like Hoelscher – probably rightly – attributed enormous importance to the construction of such *Faux Chalets* in creating a "sense of ethnic identity"¹⁴⁹ for the inhabitants of New Glarus, preserving the heritage of their immigrant ancestors,¹⁵⁰ this must be distinguished from the genuine *Swiss Chalet*. It is a local phenomenon that arose from completely different motives than the legitimate *Swiss Chalet*, which spread across larger parts of the USA.



Fig. 19: Facade of former Strickler's Market in New Glarus

When investigating the *Swiss Chalet*, some writers such as R. D. Parker occasionally also refer to the *Tyrolean Chalet*, a term that appears to be describing the exact same architectural type as the more common *Swiss Chalet*. Parker generally used both terms "Swiss" and "Tyrolean" interchangeably and seemed to make no distinction between them, even though there are obvious differences.¹⁵¹ Similarly, Louis Stellman also repeatedly switched between the attributes "Swiss" and "Tyrolese" when referring to the same type of buildings.¹⁵² The reason for this is that both seem to have seen the origins of the American *Chalet* not only in Switzerland but also in the Austrian Tyrol. In Parker's article, he also mentioned several publications that, according to him, played a crucial role in the

¹⁴⁸ TSCHUDY, pp. 101-106

¹⁴⁹ HOELSCHER, p. 381

¹⁵⁰ HOELSCHER, pp. 379-381

¹⁵¹ PARKER, Rodney Douglas, "The California Bungalow and the Tyrolean Chalet: The Ill-Fated Life of an American Vernacular", in: *Journal of American Culture*, volume 15, issue 4, Blackwell Publishing Limited, 1992, pp. 1-16, here: pp. 2-3

¹⁵² STELLMAN, p. 43

spread of the aforementioned architectural type in the USA, but interestingly, these are works that almost exclusively cover Swiss architecture. Among them are the books by Gladbach and "The Swiss Chalet Book" by Dana.¹⁵³ While the latter does include a few examples from the Tyrol and other parts of Austria that were inspired by Tyrolean farmhouses, the Swiss influence plays a much more important role. Notably, he mistakenly located some of the presented buildings from other Austrian provinces in the Tyrol as well.¹⁵⁴ For these reasons, the term *Tyrolean Chalet* seems rather negligible in this context.

3.2 General Adaptations of the Templates to the Local Environment

When American architects built *Swiss Chalets*, they did not produce exact copies but adapted the archetypes to their own country. This building type had developed in the Alps over the course of hundreds of years and suited that region perfectly, but different building methods, materials, climate, topography and landscape, plots, clients' demands and ways of living necessitated changes to it when it was introduced to the USA. Some modifications only attribute to certain tendencies within the *Swiss Chalet* type in America and will later be discussed in direct correlation to the particular category. However, certain general adaptations are highly probable to be observed in the majority of *Swiss Chalets* in America and, hence, will be covered in this chapter.

First of all, the American *Chalet* was, similar to the *Romanticist Chalet* in Europe, virtually never used as a farmhouse like its traditional template in Switzerland. This naturally led to general changes in the appearance that pose some of the major distinctive features of the US-American and the Swiss examples from the start on. For instance, the necessity for separate farm buildings like stables or dairies was not given anymore. Also, the functions of the house changed: The exposed stone or plastered sub-construction, if existing, was not a (cheese) dairy or storage for farm equipment anymore, it was mostly used as basement or as the first living floor.¹⁵⁵

However, the most conspicuous adaptation was probably the addition of a porch or veranda, an architectural element in many sources described as essentially American. One can find proof of this in many books or articles such as for instance Ehrsam's¹⁵⁶ or Stellman's¹⁵⁷, providing examples of American *Chalets* featuring a prominent veranda.

¹⁵³ PARKER, pp. 2-3

¹⁵⁴ Dana features for instance a house at Semmering which he locates in the Austrian province of Tyrol, although Semmering is actually situated in the province of Lower Austria (DANA, p. 127)

¹⁵⁵ see for example N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, pp. 13-29

¹⁵⁶ EHRSAM, plate A-1

¹⁵⁷ STELLMAN, p. 38

According to some sources, the hot temperatures in summer made this modification necessary.¹⁵⁸ However, the original *Swiss Chalet* had large projecting roofs exactly for that reason: to prevent the gleaming summer sun from entering through the windows into the house and to shade the balconies.¹⁵⁹ Thus, the veranda is actually less a response to the different climate and more the implementation of an architectural feature that locals were accustomed to. It enabled the residents to appreciate the comforts of outdoor living space, an aspect very much valued in the USA. Consequently, this also led to the surge of sleeping porches and open-air dining areas at *Chalets*.¹⁶⁰ One example for a *Swiss Chalet* design that features the characteristic veranda is presented in the following figure.

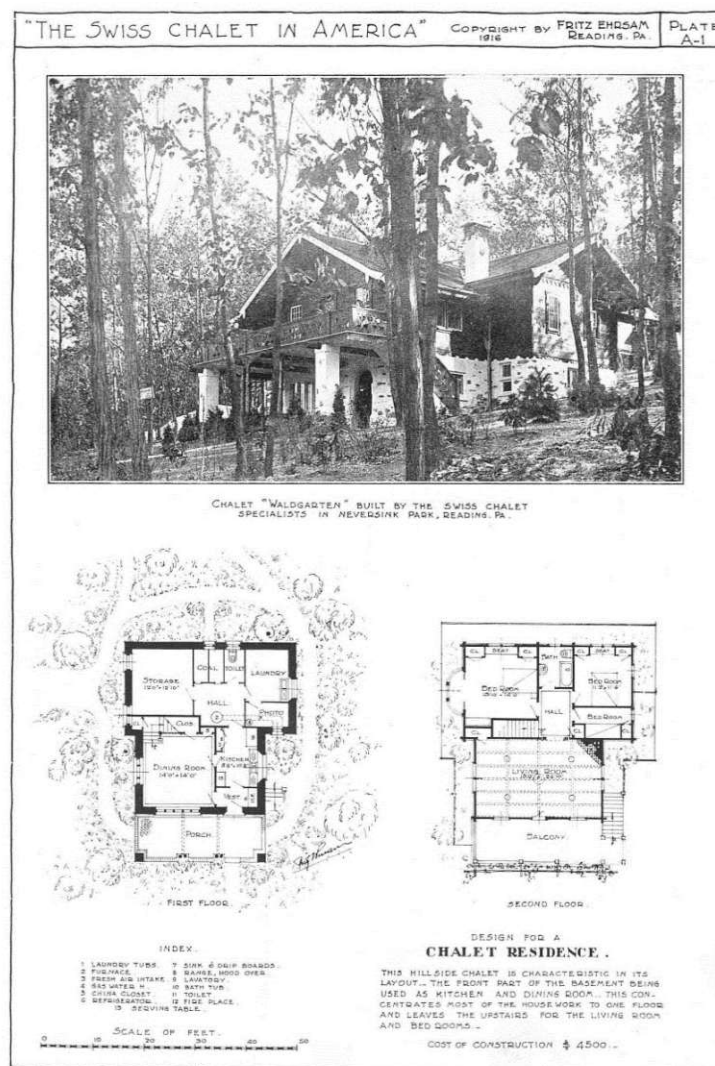


Fig. 20: Design for a Chalet Residence, "The Swiss Chalet in America" by F. Ehrsam, 1916, plate A-1

¹⁵⁸ EHRSAM, p. 7

¹⁵⁹ SCHWAB, p. 26

¹⁶⁰ GRAHAM, Elizabeth, "The Swiss Chalet: Its Influence on American Home Architecture", in: *The Craftsman*, volume 28, no. 2, Craftsman Publishing Co., New York City 1915, pp. 220-223, here: p. 222

Another defining adjustment was done to the construction. While houses from the Bernese Oberland were log houses, American *Chalets* were mostly balloon or platform frame houses.¹⁶¹ Ehrsam, though, features some log houses in his book – like the one in the illustration on the previous page – but apart from his designs, there are very few to be found across the country. Since the frame construction is known to be a very popular type of structure in the USA, these buildings were modified to suit the US-American standards of construction. Afterwards, the frame construction would typically be covered with wood siding imitating the exterior appearance of logs. Often, the builders would even place false V-notched log ends on the corners to further increase the impression of a log house.¹⁶² In addition, a big part of the characteristic brackets was just nailed or screwed onto the walls and fulfills no constructional purpose. So, some of the defining exterior elements on the American *Chalet* are purely ornamental, being evident in both *Swiss Chalet Style* and *Swiss Chalet Revival Style* buildings. These parts, that were originally necessitated by the log construction, became obsolete when changing the structural system but apparently US-American *Chalet* architects still insisted on using them in order to create a “more Swiss” appearance. Less frequently, shingles were used on the facades. Downing’s book for instance features one of these examples.¹⁶³ Naturally, the wood used as building material was different as well. It was very common to use redwood¹⁶⁴ or cedar¹⁶⁵, since these ligneous crops abound in the USA. The wooden shingles on the roof were retained, but as a rule, with the exception of Kirtland Cutter’s designs, not weighed down by stones like in Switzerland.¹⁶⁶

¹⁶¹ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, *The Swiss Chalet Revival*, URL: <https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/swiss-chalet-revival> (retrieved 16.10.2023 21:00), para. 2

¹⁶² see for example YEOMANS, “Koerner House”, *National Register of Historic Places Nomination Form*, i. 7, p. 1

¹⁶³ DOWNING, p. 127

¹⁶⁴ STELLMAN, p. 43

¹⁶⁵ see for example *Calvert Home*

¹⁶⁶ DOWNING, p. 124



Fig. 21: Example of false V-notched log ends at the Koerner House in Spokane

Of course, the sanitary layout was also subject to change because the hygiene standards in the USA were higher than in the traditional farmhouses of the Alps. Furthermore, it was necessary to install plumbing and heating and, for all-year homes, mount insulation on the exterior walls. For summer residences, this was usually not the case.¹⁶⁷ In general, not only the sanitary rooms were adapted, but the whole interior was very different and will be described in further detail in the following chapters.

Despite (or perhaps because of) all these adaptations, the *Chalet* was very much appreciated in the USA: “Hitherto the impression has always existed that the Chalet was ‘part and parcel’ of the Swiss landscape and was suited only to Alpine surroundings, but whatever notion gave rise to this impression was quickly dispelled when it was seen how beautifully this type of house fitted in with any of the many varied kinds of American scenery”¹⁶⁸, says Fritz Ehram. However, when reading Ehram’s all-positive opinion, one has to keep in mind that he owned a company that constructed *Swiss Chalets*.¹⁶⁹ Its popularity eventually also led to the adaptation of *Chalet* motifs to other building types such as the bungalow.¹⁷⁰

3.3 Geographical Spread

“It is too much to suppose that the *Swiss Chalet* will become extremely popular outside of its Alpine home”¹⁷¹, predicted Louis Stellman 1912 in his article “The Swiss Chalet Type” in

¹⁶⁷ EHRSAM pp. 7-10

¹⁶⁸ EHRSAM, p. 5

¹⁶⁹ EHRSAM, closing statement

¹⁷⁰ GIBERTI, p. 61

¹⁷¹ STELLMAN, p. 38

Henry Saylor's "Architectural Styles for Country Houses". Even though the *Swiss Chalet* did spread to various countries and is, according to Dana, "adaptable to any site and any condition where land is plentiful, and where picturesqueness and harmony with the natural surroundings are the first considerations"¹⁷², Stellman should be proved correct since its scope was relatively limited in these regions. In the United States for example, Stellman's home country, there are specific areas containing a significant number of these buildings, but it is considered a rare style¹⁷³. Beyond these locations, only a few scattered examples exist.

These hotspots include for example the West Coast, especially the San Francisco Bay Area and its surrounding regions of California, extended northwest to eastern Washington and Idaho. The popularity of the *Swiss Chalet* in this area is likely attributable to the *Chalet's* close relation to the locally thriving *Craftsman Style*, and to some extent also the hilly topography¹⁷⁴ as well as the impact of the work of architects such as Bernard Maybeck (1862-1957) or Kirtland Cutter (1860-1939) who left their mark in the West and Northwest. Cutter's first *Chalet* work dates back to 1887¹⁷⁵ and can be seen below, but otherwise the major *Chalet* building activity there began after 1900 and continued until about 1925, producing mostly *Swiss Chalet Revival* buildings.¹⁷⁶



Fig. 22: Drawing of Chalet Hohenstein in Spokane, Washington, Kirtland Cutter's first Chalet

Another hotspot is Glacier National Park, which owes its extensive collection of *Swiss Chalets* mostly to the efforts of one man. Louis W. Hill (1872-1948), owner of the "Great Northern Railway" at the beginning of the 20th century, bears responsibility for the decision to build nearly all of the hotels and resorts of the national park in one coherent style, thus

¹⁷² DANA, p. 127

¹⁷³ MCALESTER/MCALESTER, p. 305

¹⁷⁴ STELLMAN, p. 39

¹⁷⁵ MATTHEWS, p. 47

¹⁷⁶ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 4

creating the biggest ensemble of *Chalets* in the entire country.¹⁷⁷ One example is shown in the following figure.



Fig. 23: The Belton Chalets from ca. 1907, an early Glacier National Park example

Moreover, a geographically very confined cluster is located in the City of Cincinnati in Ohio. It is one of the areas that experienced the earliest flourishing of *Chalets* starting around 1885, therefore being heavily influenced by the *Romanticist Swiss Chalet Style*. The reasons for the concentration of Swiss houses in this area are not well known, but the trend is closely linked to the work of local *Chalet* architect Lucien Plympton (1856-1938).¹⁷⁸ Even earlier examples related to the *Romanticist* tradition can be found close to the Northeastern Atlantic Coast between Rhode Island and New Jersey, particularly in upscale places like Newport or Long Branch, one of them being presented below.¹⁷⁹



Fig. 24: Swiss Chalet at Montgomery Place near Barrytown, New York, from 1867

¹⁷⁷ HARRISON, Laura Soullière, *Architecture in the Parks : National Historic Landmark Theme Study*, 1986, p. 11

¹⁷⁸ DEPARTMENT OF CITY PLANNING AND ENGAGEMENT OF THE CITY OF CINCINNATI, *Swiss Chalet: 1885 to 1910*, URL: <https://www.cincinnati-oh.gov/planning/historic-conservation/major-architectural-styles/swiss-chalet-1885-to-1910/> (retrieved 16.10.2023, 21:00), para. 4

¹⁷⁹ GIBERTI, p. 58

In addition, another Northeastern agglomeration can be found in the Adirondack Mountains, where a lot of camps influenced by the *Revival Movement* such as the *Carnegie Camp* presented in the subsequent figure were erected around 1900.¹⁸⁰



Fig. 25: Carnegie Camp in Long Lake, New York, from 1903

Interestingly, no real hotspots developed around the settlements of Swiss or other Central European immigrants. For the most part, they adapted their building styles to local practices and traditions. It was not until decades later that the aforementioned *Faux Chalet* was promoted in places such as New Glarus or Monroe in Wisconsin, with hopes of boosting tourist numbers.¹⁸¹ However, as previously discussed, this has nothing to do with the actual *Swiss Chalet*.

4 Categorization

After having previously discussed some of the adaptations to the local environment, the analysis is now extended to other characteristics of the *Swiss Chalet* through the examination of a chosen set of built examples, divided into different categories.

Various attempts of characterization already exist, but they differ from one another, as Giberti commented.¹⁸² Contemporary works such as Stellman's "The Swiss Chalet Type" from 1912 for instance, in their interpretations often motivated by the buildings' picturesqueness, frequently emphasize the design principles of the *Chalet* and praise the rural Swiss lifestyle.¹⁸³ In contrast, late 20th and 21st-century sources, especially official design guidelines and similar documents, primarily characterize the *Chalet* based on its formal elements. Frequently, in the latter descriptions, the analysis is confined to listing external stylistic features and offers only a superficial depiction of the style, an example

¹⁸⁰ GOBRECHT, Larry E., "Great Camps of the Adirondacks Thematic Resources", *National Register of Historic Places Nomination Form*, Albany 1986, i. 8, pp. 3-4

¹⁸¹ HOELSCHER, pp. 373-378

¹⁸² GIBERTI, p. 62

¹⁸³ STELLMAN, p. 39

being the 2002 "Design Guidelines for Historic Districts in Pasadena".¹⁸⁴ Notwithstanding the differing approaches to characterizing the building type, most definitions commonly date the building activity in the *Swiss Chalet Styles* between 1850¹⁸⁵ and 1925. During this period, primarily residential buildings were created.¹⁸⁶

Given the variety of American *Chalet* descriptions and definitions briefly introduced above, this chapter now aims to channel the most adequate ones and provide a comprehensive characterization of the type, divided into suitable categories. Until now, no clear categorization of the *Swiss Chalet* type has been made in current research – as previously explained, two terms, the *Swiss Chalet Style* and the *Swiss Chalet Revival Style*, indeed repeatedly appear but their possible differences have never been expounded and compared. However, a differentiation seems reasonable since their contrastive motives have already been emphasized in the previous chapter and possibly result in varying architectural outcomes. Accordingly, a distinction based on the two aforementioned terms stands to reason; nevertheless, other approaches in this regard should also be taken into consideration. For instance, one could distinguish between actual *Swiss Chalets* and *Chalet Bungalows* or other forms of merging with related architectural styles. However, in a paper specifically focusing on *Swiss Chalets*, it is advisable to only illustrate distinct representatives of this type to clearly delineate its characteristics, therefore leading to the exclusion of this approach. Alternatively, differentiation could be based on the geographical location as the Pacific West and the Northeast and Midwest in particular produced significantly different buildings. Yet, upon closer examination, commonalities between the mentioned regions are found within certain building typologies, such as tourist accommodations, and strong differences are observed within other typologies, such as single-family residences. Consequently, this type of classification is not sufficiently precise. Hence, considering the various presented possibilities, the initially suggested categorization into *Swiss Chalet Style* and *Swiss Chalet Revival Style* seems most suitable after all. Moreover, since the revival period brought forth a broader spectrum of building types, it will therefore be further subdivided into residential architecture and hotel, camp and club architecture. It seems reasonable to make this distinction, since the sheer size of many hotels or camps alone clearly leads to different design decisions than for houses built for residential purposes, which are considerably smaller. Building activity in the older *Swiss Chalet Style* almost only

¹⁸⁴ WINTER, p. 13

¹⁸⁵ Downing's book from 1850 is taken as the beginning (DOWNING, *The Architecture of Country Houses*); the Department of Archeology & Historic Preservation lists examples up until 1925 which is taken as the end of the period. (DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 4)

¹⁸⁶ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 2

saw the erection of single-family residences, leading to no further differentiation within this category.

However, distinguishing according to architectural styles is frequently disapproved of by contemporary architectural history, because such a classification is very often formalistically motivated.¹⁸⁷ Subsequently, the aim of the analysis is not to focus strictly on one style and its most common formal characteristics and to view it as an isolated tendency developing independently from other styles. Instead, a more open perspective is advocated, examining the motives for certain trends and investigating architectural ideologies of that epoch beyond style boundaries. However, since there are also obvious differences between the tendencies *Swiss Chalet Style* and *Swiss Chalet Revival Style* in this regard, this classification still seems justified. And for the sake of comparability, it appears reasonable to label the categories based on the aforementioned terms already amply known from other sources in the context of *Swiss Chalets*. However, this spectrum can also be extended beyond the classical style boundaries since, as will be elaborated later, other styles such as the *Craftsman Style* and the closely related building type of the *California Bungalow* also incorporate elements of rural Swiss architecture. This exemplifies how the borders between these styles are fluid, which is further substantiated by various architectural books and magazines listing buildings that they categorize as *Craftsman-Swiss Chalet Crossovers*¹⁸⁸ or as *Chalet Bungalows*¹⁸⁹. Even prototypical *Craftsman Style* buildings, such as those of the Greene & Greene brothers, are attributed Swiss influences.¹⁹⁰ Giberti also commented that bungalows with a very flat roof and bungalows extended to two stories were often colloquially referred to as *Chalets* as well, highlighting once more the close relation of the *Chalet* and the bungalow.¹⁹¹ Examples like these are mentioned in this work accordingly. However, a certain limit must be drawn when addressing this topic and therefore, buildings that exhibit only a few obvious characteristics of Swiss houses will only be briefly touched upon – these aspects can be explored in more depth in future academic research.

In conclusion, there are no strict demarcations of the *Swiss Chalet Style* and *Swiss Chalet Revival Style* and buildings often exhibit characteristics attributable to more styles. However,

¹⁸⁷ GIBERTI, p. 62

¹⁸⁸ DUCHSCHERER, Paul / SVENDSEN, Linda, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, Gibbs Smith, Layton 2005, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

¹⁸⁹ WINTER, Noré F., *Design Guidelines for Historic Districts in the City of Pasadena, California*, Pasadena 2002, p. 13

¹⁹⁰ GIBERTI, pp. 55-56

¹⁹¹ GIBERTI, p. 62

in the following chapters, mainly examples that are consistently classified as *Chalets* throughout various sources will be analyzed. This method is employed because it serves very well to investigate common *Chalet* characteristics based on what an ample selection of sources seemed to have agreed upon by concordantly listing those houses as *Chalets*.

4.1 *Swiss Chalet Style* (1850-1910)

The first wave of Swiss-inspired architecture in the USA was to be found in the American Northeast and Midwest and can be linked to the *Romanticist Swiss Chalet Style* movement of Europe, which has been extensively described in chapter two.

Its buildings were constructed shortly after the publication of Downing's "The Architecture of Country Houses" in 1850, the most influential work advocating the spread of the *Swiss Chalet Style* in the United States.¹⁹² A New York example from Virginia and Lee McAlester's book „A Field Guide to American Country Houses" (1984) for instance dates back to the year 1867.¹⁹³ The Midwestern city of Cincinnati, however, defined the time span from 1885 to 1910 as the period of chalet-inspired construction. This indicates that the *Swiss Chalet Style* probably made its way to the Midwest somewhat later than to the East Coast. Nevertheless, they exhibit clear similarities, which justify the inclusion of all these structures within a single category.

The *Chalets* that are characteristic of this epoch show significant adaptations of the traditional Swiss templates, as already anticipated by their European *Romanticist* counterparts. However, this is exactly what Downing mentioned in his book: He suggested that, when placed in a different environment, this type of house and "its peculiarity and picturesqueness must either be greatly modified to suit a tame landscape, or, if preserved, then a scene or locality should be selected which is in harmony with the style".¹⁹⁴ The designs in his book are for example very modified versions that only remotely resemble traditional Swiss farmhouses. In further consequence, the range of materials employed in the construction of *Swiss Chalet Style* houses was extended and encompassed not only wood but brick, plaster, and even concrete, thus also being more diverse than in the *Revival Chalet*, which will be discussed in more detail later. An illustrative example is a schematic *Chalet* published by the City of Cincinnati's Department of City Planning and Engagement, which will be provided below. Architect Fritz Ehrsam affirmed this diversity in his 1916 catalog, stating that "it is well possible to use stone, bricks, concrete, tile in the modern

¹⁹² DOWNING, p. 123

¹⁹³ MCALESTER/MCALESTER, p. 307

¹⁹⁴ DOWNING, p. 124

chalet, bare or covered in stucco"¹⁹⁵. Notably, Ehrsam's architectural practice was located in the Northeast, in Pennsylvania.¹⁹⁶ In some historic sources, *Romanticist Chalets* were consequently compared to gingerbread houses, thanks to their colorful facades covered in ornaments¹⁹⁷. Interestingly though, in a brief description of the style provided by the aforementioned Cincinnati Department of City Planning, it is said that "later examples [...] are [...] less elaborate than the highly decorated earlier homes"¹⁹⁸, suggesting that the *Romanticist* influence might have diminished over time. Poore provided a similar observation: "Earlier examples might have ornate carving or even polychrome paint decoration"¹⁹⁹. This for instance becomes evident when comparing an example from this chapter, the *Fisher House*, with younger ones from the area: While the older one from 1891 or 1892²⁰⁰ bears an abundance of ornamentally carved elements, the decoration of most of the newer houses such as 3885 Dakota Avenue from 1901 appears less striking.²⁰¹

¹⁹⁵ EHRSAM, p. 10

¹⁹⁶ EHRSAM, closing statement

¹⁹⁷ STELLMAN, p. 42

¹⁹⁸ DEPARTMENT OF CITY PLANNING AND ENGAGEMENT OF THE CITY OF CINCINNATI, para. 2

¹⁹⁹ POORE, Patricia, „Swiss Chalet, 1885-1910“, in: *Arts & Crafts Homes*, 2007, pp. 86-87, here: p. 86

²⁰⁰ 1891 according to GOREY, Mary, „Swiss Chalet in Walnut Hills“, in: *The Cincinnati Pictorial Enquirer*, Cincinnati 1961, p. 6 and 1892 according to MERKEL, Jayne, „East Walnut Hills is Home to Chalet“, in: *The Cincinnati Enquirer*, Cincinnati 1979, E-6

²⁰¹ CINCINNATI & HAMILTON COUNTY PUBLIC LIBRARY, *3885 Dakota Avenue, Cincinnati, Ohio*, URL: <https://digital.cincinnati.library.org/digital/collection/p16998coll80/id/52/> (retrieved 23.01.2024, 20:00), "Description"

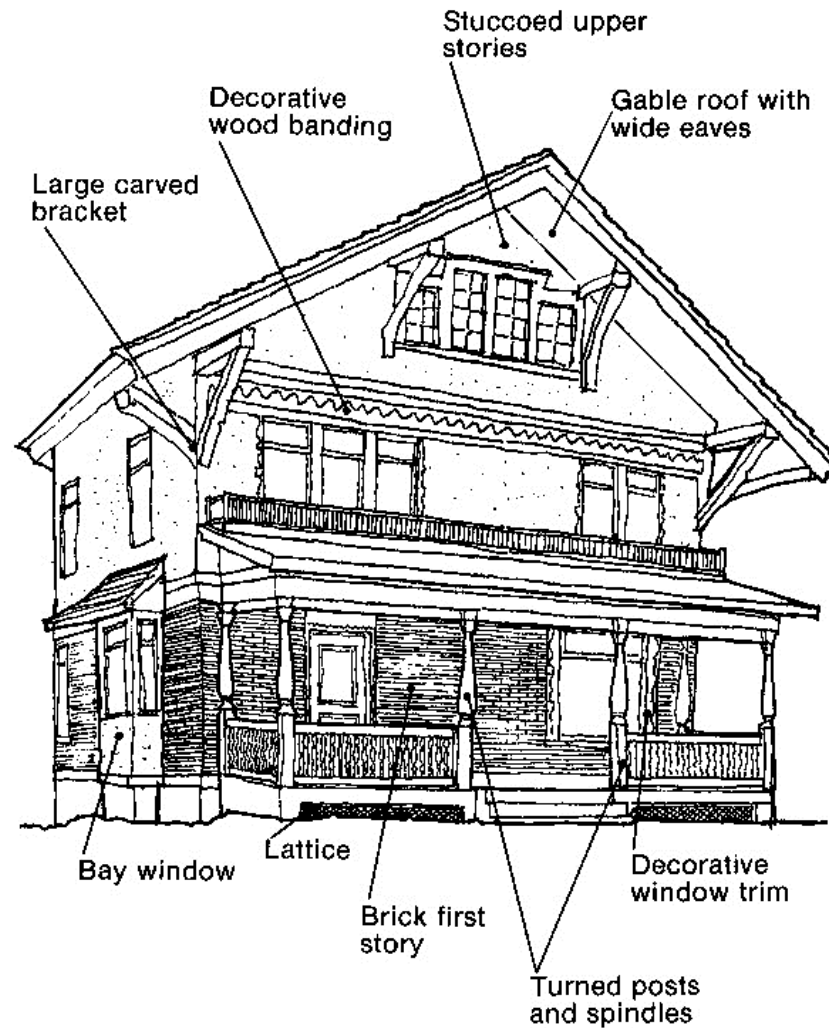


Fig. 26: Illustration of the Swiss Chalet characteristics by the City of Cincinnati

The hotspots of *Chalet* construction were in Rhode Island, New York, New Jersey, and Cincinnati, where, at first, they primarily served as summer houses for a wealthy clientele.²⁰² However, this type of houses did not achieve widespread popularity during this era in the United States of America. Nevertheless, a limited number of architectural designs featuring a semblance of Swiss aesthetics began to emerge in the latter decades of the 19th century.²⁰³

Due to its minor influence on American architecture, this tendency will be covered less extensively than the revival examples. Still, its typical characteristics will be illustrated by the analysis of two representative houses.

²⁰² GIBERTI, p. 58

²⁰³ SCHWEITZER, p. 85

Tinker Swiss Cottage, Rockford, Illinois

A very early Midwestern example of the *Swiss Chalet Style* is the *Tinker Swiss Cottage* in Rockford, Illinois. According to documents accompanying its nomination for the “National Register of Historic Places”, it was built in 1865 by Robert Tinker (1836-1924) as a residence for himself and his family. A few years earlier, in 1862, he had traveled through Europe, finding inspiration in Swiss architecture. He documented this inspiration in the form of sketches eventually serving as the basis for the construction of the house.²⁰⁴ As no other architect or draftsman is mentioned in any source, Tinker may have been solely responsible for the design.

The result of his work is a remarkable two-story structure with eaves overhanging nearly two meters, supported by rounded brackets. The elevated basement, mainly containing ancillary rooms, is distinguished by painted brickwork on the facade. Above the basement are two floors, used as the family's living quarters, clad in horizontal wood siding. A veranda wraps around the building at first floor level. This outdoor living area is complemented by the small balconies in front of the bedrooms.²⁰⁵ In the design of these features, the *Tinker Swiss Cottage* clearly reflects the *Romanticist* sentiment prevalent at the time. Every characteristic *Chalet* element was meticulously embellished with decorative details: For instance, the vergeboards exhibit a repetitive, finely detailed pattern. The balustrades are elaborately decorated, and the brackets also appear notably more delicate than in traditional Swiss farmhouses. Additionally, the unusual *Gothic* windows, crowned by small gabled awnings attached to the facade, stand out. These window coverings serve no functional purpose, as the projecting roof of the house should already provide sufficient protection from the weather and sun for the windows, and are therefore probably purely ornamental.

As a result, clear parallels to Downing's call for the *Chalet* to be strongly adapted to the “tame landscape”²⁰⁶ in flat areas can be drawn. *Tinker Swiss Cottage* is also reminiscent of designs in some European pattern books such as Robinson's.²⁰⁷

²⁰⁴ MORTENSEN, Arden W., *Tinker Swiss Cottage: A Bit of History and a Tour*, Rockford 1969, pp. 1-2

²⁰⁵ RAPP, John, “Tinker Swiss Cottage”, *National Register of Historic Places Inventory/ Nomination Form*, Loves Park 1972, i. 7, p. 1

²⁰⁶ DOWNING, p. 124

²⁰⁷ see for example ROBINSON, Peter Frederick, *Rural Architecture Being a Series of Designs for Ornamental Cottages*, third edition, James Carpenter and Son, London 1828, “Design No. VIII”



Fig. 27: Exterior view of Tinker Swiss Cottage in Rockford, Illinois

Furthermore, it is worth emphasizing that this building, like many other *Chalets* in the Northeast and Midwest, served as a residence for an upper-class family. A 20-room *Chalet* would be highly unusual on the West Coast, for example. The interior of the cottage also provides evidence to this fact: The rooms are lined with exquisite pieces of furniture and expensive artifacts from all over the world. With its predominantly Victorian furnishings, for example in the library and in the parlor, the building once again clearly differs from the *Revival Chalet* of the 20th century. A considerable part of the interior of the building can also be attributed to the work of Tinker himself.²⁰⁸

Fisher House, Cincinnati, Ohio

The *Fisher House* in Cincinnati was built a few decades after the *Tinker Swiss Cottage*. Although different sources give different dates, the year of construction can be narrowed down to 1891 and 1892.²⁰⁹ At around \$8,000, the house was more expensive than many Western examples, built decades later, once again emphasizing its popularity within wealthier circles.²¹⁰ In this case, the original owner, Albert Day Fisher, was an industrialist.²¹¹ Considered Cincinnati's first *Chalet*,²¹² his house was designed by local architect Lucien F.

²⁰⁸ SALUKA, Carol, "Tinker Cottage: Door to Another Era", in: *The Post*, Loves Park 1972, p. 2

²⁰⁹ GOREY, p. 6 and MERKEL, E-6

²¹⁰ N. N., [Announcement on the Erection of the Fisher House], in: *The Cincinnati Enquirer*, Cincinnati 1891, p. 5

²¹¹ GOREY, p. 6

²¹² N. N., [Announcement on the Erection of the Fisher House], p. 5

Plympton²¹³ (1856-1938). Like many other American architects of the time, Plympton had received training in Europe and later returned to the USA.²¹⁴ After the *Fisher House*, he received several other commissions for *Chalets* throughout the city, making Cincinnati a hotspot for the *Swiss Chalet Style*. These examples can be found primarily in the Hyde Park, East Walnut Hills, and Oakley neighborhoods.²¹⁵ Plympton's subsequent designs bear striking similarities, which is probably why Merkel asserted in an article that the *Fisher House* is a "one of a kind from a period that began to produce multiple versions of a scheme"²¹⁶. This scheme is also reflected in the previously shown graphic from the City of Cincinnati's Department of City Planning and Engagement; it very accurately reflects the appearance of some of Cincinnati's younger *Chalets*, such as 3989 Beechwood Avenue or 3885 Dakota Avenue. However, the *Fisher House's* different choice of materials and intricate ornamentation sets it apart from this series of houses. This observation supports the City Planning Department's assertion that older examples have more elaborate details.²¹⁷



RESIDENCE OF A. D. FISHER, WALNUT HILLS, OHIO.
L. F. PLYMPTON, ARCHITECT, CINCINNATI, OHIO.

Fig. 28: Exterior view of Fisher House in the 1890s

²¹³ In other sources referred to as Lucian F. Plympton or Lucien Plimpton

²¹⁴ LANGSAM, Walter, "Plympton, Lucian (or Lucien) F.", in: *Biographical Dictionary of Cincinnati Architects, 1788-1940*, Architectural Foundation of Cincinnati, Cincinnati 2008, URL: <http://oldsite.architecturecincy.org/dictionary/P.html#plympton> (retrieved 16.10.2023, 20:00)

²¹⁵ DEPARTMENT OF CITY PLANNING AND ENGAGEMENT OF THE CITY OF CINCINNATI, para. 4

²¹⁶ MERKEL, E-6

²¹⁷ DEPARTMENT OF CITY PLANNING AND ENGAGEMENT OF THE CITY OF CINCINNATI, para. 2

The primary material employed in the examined building is cypress wood, hewn and finished in Switzerland, which was used for both the frame and the interior beams. Many other decorative elements were also imported.²¹⁸ The patterns on the street facade, painted in different colors, are particularly striking. In addition, the window frames, arches above the doors and other wall openings are decorated with elaborate carvings.²¹⁹ At the back of the house, there is a balcony with decorative hand-crafted railings.²²⁰ Altogether, this results in an exterior appearance somewhat justifying the analogy with gingerbread houses, which has been described in certain historical sources²²¹ and makes this building a typical representative of the *Swiss Chalet Style*. It is covered by a large roof, which, as in Switzerland, protects the entrance area, verandas, and paths around the house from the weather and sun. Eventually, the front door leads to a spacious two-story foyer with a winding staircase.²²²

4.2 *Swiss Chalet Revival Style* (1900-1925)

In the beginning of the 20th century and therefore later than the *Swiss Chalet Style* period, the *Swiss Chalet Revival Style* emerged and was usually to be found further west in the country, an area generally settled later than the East. Around the end of the 19th and beginning of the 20th century, there was a housing boom that extended along the entire West Coast. This included the southern coast in California, on the one hand,²²³ and the northern coast near Seattle, where many suburbs were built from 1890 onwards, on the other hand. In both cases, the *Craftsman* bungalow was the most widespread response to the high demand for housing.²²⁴ This was mainly due to its cost-effectiveness, suitability for the local climate, and its blending of indoor and outdoor living.²²⁵ Consequently, the *Swiss Chalet*, which shares many of these characteristics with the *Craftsman Style* and therefore met the needs of the Western settlers, experienced a revival from 1900 on. “Fundamentally an architecture of stained wood, the *Swiss Chalet* was well suited to the goals of the Arts & Crafts movement”²²⁶, is pointed out in a historic context statement of the City of Los

²¹⁸ GOREY, p. 6

²¹⁹ MERKEL, E-6

²²⁰ GOREY, p. 6

²²¹ STELLMAN, p. 42

²²² MERKEL, E-6

²²³ HOWE, Jeffery W., *American House. Domestic Architecture in the USA*, Batsford, London 2002, p. 320

²²⁴ ORE, Janet, *The Seattle Bungalow : People and Houses, 1900-1940*, University of Washington Press, Seattle/London 2007, p. 98

²²⁵ N.N., “Some California Bungalows”, in: *Architectural Record*, Volume XVIII, Nummer 3, September 1905, pp. 217 – 223, here: pp. 217-222

²²⁶ GRIMES, Teresa, “Arts & Crafts Neighborhoods, 1890-1930”, in: *Los Angeles Citywide Historic Context Statement*, Los Angeles 2016 pp. 13-14

Angeles from 2016 in that regard. The *Revival Chalet* was introduced to a broader audience through works such as “The Swiss Chalet Book” by William S. B. Dana (1913) or “The Swiss Chalet Type” by Louis J. Stellman (1912). According to official sources, the *Chalet* building activity in the Northwest started in 1900.²²⁷ California followed shortly after, the decade between 1900 and 1910 being one of extensive *Chalet* building in various areas, like Berkeley for instance.²²⁸ First examples from Long Beach date back to the year 1910.²²⁹ Apart from single-family residences, it also served as a template for hotels or similar structures from around 1907 on, mainly in the country’s Northwest.²³⁰ Still, the *Chalet* gained significantly less popularity than the bungalow.²³¹

The *Revival Chalet* was, compared to the Northeastern and Midwestern *Chalet*, much more based on the underlying principles of the Swiss archetypes²³² but still, to a certain extent, adapted to the local environment. Firstly, the houses were in almost all cases made of wood²³³, which was, as highlighted in previous chapters, not always the case for its Swiss antetypes. Only after the *Swiss Chalet* evolved to become a national symbol, its definition was more and more narrowed down to a wooden farmhouse such as the Bernese Oberland type. But educated American architects knew about the existence of more types of rural Swiss buildings and Stellman for instance explained that “the stone chalet is by no means a rare or illegitimate type, and, contrary to the popular belief, a Chalet is not necessarily a wooden house. But the American adaptation of Swiss Chalet architecture so closely adheres to the popular conception that we may confine ourselves largely to this very characteristic sort”²³⁴. This again illustrates the conscious decision of reducing the diverse Swiss farmhouse to one single type, as could already be observed in the 19th century in Europe. In contrast to the European trend though, the *Revival Chalet* departs from the *Romanticist* reproduction of ornaments and rather exhibits its close relation to the *Craftsman Bungalow* and its ideals. This probably becomes most evident in the *Chalet* interior that is often completely furnished in *Craftsman Style* tradition, as for instance Duchscherer pointed out.²³⁵ Due to its affordability, it also attracted a different, broader range of clients than in

²²⁷ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 4

²²⁸ BERNHARDI, Robert, *The Buildings of Berkeley*, Lederer, Street & Zeus, Berkeley 1971, p. 56

²²⁹ IVERS, p. 277

²³⁰ DEHAAS JR., John N., “Belton Chalets”, *National Register of Historic Places Nomination Form*, Bozeman 1977, i. 7, p. 1

²³¹ MCALESTER/MCALESTER, p. 308

²³² STELLMAN, p. 42

²³³ DANA, p. 126

²³⁴ STELLMAN, p. 41

²³⁵ DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter “Craftsman Crossovers, part I: Romantic to Exotic Influences”

the East.²³⁶ Apart from that, the Western examples are very likely to be found on hills and slopes.²³⁷ Notably however, a significant amount of *Chalet Bungalows* only remotely resembling *Swiss Chalets* is scattered across the suburbs in the flatter terrains, as described in the City of Los Angeles historic context statement.²³⁸ Accordingly, the *Swiss Chalet Revival* differs significantly from the *Swiss Chalet Style* and cannot only be distinguished style-wise, but also geographically, being prevalent in a very different part of the USA.

Most of the examples were built for residential purposes²³⁹ but this period also saw the erection of hotels, camps and clubs in the *Swiss Chalet* tradition. Since they exhibit obvious differences, including for instance size, location and influence of other styles, both of them will be discussed separately in the following chapters. As not all of the investigated characteristic examples of *Revival Chalets* can be covered in this paper, some will be featured and presented in the appendix.

4.2.1 Residential Architecture

As previously explained, residential buildings constitute the majority of the architectural volume in the *Swiss Chalet Revival Style*.²⁴⁰ In contrast to other typologies, the structures are characterized by their typically modest scale and, as a result, often exhibit their relationship to the original *Chalets* of Switzerland more noticeably than other typologies.

Still, some adaptations distinguish it from the traditional Swiss templates, one of the most apparent ones being pointed out by Dana: “Whereas the entrance to a Swiss Chalet, for an American, is often difficult to discover, that of the Californian is given the place of honor directly at the front”²⁴¹.

To illustrate this tendency, three Western *Revival Chalets* vividly demonstrating the outlined characteristics are presented as examples.

Calvert Home, Beaux Arts Village, Washington

Calvert Home is a single-family residence built for the artist Frank Calvert (1876-1920) and his family in the town of Beaux Arts Village in northwestern Washington in 1912. The home was designed by architect Carl Nuese and constructed for \$4,000.²⁴²

²³⁶ STELLMAN, p. 42

²³⁷ GRAHAM, pp. 221-222

²³⁸ GRIMES, p. 14

²³⁹ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 2

²⁴⁰ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 2

²⁴¹ DANA, p. 128

²⁴² N. N., “Beaux Arts – The Community Problem Solved”, p. 21

In Beaux Arts Village, a small municipality close to Seattle on the opposite shore of Lake Washington, an artists' colony was established by members of the "Society of Beaux Arts" with the aim of working and living together in the same place. Frank Calvert, along with Alfred Renfro and Finn Frolich, signed the founding documents in 1908. Originally, they and the other residents of Beaux Arts Village commuted to Seattle by means of a ferry service across the lake. Of the 20 hectares of wooded land within town limits, about one-fifth was set aside to create areas for communal purposes such as painting or workshops. However, these places of collective creation were never realized. Regardless, Beaux Arts Village was settled, and the neighborhood was soon lined with single-family residences.²⁴³

Among the earliest was the house at 2801 102nd Ave SE known as *Calvert Home*. Being acknowledged in various contemporary and recent sources as a representative example of the *Swiss Chalet* type, this house will be subject to a detailed analysis in the following sections.

Exterior Design

The house sits on a westward-facing slope toward the shores of Lake Washington and the ferry terminal. Its former main entrance also points in that direction, as is still indicated by the original doorbell.

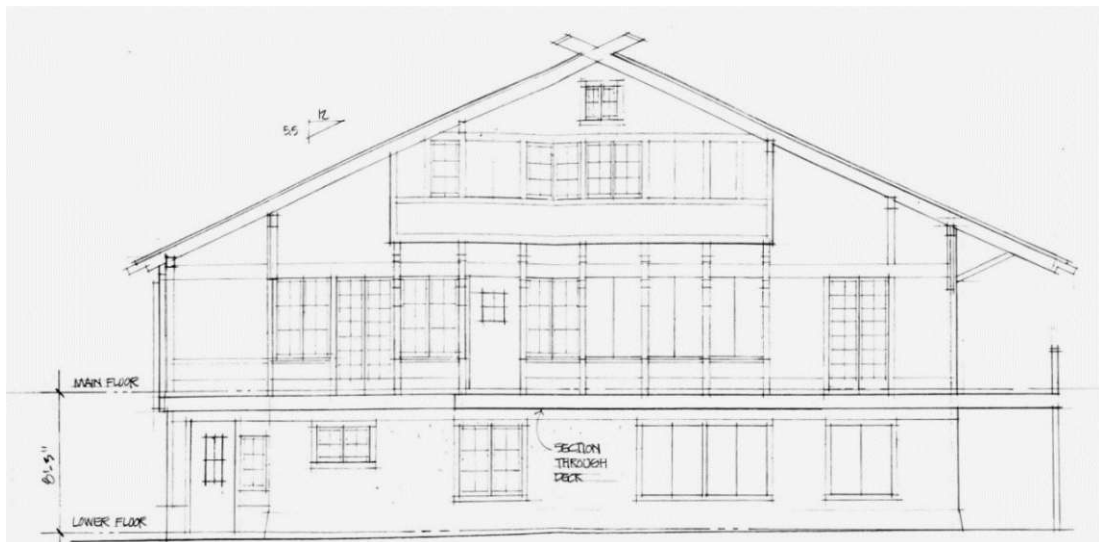


Fig. 29: West elevation of Calvert Home as of 1995

From an exterior perspective, the house appears as a simple two-story cubic structure, with the exception of the front and rear bay on the first floor. It features a distinctive low-pitched roof with a front gable, which is characteristic of the architectural style.²⁴⁴ Apart from the fir

²⁴³ TOWN OF BEAUX ARTS VILLAGE, *Town of Beaux Arts Village : Comprehensive Plan*, 1994, p. 1

²⁴⁴ MCALESTER/MCALESTER, p. 308

framework, mainly rough-milled cedar was used, including for instance the roof shakes. The use of local wood was particularly typical in areas where wood was available in abundance as a building material. In this specific instance, the wood for the cedar shingles originates from trees that were felled and processed directly on the construction site.²⁴⁵ In contrast, the basement, which becomes fully visible on the west side due to the steep slope, is finished with plaster, a feature commonly observed in many other *Chalet*-style residences.

Furthermore, the exterior appearance is characterized by elements typical of the style, such as the wooden brackets under the projecting roofs or bay windows, the overhanging eaves and the veranda, which originally had a typical balustrade made of vertical wooden planks. Notably, the balustrade is less decorative than usual, as suggested by Duchscherer.²⁴⁶ Belt cornices under the first-floor windows and all window frames are made of solid timber and still remain in their original state.²⁴⁷ Interestingly, some details are reminiscent of shipbuilding practices, with a local engineer suggesting the possibility of a shipbuilder's involvement in the construction of the house based on his structural analysis from 1997.²⁴⁸ This might include the crossed vergeboards at the gable peaks²⁴⁹, a rather unusual detail for a *Swiss Chalet*. A 1913 article of the "Bungalow Magazine" succinctly summarized the exterior appearance as follows: "All the main structural features are retained in their simple form without the elaborate ornamentation which is too often copied without regard to merit or proper association"²⁵⁰. The author likely referred to earlier, more romantically inclined and typically Eastern American examples, which often feature intricate ornamental facade elements. In the West, this practice is significantly rarer.

Additionally, the same source also pointed out that "no false work in framing or finishing"²⁵¹ is employed. Nevertheless, certain aspects, such as the brackets beneath the bays, are partly decorative²⁵², and the presumed interlocked log ends on the corners of the house are merely wooden blocks nailed onto the facade. Evidently, these aim to imitate a log structure of the Bernese Oberland type, although the *Calvert Home*, like most American *Chalets*, is actually a frame construction. This approach is not unique to this type in the USA, as similar

²⁴⁵ KREISMAN, Lawrence, "It takes a village", in: *Northwest Living*, Seattle 2008, pp. 22-25, here: pp. 22-23

²⁴⁶ DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter "Craftsman Crossovers part I: Romantic to Exotic Influences"

²⁴⁷ KREISMAN, p. 23

²⁴⁸ NELSON, Jeffrey A., *Field Visit to Residence of Bronwyn Smith*, Kirkland 1997, p. 2

²⁴⁹ ORE, p. 29

²⁵⁰ N. N., "Beaux Arts – The Community Problem Solved", p. 14

²⁵¹ N. N., "Beaux Arts – The Community Problem Solved", p. 14

²⁵² KREISMAN, p. 22

faux details are also observed in other buildings, like the later-analyzed *Koerner House*. In general, this approach seems to be very common to all *Swiss Chalets* in the USA, where "decorative work appears to have structural use"²⁵³, according to an architectural magazine. Additionally, the frequent presence of non-structural beams is noted.²⁵⁴

Grouped windows represent another popular feature of *Chalets* in the United States²⁵⁵ as well as log buildings in the Swiss Alps,²⁵⁶ in order to provide sufficient natural lighting in the interior despite the widely projecting roofs. In this case, they are placed in the main facade bay²⁵⁷, where they allow a panoramic view of Lake Washington, and in the bay on the opposite side. Located at the northeastern corner of the building, the rather atypical element of an alcove with a chimney serves as an extension of the kitchen. Adjacent to it lies the eastern veranda, likely used for outdoor dining. In contrast, the western veranda was probably used for all kinds of outdoor activities.²⁵⁸



Fig. 30: Calvert Home in 1913

²⁵³ POORE, p. 86

²⁵⁴ POORE, p. 86

²⁵⁵ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 3

²⁵⁶ SCHWAB, p. 24

²⁵⁷ KREISMAN, p. 22

²⁵⁸ N. N., "Beaux Arts – The Community Problem Solved", p. 20



Fig. 31: Facade of Calvert Home facing Lake Washington in 2023

Interior Design

In contrast to the farmhouses of the Swiss Alps but in line with the typical layout of American *Chalets*, the entrance to the house was located centrally on the main facade, leading from the west porch directly into the living room. *Calvert Home* thus coincides with Dana's descriptions of the prominent placement of the *Chalet* entrance.²⁵⁹ The front door led directly into the first-floor living quarters, which are split up into two slightly different levels due to the sloping terrain, making the basement appear lower on the front elevation.²⁶⁰ A clinker-brick hearth²⁶¹ in the living room forms the center of the house and is the only division between the living and dining room, besides the built-in benches and a short staircase to overcome the level difference. Additional light enters this area through a clearstory. The latter creates a higher living room extending up to the roof and only being reduced in height in some areas where a second-floor gallery protrudes from the walls. This gallery with balustrades of vertical slats, that have presumably been preserved in its original form, extends into the western bay and benefits from the grouped windows' light input. The interior walls were covered with wainscoting in their original state. In general, the frequent use of *Craftsman* vocabulary such as built-in furniture, exposed beams, and the like is

²⁵⁹ DANA, p. 128

²⁶⁰ N. N., "Beaux Arts – The Community Problem Solved", p. 15

²⁶¹ KREISMAN, p. 23

notable— a characteristic also observed in many California examples by author Paul Duchscherer.²⁶²

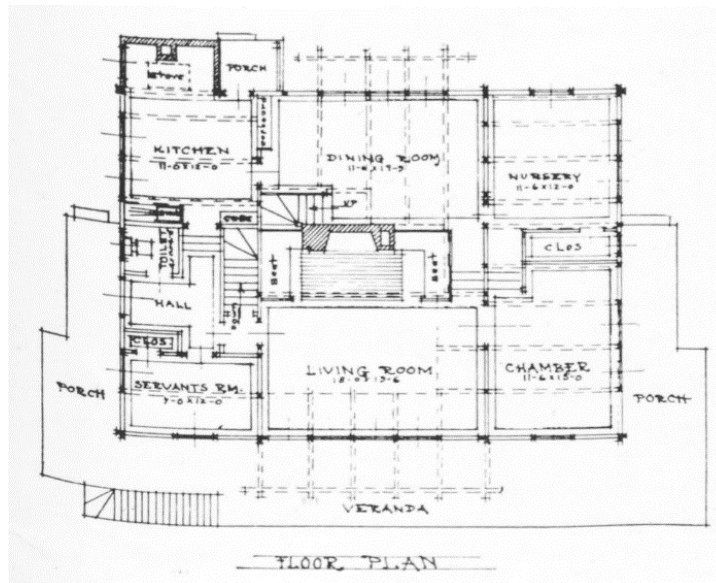


Fig. 32: Original first floor plan of Calvert Home

In the northeastern corner of the building lies the kitchen, which is extended by the alcove. The chamber and nursery as well as a servant's room were also located on the first floor. A staircase wrapping around the fireplace eventually leads to the second floor, where the bedrooms and bathrooms are located alongside the aforementioned gallery.²⁶³

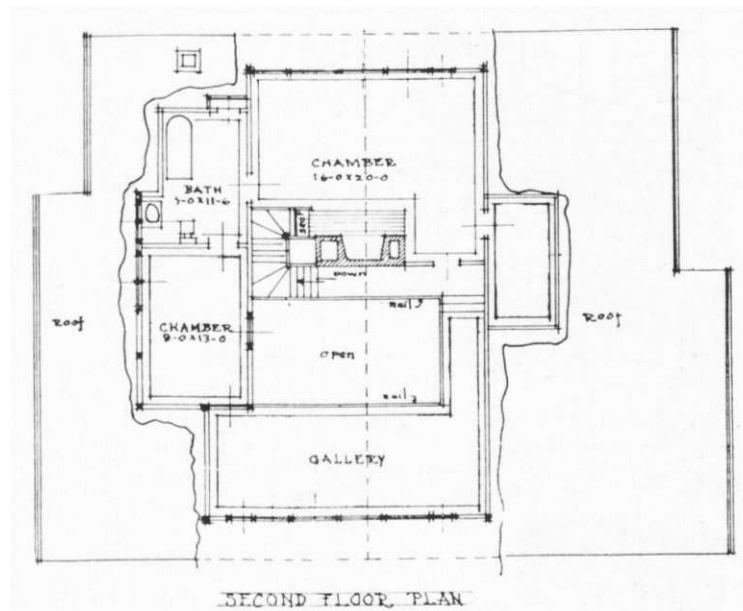


Fig. 33: Original second floor plan of Calvert Home

²⁶² DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

²⁶³ N. N., "Beaux Arts – The Community Problem Solved", p. 15

Alterations

To maximize the amount of light entering the interior, skylights and dormer windows were added at a later date. The roofing was also replaced as part of this alteration.²⁶⁴

Furthermore, the western veranda, which originally extended around the entire house, was partially enclosed on the north side to make room for a staircase and thus provide internal access to the basement. The front door was originally also located on this veranda but was moved to the opposite, street-facing side of the house, due to the development of the town for motorized vehicles and the discontinuation of the ferry service.

As a result, the house is now entered through the dining room, where the former wainscoting on the walls was replaced with white wallpaper, as in many other parts of the interior. Moreover, another bathroom was added on the first floor. Further modifications of the floor plan include the removal of the former servants' quarters and adjoining hallway to make way for a dining area.²⁶⁵

Koerner House, Spokane, Washington

Another paradigmatic example of homes in the *Swiss Chalet Revival Style* is the *Carl Koerner House* in Spokane that was built in 1912 and very likely designed by the house owner himself together with a local draftsman called Peter Moe. The latter worked in the architectural firm of Carl Jabelonsky (1879-1957), who was educated in and travelled extensively through Europe, especially accumulating knowledge about Swiss architecture.²⁶⁶ The construction work was done by contractor William H. Bowman, resulting in a total cost of around \$7,000.²⁶⁷ Situated on a steep pine-sawn slope at 1824 S Mt Vernon Street with scenic views of the surroundings, the six lots of about 18 x 46 meters each incorporated ideal prerequisites for a *Swiss Chalet*, according to the original house-builder.²⁶⁸

Exterior Design

As explained in the previous example, *Chalets* are typically simple volumes with a rectangular outline. The *Koerner House* fits this definition with its slightly irregular, rectangular footprint of approximately 8 x 11,5 meters and its two stories. The front facade faces east and is clad in rough-cut pine shiplap siding, arranged vertically in the upper gable

²⁶⁴ KREISMAN, pp. 22-23

²⁶⁵ N. N., "Beaux Arts – The Community Problem Solved", p. 15

²⁶⁶ YEOMANS, "Koerner House", *National Register of Historic Places Nomination Form*, i. 8, p. 3

²⁶⁷ N. N., "House Forsakes Conventional Art", in: *The Spokesman Review*, Spokane 1912

²⁶⁸ KOERNER, Courtland, *Description of Property*, pp. 1-3

area and horizontally in the lower gable area²⁶⁹. The roof was originally covered with handmade wooden shingles. Displaying decisive characteristics such as the flat-pitched roof with front gable and wide overhanging eaves supported by massive brackets, or the surrounding balcony with the typical balustrades, it is described as a "hallmark example of the American Swiss chalet architectural style"²⁷⁰. This assertion is supported by details such as the scalloped vergeboards²⁷¹ and the notched log ends at the building corners. The latter, again, are purely ornamental and, as with the *Calvert Home*, are simply nailed on but create the desired effect: "Together, the horizontal shiplap and false corner timbering give the impression of square-hewn log construction, a typical feature of the classic Bernese Oberland chalet"²⁷². Not surprisingly, however, the *Koerner House* is based on a balloon-frame construction covered with wood siding, like most American *Chalets*.



Fig. 34: Front facade of the Koerner House in 2023

Overall, the exterior details, such as the decorative vergeboards and the characteristic balustrades, appear more ornamental compared to the *Calvert Home*. This notion is reinforced by the lower ends of the upper gable area's vertical siding, which are cut in a

²⁶⁹ DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

²⁷⁰ YEOMANS, Linda, "Koerner House", *Spokane Register of Historic Places Nomination Form*, Spokane, Spokane 1999, s. 7, p. 1

²⁷¹ scalloped vergeboard: a board with ornamental, rounded cut-outs at both ends, placed along the gable end of the roof

²⁷² YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, p. 2

curved pattern. The exposed rafter ends are also ornately trimmed, a common *Chalet* feature according to Duchscherer.²⁷³ Nevertheless, the house retains its rustic character, particularly due to the wood only receiving very little treatment, as is also emphasized in a newspaper article from 1912.²⁷⁴ The house's massive foundation made of local basalt rock²⁷⁵ further contributes to this appearance. The building thus forms part of a series of *Chalets* in America with a rough appearance but ornamental details.²⁷⁶

Most of the light enters the building via the eastern and northern bay window consisting of original multi-paned casement windows stressing the excellent overall condition of the building. Another bay is situated on the western elevation of the house.²⁷⁷



Fig. 35: Photograph of the Koerner House in the 1920s

Interior Design

Leading directly into the living room, the main entrance is located on the eastern veranda. The living room is dominated by a fireplace of rough masonry and iron elements designed by Koerner himself and sitting on a raised hearth centrally positioned within the building for optimal heat distribution. On the opposite wall, the northern French bay with a built-in bench flanked by bookshelves brings natural light into the room. Fir with a black walnut finish was used for the woodwork. In addition, a glance at the ceiling reveals the crown

²⁷³ DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

²⁷⁴ N. N., "House Forsakes Conventional Art"

²⁷⁵ YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 8, p. 5

²⁷⁶ DEPARTMENT OF ARCHEOLOGY & HISTORIC PRESERVATION, para. 3

²⁷⁷ YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, pp. 2-3

molding and prominent box beams,²⁷⁸ with *Craftsman Style* lamps mounted at the intersections.²⁷⁹ Generally, its interior being unmistakably furnished in *Craftsman Style* tradition and therefore for instance featured in books on *Arts & Crafts interior*²⁸⁰, the *Koerner House* conveys the same impression as many other *Chalet* examples in this regard.²⁸¹



Fig. 36: The living room of Koerner House showcases Craftsman Style furnishing

The aforementioned eastern bay window, adjacent to the main entrance, is located in the dining room. A French door with leaded glass panels then leads to the kitchen, which extends into the former sun porch. A winding door between the kitchen and the living room eventually provides access to the upper level.²⁸² On the second floor, the three bedrooms all have access to the wrap-around balcony, offering panoramic views.²⁸³ A glance at the details above the balcony reveals the wooden brackets under the roof mostly being merely ornamental and fulfilling no structural purpose. The same applies to the brackets below the balcony. An example for such a bracket can be spotted in the background of the subsequent

²⁷⁸ YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, p. 3

²⁷⁹ N. N., "House Forsakes Conventional Art"

²⁸⁰ DUCHSCHERER, Paul, *Inside the Bungalow: America's Arts & Crafts Interior*, Penguin Studio, New York City 1997, p. 41

²⁸¹ DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

²⁸² YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, p. 3

²⁸³ KOERNER, p. 2

figure, showcasing once again the adoption of many structural elements derived from Swiss models for purely decorative purposes.



Fig. 37: Overhanging eaves of Koerner House

In addition, a bathroom and a powder room were originally located on the upper floor.²⁸⁴

Alterations

In 1924, only shortly after the house's completion, a conservatory was added to the south elevation.²⁸⁵

The interior underwent extensive remodeling in the 1940s, leading to the removal or painting of most of the woodwork such as the plate rails, the built-in window seats, the fireplace or the fir parquet floors, over which a carpet was laid. However, many aspects of the interior were largely restored to their original condition in the 1990s, and today the interior of the building resembles the state shortly after its construction very closely.²⁸⁶ For instance, the half walls made of wooden slats between the living room and dining room, which are adorned with glass panels, have been restored.²⁸⁷

²⁸⁴ YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, p. 2

²⁸⁵ YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, pp. 2-3

²⁸⁶ YEOMANS, "Koerner House", *National Register of Historic Places Nomination Form*, i. 7, p. 3

²⁸⁷ DUCHSCHERER, *Inside the Bungalow: America's Arts & Crafts Interior*, p. 41

Schneider/Kroeber House, Berkeley, California

The *Schneider/Kroeber House*, a single-family residence designed by prominent architect Bernard Maybeck (1862-1957), was built in 1907 in Berkeley, California. Commonly referred to as *Semper Virens* at the time, it is now known under the aforementioned designation, named after two of its most famous residents. John Wallen is documented as the builder.²⁸⁸ The house was built during a period characterized by an extraordinary increase in building activity in Berkeley.²⁸⁹

Maybeck, the son of a German immigrant father and a Swiss mother, studied at the École des Beaux-Arts in Paris and drew much inspiration from his time in Europe.²⁹⁰ Upon his return to the U.S., he received numerous commissions for single-family residences and was recognized as an influential figure of the so-called *First Bay Tradition*. This style was prevalent in the San Francisco Bay Area between 1880 and 1920 and essentially promoted the connection of buildings to nature and local materials. Originating primarily as a response to *Beaux-Arts Historicism* and Victorian-era styles, this tradition shares its ideals with the *Arts & Crafts Movement* and also bears significant similarities to the *Swiss Chalet Revival Style*.²⁹¹ The *Schneider/Kroeber House* is often associated with the *First Bay Tradition* as well.²⁹² However, Maybeck's buildings were generally eclectic, and the construction of this house falls within a period of traditional European influence on his work, including *Gothic* buildings and Swiss dwellings.²⁹³ As a result, many sources classify the *Schneider/Kroeber House* exclusively as a *Swiss Chalet*. Mark A. Wilson, for example, described it as a "substantial version"²⁹⁴ of the *Swiss Chalet* in 2011. Still, an evident influence of other architectural styles prevalent in California at that time is noticeable, therefore distinguishing it from the previous two examples. Maybeck probably built five other houses in Berkeley incorporating *Chalet* elements, including the *Home of R. C. Hutsunpiller* and the *Rees House*.²⁹⁵ However, the *Schneider/Kroeber House* is considered the largest of these buildings.²⁹⁶

²⁸⁸ FINACOM, p. 8

²⁸⁹ N.N., „Boom at Berkeley“, in: *Oakland Tribune*, Oakland 1906

²⁹⁰ FINACOM, p. 73

²⁹¹ BROWN, Mary, *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement*, San Francisco County and Planning Department, San Francisco 2011, p. 82

²⁹² FINACOM, p. 8

²⁹³ FINACOM, pp. 73-77

²⁹⁴ WILSON, Mark Anthony, *Bernard Maybeck : Architect of Elegance*, Gibbs Smith, first edition, Layton 2011, p. 85

²⁹⁵ FINACOM, pp. 83-85

²⁹⁶ GEBHARD, David, et al, *A Guide to Architecture in San Francisco & Northern California*, Peregrine Smith, Santa Barbara 1973, p. 244

Exterior Design

Dana also alluded to the *Schneider/Kroeber House* in his influential work "The Swiss Chalet Book": „The house of Albert Schneider, while not so convincingly Swiss in contour, adapts effectively the Swiss system of open-air structure, including bracketed balconies under long raking gables"²⁹⁷. He was primarily referring to the *Swiss Chalet* typically being based on a very simple rectangular floor plan, whereas this building has a more complex floor plan and an asymmetrical appearance.²⁹⁸ However, many other aspects point to a classification as a *Swiss Chalet*. But since, as discussed earlier in this thesis, the boundaries between individual styles are fluid, there are of course different approaches to classifying this house in its architectural-historical context. The coexistence of three very similar movements, the *Craftsman Style*, the *First Bay Tradition*, and the *Swiss Chalet Revival Style*, reinforces this fact in the San Francisco Bay Area. The landmark application for the *Schneider/Kroeber House* for example stated that it has "the overall form of a 'Swiss Chalet' Arts and Crafts style house perched high and free standing on a steeply sloping lot, designed with extensive balconies, doors, and porches for 'indoor / outdoor living' and positioned to take advantage of views and exposure to air and light"²⁹⁹, providing evidence that classifying the building as a *Swiss Chalet* is justified.



Fig. 38: Photograph of the west facade of Schneider/Kroeber House, circa 1970

As anticipated in the quote from the landmark application, the single-family house under investigation is nestled on a steep slope and offers panoramic views of San Francisco Bay.

²⁹⁷ DANA, p. 130

²⁹⁸ WILSON, Mark Anthony, p. 85

²⁹⁹ FINACOM, p. 105

Due to the hillside location, the house appears as a three-story volume of approximately eight meters width on the west side, while it has only two stories above ground on the rear east side, with the basement completely disappearing into the hill. The building is once again a frame construction clad with wood siding, resting on a concrete base. Redwood is the primary material used for the frame construction, as well as the siding on the facade, architectural details, and the windows.³⁰⁰ The tall western main facade is characterized by two balconies supported by diagonal brackets. Each of these brackets is attached to a rectangular wooden column slightly protruding from and structuring the facade. The timbers under the balcony extend slightly beyond the balcony joists, giving it a rustic appearance. The balcony railing consists of square posts with vertical slats between them, cut in a typical balustrade pattern, a clear reference to Alpine *Chalets*.



Fig. 39: Detail of the L-shaped balcony extending from the west to the south facade

One of the two balconies extends around the corner to the south facade, where it ends in a single-story projecting bay, as evident in the original south elevation below. This bay contains the vestibule of the house, on the east side of which is the front door. A fixed leaded-glass window on this bay is adorned with an intricately carved wooden frame. The bay as well as other projecting, closed parts of the building are generally clad with vertical boards and battens, thus emphasizing them even more. In addition, the facade of the top floor under the gable is also covered in this way. The first-floor facade, clad in horizontal

³⁰⁰ FINACOM, p. 11

siding, therefore clearly stands out and is more reminiscent of the block walls of Swiss models.³⁰¹ This pattern of different treatment of the individual stories' facades could also be observed in the *Koerner House*.

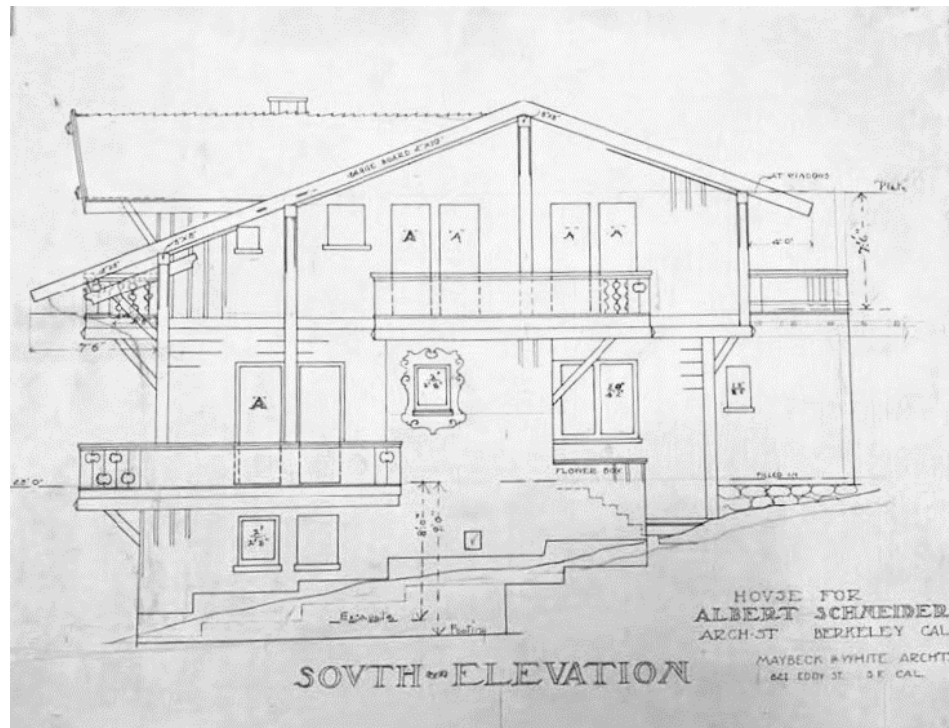


Fig. 40: Original south elevation of the Schneider/Kroeber House with the entry vestibule

As described above, the entrance to the house is located in the projecting bay on the south elevation. The front door is accessed by four steps from the east and was originally protected from the weather by a second-story balcony. On the east elevation, the kitchen formerly protruded slightly, creating an upper floor deck. Finally, the north facade features an exterior chimney and another bay protected by a small hipped roof.³⁰² The entire building is covered by an overhanging, prominent shingled roof.³⁰³

Interior Design

The front door leads to the vestibule, which opens rightward into the living area, with the staircase on the opposite side. On the west side, separated by two columns, is the spacious living room. French windows lead to the balcony, which extends in an L-shape from the west to the south facade. The large fireplace stands on the north wall and is also visible on the

³⁰¹ FINACOM, pp. 13-19

³⁰² FINACOM, pp. 18-27

³⁰³ FINACOM, p. 105

facade. Opposite the living room is the dining room, which features its own fireplace. The kitchen occupies the northeastern part of the first floor.³⁰⁴

As is common with West Coast *Chalets*, the house is furnished in *Arts & Crafts* or *Craftsman Style* tradition, at least according to a 2019 essay by long-time resident Ursula Le Guin. In this context, she referred to characteristic pieces of furniture such as several built-in cupboards, a window seat on the west wall of the living room and an elegant redwood dining table.³⁰⁵ Wilson also added for instance board-and-batten redwood paneling and built-in closets.³⁰⁶

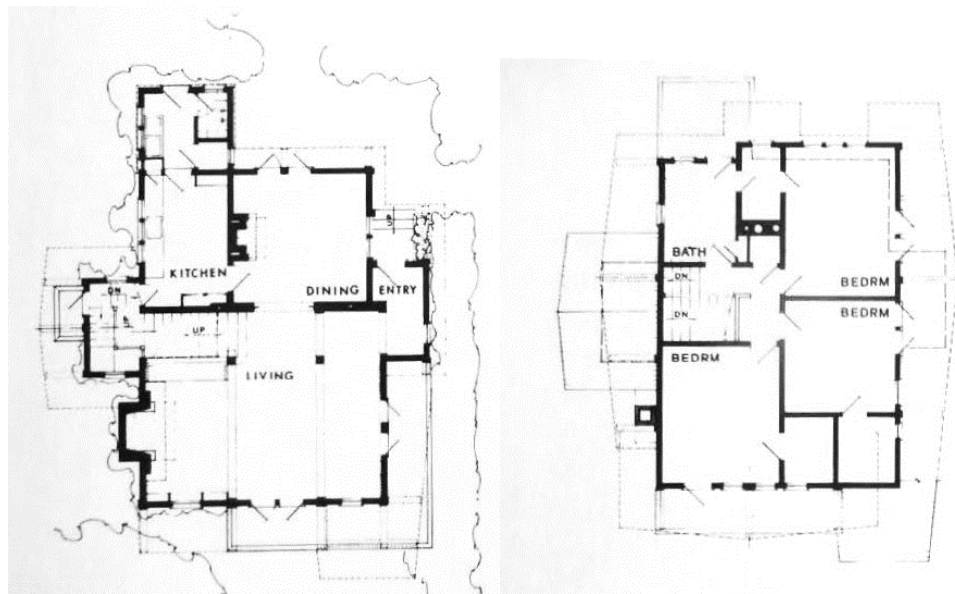


Fig. 41: Original floor plans of the Schneider/Kroeber House

The U-shaped staircase on the north wall of the house, protruding from the building in the form of an enclosed bay, finally leads to the second floor of the house, which originally contained three bedrooms and a bathroom. In their original state, all of the bedrooms had direct access to a balcony through French windows, as can be seen in the floor plans above.³⁰⁷

Alterations

Several renovations and extensions have been carried out over the years, but the building has still remained in remarkably intact condition.³⁰⁸ The biggest alteration took place in 1930, when the building was extended towards the slope with a two-story addition. Next to

³⁰⁴ FINACOM, p. 32

³⁰⁵ LE GUIN, Ursula, *Words are my Matter: Writings on Life and Books*, Houghton Mifflin Harcourt, Boston/New York 2019, pp. 54-55

³⁰⁶ WILSON, Mark Anthony, p. 88

³⁰⁷ FINACOM, p. 32

³⁰⁸ FINACOM, p. 11

this addition, two French doors lead into the dining room. The expansion towards the east houses a bedroom, a half-bath and closets on the first floor and furthermore created space for two additional bedrooms on the upper level and a narrow staircase leading to the attic. Moreover, the balcony on top of the vestibule was enclosed.³⁰⁹

4.2.2 Hotel, Camp and Club Architecture

The following chapter summarizes hotels, camps and clubs in the *Swiss Chalet Revival Style*. It encompasses tourist accommodations, some of which are located in national parks, camps initially serving as summer residences and club buildings intended for local residents. They differ from conventional residential architecture primarily due to their significantly larger building volume. In general, the agglomerations are limited to a few regions such as Glacier National Park or the Adirondacks, in contrast to the wider spread residential *Chalets*.

Furthermore, buildings of this category and their characteristics are often associated with so-called *National Park Service Rustic Architecture*. This applies primarily to buildings in national parks, although elements of *Rustic* architecture can also be found in other buildings representing the typology. For example, the “National Register of Historic Places” nomination form for the *Great Northern Railway Buildings* in Glacier National Park, Montana, notes that these buildings were constructed in the style of a *Swiss Chalet* but incorporate Swiss elements merged with *Rustic* motifs.³¹⁰ Representing yet another style influencing the *Swiss Chalet Revival Style*, the *Rustic* influence once again illustrates that the *Chalet* commonly blends with other architectural tendencies of the time and should by no means be discussed separately from the rest of the period architecture. Since other sources also refer to the influence of *Rustic Architecture*, this style will be briefly discussed at this point.

The term *Rustic* is widely used, but only vaguely defined. However, in the absence of an alternative designation, it has become established over the years. Subsequently, the “National Park Service's” 1935 definition of *Rustic* architecture summarizes the most important characteristics as follows: The style, “through the use of native materials in proper scale, and through the avoidance of rigid, straight lines, and over-sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools”³¹¹.

³⁰⁹ FINACOM, pp. 21-25

³¹⁰ HARRISON, Laura, Soulière, “Great Northern Railway Buildings”, *National Register of Historic Places Nomination Form*, Santa Fe, addendum, p. 4

³¹¹ ICKES, Harold L. / CAMMERER, Arno B. / DEMARAY, A. E. / WIRTH, Conrad L., *Park Structures and Facilities*, Washington, D.C. 1935, pp. 3-4

This was mainly applied to buildings in forested and mountainous national parks that should, as a result, blend seamlessly into their surroundings. In general, horizontality and a low silhouette are preferred to verticality. Ornamentation as such becomes unimportant. Constructive elements like wood, stone, etc. are oversized to match the scale of the surrounding trees and other features of the landscape. In addition, rough stone foundations are often used to mimic the appearance of natural rock formations.³¹² Typical interior elements include for example large stone fireplaces.³¹³

Historian Tweed further noted in 1977 that harmonization was also sought “in a cultural sense”³¹⁴. Hence, in contrast to the “National Park Service”, his definition of *Rustic* architecture seems to be somewhat more inclusive, encompassing buildings in the style of Indian pueblos, Spanish colonial adobes and New England colonial frame structures as well.³¹⁵ Interestingly, in his treatise on *National Park Service Rustic Architecture*, he marked the duration of this style period from 1916 to 1942.³¹⁶ This is interesting because many buildings built much earlier are also classified as *Rustic*, including the pivotal *Old Faithful Inn* in Yellowstone National Park³¹⁷, which is shown in the subsequent figure. The aforementioned *Chalets* in Glacier National Park, which are known to feature *Rustic* characteristics as well, were also largely built before 1916. However, the “National Park Service” was founded in 1916. For this reason, it can be concluded that Tweed probably chose this timeframe because it represents a period of an application of *Rustic Architecture* coordinated by the “National Park Service”. In the preceding years, park concessioners were acting largely on their own initiative and received minimal supervision by the overarching institutions.³¹⁸ Nevertheless, these years still saw the construction of buildings with *Rustic* features.

³¹² ICKES et al., pp. 3-6

³¹³ HARRISON, “Great Northern Railway Buildings”, *National Register of Historic Places Nomination Form*, i. 7, p. 5

³¹⁴ TWEED, William C. / SOULLIERE, Laura E. / LAW, Henry G., *National Park Service Rustic Architecture: 1916-1942*, 1977, p. 35

³¹⁵ TWEED et al., p. 35

³¹⁶ TWEED et al., cover

³¹⁷ HARRISON, Laura Soullière, “Old Faithful Inn”, *National Register of Historic Places Nomination Form*, Santa Fe, i. 7, p. 1

³¹⁸ TWEED et al., p. 3



Fig. 42: Lobby of the Old Faithful Inn, Yellowstone National Park

Overall, the *Swiss Chalet Revival Style* and the *Rustic Style* therefore share a lot of characteristics, such as the desire to harmonize with the natural environment. In addition, documents from the “National Register of Historic Places” state that “both styles, in company with the Arts and Crafts movement, were founded on the premise that there is beauty in functional elements”³¹⁹, which once again highlights the alignment of the *Swiss Chalet Revival Style* with a number of period styles that share similar principles and merge with each other. It also emphasizes that a strict demarcation of styles from this era is likely not constructive and, furthermore, may not even be feasible.

Three representative examples for this typology will be presented and described hereinafter.

³¹⁹ HARRISON, “Great Northern Railway Buildings”, *National Register of Historic Places Nomination Form*, i. 7, pp. 4-5

Lake McDonald Lodge, Glacier National Park, Montana

Lake McDonald Lodge is a hotel located in Glacier National Park in Montana and was constructed from 1913 to 1914 on the eastern shore of Lake McDonald. The architectural design was credited to the Spokane firm "Cutter & Malmgren"³²⁰, whose design is referred to as "Rustic, Swiss-chalet style"³²¹ in the "National Register of Historic Places" nomination form. Another historical report from the George C. Ruhle Library of the national park acknowledges this style combination: "The lodge became renowned for its ability to blend with its environment – romanticizing two types of cultural themes in the Swiss and 'rustic' pioneer styles".³²² Despite the evident influence of *Rustic Architecture*, it is also described elsewhere as one of the most notable examples of *Swiss Chalet* hotels in the United States.³²³

In contrast to most other tourist accommodations in the national park, which were also inspired by the *Swiss Chalet Revival Style*, *Lake McDonald Lodge* was not commissioned by the "Great Northern Railway". Originally named the *Lewis Glacier Hotel* after its owners, it operated under John and Olive Lewis until 1930, when it was purchased by the "National Park Service". Consequently, it was leased to the "Great Northern Railway" for a few years and its name was changed to the present one.³²⁴

Exterior Design

Lake McDonald Lodge embodies an approach to translating the otherwise simple, cubical, and small-scale volumes of *Swiss Chalets* into a larger structure necessitated by hotel use. In this case, two shallow front gables appear on the longitudinal facades, connected by a perpendicular gabled roof. The result is a U-shaped floor plan extending vertically over three and a half stories. This way, the architects managed to structure the long building mass, while retaining the recurring motif of the typical front gable on the main elevations.³²⁵

³²⁰ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, Missoula 1985, p. 4

³²¹ HARRISON, Laura Soullière, "Lake McDonald Lodge", *National Register of Historic Places Nomination Form*, Santa Fe 1985, i. 7, p. 1

³²² N.N., *History of Lake McDonald Lodge*, para. 6

³²³ HARRISON, "Lake McDonald Lodge", *National Register of Historic Places Nomination Form*, i. 8, p. 1

³²⁴ MOYLAN, Bridget, *Glacier's Grandest : A Pictorial History of the Hotels and Chalets of Glacier National Park*, second printing, Pictorial Histories Publishing Company, Inc., Missoula 1996, p. 32

³²⁵ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, pp. 32-34

Situated on the shore of Lake McDonald, the hotel's original main entrance faces the lake, as visitors arrived there by boat in the early days of the national park. Years later, the Going-to-the-Sun Road was completed, ensuring the hotel's accessibility from the settlement West Glacier by car or bus.³²⁶ The following photograph shows the hotel's original rear elevation.



Fig. 43: Rear elevation of Lake McDonald Lodge

The exterior of the first floor originally had a stone facade but has since been plastered.³²⁷ The two and a half stories above are covered with brown-painted clapboards. Window and door frames, as well as fascia boards, are white and thereby stand out from the rest of the facade.³²⁸ Although the lodge is not based on a log construction, the typical decorative log ends are again formed on the corners, as in the residential examples. In addition, a notable detail of the *Lake McDonald Lodge* is the apparent protrusion of logs on the northeast and southwest exterior walls, which represent extensions of the interior walls that perpendicularly intersect the exterior walls. This was common practice in Swiss farmhouses.³²⁹ However, since some of these supposed log extensions have already fallen off, it seems fairly obvious that they are mere imitations.

³²⁶ DJUFF, Ray / MORRISON, Chris, *Glacier's Historic Hotels and Chalets: View with a Room*, Farcountry Press, Helena 2001, p. 145

³²⁷ HARRISON, "Lake McDonald Lodge", *National Register of Historic Places Nomination Form*, i. 7, p. 1

³²⁸ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, p. 34

³²⁹ ISSEL, p. 161



Fig. 44: North facade of Lake McDonald Lodge with the apparent protruding logs of interior walls

The building is crowned by a projecting shingled roof, a distinct and prominent feature. Its protruding eaves are supported by large, decorative brackets on which the roof purlins rest. In addition to the roof, the front and rear verandas are also noteworthy, both of which are covered by an above balcony extending across the entire elevation. This balcony is carried by massive, unpeeled logs with unusual log capitals set at right angles to the supports. These supports convey a distinctly *Rustic* impression. Balconies can also be found on the second floor below the front gables and, like the other balconies, were originally fitted with sapling balustrades.³³⁰

A one-story addition on the southwest side contains the dining room and kitchen. Additionally, small cabins to the northeast of the main building also form part of the hotel.³³¹

Interior Design

As mentioned above, the building was initially accessed through an entrance door centrally located on the lakefront. The original floor plan is shown in the following figure.

³³⁰ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, p. 34

³³¹ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, pp. 32-34

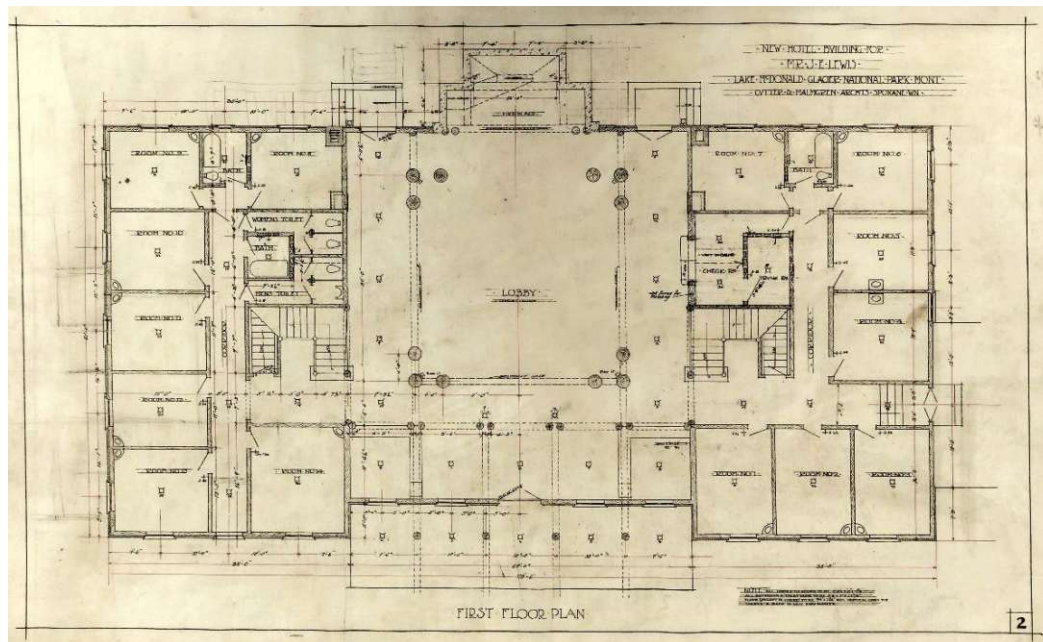


Fig. 45: Original first floor plan

The entrance led directly into the impressive three-story lobby, which extends up to the roof and stands out with its *Rustic* character. On three sides of the lobby are galleries supported by a framework of unpeeled logs. In addition, the three heavy cedar columns in each corner are particularly striking. On the side of the lobby facing the entrance is a massive stone fireplace decorated with Native American motifs. These patterns recur throughout the rest of the lobby, including the design of the light fixtures. Large mullioned windows above the fireplace provide sufficient light in this area. Alongside the numerous hunting trophies³³², these furnishings create an interior clearly designed in the tradition of *National Park Service Rustic Architecture*. This assertion also aligns with the nomination for the "National Register of Historic Places": "The exterior retains its heavy European character"³³³, while the "lobby contains a strong American feeling where 'frontier' materials were worked into a space of high-quality of craftsmanship and rustic design unique to the American west"³³⁴. Although *Lake McDonald Lodge* was not built by the "Great Northern Railway", it closely resembles their hotel buildings' style in this respect.³³⁵ However, it differs from the examined residential buildings, which were largely furnished in typical *Craftsman Style* tradition. This suggests that no actual *Chalet* interior was used in any of the American

³³² JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, p. 53

³³³ HARRISON, "Lake McDonald Lodge", *National Register of Historic Places Nomination Form*, i. 8, p. 3

³³⁴ HARRISON, "Lake McDonald Lodge", *National Register of Historic Places Nomination Form*, i. 8, p. 3

³³⁵ EMMONS, Ann, "Great Northern Railway Buildings", *National Historic Landmark Nomination*, Missoula 1999, pp. 9

Chalets and that different furnishings were employed as a response to different construction tasks, depending on the architects' interpretation of the respective design requirements.

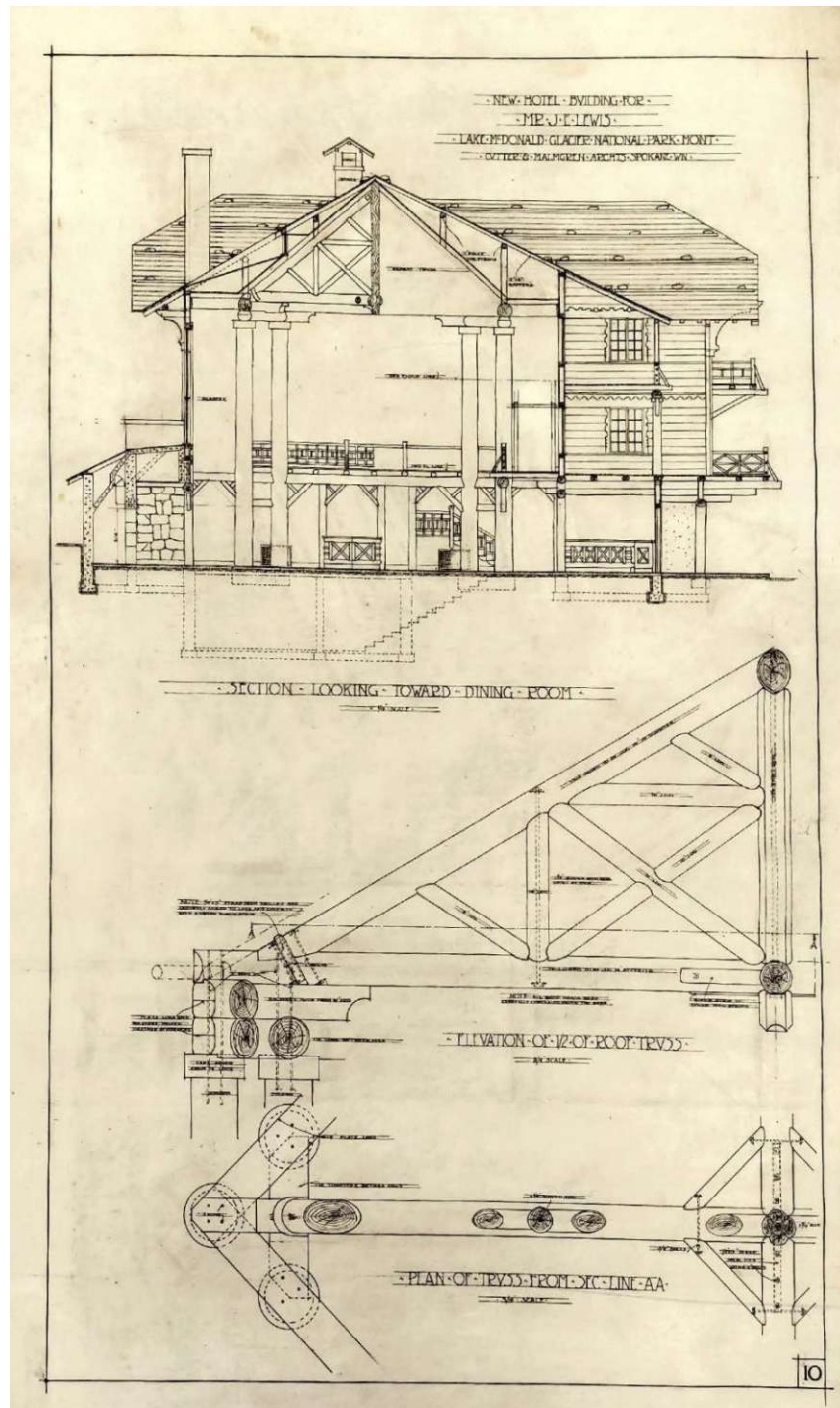


Fig. 46: Original section through the Lobby of Lake McDonald Lodge and details of the framework supporting the roof

Two open staircases provide access to the guest rooms on the upper floors. Also, a short hallway and a small flight of steps ultimately lead from the lobby to the dining area.³³⁶

Alterations

Over the years, the *Lake McDonald Lodge* has been subject to repeated alterations, the most prominent probably being the relocation of the main entrance to the actual rear facade. In this regard, architectural reports from the 1980s already pointed out the hidden, inappropriate location of the new main entrance, which has hardly changed to this day. Another problem resulting from this modification is the central position of the chimney on the rear facade, necessitating an asymmetrical placement of the new main entrance on the otherwise symmetrical elevation.

The rear balconies were also added after the relocation of the main entrance. Their railings consist of milled lumber in lozenge patterns, which replaced the original balustrades of the existing balconies as well. The fire escapes on the rear facade were added at an even later date.³³⁷

Many Glacier Hotel, Glacier National Park, Montana

The *Many Glacier Hotel*, located within Montana's Glacier National Park on the eastern shore of Swiftcurrent Lake, was designed by St. Paul architect Thomas D. McMahon and constructed by contractor E. V. Evensta in 1915 at a total cost of \$500,000.

“Suggesting a large Swiss-Alpine chalet”³³⁸, it forms part of the so-called *Great Northern Railway Buildings*, a series of tourist accommodations in Glacier National Park built by the “Great Northern Railway” under its president, Louis W. Hill. Recognizing the potential of what is now Glacier National Park, he was largely responsible for the park’s development as a tourist destination through a rail connection to the east. Seeing a similarity between Montana's mountain ranges and the European Alps, Hill promoted the former as the “American Alps”. Subsequently, he sought inspiration for his future hotel projects exactly in that area, eventually constructing all of them in the *Swiss Chalet Revival Style*.³³⁹ According

³³⁶ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, p. 53

³³⁷ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, pp. 32-34

³³⁸ ROTHFUSS, Edwin L., “Many Glacier Hotel Historic District”, *National Register of Historic Places Nomination Form*, West Glacier 1975, i. 7, p. 1

³³⁹ HARRISON, “Great Northern Railway Buildings”, *National Register of Historic Places Nomination Form*, i. 8, pp. 1-2

to the U.S. Department of the Interior, this earns the *Great Northern Railway Buildings* the title of the largest ensemble of *Swiss Chalet* structures in the United States.³⁴⁰

Exterior Design

In 1915, the main building, the north addition, and the one-story dining room and kitchen were constructed, as shown in the following floor plan from the same year.³⁴¹

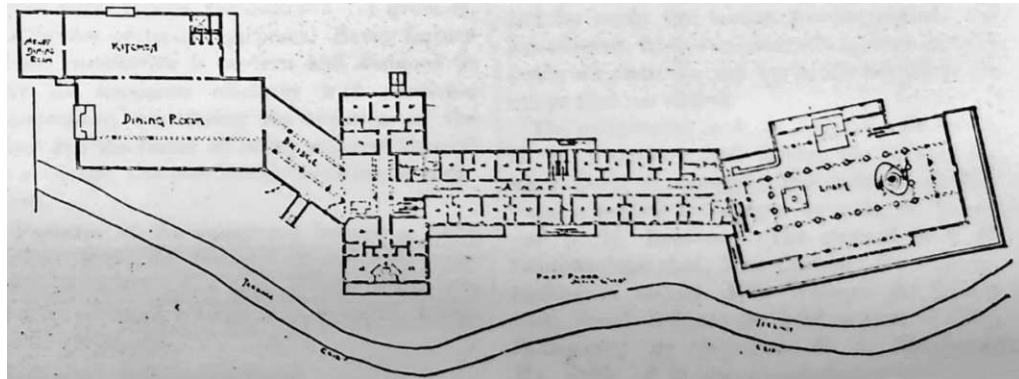


Fig. 47: Floor plan of the Many Glacier Hotel as of 1915

The overall result was a very long, mostly four-story building following the shoreline of Swiftcurrent Lake and was extended again in 1917 with a southern addition. The long side-gabled front of the hotel, approached from the east by the guests, is structured by building projections showcasing characteristic front gables and dormers. In this way, the *Many Glacier*, despite its enormous length, tries to evoke associations with the much smaller *Swiss Chalets*. Being adorned with typical balustrades and adding depth to the facade, the bracket-supported balconies on the east and west sides also contribute to this notion. Thus, the hotel clearly draws on the vocabulary of the *Swiss Chalet Revival Style*. However, the tremendous volume of the hotel complex does not seem to conform to the usual proportions of the *Chalet* roof and the rest of the building, making the roofs in particular seem rather undersized for their purpose.

The hotel is based on a frame construction and is clad with dark brown painted clapboards. Only the decorative white and yellow jigsaw-cut window and door trims on the east elevation, which is shown in the subsequent picture, stand out against the rest of the facade.³⁴² Due to the slope of the terrain toward the lake, the plastered basement is solely visible on the west elevation. The only exception is the lobby building, where the basement extends toward the lake and differs from the rest of the building because of its stone rubble

³⁴⁰ HARRISON, *Architecture in the Parks : National Historic Landmark Theme Study*, p. 11

³⁴¹ JAMES R. MCDONALDS ARCHITECTS P.C., *Historic Preservation Architectural Guide : Many Glacier Hotel, Glacier National Park, Montana*, revised version, Missoula 1986, p. 34

³⁴² ROTHFUSS, i. 7, p. 1

surface. Windows and doors with arched lintels, inserted into this extension, provide natural lighting in the basement as well. Above, the single-story addition creates a large terrace with direct access to the lobby and a view of the lake.³⁴³ The primary materials, such as stone and wood, were sourced entirely from the area.³⁴⁴



Fig. 48: East elevation of the Many Glacier Hotel

Interior Design

Several sources highlight the most impressive part of the building's interior: the grand lobby, spanning four stories and extending up to the roof.³⁴⁵ Massive wooden columns in the corners of this space reinforce the vertical impression, partly because they lack a base.³⁴⁶ These columns support a log structure, presumably of Douglas fir, upon which the surrounding balconies rest and through which the hotel rooms are accessed. Similar wooden elements recur throughout the rest of the building.³⁴⁷ Clearly borrowing from the *Rustic* traditions typical of national park architecture, the lobby is decorated with bearskins, buffalo heads and a 55-meter-long canvas painted by Blackfoot chiefs. In addition, a striking open copper fireplace occupies a central position in the main room of the building.³⁴⁸

³⁴³ BURGESS, Gayle / FLADMARK, Bruce / SLEMMER, Gail / SPARKS, Nellie / SULAM, Barry, *Many Glacier Hotel Historic Structure Report*, 2002, pp. 15-20

³⁴⁴ ROTHFUSS, i. 7, p. 1

³⁴⁵ ROTHFUSS, i. 7, p. 1

³⁴⁶ BURGESS et al., p. 39

³⁴⁷ BURGESS et al., p. 21

³⁴⁸ ROTHFUSS, i. 8, p. 1

Another fireplace made of stone, although having a very heavy appearance on the exterior side, only plays a subordinate role to its copper counterpart in the lobby.³⁴⁹ Based on the observations in the nomination for the “National Register of Historic Places”, the *Many Glacier Hotel* fits the description of the *Great Northern Railway Buildings*: “Furnishings were inspired not by the Swiss but by the western Rustic/pioneer tradition: taxidermy, unpeeled logs, American Indian motifs, and open hearths provided a ‘forest and camp’ atmosphere”³⁵⁰, as the following illustration vividly confirms. Interestingly, these *Rustic* furnishings are complemented by Japanese lamps hanging from the ceiling and support posts.³⁵¹

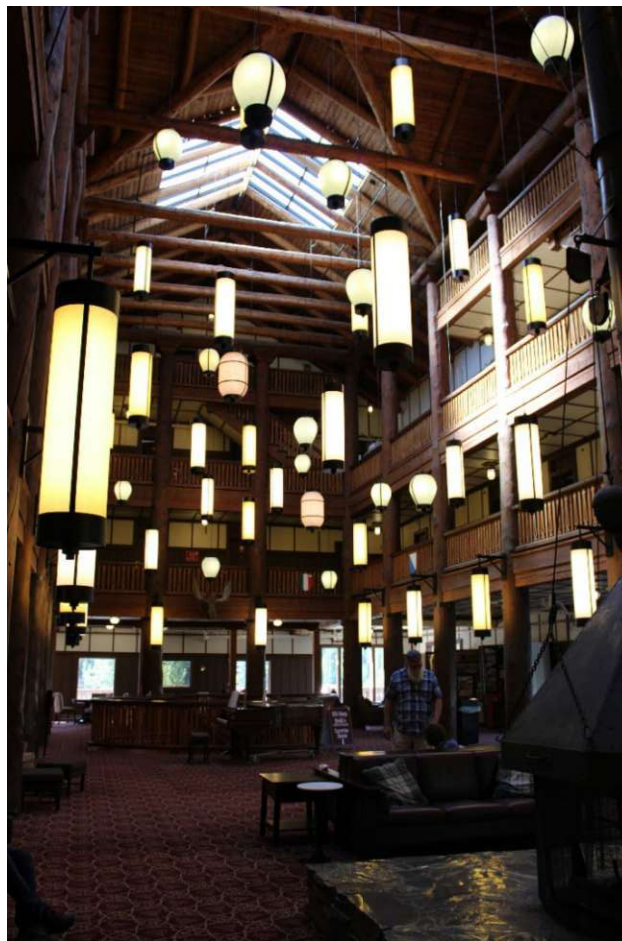


Fig. 49: Lobby of the Many Glacier Hotel

³⁴⁹ BURGESS et al., p. 41

³⁵⁰ EMMONS, p. 9

³⁵¹ ROTHFUSS, i. 8, p. 1

The lobby walls are clad with rough-wood wainscoting and the ceilings are divided into squares by wooden battens. Light enters these areas of the building primarily through a skylight and large windows overlooking the lake.³⁵²

Open staircases along the atrium of the lobby lead to the upper floors and consequently to the rooms, which are also furnished in the *Rustic Style*.³⁵³ In its original state, guests could also access the basement's lounges from the lobby via a spiral staircase.³⁵⁴

Alterations

Over the years, the hotel has undergone several renovations, including the replacement of the balustrades, but the most significant change was probably the addition of the distinctive bus shelter in front of the lobby building in 1957. This cupola-topped structure is questioned in the hotel's "Historic Preservation Architectural Guide" from 1986 and criticized as "somewhat out of place in scale and design"³⁵⁵ because it detracts from the main entrance despite its matching materiality.³⁵⁶

Carnegie Camp, Long Lake, New York

Carnegie Camp is a summer residence on Raquette Lake in the Adirondacks of New York, commissioned by Lucy Carnegie (1847-1916) and built in 1903 by the contractors Trombley and Carrier. Following the typical design of *Adirondack Camps*, it consists of a series of individual buildings connected by covered walkways.³⁵⁷ In contrast to other camps like *Pine Knot* or *Sagamore*, which employed some *Chalet* motifs, *Carnegie Camp* is considered a more literal *Swiss Chalet*: "The designed cabin is based solidly on Swiss prototypes"³⁵⁸, noted Henry Matthews in his 1998 book about the architect Kirtland Cutter (1860-1939), who was responsible for the design of *Carnegie Camp*. Some sources also draw comparisons to *Chalet Hohenstein* in Spokane, the architect's own *Swiss Chalet*.³⁵⁹

³⁵² JAMES MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Many Glacier Hotel, Glacier National Park, Montana*, p. 66

³⁵³ WILLY, John, "A Week in Glacier National Park", in: *The Hotel Monthly*, vol. 23, Chicago 1915, pp. 42-61, here: p. 51

³⁵⁴ JAMES MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Many Glacier Hotel, Glacier National Park, Montana*, p. 66

³⁵⁵ JAMES MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Many Glacier Hotel, Glacier National Park, Montana*, p. 34

³⁵⁶ JAMES MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Many Glacier Hotel, Glacier National Park, Montana*, p. 34

³⁵⁷ MILLER, Larry, „North Point: The Carnegie Camp on Raquette Lake", in: *Adirondack Architectural Heritage Newsletter*, vol. 16, no. 2, Keeseville 2007, pp. 1-5, here: pp. 1-3

³⁵⁸ MATTHEWS, p. 216

³⁵⁹ MILLER, Larry, pp. 1-4



Fig. 50: Carnegie Camp, as seen from the lake

After Lucy Carnegie's death, the building ensemble temporarily served as a hotel or girls' camp before returning to private ownership, where it has remained to this day.³⁶⁰

Exterior Design

The camp's main building, known as the assembly hall, is based on a log structure covered with stained hemlock shiplap. Being clad with shingles weighed down with stones, its cantilevered roof is a clear formalistic reference to Swiss models, as are the corbelled brackets supporting the overhanging eaves. Apart from that, the milled eaves and cornices also contribute to the decoration of the building. Beneath the roof and therefore protected from the weather lie a spacious, slightly raised veranda with decorative balustrades and a balcony overlooking the lake.³⁶¹ Both features can be seen in the original front elevation below.

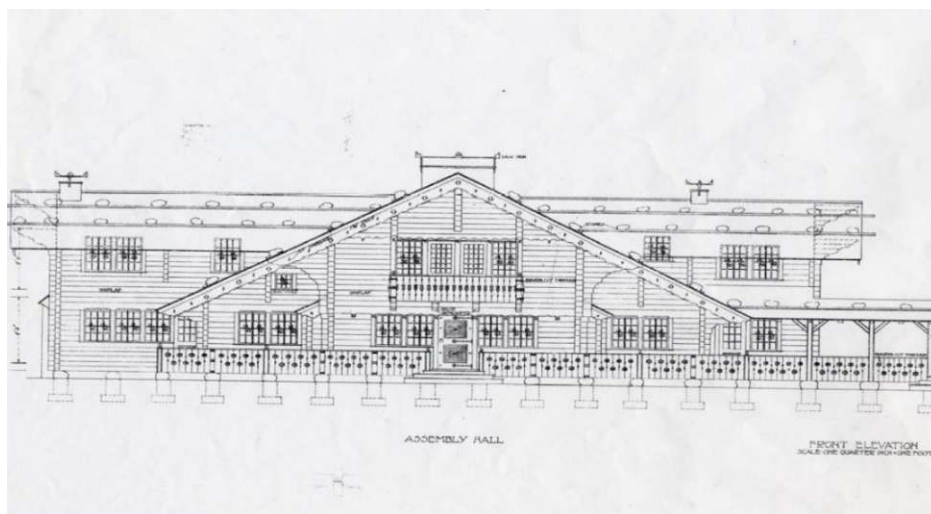


Fig. 51: Front elevation of the Carnegie Camp

³⁶⁰ MILLER, Larry, pp. 4-5

³⁶¹ MATTHEWS, p. 216

As observed in other examples within this category, the windows and doors stand out from the facade with their light-colored wooden frames. Also notable is the strict symmetry of the house front.

A covered walkway with balustrades leads from the assembly hall to the smaller dining hall, which, unlike the other buildings, had an originally plastered first floor facade. Additionally, a boathouse, several guide houses, and an icehouse were erected in the same style.³⁶²

Interior Design

While the bedrooms are described as "relatively spartan"³⁶³, the large meeting room in the assembly hall is described as the most prominent feature of the camp, extending over two floors to the roof, where the exposed roof beams are visible. A gallery on the second floor that is running the full width of the back overlooks the entire space and provides access to the nine bedrooms. Underneath it is a massive inglenook with a large fireplace and benches on either side. The opposite side of the hall opens onto the spacious veranda, and, one floor higher, another gallery with French doors grants access to the front facade balcony. On the other two sides, long built-in window seats provide ample seating, leaving the center of the room unobstructed.³⁶⁴

The nearby building containing the lake-facing dining hall further houses an inglenook, a kitchen, a pantry, and a storage room as well as eight second-floor bedrooms. The latter were originally accessible only by an exterior staircase, as no interior one was planned.³⁶⁵ Covering all the functions of daily use, the room layout indicates that the *Carnegie Camp*, like many others of the area,³⁶⁶ could practically operate self-sufficiently. The camp's first floor plan is provided in the figure below.

³⁶² MILLER, Larry, p. 4

³⁶³ MATTHEWS, p. 219

³⁶⁴ MATTHEWS, p. 216

³⁶⁵ MILLER, Larry, p. 4

³⁶⁶ GOBRECHT, i. 7, p. 1

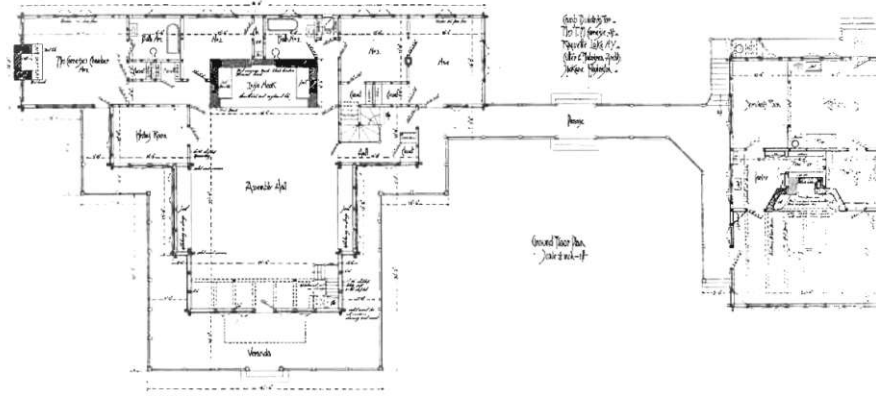


Fig. 52: First floor plan of the assembly hall and dining hall of Carnegie Camp

5 Impact of the *Swiss Chalet* on US-American Architecture

As discussed earlier in this paper, the spread of the *Swiss Chalet* in the USA is limited to a few regions and examples. Numerous sources declare the style as uncommon; for instance, Virginia and Lee McAlester categorized it as an exotic style in their 1984 work "A Field Guide to American Houses".³⁶⁷ Louis Stellman was therefore correct in his assertion in 1912 that the *Chalet* would not gain significant popularity in the USA.³⁶⁸

This is probably partly due to a fact that also emerges from the examples presented above: Some design decisions of typical American *Chalets* are often formalistically motivated and constructively or functionally unsubstantiated, as can be seen in the examples of the *Koerner House* and the *Calvert Home* with their false brackets or notched log ends.³⁶⁹ Since formalism always represents a certain temporary fashion and superficiality, it is usually very difficult for such styles to establish themselves over a longer period of time, as they lack a deeper justification and reason for existence beyond mere subjective picturesqueness. As a result, the *Swiss Chalet* was generally never able to take root in the USA.³⁷⁰

Moreover, the analysis of representative buildings has shown that the features of the *Chalet* making it a remarkable type of home largely rely on its simple, fundamental characteristics. Stellman also pointed this up by stating that "under it all is the solid worth"³⁷¹. With "it", he referred to the ornamental or apparently constructive elements of *Chalets* and highlighted the subjacent features like the low-pitched roofs with wide overhanging eaves, the outdoor areas to promote open-air living, the simplicity of construction, the use of local materials,

³⁶⁷ MCALESTER/MCALESTER, p. 305

³⁶⁸ STELLMAN, p. 36

³⁶⁹ YEOMANS, "Koerner House", *Spokane Register of Historic Places Nomination Form*, s. 7, p. 2

³⁷⁰ DEPARTMENT OF CITY PLANNING AND ENGAGEMENT OF THE CITY OF CINCINNATI, para. 3

³⁷¹ STELLMAN, p. 42

the blending in with nature, and the representation of freedom. Being "in its simplicity adaptable to any site that can give its breadth of perspective and some elevation"³⁷², the *Chalet's* simplicity is hence unsurprisingly also emphasized in a 1909 article in the architectural magazine "The Western Architect". These characteristics represent the enduring architectural value of the American *Chalet*. This becomes evident through their wider spread compared to the ornamental, formalistic *Chalet* elements and subsequently through their influence on other architectural developments. Stellman, in this context, pointed particularly to works of Maybeck very similar to the *Schneider/Kroeber House*, highlighting their embodiment of the actual, underlying *Chalet* characteristics.³⁷³ Being the example of this paper with the closest association with other styles such as the *Craftsman Style* or the *First Bay Tradition*, this paradoxically suggests that the architectural significance of the *Chalet* is probably best discernible in its fusion with or influence on other period styles. In these cases, it is usually being reduced to its simple core elements without any distracting decoration.

This brings us to the actual significance of the *Chalet* in American architectural history, which does not lie in the construction of numerous *Swiss Chalets*, but rather in its influence on other prevalent American building styles of the early 20th century. Foremost among these is the American bungalow, and especially its Southwestern manifestation, the *California Bungalow*. Very frequently, the bungalow's Indian origins and Japanese influences as well as its proximity to other national and international architectural styles such as the *Prairie Style* or the *Arts & Crafts Movement* are pointed out. However, writers such as Schweitzer³⁷⁴ or Parker, who stated that *the California Bungalow* was "derived primarily from Swiss and Germanic sources"³⁷⁵ in his 1992 article "The California Bungalow and the Tyrolean Chalet", also demonstrated the strong influence of the *Swiss Chalet*. Widely read architectural journals such as "The Western Architect" confirmed these statements.³⁷⁶ One contributing factor might for instance have been the progressive, liberal mindset of Californians who admired and sought the freedom of Swiss mountain farmers. As previously described, this led to a greater concentration of explicit *Swiss Chalets* especially in the hilly

³⁷² CLAPP, Frank / CLAPP, Lewis, "The Chalet", in: *The Western Architect*, volume 14, number 5, Minneapolis 1909, p. 42

³⁷³ STELLMAN, p. 42

³⁷⁴ SCHWEITZER, p. 84

³⁷⁵ PARKER, p. 1

³⁷⁶ CLAPP/CLAPP, p. 42

regions of California and inspired various other architectural styles both in flat and mountainous landscapes.³⁷⁷

The influence does not seem surprising after an analysis of Saylor's 1911 work on bungalows, concluding that "the Swiss chalet offers an admirable prototype for assimilation with the true bungalow characteristics of design, chief among will be the bringing down of the roof ends to tie the building more firmly to its site"³⁷⁸. Claiming that "its motive is of such elemental significance and character as to make its worth and desirableness recognized in any zone"³⁷⁹, Dana also acknowledged the adaptability of the *Chalet*.

Prototypical elements exerting influence on the bungalow include once again the underlying, fundamental parts of the American *Chalet*, further substantiating the assumption that the most noteworthy *Chalet* features are best discernible in their fusion with other styles. According to the already mentioned 1909 article in "The Western Architect", these include the simplicity of construction with low walls and wide roofs and the usage of local materials.³⁸⁰ Saylor for instance also adds the frequent presence of balconies.³⁸¹

In this context, it is also crucial to mention that the influence of the *Chalet* on the bungalow was not only recognized in architectural-theoretical works but also consciously perceived in many other sources such as pattern books or house catalogs. However, the designs in the selected literature below incorporated elements of the *Chalet* even more noticeably than the typical bungalow. Hence, many of the designs were explicitly labelled *Chalets* or similar, even though they were still bungalows.³⁸² Saylor, for example, introduced the *Adaptation of the Swiss Chalet*, which resembles the *Chalet* in terms of not being limited to one story and therefore taller than the typical bungalow, as a subcategory of the bungalow in 1911.³⁸³

Two-story buildings designated as *Chalet Bungalow* or *Chalet Sub-Type* can later also be found in the official design guidelines for the cities of Pasadena (2002)³⁸⁴ and Los Angeles (2016)³⁸⁵. Besides, the spread of bungalows incorporating *Chalet* elements becomes evident in the various pattern books of the period, as already anticipated above. In some volumes of

³⁷⁷ PARKER, p. 3

³⁷⁸ SAYLOR, p. 56

³⁷⁹ DANA, p. 127

³⁸⁰ CLAPP/CLAPP, p. 42

³⁸¹ SAYLOR, p. 29

³⁸² GIBERTI, p. 60

³⁸³ SAYLOR, p. 29

³⁸⁴ WINTER, p. 13

³⁸⁵ GRIMES, p. 15

the "Bungalowcraft" catalog series, the frontispiece already indicates the presentation of "Spanish, Stucco, Colonial & Swiss Chalet Bungalows"³⁸⁶. Generally, "Bungalowcraft" features several "home[s] built on chalet lines"³⁸⁷, one of them being described as an "example of nearly flat roofed chalets which have become so popular"³⁸⁸ and thereby demonstrating once again the far-reaching influence of the *Chalet*. In addition, the catalog also mentions *Chalet Bungalows* but seems to make no distinction between what is referred to as *Chalets* and *Chalet Bungalows*. Similar observations were made by Henry Wilson in his influential "The Bungalow Book" from 1908, where he described his design number 137, a *Swiss Chalet* type, as one of his most popular designs ever.³⁸⁹ Another notable pattern book also mentioning the modified *Swiss Chalet* on the frontispiece³⁹⁰, and, apart from that, listing both explicit *Swiss Chalets* and *Chalet Type Houses* with two stories, front porch, and balconies was published by the "De Luxe Building Company".³⁹¹ The "Craftsman Book of Bungalows", issued in 1900, relies on the same terminology.³⁹²



Fig. 53: Design Number 137 from Henry Wilson's "The Bungalow Book", a bungalow of the Swiss Chalet type

The thorough examination of various sources clearly reveals the significant role played by the *Swiss Chalet* in the evolution of the *California Bungalow*. Additionally, it contributed to the emergence of a subtype frequently labelled *Chalet Bungalow* or similar, which is even more closely related to the *Chalet* than the typical bungalow.

The genuine impact of the *Swiss Chalet* on American architecture can thus also be assessed by analyzing the prominence of the bungalow in American architectural history. Gaining

³⁸⁶ THE BUNGALOWCRAFT CO., *Bungalowcraft : Homes, not Houses*, volume 14, The Bungalowcraft Co., Los Angeles 1923, p. 1

³⁸⁷ MENKEN, p. 38

³⁸⁸ MENKEN, p. 39

³⁸⁹ WILSON, Henry, p. 22

³⁹⁰ DE-LUXE BUILDING CO., *Plan-Kraft*, fourth edition, De-Luxe Building Co., Los Angeles 1922, frontispiece

³⁹¹ DE-LUXE BUILDING CO., p. 26

³⁹² BUNGALOW BOOK PUBLISHING COMPANY, p. 52

widespread popularity particularly in the Western United States³⁹³ at the beginning of the 20th century, the bungalow is often regarded as the first originally American architectural form. Parker, for example, described it as "the first truly indigenous form of American popular architecture"³⁹⁴. The *Chalet* itself remained a marginal phenomenon in American building history because of its limited spread; however, its inspirational role in the development of the *California Bungalow* was pivotal in shaping an independent American building culture. In a later section of his 1992 article, Parker went even further by describing the bungalow as a "distinctive feature of American culture"³⁹⁵. Thus, the *Chalet* even influenced a prominent aspect of American culture in general, ultimately underscoring its significance.

³⁹³ GIBERTI, p. 60

³⁹⁴ PARKER, p. 1

³⁹⁵ PARKER, p. 1

Conclusion

While many tendencies commonly referred to as exotic revival styles have a predominantly formalistic background³⁹⁶ and therefore offer little evidence of historical relevance, the *Swiss Chalet* turned out to be worthy of a more thorough analysis, even if this required an investigation beyond its strict stylistic boundaries. A classification of the type also proved to be very valuable.

Thereby, the connection of the *Swiss Chalet Style* to Downing's work and the *Romanticist-European* instead of the traditional Swiss influence could be determined and therefore clearly distinguished from the *Swiss Chalet Revival Style*. This discrepancy can be seen in the different factors of influence on their spread and their different effects on the characteristics of each style. As a result, very distinct appearances emerged from each trend and were further classified according to typologies for the first time. However, both styles have a certain tendency toward formalism and structural dishonesty in common, although the *Revival Style* can be attested a closer connection to its related buildings of the Alps and a departure from *Romanticism*. In addition, the results of the building analysis showed that hardly any *Revival Chalet* remained uninfluenced by other styles of the period, and in particular revealed its parallel development with the *Craftsman Bungalow* and their mutual influence. In this context, the enduring value of the *Chalet*, namely its underlying principles and elements, which are perhaps most evident in its blending with other styles, is emphasized. Having the closest relation to other architectural tendencies, this is probably best exemplified by the *Schneider/Kroeber House*, of all the presented buildings. And even though the *Chalet* itself enjoyed only limited popularity, its influence on the (*California*) *Bungalow*, and thus on an important period in American architectural history that witnessed extensive building activity, could be clearly demonstrated. In this context, the *Chalet Bungalow* is worth mentioning, which was only briefly discussed because of the focus on what is commonly explicitly called the *Chalet* but could be further investigated in another paper based on the knowledge gained from this thesis.

Since the bungalow is considered to be the first indigenous American building type, the *Chalet* influenced not only American architecture at the time, but also a significant part of American culture in general. *Swiss Chalet Revival Style* houses therefore represent only the metaphorical tip of the iceberg regarding the impact of Swiss building traditions on

³⁹⁶ for example the *Pseudo-Egyptian Phase* in the 1830s in the USA, as defined in CARROTT, Richard G., *The Egyptian Revival: Its Sources, Monuments, and Meaning, 1808-1858*, University of California Press, Berkeley/Los Angeles/London 1978, p. 61

American architecture. They can be seen as relics of a tendency minutely imitating their Swiss models, even to the point of using fake construction details. Nevertheless, the few remaining explicit *Swiss Chalets*, some of which have already been described and some of which will be in the appendix, are probably the most expressive built evidence of the far-reaching influence of the Swiss farmhouse and thus an underestimated architectural-historical resource.

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Fig. 9: SCHWAB, Hans, *Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung*, H. R. Sauerländer & Co., Aarau 1918, p. 20

Fig. 10: SCHWAB, Hans, *Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung*, H. R. Sauerländer & Co., Aarau 1918, p. 105

Fig. 11: SCHWAB, Hans, *Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung*, H. R. Sauerländer & Co., Aarau 1918, p. 114

Fig. 12: SCHWAB, Hans, *Das Schweizerhaus: sein Ursprung und seine konstruktive Entwicklung*, H. R. Sauerländer & Co., Aarau 1918, p. 119

Fig. 13: ROBINSON, Peter Frederick, *Rural Architecture Being a Series of Designs for Ornamental Cottages*, third edition, James Carpenter and Son, London 1828, plates 31- 32

Fig. 14: KRAMER, Oscar, *Weltausstellung 1873: Schweizerhaus von P. Risold, Interlaken (Nr. 133)*, Wiener Photographen-Association, Wien 1873

Fig. 15: DOWNING, Andrew Jackson, *Cottage Residences or a Series of Designs for Rural Cottages and Cottage-Villas, and their Gardens and Grounds Adapted to North America*, Wiley and Putnam, New York City/London 1842, p. 122

Fig. 16: DANA, William S. B., *The Swiss Chalet Book*, The William T. Comstock Co, New York City 1913, p. 108

Fig. 17: CUTTER & MALMGREN ARCHITECTS, "Front Elevation", in *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane

Fig. 18: VARIN, Amédée / VARIN, Eugène, *L'Architecture Pittoresque en Suisse : ou, Choix de Constructions Rustiques prises dans toutes les parties de la Suisse*, Librairie des Imprimeries Réunies, Paris 1861, plate 12

Fig. 19: PRÜCKL, Georg, New Glarus 2023

Fig. 20: EHRSAM, Fritz, *The Swiss Chalet in America*, Reading 1916, plate A-1

Fig. 21: PRÜCKL, Georg, Spokane 2023

Fig. 22: THE SPOKESMAN-REVIEW, *Site of Kirtland Cutter's Chalet*, URL: <https://www.spokesman.com/guides/kirtland-cutter-and-spokanes-age-elegance/stop-94/> (retrieved 10.02.2024, 11:00)

Fig. 23: PRÜCKL, Georg, West Glacier 2023

Fig. 24: HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place, Swiss Cottage, Annandale Road, Barrytown, Dutchess County, NY*, Library of Congress, URL: <https://www.loc.gov/item/ny0154/> (retrieved 18.02.2024, 12:00)

Fig. 25: LUDEROWSKI, Nils, *Great Camp North Point*, Long Lake 2011, URL: <https://luderowskiarchitect.com/northpoint> (retrieved 10.02.2024, 18:00)

Fig. 26: DEPARTMENT OF CITY PLANNING AND ENGAGEMENT OF THE CITY OF CINCINNATI, *Swiss Chalet: 1885 to 1910*, URL: <https://www.cincinnati-oh.gov/planning/historic-conservation/major-architectural-styles/swiss-chalet-1885-to-1910/> (retrieved 16.10.2023 21:00)

Fig. 27: PRÜCKL, Georg, Rockford 2023

Fig. 28: N. N., "Residence of A. D. Fisher, Walnut Hills, Ohio", in: *Inland Architect*, vol. XXVIII, no. 6, 1896

Fig. 29: ANDERSEN, TIM, *West Elevation (As Built)*, Seattle 1995

Fig. 30: N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, pp. 13-29, here: p. 18

Fig. 31: PRÜCKL, Georg, Beaux Arts Village 2023

Fig. 32: N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, pp. 13-29, here: p. 15

Fig. 33: N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, pp. 13-29, here: p. 21

Fig. 34: PRÜCKL, Georg, Spokane 2023

Fig. 35: YEOMANS, Linda, "Koerner House", *Spokane Register of Historic Places Nomination Form*, Spokane 1999, photo 24

Fig. 36: PRÜCKL, Georg, Spokane 2023

Fig. 37: PRÜCKL, Georg, Spokane 2023

Fig. 38: BERNHARDI, Robert, *The Buildings of Berkeley*, Lederer, Street & Zeus, Berkeley 1971

Fig. 39: FINACOM, Steven, "'Semper Virens' 1325 Arch Street - The Schneider/Kroeber House" *N.S. Landmark Application*, Berkeley 2021, p. 16

Fig. 40: MAYBECK & WHITE ARCHITECTS, *South Elevation*, Environmental Design Archives, Berkeley

Fig. 41: CARDWELL, Kenneth, *Bernard Maybeck: Artisan, Architect, Artist*, Peregrine Smith, Santa Barbara 1977, p. 104

Fig. 42: PRÜCKL, Georg, Yellowstone National Park 2023

Fig. 43: PRÜCKL, Georg, Glacier National Park 2023

Fig. 44: PRÜCKL, Georg, Glacier National Park 2023

Fig. 45: CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 2, in: *Cutter & Malmgren Records*, Joel E. Ferry Research Archives, Spokane

Fig. 46: CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 10, in: *Cutter & Malmgren Records*, Joel E. Ferry Research Archives, Spokane

Fig. 47: WILLY, John, "A Week in Glacier National Park", in: *The Hotel Monthly*, vol. 23, Chicago 1915, pp. 42-61

Fig. 48: PRÜCKL, Georg, Glacier National Park 2023

Fig. 49: PRÜCKL, Georg, Glacier National Park 2023

Fig. 50: MILLER, Larry, „North Point: The Carnegie Camp on Raquette Lake", in: *Adirondack Architectural Heritage Newsletter*, vol. 16, no. 2, Keeseville 2007, pp. 1-5, here: p. 1

Fig. 51: CUTTER & MALMGREN ARCHITECTS, "Front Elevation", in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane

Fig. 52: CUTTER & MALMGREN ARCHITECTS, "Ground Floor Plan", in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane

Fig. 53: WILSON, Henry L., *The Bungalow Book*, fourth edition, Curran Printing Co., Los Angeles 1908, p. 22

Appendix

Only a limited number of American *Chalets* could be presented in the main part of this paper. However, more examples exist and have been researched and analyzed priorly. In addition, not all of the resources such as plans or photos of the buildings discussed in the main part have been displayed. Therefore, this appendix will provide an overview of other *Chalets* and additional information on already examined specimens, organized chronologically.

Tinker Swiss Cottage

Location: Rockford, Illinois
 Built: 1865³⁹⁷
 Designer: Robert Tinker³⁹⁸
 Period: *Swiss Chalet Style*
 Usage: single-family residence



Tinker Swiss Cottage in 2023.
 (PRÜCKL, Georg, Rockford 2023)



Tinker Swiss Cottage in 2023.
 (PRÜCKL, Georg, Rockford 2023)



Tinker Swiss Cottage in 2023.
 (PRÜCKL, Georg, Rockford 2023)



Tinker Swiss Cottage in 2023.
 (PRÜCKL, Georg, Rockford 2023)



Tinker Swiss Cottage in 1971.
 (N. N., *Iowa Times Democratic Newspaper*, 1971)



Tinker Swiss Cottage in 1971.
 (N. N., *Iowa Times Democratic Newspaper*)

³⁹⁷ MORTENSEN, Arden W., *Tinker Swiss Cottage: A Bit of History and a Tour*, Rockford 1969, p. 1

³⁹⁸ MORTENSEN, p. 1

Swiss Cottage, Montgomery Place

Location: Barrytown, New York
 Built: 1867³⁹⁹
 Designer: Alexander Jackson Davis⁴⁰⁰
 Period: *Swiss Chalet Style*
 Usage: lodge for mill workers⁴⁰¹



Swiss Cottage of Montgomery Place after 1933. (HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place, Swiss Cottage, Annandale Road, Barrytown, Dutchess County, NY*, Library of Congress, URL: <https://www.loc.gov/item/ny0154/> (retrieved 18.02.2024, 12:00))

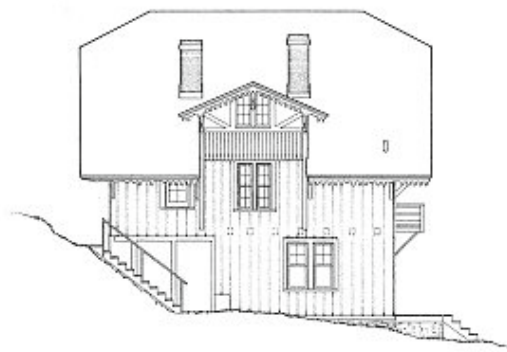


Swiss Cottage of Montgomery Place after 1933. (HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place, Swiss Cottage, Annandale Road, Barrytown, Dutchess County, NY*, Library of Congress, URL: <https://www.loc.gov/item/ny0154/> (retrieved 18.02.2024, 12:00))

³⁹⁹ MCALESTER, Virginia / MCALESTER, Lee, *A Field Guide to American Houses*, Alfred A. Knopf, New York 1984, p. 307

⁴⁰⁰ MCALESTER/MCALESTER, p. 307

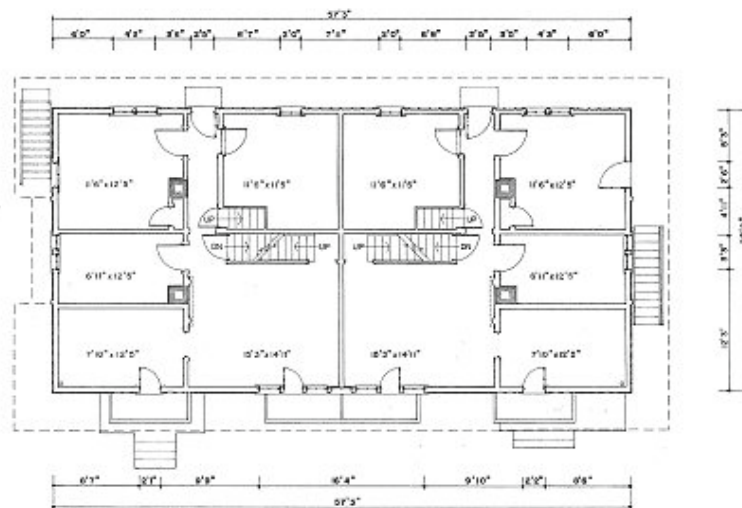
⁴⁰¹ HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place, Swiss Cottage, Annandale Road, Barrytown, Dutchess County, NY*, Library of Congress, URL: <https://www.loc.gov/item/ny0154/> (retrieved 18.02.2024, 12:00)



South elevation

(HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place - Swiss Cottage*, Library of Congress)

East elevation

(HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place - Swiss Cottage*, Library of Congress)

Second floor plan

(HISTORIC AMERICAN BUILDINGS SURVEY, *Montgomery Place - Swiss Cottage*, Library of Congress)

Chalet Hohenstein

Location: Spokane, Washington
 Built: 1887⁴⁰² (torn down around 1970⁴⁰³)
 Designer: Kirtland Cutter⁴⁰⁴
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Chalet Hohenstein in 1930.
 (LIBBY, Charles, "L87-1.43549-30", in: *Charles Libby Collection*, Joel E. Ferris Research Archives, Spokane 1930)



Chalet Hohenstein after 1906.
 (MATTHEWS, Henry, *Kirtland Cutter: Architect in the Land of Promise*, University of Washington Press, Seattle 1998, p. 49)



Drawing of Chalet Hohenstein.
 (THE SPOKESMAN-REVIEW, *Site of Kirtland Cutter's Chalet*, URL:
<https://www.spokesman.com/guides/kirtland-cutter-and-spokanes-age-elegance/stop-94/> (retrieved 10.02.2024, 11:00))

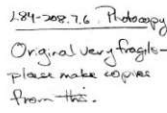


Chalet Hohenstein, as originally built in 1887.
 (MATTHEWS, p. 47)

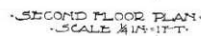
⁴⁰² MATTHEWS, Henry, *Kirtland Cutter: Architect in the Land of Promise*, University of Washington Press, Seattle 1998, p. 47

⁴⁰³ YEOMANS, Linda, "Koerner House", *National Register of Historic Places Nomination Form*, Spokane 1999, i. 8, p. 6

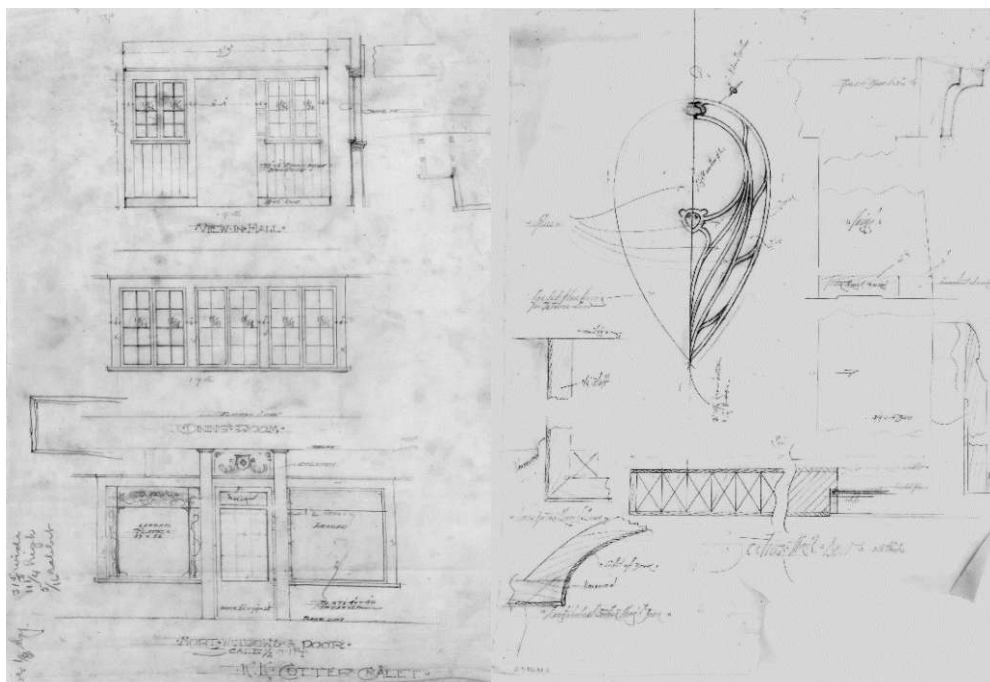
⁴⁰⁴ MATTHEWS, p. 46



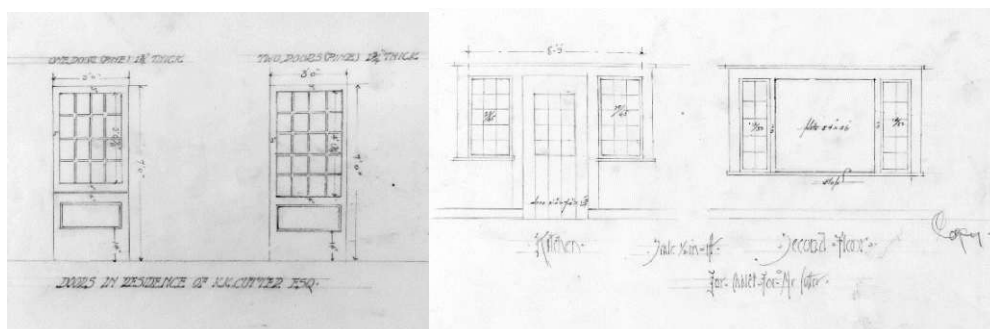
(CUTTER & MALMGREN ARCHITECTS, "First Floor Plan", in *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



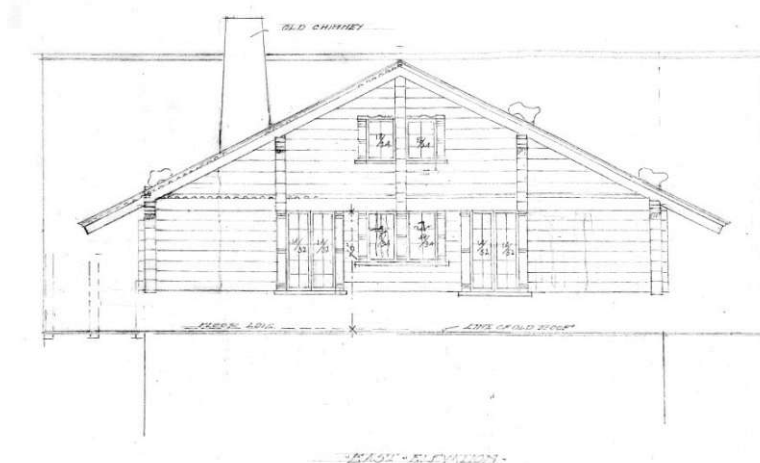
(CUTTER & MALMGREN ARCHITECTS, "Second Floor Plan", in *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



Door and window details

(CUTTER & MALMGREN ARCHITECTS, *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)

Door and window details

(CUTTER & MALMGREN ARCHITECTS, *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)

East elevation

(CUTTER & MALMGREN ARCHITECTS, "East Elevation", in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)

Fisher House

Location: Cincinnati, Ohio
 Built: 1891⁴⁰⁵ or 1892⁴⁰⁶
 Designer: Lucien F. Plympton⁴⁰⁷
 Period: *Swiss Chalet Style*
 Usage: single-family residence



Fisher House ca. 2020.
 (DROZDZ, Maya, 2214 Upland Pl. (Alfred D. Fisher House, 1892), Cincinnati 2020)



Fisher House ca. 1935-1943.
 (OHIO FEDERAL WRITERS' PROJECT, "Fisher House in Walnut Hills Photograph", in: *State Archives Series 1039 AV*, Cincinnati)



RESIDENCE OF A. D. FISHER, WALNUT HILLS, OHIO.
 L. F. PLYMPTON, ARCHITECT, CINCINNATI, OHIO.

Fisher House ca. 1896.
 (N. N., "Residence of A. D. Fisher, Walnut Hills, Ohio", in: *Inland Architect*, vol. XXVIII, no. 6, 1896)



HALL, RESIDENCE OF A. D. FISHER, CINCINNATI, OHIO.
 L. F. PLYMPTON, ARCHITECT.

Hall of Fisher House ca. 1897.
 (N. N., "Hall, Residence of A. D. Fisher, Walnut Hills, Ohio", in: *Inland Architect*, vol. XXX, no. 5, 1897)

⁴⁰⁵ GOREY, Mary, "Swiss Chalet in Walnut Hills", in: *The Cincinnati Pictorial Enquirer*, Cincinnati 1961, p. 6

⁴⁰⁶ MERKEL, Jayne, "East Walnut Hills is Home to Chalet", in: *The Cincinnati Enquirer*, Cincinnati 1979, E-6

⁴⁰⁷ MERKEL, E-6

Carnegie Camp

Location: Long Lake, New York
 Built: 1903⁴⁰⁸
 Designer: Cutter & Malmgren Architects⁴⁰⁹
 Period: *Swiss Chalet Revival Style*
 Usage: hotel



Carnegie Camp in 2006.
 (CORBIN, Roger, Long Lake 2006, URL:
<https://upload.wikimedia.org/wikipedia/en/4/40/NorthPointAA.JPG> (retrieved 10.02.2024, 18:00))



Carnegie Camp in 2011.
 (LUDEROWSKI, Nils, *Great Camp North Point*, Long Lake 2011, URL:
<https://luderowskiarchitect.com/northpoint> (retrieved 10.02.2024, 18:00))



Carnegie Camp in 2011.
 (LUDEROWSKI, *Great Camp North Point*)



Carnegie Camp in 2011.
 (LUDEROWSKI, *Great Camp North Point*)



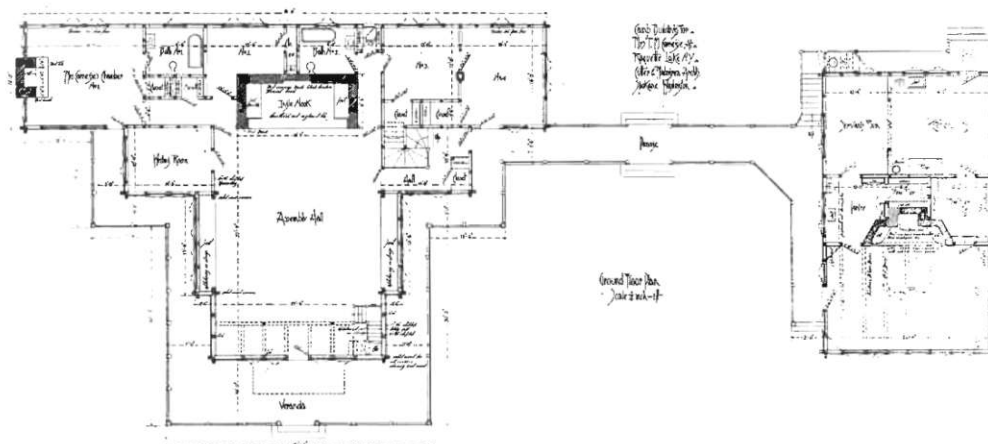
Carnegie Camp ca. 1907.
 (Collection of Larry Miller, Long Lake, URL:
<http://www.sthubertsisle.com/photos/adirondack-postcards-photos/raquette-lake-summer-homes-1920s/north-point> (retrieved 10.02.2024, 18:00))



Carnegie Camp ca. 1905.
 (MILLER, Larry, „North Point: The Carnegie Camp on Raquette Lake”, in: *Adirondack Architectural Heritage Newsletter*, vol. 16, no. 2, Keeseville 2007, pp. 1-5, here: p. 1)

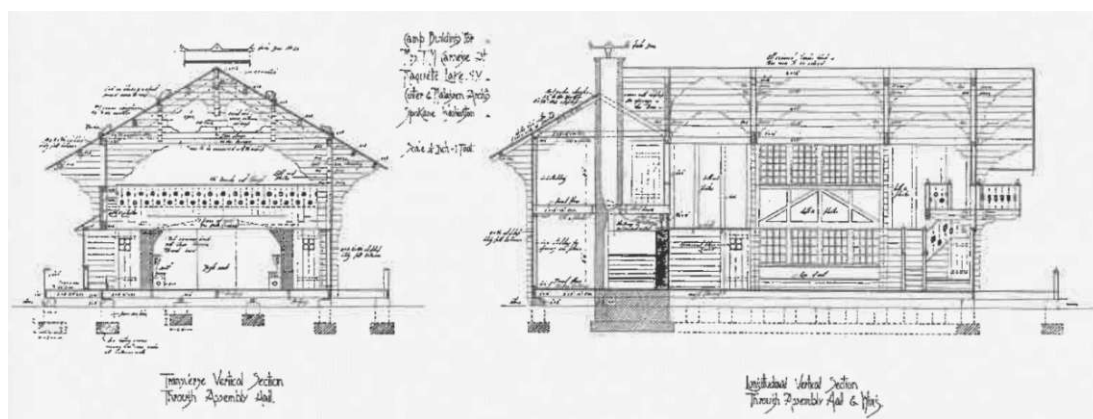
⁴⁰⁸ MILLER, Larry, „North Point: The Carnegie Camp on Raquette Lake”, in: *Adirondack Architectural Heritage Newsletter*, vol. 16, no. 2, Keeseville 2007, pp. 1-5, here: p. 1

⁴⁰⁹ MILLER, Larry, p. 1



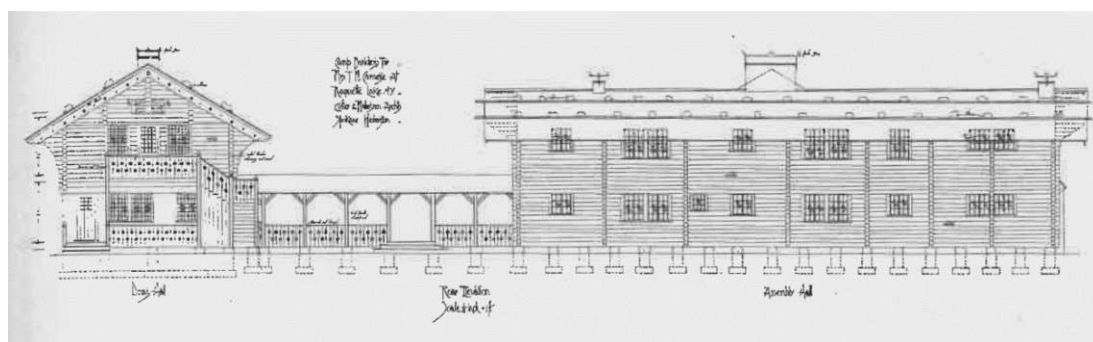
First floor plan

(CUTTER & MALMGREN ARCHITECTS, "Ground Floor Plan", in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



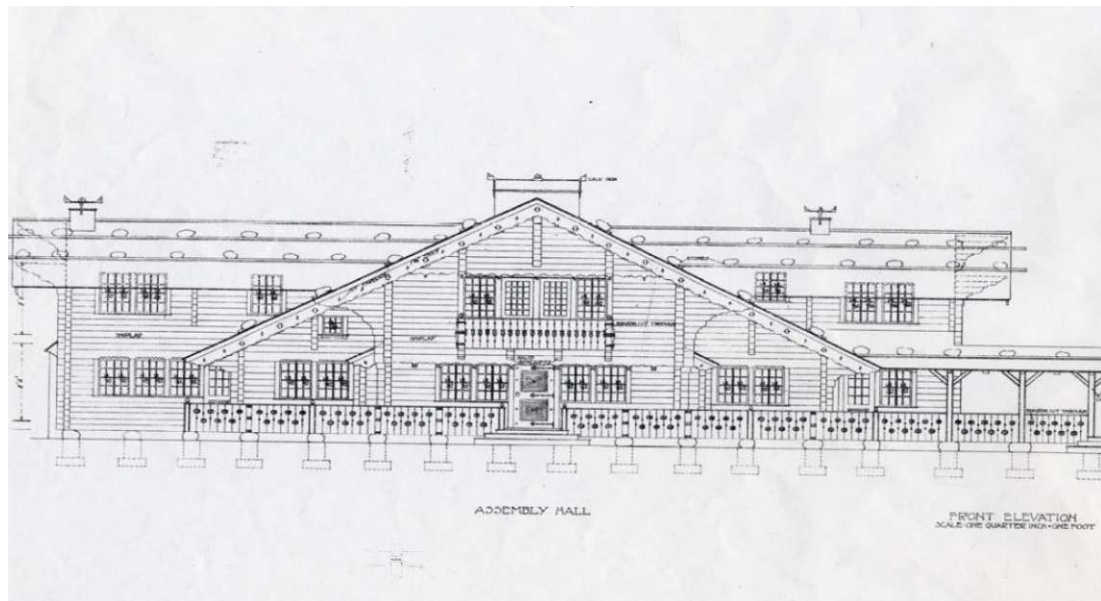
Sections

(CUTTER & MALMGREN ARCHITECTS, *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



Rear elevation

(CUTTER & MALMGREN ARCHITECTS, "Rear Elevation", in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



Front elevation of assembly hall

(CUTTER & MALMGREN ARCHITECTS, "Front Elevation", in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)

Rees House

Location: Berkeley, California
 Built: 1906⁴¹⁰
 Designers: Maybeck & White Architects⁴¹¹
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Rees House ca. 2011.
 (WILSON, Mark Anthony, *Maybeck : Architect of Elegance*, first edition, Gibbs Smith, Layton 2011, p. 96)



Main staircase of Rees House ca. 2011.
 (WILSON, Mark Anthony, *Maybeck : Architect of Elegance*, first edition, Gibbs Smith, Layton 2011, p. 96)



Rees House in 2021.
 (FINACOM, Steven, *"Semper Virens" 1325 Arch Street - The Schneider/Kroeber House* "N.S. Landmark Application", Berkeley 2021, p. 85)



Rees House ca. 1912.
 (STELLMAN, Louis, "The Swiss Chalet Type", in: *Architectural Styles for Country Houses*, McBride, Nast & Company, New York City 1912, pp. 37-44, here: p. 38)

⁴¹⁰ FINACOM, p. 85

⁴¹¹ STELLMAN, Louis, "The Swiss Chalet Type", in: *Architectural Styles for Country Houses*, McBride, Nast & Company, New York City 1912, pp. 37-44, here: p. 42

Belton Chalets

Location: West Glacier, Montana
 Built: ca. 1907⁴¹²
 Designer: unknown⁴¹³
 Period: *Swiss Chalet Revival Style*
 Usage: hotel



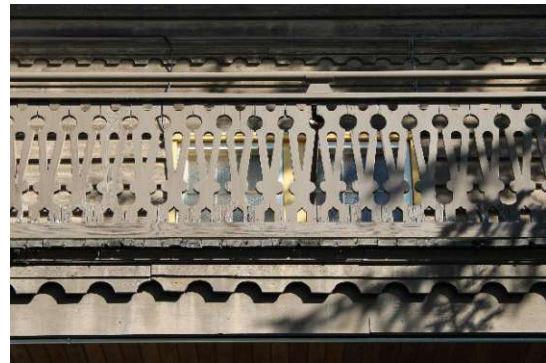
Belton Chalets in 2023.
 (PRÜCKL, Georg, West Glacier 2023)



Belton Chalets in 2023.
 (PRÜCKL, Georg, West Glacier 2023)



Belton Chalets in 2023.
 (PRÜCKL, Georg, West Glacier 2023)



Balustrade of Belton Chalets in 2023.
 (PRÜCKL, Georg, West Glacier 2023)



Belton Chalets ca. 1925.
 (HILEMAN, T. J., *Belton Chalet*, Montana History Portal, URL:
<https://www.mtmemory.org/nodes/view/5170>
 (retrieved 09.02.2024, 20:00))



Belton Chalets ca. 1910.
 (KISER, Fred, *Belton Chalet at Western Gateway to Glacier National Park*, Montana History Portal, URL:
<https://www.mtmemory.org/nodes/view/5173>
 (retrieved 09.02.2024, 20:00))

⁴¹² DEHAAS JR., John N., "Belton Chalets", *National Register of Historic Places Nomination Form*, Bozeman 1977, i. 7, p. 1

⁴¹³ DJUFF, Ray / MORRISON, Chris, *Glacier's Historic Hotels and Chalets: View with a Room*, Farcountry Press, Helena 2001, p. 153

Hayden Lake Country Club (formerly known as Bozanta Tavern)

Location: Hayden Lake, Idaho
 Built: 1907⁴¹⁴
 Designer: Cutter & Malmgren Architects⁴¹⁵
 Period: *Swiss Chalet Revival Style*
 Original usage: hotel



Hayden Lake Country Club in 2023.
 (PRÜCKL, Georg, Hayden Lake 2023)



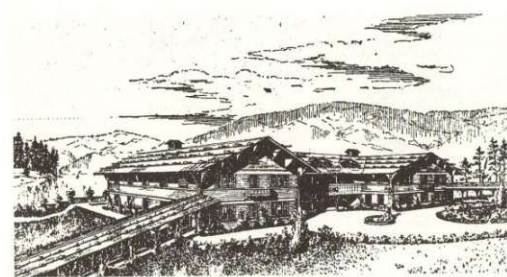
Hayden Lake Country Club in 2023.
 (PRÜCKL, Georg, Hayden Lake 2023)



Hayden Lake Country Club in 2023.
 (PRÜCKL, Georg, Hayden Lake 2023)



Hayden Lake Country Club in 2023.
 (PRÜCKL, Georg, Hayden Lake 2023)



Drawing of Hayden Lake Country Club, 1907.
 (MATTHEWS, p. 223)



Hayden Lake Country Club in 1910.
 (ELSOM, Thomas H., "L99-22.972", in: *Thomas H. Elsom Photograph Collection*, Joel E. Ferris Research Archives, Hayden Lake 1910, URL:
<https://ferrisarchives.northwestmuseum.org/Item/Index/29108> (retrieved 08.02.2024, 18.00))

⁴¹⁴ MATTHEWS, p. 223

⁴¹⁵ MATTHEWS, p. 223

Schneider/Kroeber House

Location: Berkeley, California
 Built: 1907⁴¹⁶
 Designer: Maybeck & White Architects⁴¹⁷
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Schneider/Kroeber House in 2021.
 (FINACOM, Steven, *“Semper Virens’ 1325 Arch Street - The Schneider/Kroeber House”* N.S. Landmark Application, Berkeley 2021, p. 14)



Schneider/Kroeber House in 2021.
 (FINACOM, p. 17)



Schneider/Kroeber House in 2021.
 (FINACOM, p. 16)



Schneider/Kroeber House in 2021.
 (FINACOM, p. 34)



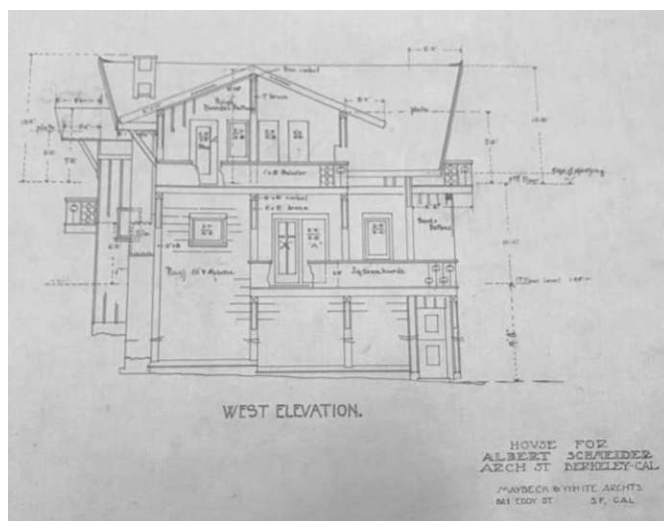
Schneider/Kroeber House ca. 1915.
 (FINACOM, p. 58)



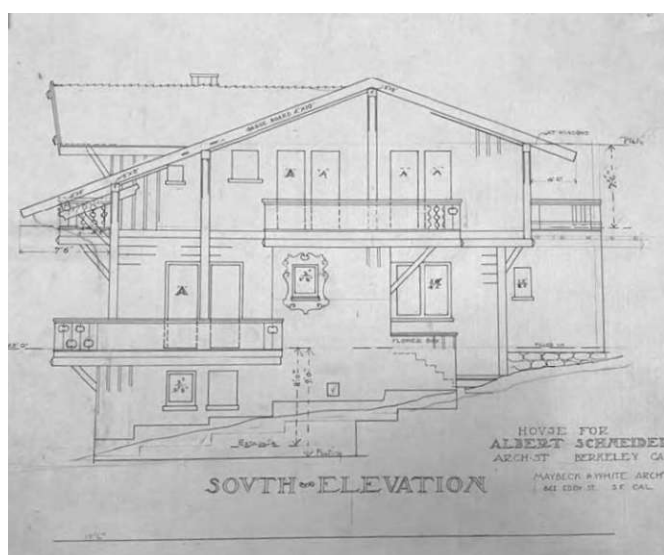
Schneider/Kroeber House ca. 1970.
 (BERNHARDI, Robert, *The Buildings of Berkeley*, Lederer, Street & Zeus, Berkeley 1971)

⁴¹⁶ FINACOM, Steven, *“Semper Virens’ 1325 Arch Street - The Schneider/Kroeber House”* N.S. Landmark Application, Berkeley 2021, p. 8

⁴¹⁷ FINACOM, p. 8



Original west elevation

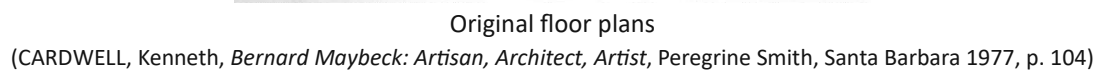
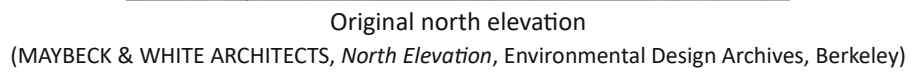
(MAYBECK & WHITE ARCHITECTS, *West Elevation*, Environmental Design Archives, Berkeley)

Original south elevation

(MAYBECK & WHITE ARCHITECTS, *South Elevation*, Environmental Design Archives, Berkeley)

Original east elevation

(MAYBECK & WHITE ARCHITECTS, *East Elevation*, Environmental Design Archives, Berkeley)



Home of C. W. Robertson (in some sources O. W. Robertson)

Location: Ojai, California
 Built: 1909⁴¹⁸
 Designers: Hunt and Grey⁴¹⁹
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Home of C. W. Robertson ca. 2020.
 (STUDIO SHAMSHIRI, *California Chalet*, Ojai 2020,
 URL: <https://studioshamshiri.com/projects/california-chalet/> (retrieved 10.02.2024 10:00))



Living room of C. W. Robertson Home ca. 2020.
 (STUDIO SHAMSHIRI, *California Chalet*, Ojai 2020,
 URL: <https://studioshamshiri.com/projects/california-chalet/> (retrieved 10.02.2024 10:00))



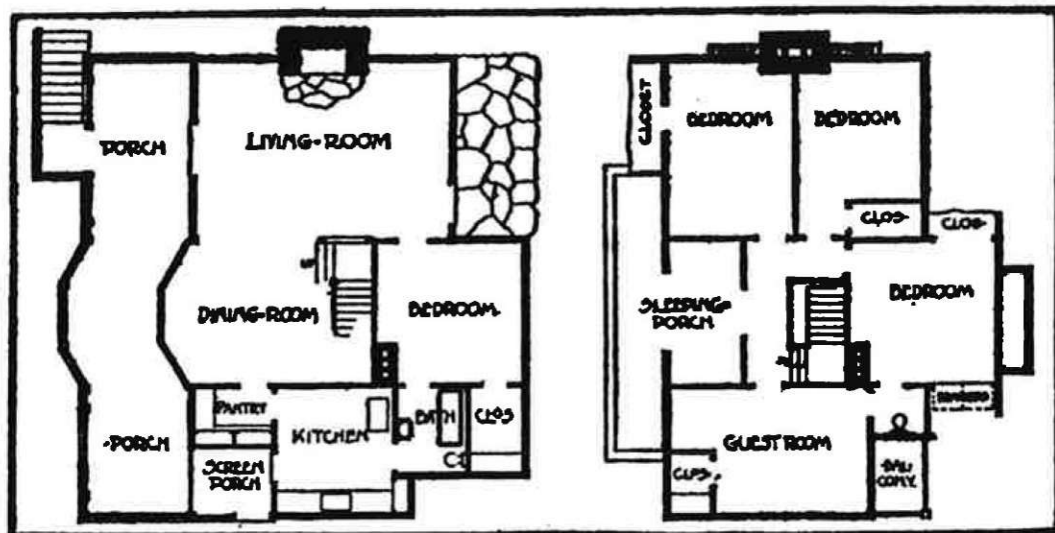
Dining room of C. W. Robertson Home ca. 2020.
 (STUDIO SHAMSHIRI, *California Chalet*, Ojai 2020,
 URL: <https://studioshamshiri.com/projects/california-chalet/> (retrieved 10.02.2024 10:00))



Home of C. W. Robertson ca. 1912.
 (STELLMAN, Louis, "The Swiss Chalet Type", in:
Architectural Styles for Country Houses, McBride, Nast
 & Company, New York City 1912, pp. 37-44, here: p.
 38)

⁴¹⁸ SAN BUENAVENTURA RESEARCH ASSOCIATES, *City of Ojai Historic Context Statement*, revised version, Santa Paula 2011, p. 14

⁴¹⁹ SAN BUENAVENTURA RESEARCH ASSOCIATES, p. 14



First and second floor plan

(STELLMAN, Louis, "The Swiss Chalet Type", in: *Architectural Styles for Country Houses*, McBride, Nast & Company, New York City 1912, pp. 37-44, here: p. 38)

Seattle Golf & Country Club

Location:	Seattle, Washington
Built:	1910 ⁴²⁰
Designer:	Cutter & Malmgren Architects ⁴²¹
Period:	<i>Swiss Chalet Revival Style</i>
Usage:	golf and country club



Seattle Golf & Country Club ca. 1910. ("UW6579", in: *Seattle Golf Club Photograph Collection*, University of Washington Libraries, URL: <https://digitalcollections.lib.washington.edu/digital/collection/seattle/id/2291/rec/1> (retrieved 09.02.2024, 19:00))



Seattle Golf & Country Club in 2011. (VISITOR7, *Seattle Golf Club*, Seattle 2011, URL: https://commons.wikimedia.org/wiki/Category:Seattle_Golf_Club#/media/File:Seattle_Golf_Club.jpg (retrieved 10.02.2024 11:00))



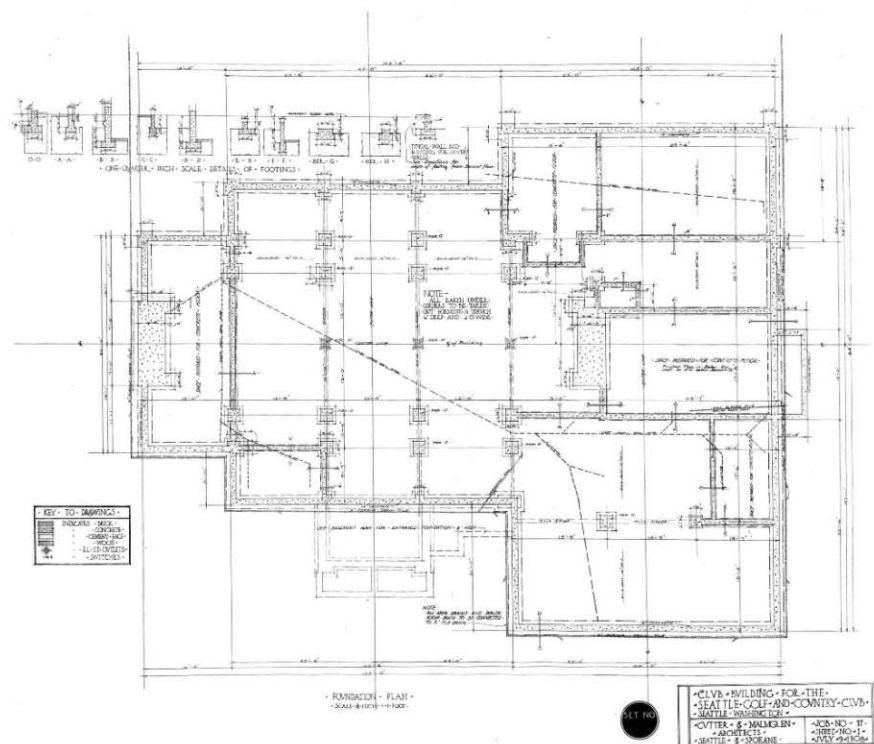
Seattle Golf & Country Club ca. 1910. ("UW5690", in: *Seattle Golf Club Photograph Collection*, University of Washington Libraries, URL: <https://digitalcollections.lib.washington.edu/digital/collection/seattle/id/2289/rec/1> (retrieved 09.02.2024, 19:00))



Seattle Golf & Country Club in 1912 (CURTIS, Asahel, "A. Curtis 23103", in: *Asahel Curtis Studio Photographs, 1853-1941*, University of Washington Libraries, Seattle 1912, URL: <https://digitalcollections.lib.washington.edu/digital/collection/curtis/id/1028/rec/1> (retrieved 18.02.2024, 13:00))

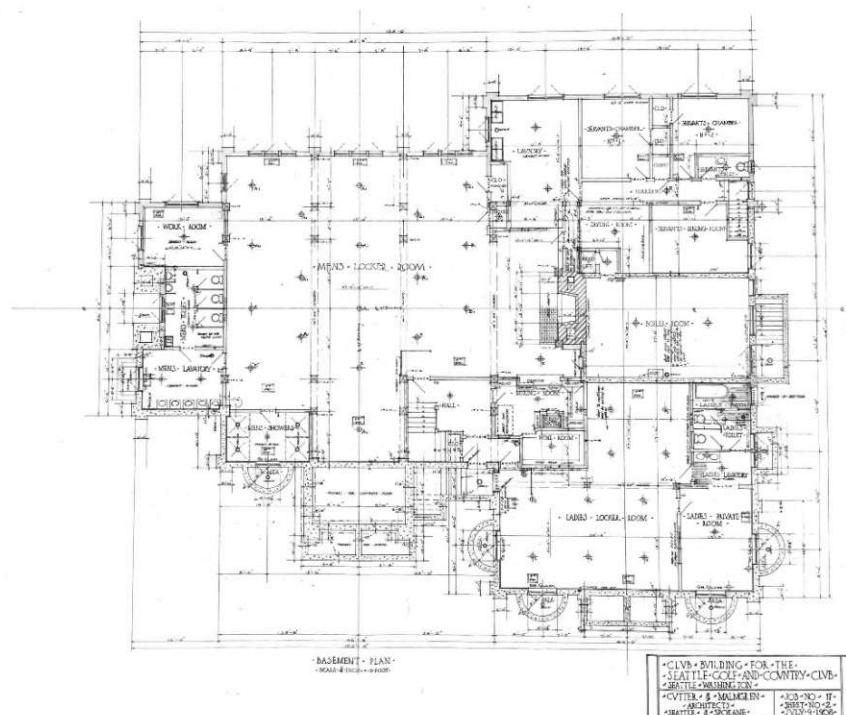
⁴²⁰ OCHSNER, Jeffrey Karl, *Shaping Seattle Architecture : A Historical Guide to the Architects*, University of Washington Press, Seattle/London 1994, p. 80

⁴²¹ OCHSNER, p. 80



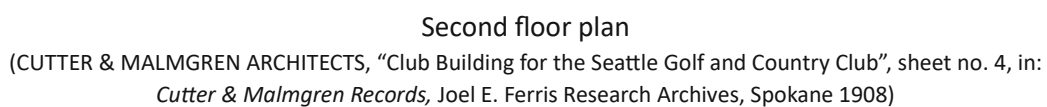
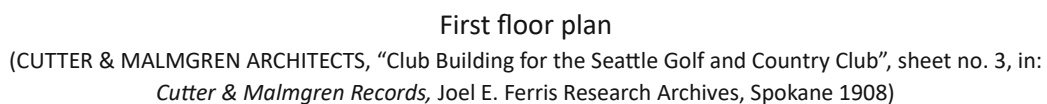
Foundation plan

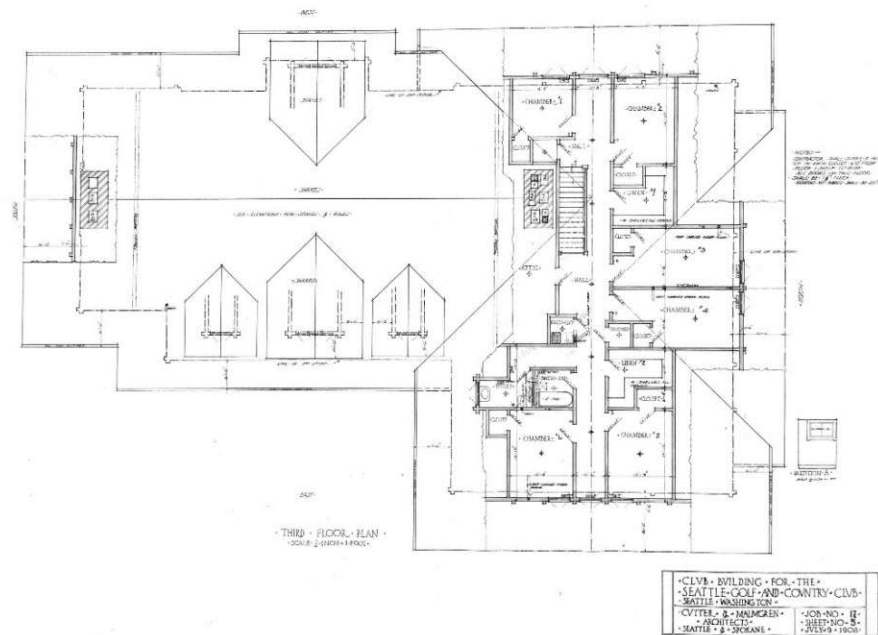
(CUTTER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 1, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane 1908)



Basement plan

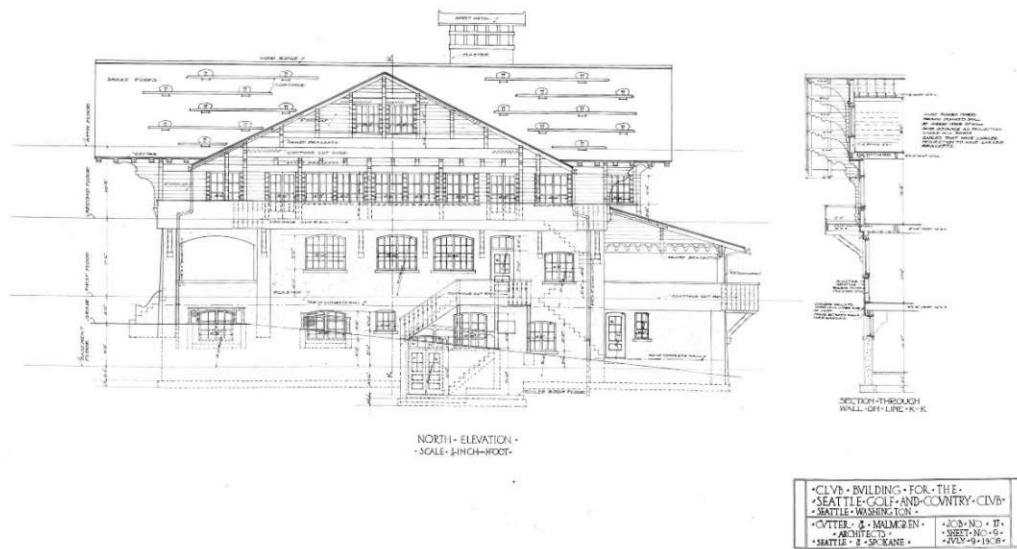
(CUTTER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 1, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane 1908)





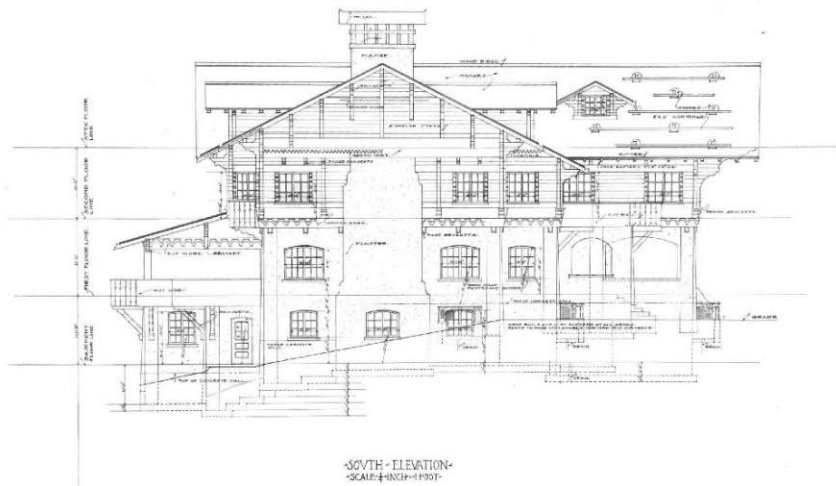
Third floor plan

(CUTTER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 5, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane 1908)



North elevation

(CUTTER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 9, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane 1908)



CLUB BUILDING FOR THE
SEATTLE GOLF AND COUNTRY CLUB
SEATTLE-WASHINGTON
CUTLER & MALMGREN
ARCHITECTS
SEATTLE & SPOKANE
JOB NO. 11
SHEET NO. 7
JAN. 1908

South elevation

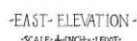
(CUTLER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 7, in:
Cutler & Malmgren Records, Joel E. Ferris Research Archives, Spokane 1908)



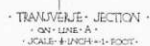
CLUB BUILDING FOR THE
SEATTLE GOLF AND COUNTRY CLUB
SEATTLE-WASHINGTON
CUTLER & MALMGREN
ARCHITECTS
SEATTLE & SPOKANE
JOB NO. 11
SHEET NO. 8
JAN. 1908

West elevation

(CUTLER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 8, in:
Cutler & Malmgren Records, Joel E. Ferris Research Archives, Spokane 1908)



(CUTTER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 6, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane 1908)



(CUTTER & MALMGREN ARCHITECTS, "Club Building for the Seattle Golf and Country Club", sheet no. 10, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane 1908)

Lang House

Location: Spokane, Washington
 Built: ca. 1910⁴²²
 Designer: Kirtland Cutter⁴²³
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Lang House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Lang House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Lang House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Staircase of Lang House in 2023.
 (PRÜCKL, Georg, Spokane 2023)

⁴²² DUCHSCHERER, Paul / SVENDSEN, Linda, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, Gibbs Smith, Layton 2005, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

⁴²³ DUCHSCHERER/SVENDSEN, *Beyond the Bungalow : Grand Homes in the Arts & Crafts Tradition*, chapter "Craftsman Crossovers, part I: Romantic to Exotic Influences"

Calvert Home

Location: Beaux Arts Village, Washington
 Built: 1912⁴²⁴
 Designer: Carl Nuese⁴²⁵
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Calvert Home in 2023.
 (PRÜCKL, Georg, Beaux Arts Village 2023)



Calvert Home in 2023.
 (PRÜCKL, Georg, Beaux Arts Village 2023)



Calvert Home in 2023.
 (PRÜCKL, Georg, Beaux Arts Village 2023)



Living room of Calvert Home in 2023.
 (PRÜCKL, Georg, Beaux Arts Village 2023)



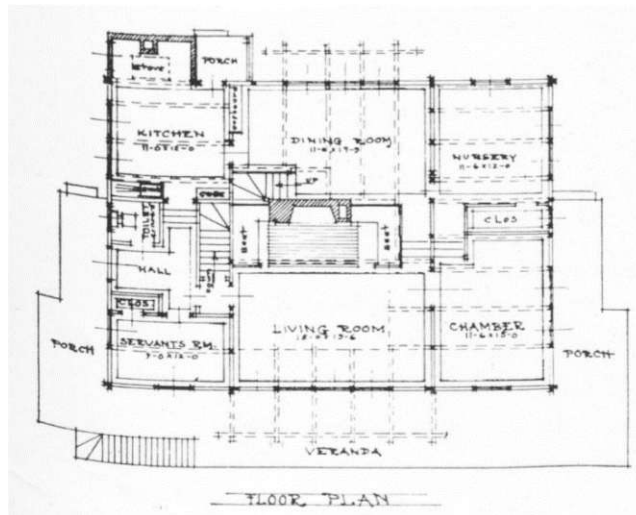
Calvert Home ca. 1913.
 (N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, pp. 13-29, here: p. 18)



Calvert Home ca. 1913.
 (N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, p. 19)

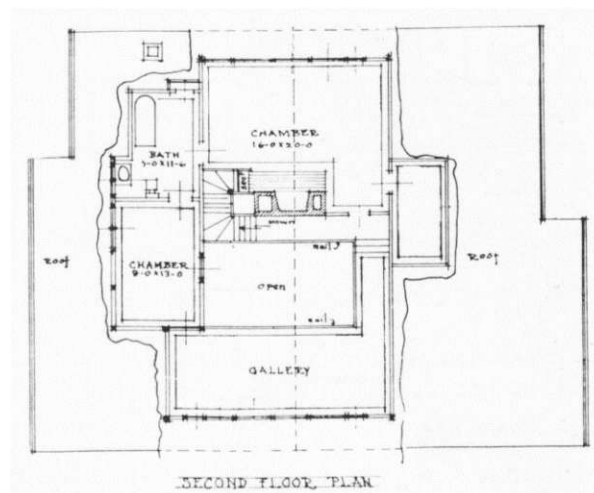
⁴²⁴ ORE, Janet, *The Seattle Bungalow : People and Houses, 1900-1940*, University of Washington Press, Seattle/London 2007, p. 29

⁴²⁵ N. N., "Beaux Arts – The Community Problem Solved", in: *Bungalow Magazine*, The Bungalow Publishing Co., Seattle 1913, p. 21



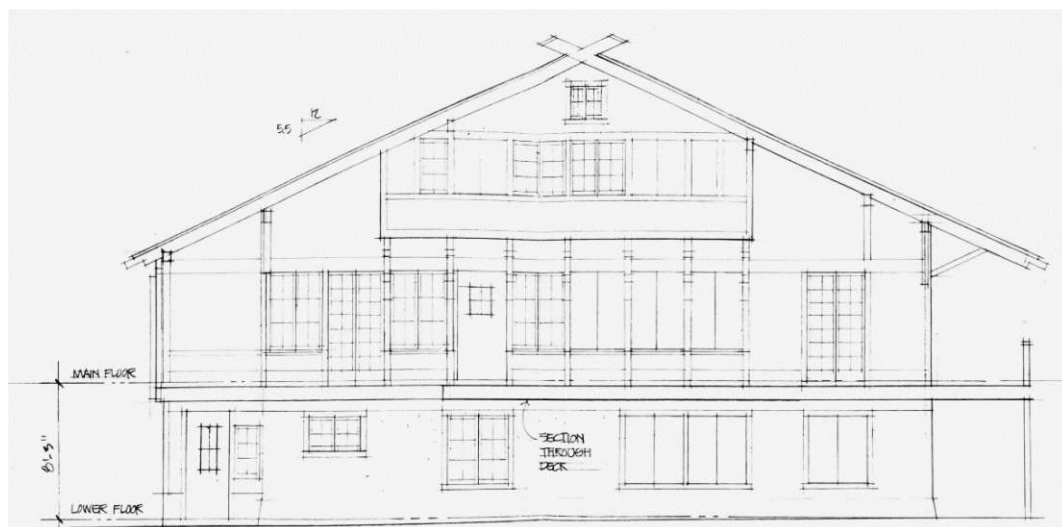
Original first floor plan.

(N. N., "Beaux Arts – The Community Problem Solved", p. 15)



Original second floor plan.

(N. N., "Beaux Arts – The Community Problem Solved", p. 21)



West elevation as of 1995.

(ANDERSEN, TIM, *West Elevation (As Built)*, Seattle 1995)

Koerner House

Location: Spokane, Washington
 Built: 1912⁴²⁶
 Designers: Carl Koerner, Peter Moe⁴²⁷
 Period: *Swiss Chalet Revival Style*
 Usage: single-family residence



Koerner House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Koerner House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Koerner House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Living room of Koerner House in 2023.
 (PRÜCKL, Georg, Spokane 2023)



Koerner House in the 1920s.
 (YEOMANS, Linda, "Koerner House", *Spokane Register of Historic Places Nomination Form*, Spokane 1999, photo 22)



Koerner House in the 1920s.
 (YEOMANS, Linda, "Koerner House", *Spokane Register of Historic Places Nomination Form*, photo 24)

⁴²⁶ YEOMANS, Linda, "Koerner House", *National Register of Historic Places Nomination Form*, Spokane 1999, i. 8, p. 3

⁴²⁷ YEOMANS, "Koerner House", *National Register of Historic Places Nomination Form*, i. 8, p. 3



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Lake McDonald Lodge

Location: Glacier National Park, Montana
 Built: 1914⁴²⁸
 Designers: Cutter & Malmgren Architects⁴²⁹
 Period: *Swiss Chalet Revival Style*
 Usage: hotel



Lake McDonald Lodge in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



Lake McDonald Lodge in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



Lake McDonald Lodge in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



Lobby of Lake McDonald Lodge in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



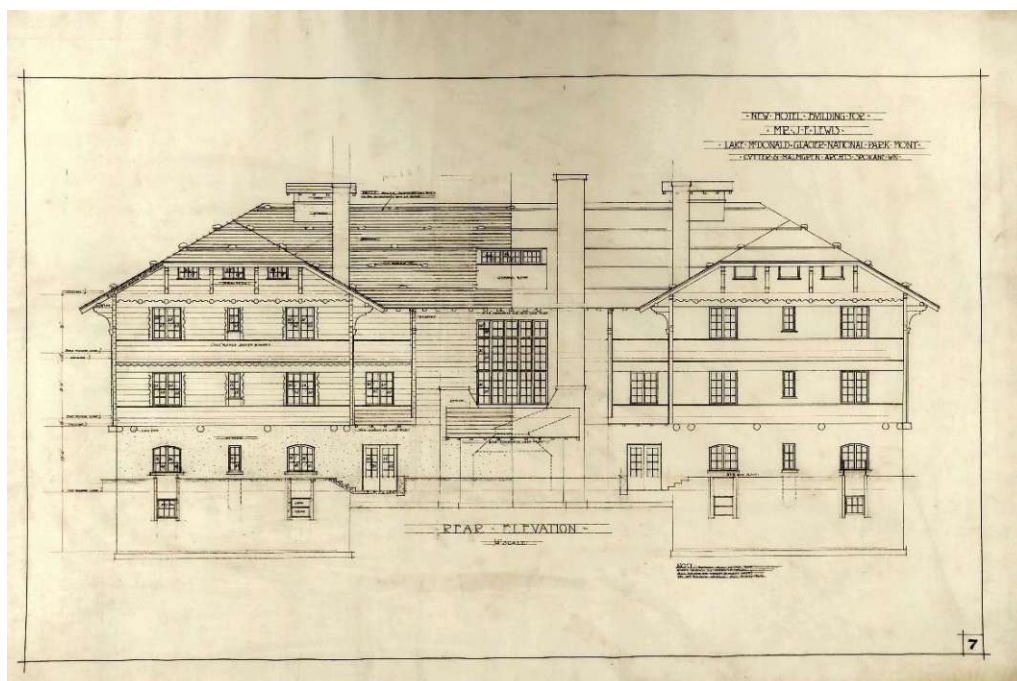
Lake McDonald Lodge ca. 1920.
 (MARBLE, R. E., *Number 531 Glacier Hotel Lake McDonald*, Glacier National Park Archives, West Glacier)



Lake McDonald Lodge in 1936.
 (HILEMAN, T. J., Glacier National Park Archives, West Glacier 1936)

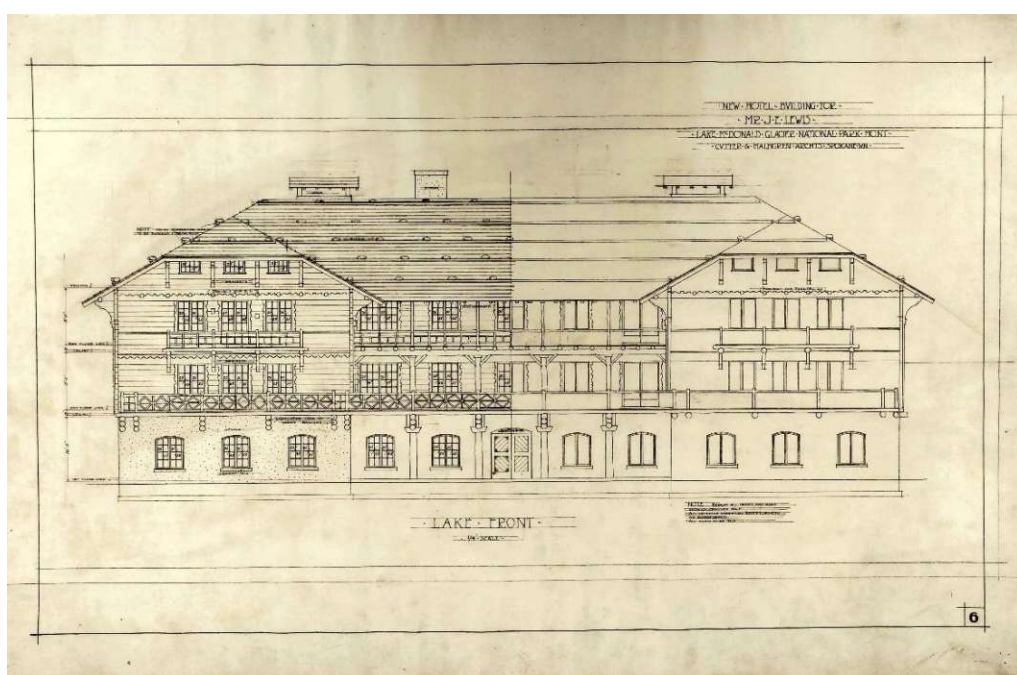
⁴²⁸ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park, Montana*, Missoula 1985, p. 4

⁴²⁹ JAMES R. MCDONALD ARCHITECTS P.C., *Historic Preservation Architectural Guide : Lake McDonald Lodge, Glacier National Park*, p. 4



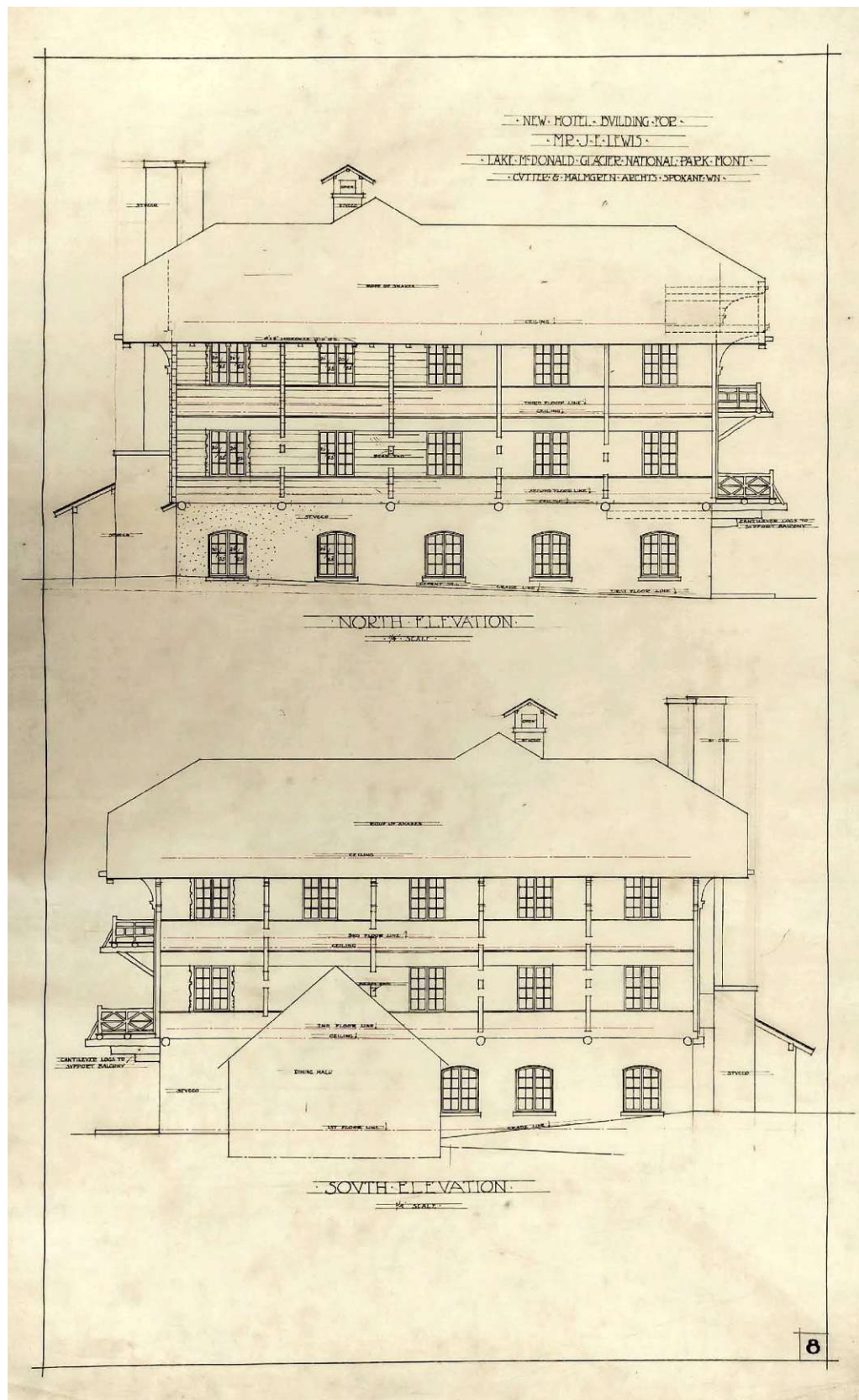
Rear elevation

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 7, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



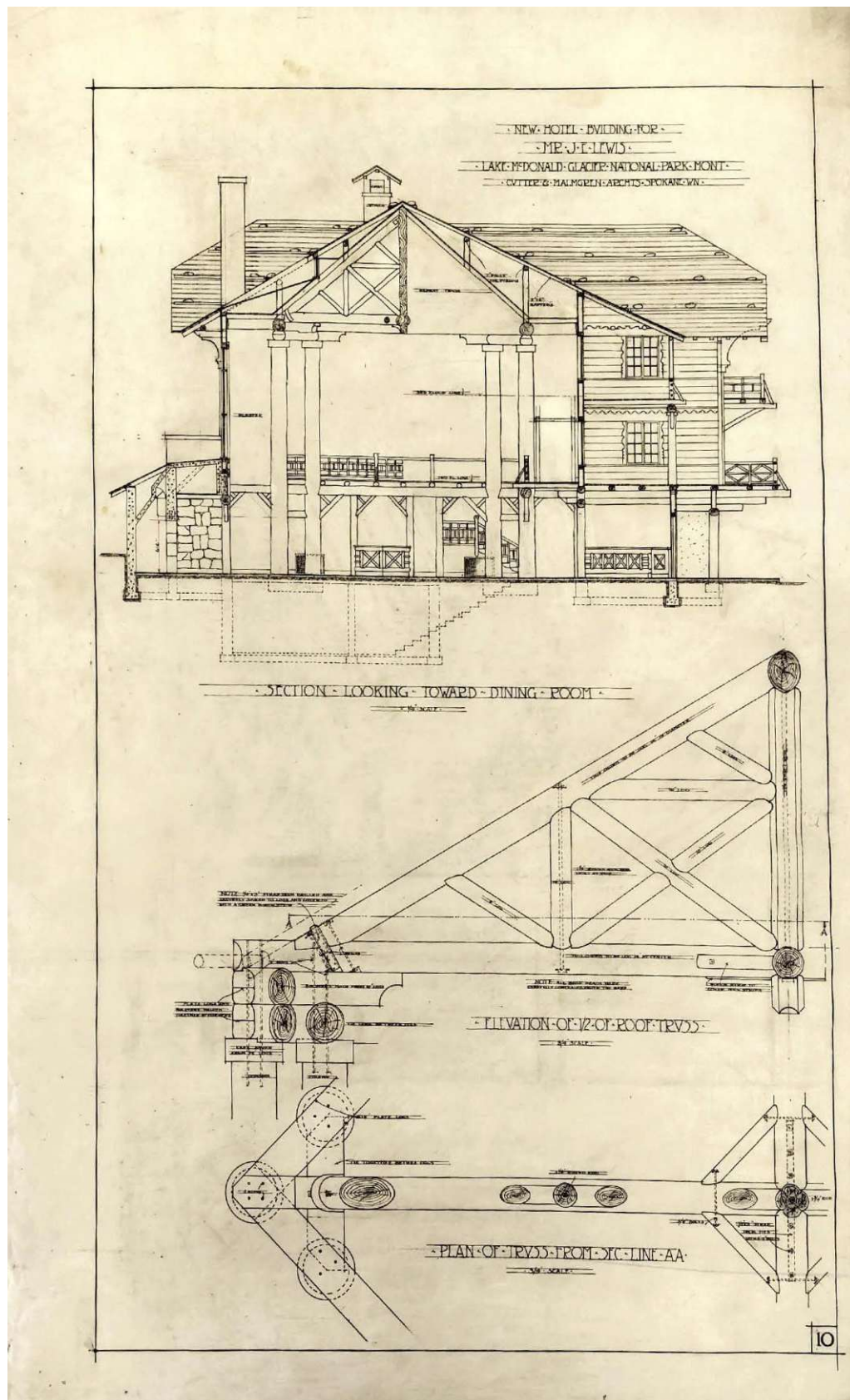
Lake front

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 6, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



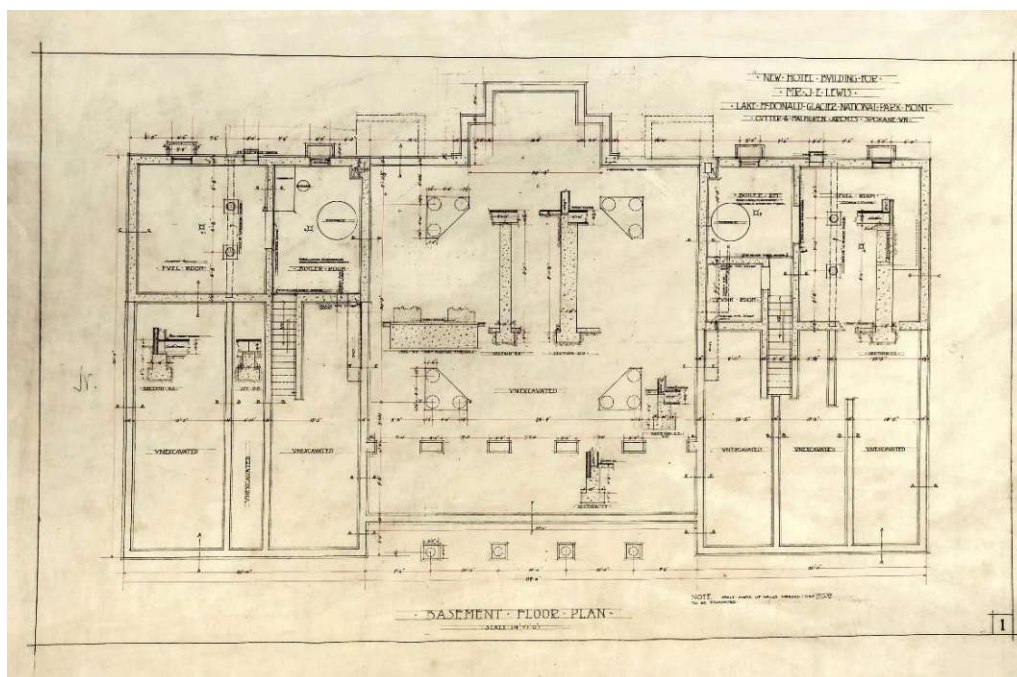
North and south elevation

(CUTLER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 8, in: *Cutler & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



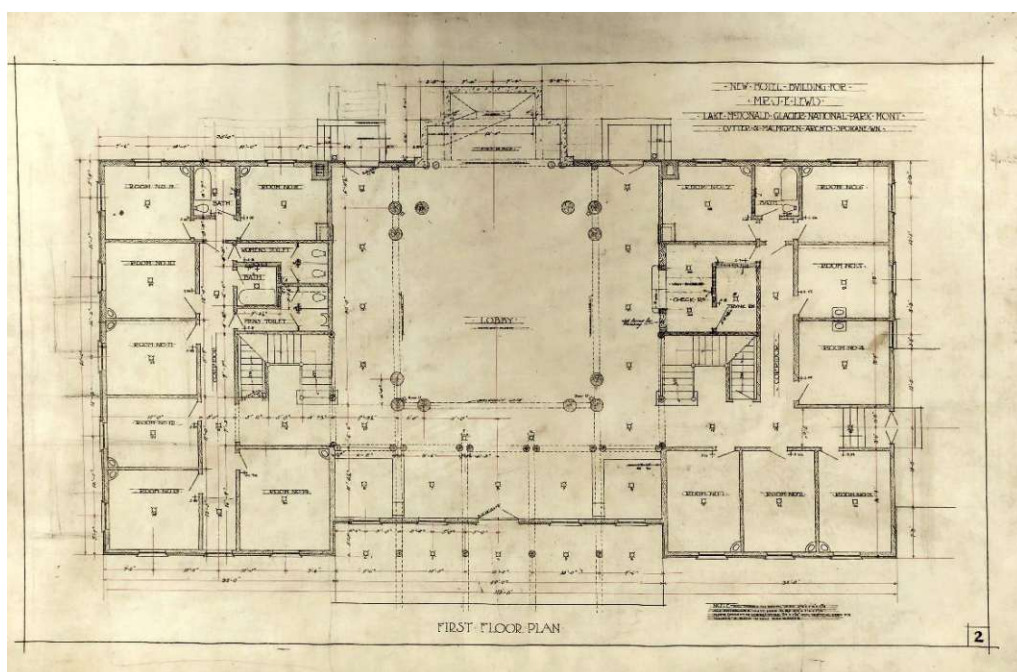
Section and roof truss details

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 10, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



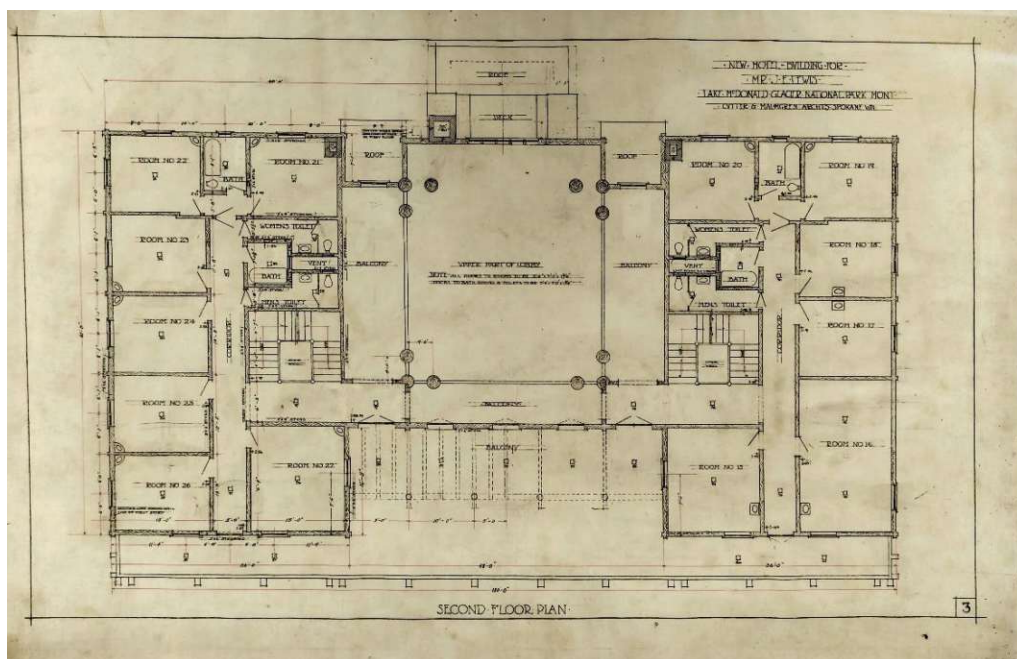
Basement floor plan

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 1, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



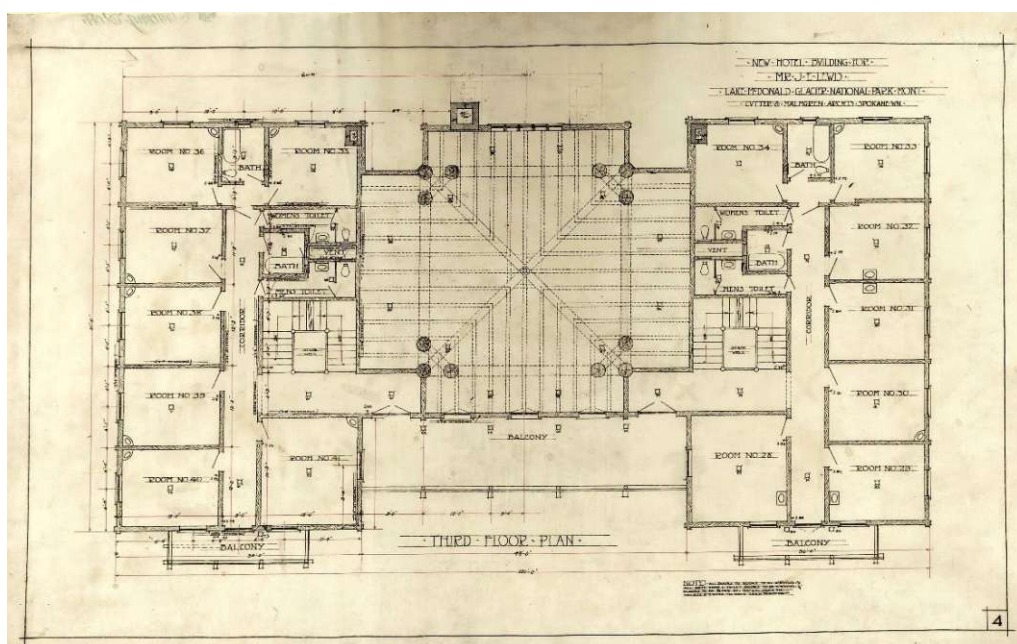
First floor plan

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 2, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



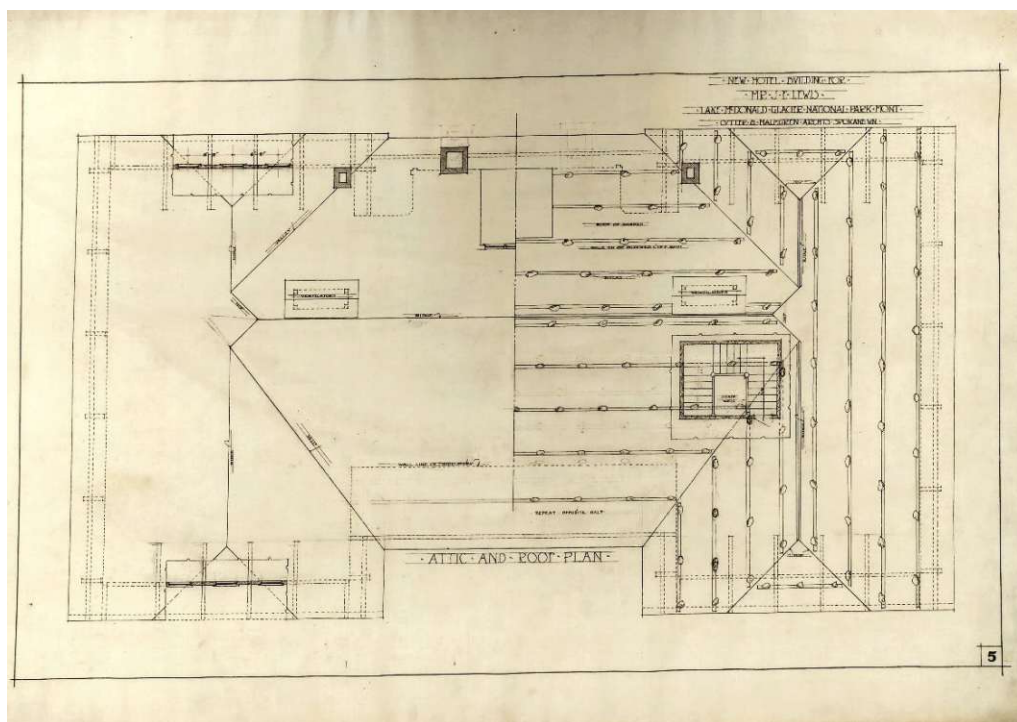
Second floor plan

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 3, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



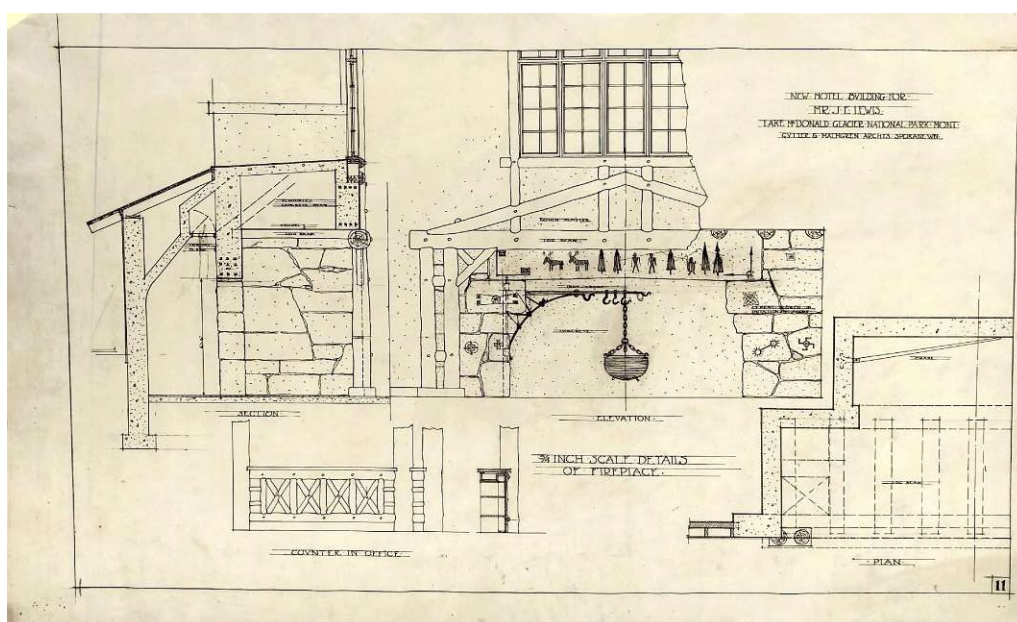
Third floor plan

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 4, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



Attic and roof plan

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 5, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)



Fireplace details

(CUTTER & MALMGREN ARCHITECTS, "New Hotel Building for Mr. J. E. Lewis", plan no. 11, in: *Cutter & Malmgren Records*, Joel E. Ferris Research Archives, Spokane)

Many Glacier Hotel

Location: Glacier National Park, Montana
 Built: 1915⁴³⁰
 Designer: Thomas D. McMahon⁴³¹
 Period: *Swiss Chalet Revival Style*
 Usage: hotel



Many Glacier Hotel in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



Many Glacier Hotel in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



Many Glacier Hotel in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



Lobby of Many Glacier Hotel in 2023.
 (PRÜCKL, Georg, Glacier National Park 2023)



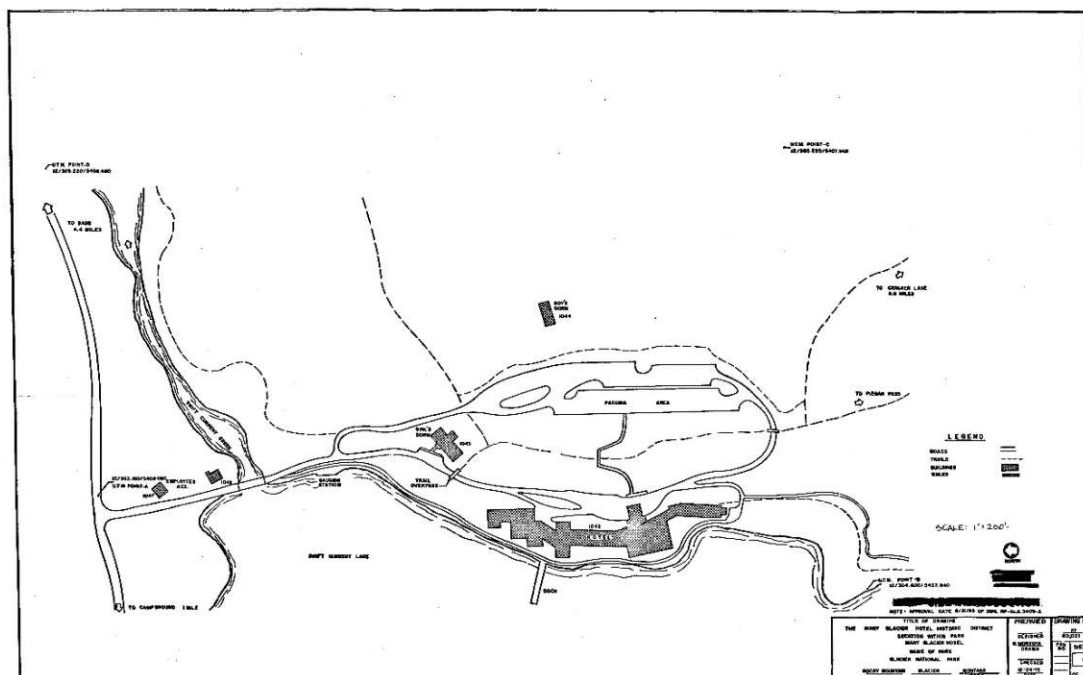
Many Glacier Hotel in 1960.
 (BOUCHER, Jack E., Babb 1960)



Many Glacier Hotel in 1975.
 (BOERNER, Steve, Babb 1975)

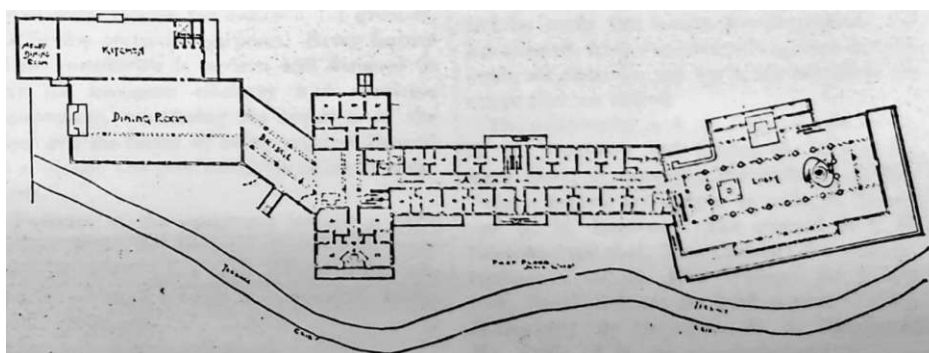
⁴³⁰ ROTHFUSS, Edwin L., "Many Glacier Hotel Historic District", *National Register of Historic Places Nomination Form*, West Glacier 1975, i. 7, p. 1

⁴³¹ ROTHFUSS, i. 7, p. 1



Site plan

(ROTHFUSS, Edwin L., "Many Glacier Hotel Historic District", *National Register of Historic Places Nomination Form*, West Glacier 1975)



Original floor plan

(WILLY, John, "A Week in Glacier National Park", in: *The Hotel Monthly*, vol. 23, Chicago 1915, pp. 42-61)

Turner Hall

Location: Monroe, Wisconsin
 Built: 1937⁴³²
 Designer: Max Hanisch⁴³³
 Period: no designated period
 Original usage: cultural center



Turner Hall in 2023.
 (PRÜCKL, Georg, Monroe 2023)



Turner Hall in 2023.
 (PRÜCKL, Georg, Monroe 2023)



Turner Hall ca. 1940.
 (L. L. COOK COMPANY, "40199", in: *Ex Coll. Fred L. Holmes*, 1947, Wisconsin Historical Society, Monroe,
 URL:
<https://www.wisconsinhistory.org/Records/Image/IM40199> (retrieved 11.02.2024, 16:00))



Turner Hall ca. 1945.
 (N. N., 40200, Wisconsin Historical Society, Monroe,
 URL:
<https://wisconsinhistory.org/Records/Image/IM40200> (retrieved 11.02.2024, 16:00))

⁴³² SHOPTAUGH, Terry L., "Monroe Commercial District", *National Register of Historic Places Nomination Form*, Madison 1980, i. 7, p. 6

⁴³³ SHOPTAUGH, i. 7, p. 6

Chalet of the Golden Fleece

Location: New Glarus, Wisconsin
 Built: 1938⁴³⁴
 Designer: Jacob J. Rieder⁴³⁵
 Period: no designated period
 Original usage: single-family residence



Chalet of the Golden Fleece in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Chalet of the Golden Fleece in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



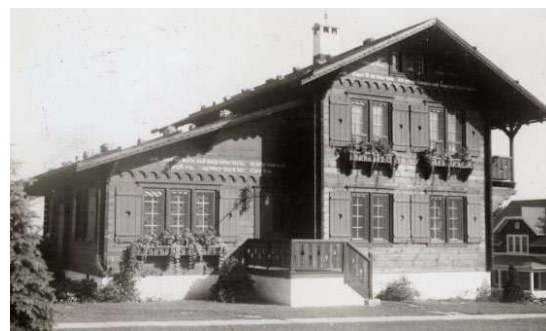
Chalet of the Golden Fleece in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Dining room of the Chalet of the Golden Fleece
 in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Chalet of the Golden Fleece ca. 1955.
 (VESEY, Richard, 42099, Wisconsin Historical Society,
 New Glarus, URL:
<https://www.wisconsinhistory.org/Records/Image/IM42099> (retrieved 11.02.2024, 15:30))

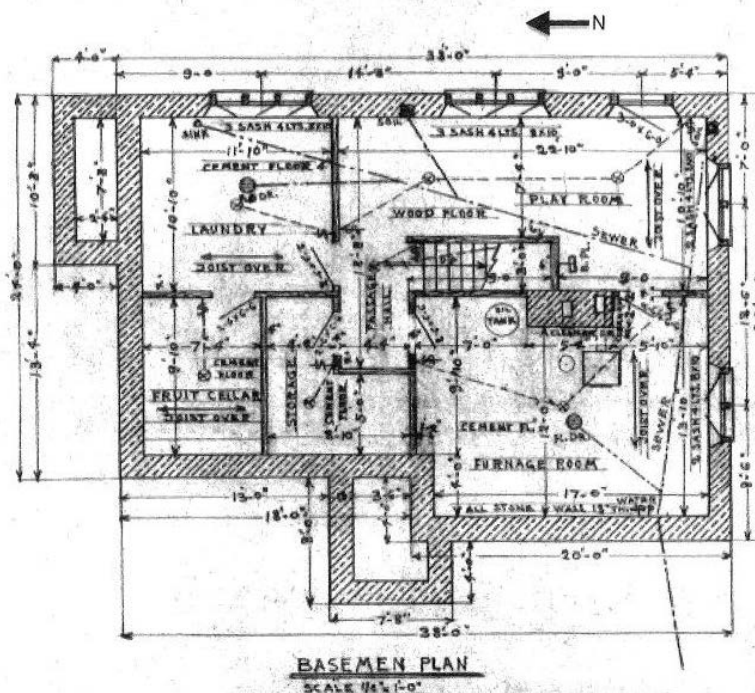


Chalet of the Golden Fleece ca. 1940.
 (N. N., "42096", in: Ex Coll. Frederick L. Holmes, 1947,
 Wisconsin Historical Society, New Glarus, URL:
<https://www.wisconsinhistory.org/Records/Image/IM42096> (retrieved 11.02.2024, 15:30))

⁴³⁴ MILLER, Elizabeth L., "Chalet of the Golden Fleece", *National Register of Historic Places Nomination Form*, Madison 2014, i. 8

⁴³⁵ MILLER, Elizabeth L., i. 8

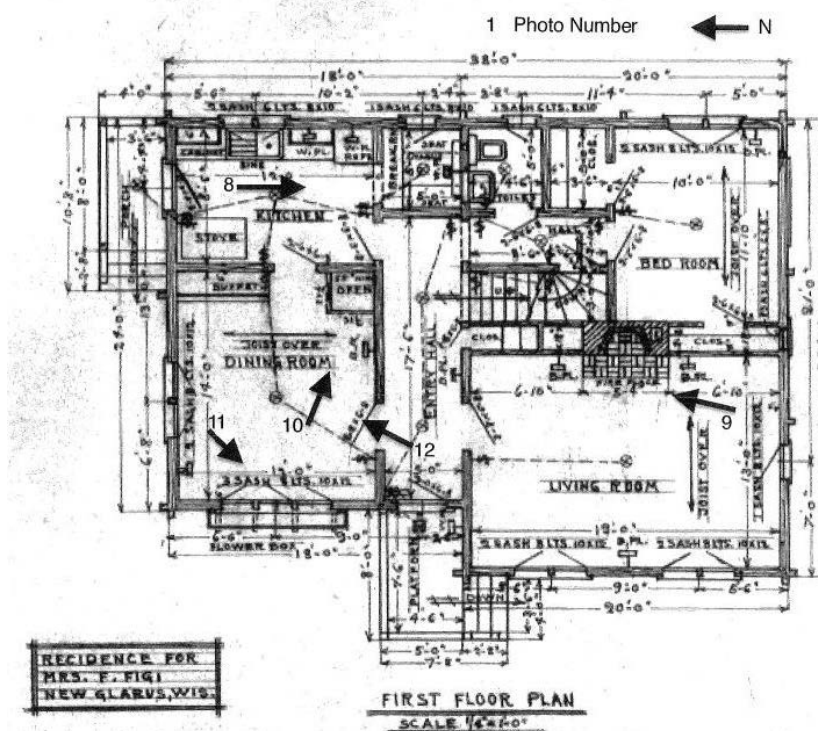
Figure 2C. Chalet of the Golden Fleece
New Glarus, Green County, Wisconsin



Basement plan

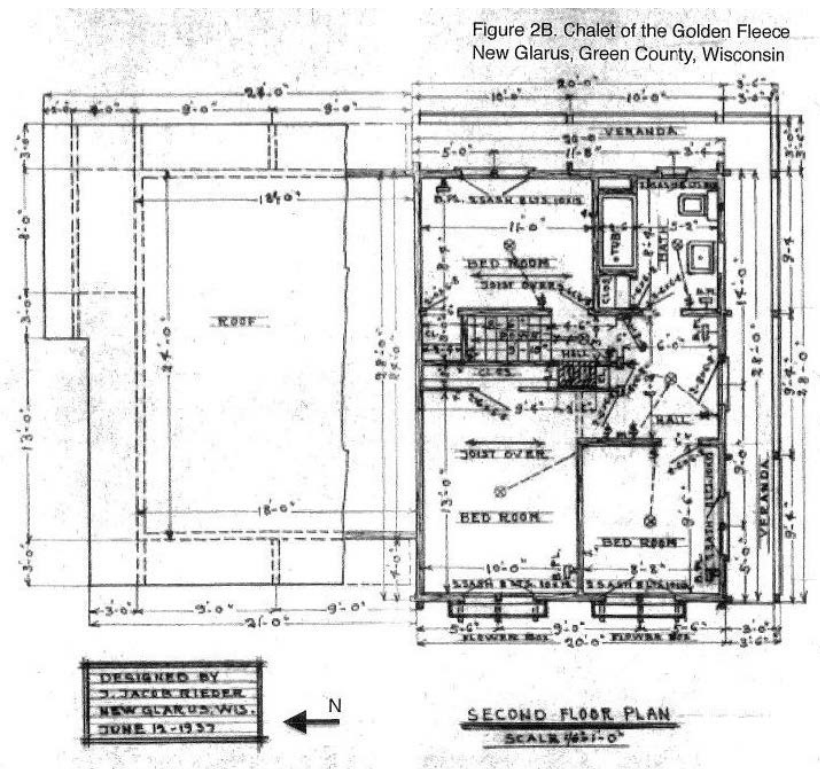
(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 5)

Figure 2A. Chalet of the Golden Fleece
New Glarus, Green County, Wisconsin



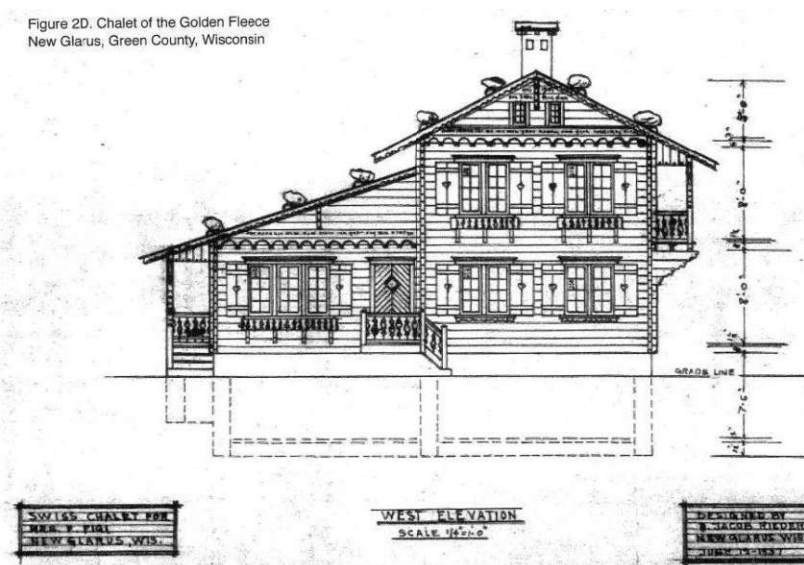
First floor plan

(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 3)



Second floor plan

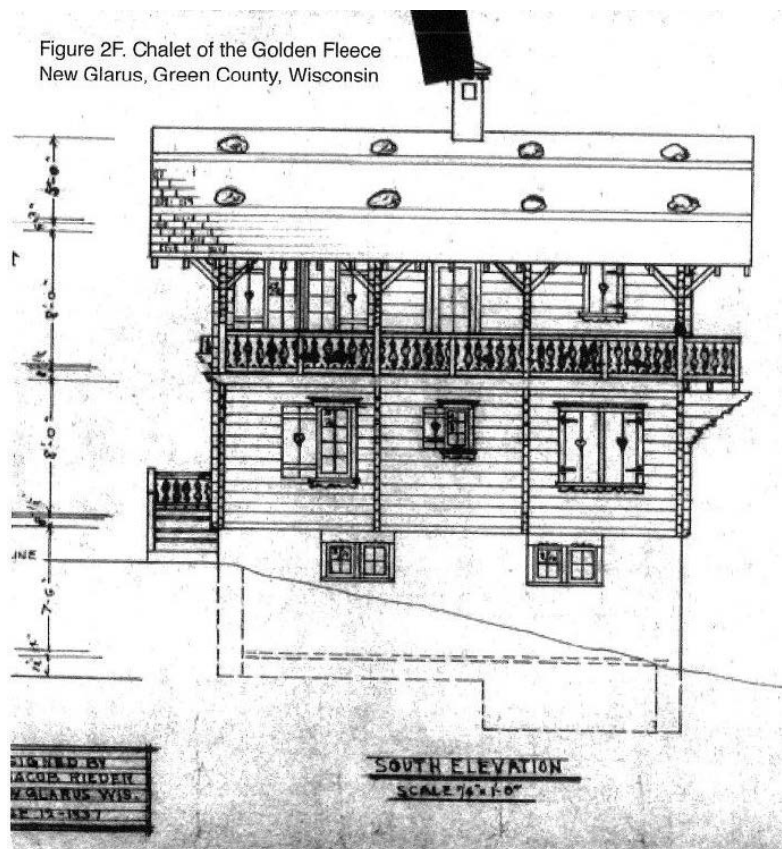
(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 4)



West elevation

(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 6)

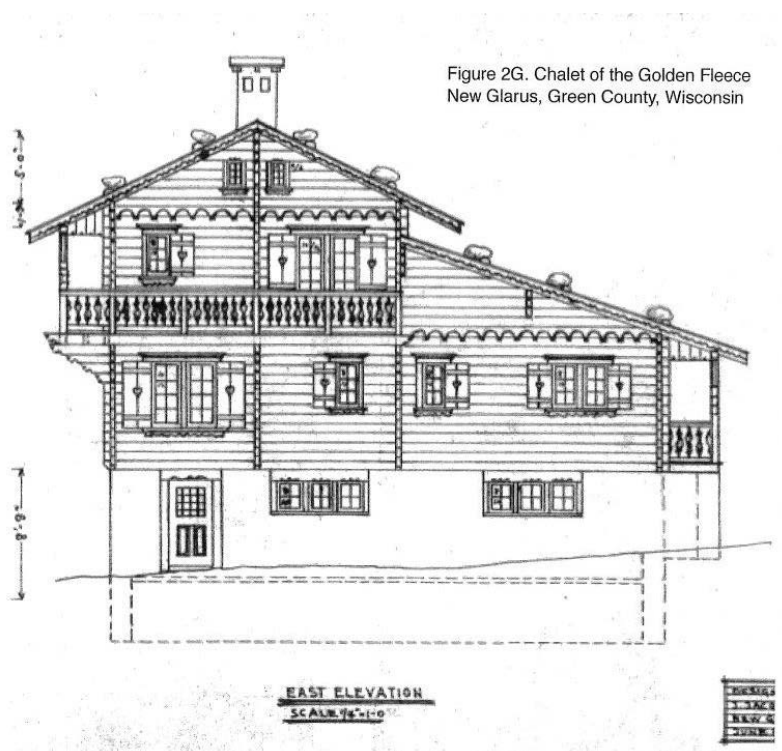
Figure 2F. Chalet of the Golden Fleece
New Glarus, Green County, Wisconsin



South elevation

(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 8)

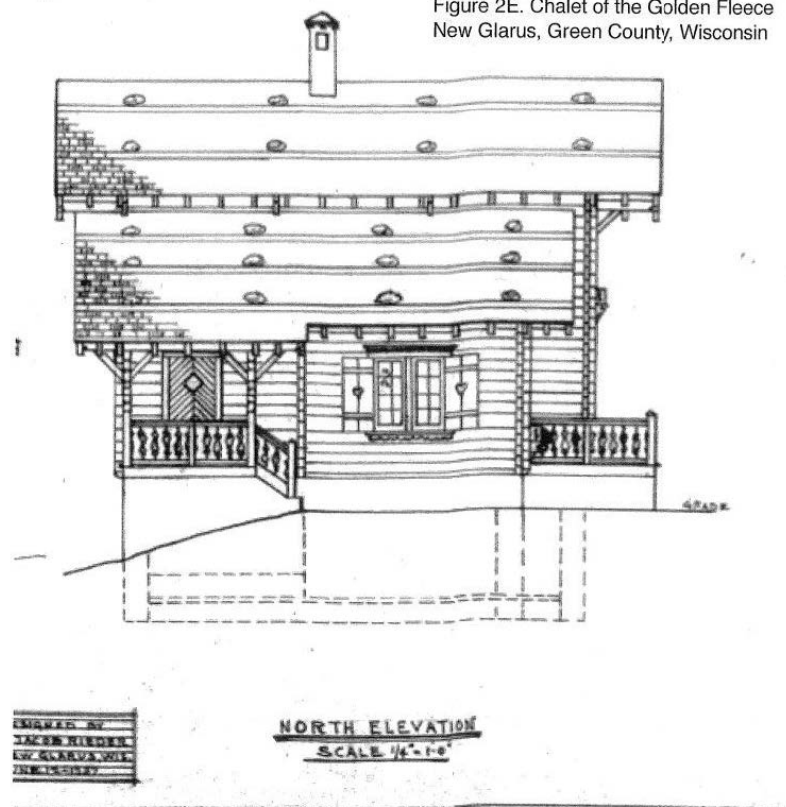
Figure 2G. Chalet of the Golden Fleece
New Glarus, Green County, Wisconsin



East elevation

(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 9)

Figure 2E. Chalet of the Golden Fleece
New Glarus, Green County, Wisconsin



North elevation

(MILLER, Elizabeth L., „Chalet of the Golden Fleece“, *National Register of Historic Places Nomination Form*, Madison 2014, s. figures, p. 7)

Emmental Chalet (also known as Thierstein Chalet)

Location: New Glarus, Wisconsin
 Built: 1948⁴³⁶
 Designer: Jacob J. Rieder⁴³⁷
 Period: no designated period
 Usage: single-family residence



Emmental Chalet in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Emmental Chalet in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Emmental Chalet in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Emmental Chalet in 1949.
 (VINJE, Arthur M., "58133", in: *Arthur M. Vinje Photographs and Negatives, Circa 1914 - Circa 1962*, Wisconsin Historical Society, New Glarus 1949, URL: <https://www.wisconsinhistory.org/Records/Image/IM58133> (retrieved 11.02.2024, 16:30))

⁴³⁶ CARTWRIGHT, Carol Lohry, *Architectural and Historical Survey of New Glarus, WI*, 2015, p. 11

⁴³⁷ CARTWRIGHT, p. 11

Chalet Landhaus Inn

Location: New Glarus, Wisconsin
 Built: 1980⁴³⁸
 Designer: Stuart Gallaher⁴³⁹
 Period: no designated period/ *Faux Chalet*
 Usage: hotel



Chalet Landhaus Inn in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Chalet Landhaus Inn in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Chalet Landhaus Inn in 2023.
 (PRÜCKL, Georg, New Glarus 2023)



Chalet Landhaus Inn in 2023.
 (PRÜCKL, Georg, New Glarus 2023)

⁴³⁸ CARTWRIGHT, p. 33

⁴³⁹ CARTWRIGHT, p. 33