

10.01 *The Verandah overseas*

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a. sources and terms

The verandah has long been regarded as a special characteristic of Australian architecture, and in a limited sense it certainly is, but it appears in many other places at earlier dates. Prominent amongst these places were Cape Colony, where ships to Australia regularly called; Ceylon; India, which had many trading and military connections with Australia; the United States; and Canada, with which there were also military connections. The American use of the word *piazza* for a verandah, or for a part of one, is discussed separately below. Ronald Lewcock has given serious consideration to the sources of the verandah in relation to its use in South Africa.¹ In Australia Mark Jackson first took up Lewcock's work and attempted to make local connections.² Subsequently Robert Irving has treated the subject much more analytically, James Broadbent has refined it in special respects, and there have even been two popular books on the subject.³

To seek the origins of the verandah as a building form is a meaningless exercise. One would have to adduce the classical Greek stoa, and before that the open porticoed building of the Urartu citadel at Tesheban, and doubtless many examples of even earlier dates, physical evidence of which survives in few cases. A Persian origin has also been suggested,⁴ and might indeed link with those earlier middle eastern

¹ Ronald Lewcock, *Early Nineteenth Century Architecture in South Africa* (Cape Town 1963), pp 111 ff.

² M R Jackson, 'History of Verandahs in Australia' (B Arch, University of New South Wales, 1974).

³ Peter Moffitt, *The Australian Verandah* (Sydney 1976); Philip Drew, *Veranda* (Pymble [NSW] 1992).

⁴ A D King, *The Bungalow* (Cambridge 1984), p 266, ref H Yule & A C Burnell, *Hobson-Jobson: a Glossary of Colloquial Anglo-Indian Words and Phrases* (London 1903), sv 'verandah'; J Edwards, 'The Evolution of Vernacular Architecture in the Western Caribbean', in K Wilkinson [ed], *Cultural Traditions and Caribbean Identity* (Gainsville [Florida] 1980), pp 291-346. It is interesting, though it does not bear directly upon the present discussion, that in 1834 J E Alexander could refer, without further explanation or qualification, to 'the Spanish plan' of building a house of two storeys with a projecting 'verandah' - in fact a roofed cantilever balcony - surrounding the upper floor. Alexander was recommending this as a detached house form for use in the Western Cape district following the Kaffir invasion: *Graham's Town*

prototypes. The verandah is also a feature of the vernacular architecture of northern Portugal and Spain, while Wyatt Papworth cites as an early example 'a covered balcony which could not be used' on the house of Jaques Coeur at Bruges, of 1443-53.⁵

An attempt to trace the origins of the word is a little more rewarding. The word *varanda* is first known to have occurred in the Portuguese language in 1498, in an account of the voyage of Vasco da Gama to India. Da Gama twice refers to verandahs at Calicut (the modern Kozhikode, on the Malabar coast).⁶ The verandahs of Calicut seem to have been roofed recesses opening off internal courtyards,⁷ and would hardly be called verandahs today. The Portuguese meaning of the word, according to Robert Irving, is given in a sixteenth century lexicon as 'railes to lean the brest on'.⁸ The word 'veranda' is said to have been first recorded in English in 1711 in a description of an Indian building.⁹

It was doubtless from the Iberian Peninsula that the verandah was transported to Brazil, and possibly to the West Indies, for the Admiral's House at English Harbour, Antigua, where Nelson stayed in the 1780s, reportedly had a perimeter verandah.¹⁰ The British then imported it to the North American colonies - where according to Lewcock it had a tremendous vogue in the eighteenth century, though this cannot in fact be substantiated. The British also brought it (or returned it) to India, where it had become a feature of many official bungalows by the mid-nineteenth century. The Dutch brought it to South Africa, and probably to Ceylon, which has the broadest range of eighteenth century verandahs of potential relevance to Australia. However, the rise of the verandah at the Cape Colony was more specifically associated with the British governor, Lord Somerset, during whose time verandahs were added at 'Newlands' after 1819; the 'Marine Villa' at Camps Bay, 1827; the Round House at Lions Head; and (two storeyed) at Government House itself in 1824-6.¹¹ A view of the Umlazi Mission Station, Natal, in 1836, shows a number of buildings fully surrounded by verandahs.¹²

Journal, 20 August 1834, supplement, reproduced in Lewcock, *Architecture in South Africa*, p 169.

⁵ Wyatt Papworth [ed], *The Dictionary of Architecture* (London 1853-1892), sv 'Verandah', ref Gailhabaud, *Monuments* (1842-52), iii.

⁶ [Vasco da Gama, translated E G Ravenstein], *Vasco da Gama's First Voyage* (London 1898), p 33, quoted in Philip Drew, *Veranda* (Pymble [NSW] 1992), pp 2-3.

⁷ Drew, *Veranda*, p 3.

⁸ Robert Irving, quoted in Moffitt, *The Australian Verandah*, p 6. J H Grose on 1757 referred to 'A Penthouse or shed, that forms what is called in the Portuguese Lingua-franca Verandas, either round, or on particular sides of the house.' Henry Yule & A C Burnell, *Hobson-Jobson: a Glossary of Colloquial Anglo-Indian Words* (London 1969), II, p 965, quoted in Drew, *Veranda*, p 7.

⁹ William Toomath, *Built in New Zealand* (Auckland 1996), p 42. *The Shorter Oxford Dictionary* gives the same date for the word.

¹⁰ R S Dunn, *Sugar and Slaves: the Rise of the Planter Class in the English West Indies, 1624-1713* (London 1972), p 299, quoted in Drew, *Veranda*, p 17.

¹¹ Lewcock, pp 121-2, 124, 125, quoted in Drew, *Verandahs*, p 43.

¹² Killie Campbell Museum, Durban, reproduced in Brian Kearney, *Architecture in Natal* (Cape Town 1973), p 87.

The British military played an important part in spreading the verandah, and its appearance in Australia, Irving suggests, is inevitable.¹³ However the actual or effective date of the verandah's appearance in Australia does not suggest a military origin. In any case, the story is more complicated, for the attached front verandah, the integral loggia, the surrounding (three or four sided) verandah, and the two-storeyed verandah/balcony are different forms, with different origins, and make their appearance at different times.

b. the United States

The verandah appears in the United States by the early years of the eighteenth century, but identifiable examples are not well documented, and the date either of the building as a whole, or of the added verandah, is usually doubtful.¹⁴ It is sometimes claimed to derive from the Caribbean, though evidence of its use there is somewhat scanty.¹⁵ Hugh Morrison claims that the French introduced *galeries* at some time after the 1720s in their buildings at Ste Genevieve, Missouri; Cahokia, Illinois, and up to Detroit, Michigan.¹⁶ The most promising early verandah in the United States is that of the house in Cahokia, of 1737, which was later to become the Cahokia Court House. It has been moved and restored so often, according to G E K Smith, that little of the original remains. Yet it seems to be accepted as authentic in form. It is a rectangular building of *poteaux-sur sole* construction straight on the ground, with a dominating hipped roof extending past the wall on all four sides to form a verandah or *galerie* supported by timber posts.¹⁷

This was the form, according to W H Pierson, which spread down the Mississippi Valley and into the Louisiana bayou. Because of the problem of flooding, however, it was raised on tall brick piers and foundations, so that the *galerie* became what he calls 'an elevated porch'.¹⁸ The form is also well exemplified by an illustration of a French house in Illinois.¹⁹ Pierson cites, as an example, 'Homeplace Plantation', St Charles Parish, Louisiana, of about 1805,²⁰ though it is now placed slightly earlier, about 1790-1800.²¹ A flight of steps rises to the upper floor, which is clearly the *piano nobile*, but the ground level appears to contain rooms as well, if not in this case, then certainly in the grand classical colonnaded mansions which follow - and this

¹³ Robert Irving, 'The First Australian Architecture' (MArch, University of NSW, 1975), p 337.

¹⁴ For example, 'Madame John's Legacy', Dumain St, New Orleans, attributed to about 1727: Drew, *Veranda*, p 21.

¹⁵ Toomath, *Built in New Zealand*, p 43, quotes Roger Kennedy, *Architecture, Men, Women and Money* (New York 1985), p 68, as saying that there was no cottage with a verandah in the western hemisphere before 1725, but by 1750 or 1760 they were everywhere where the West Indian traders had penetrated in the south-eastern United States.

¹⁶ Hugh Morrison, *Early American Architecture* (New York 1987), p 257, quoted in Drew, *Verandah*, p 16.

¹⁷ G E K Smith, *The Architecture of the United States. 2. The South and Midwest* [New York 1981], p 136; W H Pierson, *American Buildings and their Architects, I, The Colonial and Neoclassical Styles* (New York 1970), pp 454-5.

¹⁸ Pierson, *Colonial and Neoclassical*, p 454,

¹⁹ Drew, *Verandah*, p 18, citing General Victor Col[l]ot's *Journey in North America* (1796).

²⁰ Pierson, *Colonial and Neoclassical*, p 454,

²¹ *Newsletter of the Society of Architectural Historians*, XLII, 4 (August 1998), p 5, reporting from the forthcoming book, *Buildings of Louisiana*, published by OUP.

seems to give the lie to the flooding rationale. This is certainly the case with 'Parlange', Point Coupée Parish, Louisiana, attributed to about 1830, where there is a full ground floor, though the entry steps rise to the upper level.²² Moreover, as will appear, the two level surrounding verandah / balcony had appeared in Quebec quarter of a century earlier.

Meanwhile the 'piazza' in the British sense, had appeared in North America in the seventeenth century, as is discussed below, and in 1741 a verandah, described as a piazza, surrounded the Orphan House at Bethesda, Georgia. G Whitefield, who built it, said that it had 'a Piazza ten foot wide built all round it, which will be wonderfully convenient in the Heat of the Summer.'²³ It is claimed to have become the practice in New Jersey and New York to add piazzas to the sides of the house, rather than destroy the classical symmetry of the main front, as at the Vassal house, Boston, of 1759.²⁴ In 1771, as will also be discussed below, the painter J S Copley not only proposed adding a piazza to his own house, clearly meaning it in the sense of an attached verandah, but spoke of this device as something 'much practiced' in the New York.

Next, Smith finds the origin of the southern colonial full width giant order portico in the piazza added by George Washington to the front of 'Mount Vernon' in his renovations of 1777-84. Earlier Palladian houses, so he argues, had had a portico at the centre of one or more faces of the building, but Washington's was novel in that it extended across the full width of the face, and was used for open air living over much of the year. It was 4.3 m wide, and not only protected the interior from the sun, but allowed bedroom windows to be left open night and day, even in heavy rain.²⁵ By 1819 there is a reference to a 'marine villa' in the Gothic style, with two verandahs,²⁶ a stylistic novelty in the United States, but almost certainly inspired by similar buildings in Regency England.

c. Canada

A more dramatic example in Canada is contemporary with Mount Vernon but is two storeyed, with an upper balcony. Governor Sir Frederick Haldimand's 'Maison Montmorency' at Courville, Quebec, was built in 1781 with a *corps de logis* of two storeys plus attic, with dormer windows in a hipped roof. A two storey verandah/balcony extended around three sides of this, under the slope of the main roof, while at ground level it extended into lateral colonnades connecting the main block to single storey Palladian pavilions. The motivation was to provide vantage points for viewing the nearby Montmorency Falls.²⁷

²² Drew, *Verandah*, p 21.

²³ G Whitefield, *An Account of... the Orphan House* (London 1741), quoted in F D Nichols, *The Early Architecture of Georgia*, pp 48-9, and in turn in Lewcock, *Architecture in South Africa*, p 427, n 1.

²⁴ Drew, *Verandah*, p 18, apparently citing Morrison, *Early American Architecture*, p 171.

²⁵ Smith, *South and Midwest*, p 616.

²⁶ H H Lerski, *William Jay* (Lanham [Maryland] 1983), p 206.

²⁷ Janet Wright, *Architecture of the Picturesque in Canada* (Ottawa 1984), p 110.

Upper Canada, or what is now Ontario, was with minor exceptions settled from the 1780s onwards, and it seems to have had verandahs from the start. Stephen Otto surmises that they were brought by Loyalist settlers from upper New York State, Vermont and New Hampshire, rather than by old army hands from the West Indies or India.²⁸ Many of the verandahs were two storeyed and were known, at least in better circles, as 'galleries', clearly reflecting the *galeries* of the Mississippi Valley. An early example was Robert Hamilton's house of 1791 at Queenston on the Niagara River, where, as it was described in 1792 by Elizabeth Simcoe, wife of the Lieutenant-Governor. 'A gallery the length of the house is a delightful covered walk, both above and below, in all weather'.²⁹ A view of Queenston by Edward Walsh, in about 1804-7, shows the house with its two level gallery along one face, as well as a small cottage nearby with a verandah on the front.³⁰ The White (or Fairfield) house at Millhaven near Kingston is another example of the two storeyed gallery, a physical examination of which has confirmed that it dates from the original construction in 1793.³¹

Janet Wright illustrates a number of other houses with verandahs of various sorts, though it is not always clear that they are part of the original design. One, however, is a porch or 'umbrage' recessed into the front of the house 'Charles Place' in Kingston, of about 1828-32,³² and must be original. Another is a trellised verandah along the front of Major Hillier's Cottage, Toronto, which Wright seems to regard as original - before 1808 - and which at least pre-dates the demolition of the building around 1840.³³ There is also plenty of literary evidence of verandahs in Canada by this time, from Basil Hall, who saw them in 1827-8 and was reminded of 'the sultry winds of the Hindustan'³⁴ to Edward and Mary O'Brien whose verandahed house seemed to him West Indian and to her at least 'not English'.³⁵ The verandah was well established by 1836, when Catherine Parr Traill wrote of it in *The Backwoods of Canada*.³⁶

²⁸ Stephen Otto, of Toronto, letter of 20 February 1991. I draw upon the extensive material which he has kindly supplied, most of which was from his forthcoming book on the architecture of Ontario to 1914.

²⁹ Diary of Elizabeth Simcoe, 30 July 1792, in M Q Innis [ed], *Mrs. Simcoe's Diary* (Toronto 1965), quoted by Otto, loc cit.

³⁰ Edward Walsh, 'Queenston, the landing between Lake Ontario & Lake Erie' reproduced in Rudolph Ackermann [ed], *Repository of the Arts*, November 1814, kindly supplied by Stephen Otto.

³¹ Otto, loc cit, citing an inspection by Marion MacRae.

³² Wright, *Architecture of the Picturesque in Canada*, p 50. Wright gives the date as 1820-32 on the authority of Margaret Angus, *The Old Stones of Kingston* (Toronto 1966). However, as I am advised by Stephen Otto, letter of 20 February 1991, Dr Wright herself has since assigned a date of c 1828-32 and attributed the building to the architect Thomas Rogers: see Wright, *Buildings of Architectural and Historic Significance*, V (Kingston [Ontario]), 1980, p 207, and 'Thomas Rogers', *Dictionary of Canadian Biography*, VIII (Toronto 1985).

³³ Wright, *Architecture of the Picturesque in Canada*, p 47.

³⁴ Wright, *Architecture of the Picturesque in Canada*, p 57, quoting Basil Hall, *Travels in North America in the Years 1827 and 1828* (2nd ed, London 1830), I, p 264.

³⁵ Ibid, quoting M S O'Brien [ed A S Miller], *The Journals of Mary O'Brien, 1828-38* [Toronto 1968], p 216.

³⁶ Ibid, p 56, quoting C P Traill, *The Backwoods of Canada* [London 1836], p 142.

d. Ceylon

If we have not discussed Ceylon so far, this is only because it seems unconnected with the mainstream of development in the anglophone world. However, the island supplies the best range of eighteenth century precedents, and its possible influence upon Australia cannot be discounted. Ceylon [or Sri Lanka] unites the Dutch and the Portuguese traditions. Of the pre-Dutch buildings, the Dharga Town Mosque has a double prayer hall surrounded by a verandah which may date from the seventeenth, and certainly from the eighteenth century.³⁷ The eighteenth century Manor House at Gintota, which is said to combine Portuguese, Sinhalese and some specifically local coastal traditions, has a facade of superimposed verandah and balcony, differing from most but not all Australian examples in that the ground floor verandah projects considerably further out than the balcony, and therefore has an extra strip of roofing.³⁸

The Dutch commander's house at Kelaniya near Colombo,³⁹ dated to the eighteenth century, but not more precisely, has what looks like an Australian homestead form, single storey, with a hipped roof continuing over a surrounding verandah in a broken-back profile. The verandah is four metres deep and on the front elevation has a built-in room, or *stoep kamer*, at one end. Whether it is open or built in at the sides and rear is not apparent. The Kelaniya temple complex was rebuilt from 1780 (after previous attempts had been suppressed by the Dutch) and includes one building which may well be from this first phase but which, in any case, resembles those shown in earlier wall paintings.⁴⁰ It is two storeyed, symmetrical, hip-roofed, and skirted by a single storey verandah, all of which is very like a number of Australian colonial examples, except that at Kelaniya the verandah is wider.

e. England

The verandah first appears in England in the form of a fabric awning, and this seems to have been common by 1798, when James Malton ridicules it:⁴¹

the rude ornaments of Indostan supersede those of Greece, and the returned Nabob, heated in the pursuit of wealth, imagines he imports the chaleur of the East with its riches; and we behold the stretched awning to form the shade, in the moist clime of Britain.

It then of course became a feature of English Regency architecture, sometimes made of more permanent materials, but still of a draped form, and often striped like fabric. Such a concave roof is found on the little verandah attached to 'The Quarters' behind Alresford Hall, Essex, of 1765, later painted by John Constable.⁴² This Regency use of the verandah has a major effect in Australia, but only after the basic idea had

³⁷ Barbara Sansoni, *Viharas + Verandas Ceylon* (Colombo 1978), p 23.

³⁸ Sansoni, *Viharas + Verandas*, p 24A.

³⁹ Sansoni, *Viharas + Verandas*, p 21.

⁴⁰ Sansoni, *Viharas + Verandas*, p 22C.

⁴¹ James Malton, *An Essay on British Cottage Architecture* (London 1798), p 10.

⁴² Drew, *Verandah*, p 29.

already arrived from other sources. Indeed, the cultural route is almost circular, since American colonial architecture had been one source of the English Regency verandah in the first place.

Most English examples are small and confined to one face of the building, and, according to Irving, the idea of using the verandah to give access by way of French windows to the rooms adjoining did not appear until the 1820s.⁴³ Broadbent questions this on the grounds that Malton also refers to 'the new fashioned windows of Italy opening to the floor ... now to be seen in every confined street in London',⁴⁴ though in fact Malton specifically associates these windows with the balcony, not the verandah. By 1807, however, T D W Dearn uses French windows opening onto a verandah in two designs, and in another opens them directly to the exterior.⁴⁵ Irving himself adduces an early example, 'Bromley Hill' in Kent, where French windows were used in the main apartments in a remodelling prior to 1811.⁴⁶ Ray Sumner claims that French windows were used in Louisiana by 1800.⁴⁷

By 1818 J B Papworth is quite at home with both the concept and the word, which he now spells in the modern way, *verandah*, and also with the use of French windows. By now of course Nash and others had built numerous, if small examples, but Papworth's designs are revealing by virtue of the styles with which they are associated, and the text relating to them. The most extraordinary design is a steward's cottage in what is supposed to be a primitive Roman or Greek manner, inspired by the writings both of Chambers and of Vitruvius himself (and in fact, as an essay in Greek primitive, somewhat vindicated by modern archaeology). The plan is long and thin, and entirely surrounded by a verandah so narrow that it would be read simply as the eave of the thatched roof, were it not for the pairs of proto-doric tree trunk columns which support it.⁴⁸ In this case the verandah is not named as such, but it is named in a design for a cottage *orné*, where it extends around the curved ends, and takes up about 60% of the perimeter.⁴⁹ Another cottage *orné* of two storeys has balconies which form sheltered areas at ground level, of which the central and largest one is labelled 'verandah' on plan. Here French windows give access at both ground and balcony level.⁵⁰

⁴³ Irving, 'The First Australian Architecture', p 166, quoting J B Papworth, *Ornamental Gardening* (1823), after Lewcock, pp 121, 122.

⁴⁴ Malton, loc cit, quoted by Broadbent, op cit, II, p 454.

⁴⁵ T D W Dearn, *Sketches in Architecture* (London 1807), plates 5, 10, 11, 19.

⁴⁶ Irving, 'The First Australian Architecture', p 166, quoting E L S Horsburgh, *Bromley, Kent*, p 243.

⁴⁷ Ray Sumner, 'The Queensland Style' in Robert Irving [ed] *The History and Design of the Australian House* (Melbourne 1985), p 309. An aspect pointed out by Clive Lucas which is a matter of some interest, though not germane to this issue, is that French windows generally open inwards in New South Wales, whereas at Werai homestead (designed by the Melbourne architects Crouch & Wilson, they open outwards. There are obvious climatic and environmental implications. An outward-opening door cannot be fitted with fly screen doors (which are in any case a later innovation). An inward-opening door is impossible to fully weatherproof, and is likely to be satisfactory only under a verandah or where the force of the weather is broken by outer screen doors.

⁴⁸ J B Papworth, *Rural Residences* (London 1818), pl IV & pp 17-18.

⁴⁹ Ibid, pl VII.

⁵⁰ Ibid, pl XIV.

A more formal Grecian villa by Papworth has no verandah at all, but does have French windows at ground level, described as 'Palladian sashes', which 'open onto a stone terrace, which descends two steps to the lawn',⁵¹ suggestive of the later 'Panshangar', Tasmania. In other designs French windows give onto the exterior in a less formal way, and in one case they are incongruously given diamond pattern glazing. Almost the culmination of the book is a separate design for a 'verandah adapted to a balcony', which is an elaborate arcaded structure designed to be cantilevered from the building. Papworth here states that the verandah is of Eastern and very ancient origin, and that 'No decorations have so successfully varied the dull sameness of modern structures in the metropolis, as the *verandah*, the *lengthened window*, and the *balcony*.'⁵² In short, then, French windows associated with verandahs were clearly in use by 1807, and were widespread by 1818.

Meanwhile the verandah was spreading overseas. In Hawaii, in 1808, Isaac Davis's house was said to be 'distinguished from those of the natives only by the addition of a shed in front to keep off the sun'.⁵³

f. the surrounding verandah

The verandah becomes a really distinctive feature only when it embraces more than one sides of the building. The surrounding single storeyed verandah, as described by Whitefield, seems to have become widely accepted in North America. As early as 1795 John Plaw's *Ferme Ornée* offered English readers the design of a duplex pair of 'American Cottages' with a verandah around three sides, and claimed to be based in plan and style on actual examples in America.⁵⁴ It does not appear to have been a response to heat, like Washington's verandah, for the text refers to the slope of the roof as adapted to throw off rain or snow. It is here that the word *viranda* is first used in an English context, as distinct from travellers' accounts of India, for this design, also known as 'New York Cottage' was actually built at Throwley in Kent, for Colonel John Montresor.⁵⁵ Montresor had been an engineer in the British Army in North America, retiring in 1779, and may have designed the building himself.

Not only is the verandah seen as being typically American, but it is offered as a piece of exotica to be used in England in the same way as a Turkish tent or a Chinese pavilion, and indeed in the way that a verandah appeared in 1801 on just such an exotic structure, the Royal Pavilion at Brighton.⁵⁶ It is consistent with this that in 1800 Plaw published a cottage design 'with a viranda, in the manner of an Indian

⁵¹ Ibid, pl XVIII, pp 75-6.

⁵² Ibid, pl XXVI, pp 103-4.

⁵³ Archibald Campbell, *A Voyage Round the World, from 1806 to 1811* (3rd US edition, Charleston [South Carolina] 1811), p 98.

⁵⁴ Plaw, loc cit. This was first raised in the context of the verandah question by Lewcock, but both he and most subsequent writers have misinterpreted the structure as being a single dwelling.

⁵⁵ Jessie Poesch, 'An American Cottage in Kent', *Country Life*, 27 April 1978, pp 1170-2. Broadbent, loc cit, I, p 3 cites Henry-Russell Hitchcock, 'American Influence Abroad', in Edgar Kaufmann [ed], *The Rise of an American Architecture* [London 1970], p 9. Illustrated in Toomath, *Built in New Zealand*, p 41.

⁵⁶ Robert Irving, 'The First Australian Architecture' (MArch, University of NSW, 1975), p 165.

bungalow',⁵⁷ so that its source was now being seen as India rather than America. The term was again used by Edmund Bartell in 1804, when he illustrated a cottage design in which 'the viranda may either entirely surround [the ground floor] or be partially discontinued.'⁵⁸ In 1833 J C Loudon published a design with a conspicuous verandah across the front and returning on either side - not literally surrounding the building but giving much the same effect in the front view - and interestingly enough, no particular explanation was given or deemed necessary. The house had been built at Chailey in Sussex for a General St. John, to the design of a Newcastle architect, Joshua Mantell.⁵⁹

In Canada the surrounding verandah is taken up later than in the United States, and at much the same time as in Australia. It was used before 1815 at the Commissioner's house in the Naval Dockyard at Point Frederick, Kingston, Ontario. Janet Wright remarks that this was a building type common to British military bases throughout the Empire in the early nineteenth century, and she states that (in Canada) the verandah was an added amenity usually reserved for officers' dwellings.⁶⁰ Consistent with this military connection, a design prepared in the 1820s by Lieutenant Charles Eliot is for a simple Regency parapeted house consisting of a two story *corps-de-logis* flanked by single storey wings: a single storey verandah, labelled 'galleries' extends across the front of the main block and returns on either side until it meets the low wings, about half way back. The design is thought to have been used by Mrs Sarah Elliott for her house 'Elm Hill' at Malden township, built by 1834.⁶¹

In 1832 T W McGrath wrote home to Ireland that his house 'Erindale' near Toronto, which he had occupied for three years, was⁶²

a truly comfortable house, quite in the home fashion except that it has the advantage of a verandah, (not very common in Ireland,) on three sides, (supported by pillars and secured by railing,) into which we can walk from our bedrooms, and enjoy the delightful air of the summer and autumn mornings.

This verandah is 12 feet in breadth. we pass our leisure hours in it during the fine weather, choosing the shady and sheltered side, according to the sun, or wind; and frequently sitting there with candles until bed time; with occasional annoyance, however, of the troublesome mosquitoes; - but where can we expect to find perfect enjoyment?

A verandah around three sides appears also in J B Alexander's illustration in 1833 of a house in Upper Canada, before Confederation.⁶³

⁵⁷ John Plaw, *Sketches for Country Houses, Villas and Rural Dwellings* (London 1800), cited by A D King, *The Bungalow* (Cambridge 1984), p 266.

⁵⁸ Edmund Bartell, *Hints for Picturesque Improvements in Ornamented Cottages* (London 1804), p 140.

⁵⁹ J C Loudon, *Encyclopaedia of Cottage, Farm and Villa Architecture &c* [London 1846 (1833)], §§ 1823-6, pp 896-893.

⁶⁰ Wright, *Architecture of the Picturesque in Canada*, p 56.

⁶¹ Otto, loc cit.

⁶² Thomas Radcliff [ed], *Authentic Letters from Upper Canada* (Toronto 1952), extract supplied by Stephen Otto.

⁶³ M K Cullen, 'Highlights of Domestic Building in Pre-Confederation Quebec and Ontario as seen through Travel Literature from 1763 to 1860', *APT Bulletin*, XIII (1981), p 27.

In 1823-4 an existing house was transformed into the 'Marine Villa' at Cape Town - referred to above - with a veranda surrounding three sides (or theoretically four, but that skillion rooms were built under the rear section).⁶⁴

g. the stoep

In Canada the Dutch word *stoep* [sometimes *stoup*] often appears. The word is cognate with 'step', and refers principally to a raised platform or landing. It tends to be used of stage in front of an entrance which is unroofed, or perhaps partially protected by a cantilevered porch, but less commonly by a roof on columns.⁶⁵ Today it is commonly spelt 'stoop', as it is also in the United States, where it is used in New York especially. However, a 'stoop' appears in Bicknell's *Detail, Cottage and Constructive Architecture* of 1873 in the form of a wooden posted front porch.⁶⁶ In Comstock's *Modern Architectural Designs*, the stoops include a wooden posted back porch, and a back porch consisting only of a platform with a roof cantilevered awning-like from the house. Most surprising however is a back stoop which is totally enclosed, with a window and an external door, so that it is in effect a lobby to the kitchen door.⁶⁷

It is necessary to go back in time to see how the stoup or *stoep* had already, and more or less independently, transmogrified itself into the verandah in South Africa. According to Lewcock, describing a typical Cape house at the end of the eighteenth century,⁶⁸

The house was usually raised on a platform above the level of the street, a device which served to achieve a level floor for the house on uneven or sloping sites ... This platform extended in front of the house to form a promenade or 'stoep', flanked at each end by a low brick seat, which was reached from street level by one or two flights of steps ...

By the early years of the Second Occupation it was becoming common for stoeps to be enclosed under low-pitched boarded or metal roofs and thus converted into 'colonnades', 'porches' or 'verandas', as they were variously called ...

⁶⁴ Lewcock, *Architecture in South Africa*, pp 122-3.

⁶⁵ *A Dictionary of Canadianisms on Historical Principles* (Toronto 1967), p 754, gives the Dutch meaning as a small porch with benches, and allows it to be in Canadian usage a porch or verandah, especially at the back door, and often unroofed. In the first Canadian reference in 1792 it is already being spelt as 'stoop', though even today the Dutch spelling survives in some quarters.

⁶⁶ A J Bicknell, *Detail, Cottage and Constructive Architecture* (New York 1873), pl 50.

⁶⁷ W T Comstock, *Modern Architectural Designs and Details* (New York 1881), pl 63.

⁶⁸ Lewcock, *Architecture in South Africa*, pp 7 & 112.

h. the two storey verandah

The double storeyed verandah/balcony like those of Mount Vernon and Maison Montmorency may not have reached Australia until the 1840s, and therefore it is worth pursuing its American development somewhat further. Harold Kirker illustrates an example at the Nahant Hotel, Massachusetts, of 1822-3, which he takes as an indication that the form was familiar to such New Englanders as Thomas Larkin, who was the United States Consul to Mexico (of which California was then a part), and who began a two-storeyed house in Monterey in 1835 with a two storey verandah/balcony.⁶⁹ Kirker surmises that he was attempting to give the appearance of buildings at home in New England, perhaps largely for the sake of his wife, who was the first United States born woman living in California.⁷⁰

Larkin's house was made possible by the use of a timber frame, which was revolutionary in California, and it gave rise to what is known as the Monterey Style. Almost immediately A B Thompson built a two storey house for his wife, though *she* was Hispanic, and the form was then quickly adopted by the prominent Spanish families. This phase lasted for only a decade before California was annexed by the United States in 1846. Kidder Smith has pointed out that Larkin, although from Massachusetts, had spent ten years in North Carolina before coming to California, and that he would therefore have been familiar with the double verandahs of the Carolinas, which in turn probably have a Caribbean origin.⁷¹ There is no need to adopt a stance on the issue here, but it must be said that Kirker has shown convincingly that in every *other* significant aspect Larkin's house was entirely derivative of New England. By this time, according to the Irish actor Tyrone Power, the houses in Savannah, Georgia, were 'mostly built on the true Southern plan, of two stories, with a broad gallery running entirely round.'⁷²

i. New Zealand

Verandahs occurred in a number of early buildings in New Zealand, but seemingly as the result only of Australian and other external influences. So far as the idea took root at all in New Zealand it was at a later date. The Kemp house at Keri Keri, of 1818-21, had an early if not original verandah extending across the front, with two corner rooms built under it until 1843. James Busby's Sydney-made house (the Waitangi Treaty House) had a verandah across the front Governor Hobson's house of 1840, made by Manning of London, had a 'terrace verandah' all along one side.

Pompallier house at Kororareka, of 1843, though distinctively French in character, has a verandah and balcony on one face. By this time verandahs of various types were common at Kororareka and at Commercial Bay, Auckland, as can be seen from

⁶⁹ See Harold Kirker, *California's Architectural Frontier* (Salt Lake City 1986 (1960)), pp 17 ff.

⁷⁰ Harold Kirker, 'The Role of Hispanic Kinships in Popularizing the Monterey Style in California, 1836-1846', *Journal of the Society of Architectural Historians*, XLIII, 3 (October 1984), pp 250-255.

⁷¹ G E K Smith, *The Architecture of the United States. 3. The Plains States and Far West* [New York 1981], p 127.

⁷² Lerski, *William Jay*, p 49.

Edward Ashworth's illustrations, to which we will refer below in the context of bungalow forms. There is no sign of Indian influence until the arrival of the prefabricated Indian house, 'Clifton' at Hawkes Bay, in about 1857.⁷³ Even now the verandah was very much the exception in locally built housing, though it gained in popularity later in the century.

⁷³ Michael Fowler & Robert Van De Voort, *The New Zealand House* (Auckland 1983), pp 61, 66, 88.