
ETHNIC HISTORY CONFERENCES

April 16, 1988, 9:00 to 4:00 pm - "Religion and the Ethnic Experience in Northeastern Pennsylvania," a free community program on past experiences and present realities, Marywood College Performing Arts Center, sponsored by the Pennsylvania Historical and Museum Commission and the Pennsylvania Humanities Council. The local Ad Hoc Committee on Ethnic History includes Dorothy Silva of the LHS, Jack Finnerty of the Scranton Public Library, Sister Margaret Gannon, Kathleen Munley, and Theodore L. Zawistowski of Marywood College, Chester Kulesa and Paul Zbiek of the Anthracite Museum, Judge Daniel Penetar, Frederick Stefon of Penn State-Wilkes Barre, and Philp Tuhy of the Slovak Heritage Society.

May 6-7, 1988 - "Keepers of the Story," the 11th Annual Conference of Black History in Pennsylvania, Wilkes College, Wilkes-Barre, includes a series of lectures, a photo exhibit, awards luncheon, a historical skit, and dinner. Keynote speaker is Dr. Samuel Proctor, Martin Luther King Jr. Professor Emertus, Rutgers University. Members of the local committee for the 1988 Black History conference include Dorothy Silva of the LHS, Dr. Wesley Belton of Marywood College, Dr. Christopher Breiseth and Dr. Anthony Mussari of Wilkes College, Richard Kastl of the Wyoming Historical Society, Dee Tersteeg, Maryanne Landis and Cheter Kulesa of the Anthracite Museum, Dr. William Price of Intermediate Unit #18, Kenneth Burnett, Rosearle Gardner, Audrey Spense, Donald Thompson, Rich Wright, and Jack McNulty, among others. The Conference is sponsored by the Pennsylvania Historical and Museum Commission and the Pennsylvania Humanities Council.

The Lackawanna Historical Society Bulletin

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Program Schedule - Spring, 1988

April 13, 8:00 p.m.

"History of Lake Wallenpaupack," a slide lecture, will be presented at the Catlin House by Miss Sally Norsworthy, Curator of the Lacawac Sanctuary, supported in part by a grant from the Pennsylvania Historical and Museum Commission.

May 11, 6:30 p.m.

Annual LHS Dinner Meeting, followed by a slide lecture "Historic Residential Architecture in Lackawanna County," by Dorothy Silva made possible through a grant from the "Arts-to-the-People" program of the Lackawanna County Department of Cultural Affairs. Call the Society for dinner details and reservations. (Reservations close April 30.)

June 5, 2:00 p.m.

Annual Reception for New Members and Volunteers and Open House: Volunteer Recognition Awards will be presented to those persons who performed a variety of volunteer tasks at the Catlin House during the previous program year. Open House Tours of the Catlin House exhibits will be conducted by volunteers, and light refreshments will be served, plus a special crafts demonstration.

The Lackawanna Historical Society Bulletin is published quarterly by the Society. Editor and Feature Writer is Dorothy Silva, LHS Director.

The Lackawanna Historical Society
The George H. Catlin Memorial House
232 Monroe Avenue
Scranton, PA 18510

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Residential Architecture in the 1890's— by Dorothy Silva

Queen Anne Style

During the 1890's, residential architecture reflected a number of decorative elements which had been developed in previous decades. Widespread use of balloon framing construction, which had been developed in the 1830's, allowed architects complete freedom in developing asymmetrical floor plans which included bays, projections, insets and towers. The various elements of decorative detail and building shape were combined to create the most popular style of the late nineteenth century: the Queen Anne.

The most eclectic of all residential architectural styles of the nineteenth century, Queen Anne style developed into several subtypes, with further divisions within the categories. However, most Queen Anne houses can be distinguished by identification of a number of dominant characteristics:

- (1) irregularly shaped, steeply pitched roofs, often including hip and gables, cross-gables, gabled dormers, and towers;
- (2) multi-textured surfaces (combining clap-board, patterned wooden shingles, half-timbering, and sometimes masonry), usually with polychromatic color schemes;
- (3) asymmetrical facades, usually including bay windows and full-width or wrap-around porches; and
- (4) a profusion of decorative details, which could include Eastlake-style incised panels and spindlework, Gothic-like tracery and roof finials, Second Empire type roof cresting, Greek columns and pediments, carved brackets reminiscent of Renaissance styling, Adamesque Palladian windows, as well as a number of newer decorative elements.

We will look at several of the Queen Anne subtypes in detail.

According to a survey done by architectural historians Virginia and Lee McAlester, about 20% of Queen Anne houses are of a subtype referred to as "Front-Gabled;" that is, the roof line consists of a front-facing gable end which dominates the front facade. Example #1 (located at 821 Olive Street, Scranton), which portrays the Front-Gabled subtype, illustrates several other Queen Anne style characteristics.

With the Front-Gabled style, the gable end appeared more prominent by the inclusion of an incised wooden panel. The motif for this gable ornament was repeated elsewhere to provide visual continuity, as seen in the smaller panels above the second story windows and side porch of example #1. Spindlework along porch balustrades was common, as was decorative bracketing along the porch supports.



Beth Denardi

#11 Folk Victorian

This issue of The Lackawanna Historical Society Bulletin was printed by the Marywood College, Spring, 1988 Computer Graphics Class, under instructor Alexandre Silva, using a computer with "desktop publishing" capabilities. Graphics and illustrations were designed by Laurie Kasonic, Sheila Lannak, Tom Beck, Kevin Nardelli, Beth Denardi, Joan Northup, Karen M. Luciani, Ellen Stoeck, Jerome McTague, Lauri Schlauch, and Barbara Miller.



Kevin Nardelli

#10 Hipped Roof Shingle Style

Many architect designed Shingle Style summer homes were constructed during the 1880s near costal resorts in Massachusetts, Connecticut, Rhode Island and Maine. The style became popular among the fashionable upper classes, and during the 1890s it spread throughout scattered areas of the United States.

Folk Victorian

Few late Victorian families could afford to build architect designed homes; however the architectural elements prevalent at the time were incorporated into almost all vernacular residences. Known by the broad term "Folk Victorian," most of these late nineteenth century middle-class homes in the northeastern United States were two story front-gabled structures.

One example of the Folk Victorian style, at 614 North Main Avenue, Scranton, was the birthplace of the famous labor leader Terrence V. Powderly. Details of this home included a second story false porch with a spindlework balustrade, as well as latticework surrounding the front porch foundation.

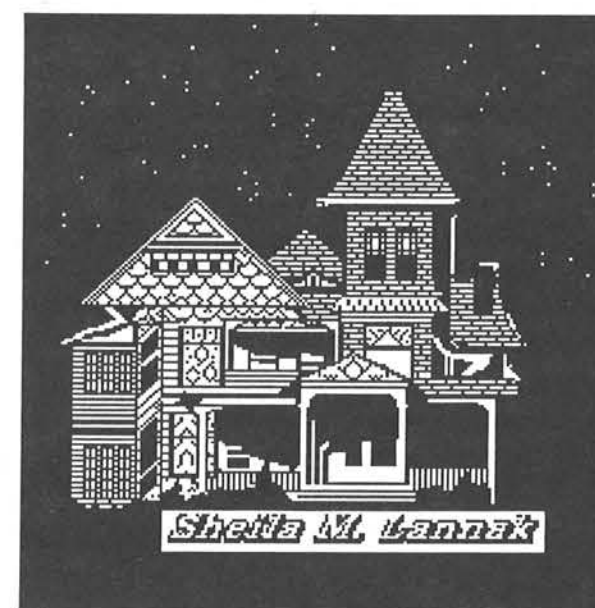
Square cut porch supports were joined at the porch roof line by incised spandrels. The Terrence V. Powderly Home is on the National Register of Historic Places.



Karen M. Luciani

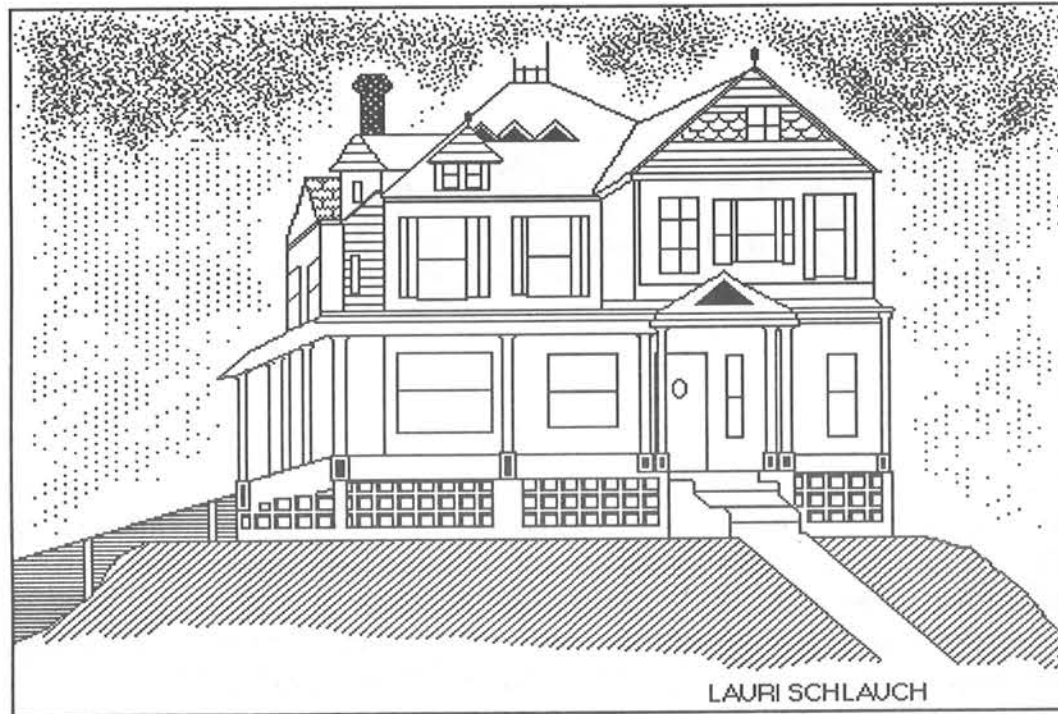
1) Front-Gabled Queen Anne

Over 50% of Queen Anne houses were of subtype described by the McAlesters as having a "hipped roof with lower cross-gables," as seen in example #2 (located at 1119-1121 Electric Street, Scranton.) This subtype often included a tower which was placed at one corner of the front facade. The eyebrow dormer provided visual interest in the roof while permitting some light to enter the attic story. Small panes of glass surrounding a larger pane was a common Queen Anne style window treatment.



2) Hip and Gable Queen Anne

Approximately 35% of Queen Anne houses were of the "Free Classic" subtype which exhibited classical columns rather than spindlework posts as porch supports, as seen in example #3, a home designed in 1897 for brewer August Robinson at 436 North Seventh Street, Scranton. Queen Anne details such as cross-gables, roof cresting, incised panels, and textured wooden shingles were combined with classic elements including a porch entry with pediment and entablature.

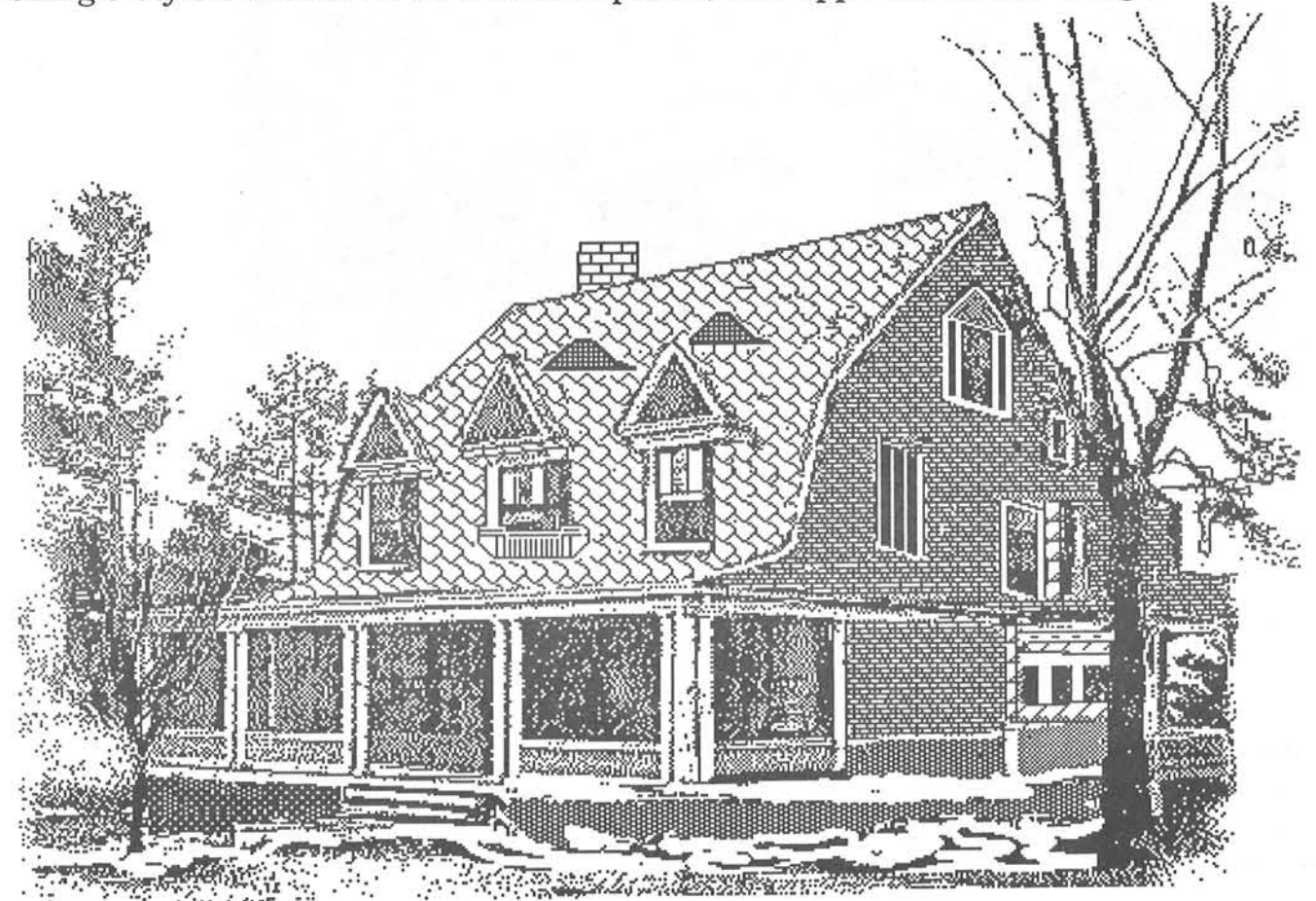


3) Free Classic Queen Anne

Seldom did a Queen Anne home exhibit all characteristics of the style, although several examples which attempted to include every detail have been found. Most such examples appear somewhat grotesque; however, in a few instances the decorative elements were tastefully combined. A noteworthy example of an aesthetically pleasing combination of Queen Anne elements was built at 820 Monroe Avenue, Scranton. (example #4.)

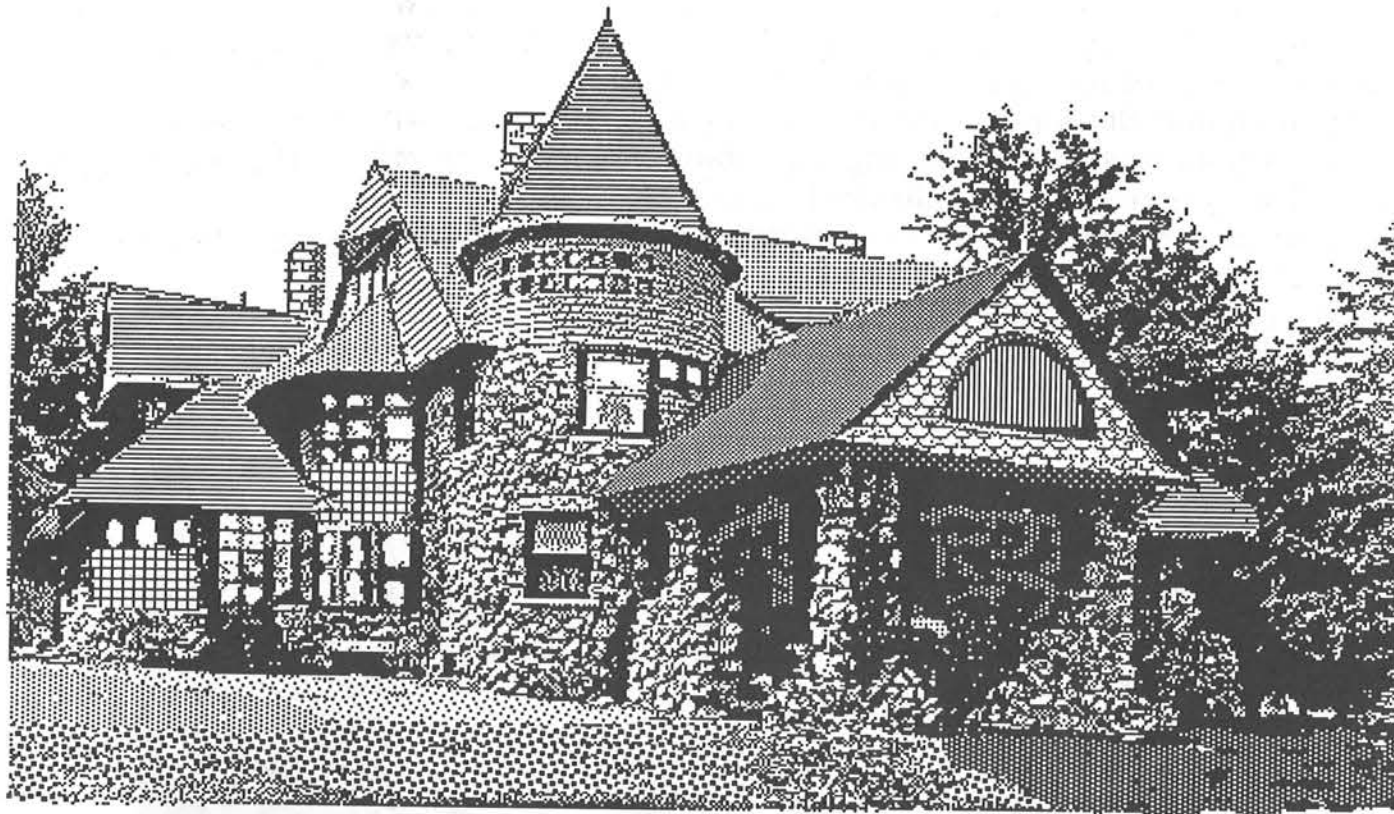
Half-timbering, which appeared on only 5% of Queen Anne houses, was combined with stucco to decorate gable ends. Spindlework and carved panels provided interest at porch roofs, and a round, domed tower was cantilevered out at the second floor. The upper story and tower walls were visually unified through the use of "fish-scale" patterned wooden shingles for wall covering.

Some Shingle Style homes had gambrel roofs with a full second story incorporated into the lower slope of the gambrel, as in example #9 which first appeared in the publication The City of Scranton, the Metropolis of Northeastern Pennsylvania by George H. Johnson in 1904 as the home of F.W. Gerecke. Located at 1607 Jefferson Avenue, Dunmore, this design incorporated eyebrow dormers in the upper roof slope. Simple wooden column porch supports and a second story false porch, common Shingle Style elements as seen in example #6, also appeared in this design.



9) Gambrel Roof Shingle

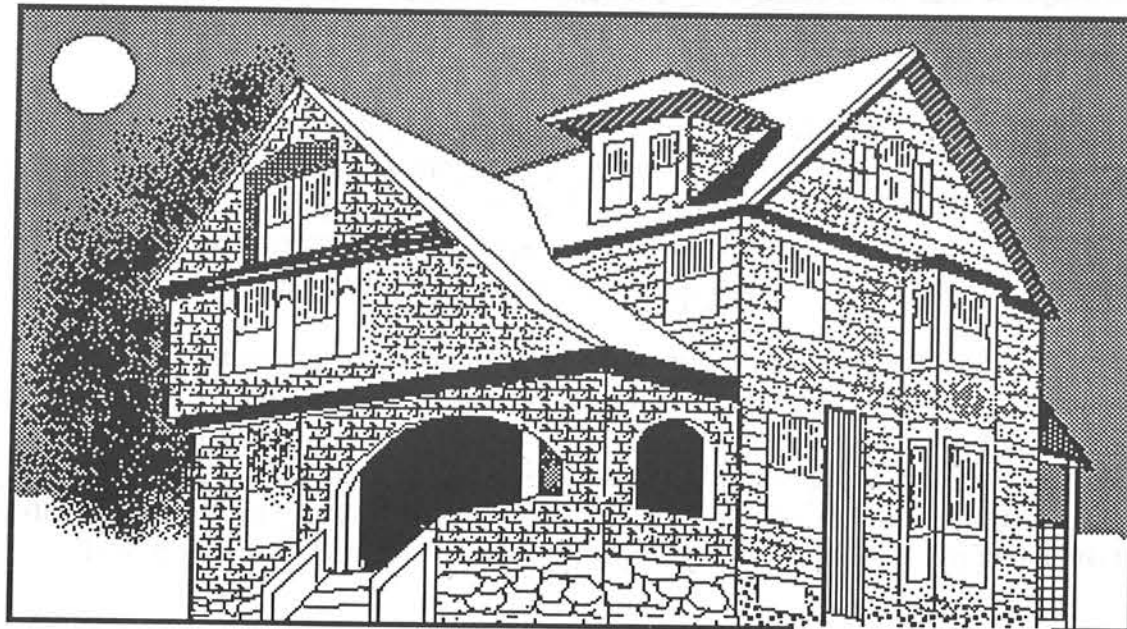
A less frequently found Shingle Style home was the Hipped Roof subtype which usually included paired, symmetrical cross-gables. An excellent example of this style was the summer home built in 1895 for James and Ann Blair Linen at Linair Farms in Waverly, (example #10). A hipped dormer pierced the front roof line, and textured wooden shingles flowed across the surfaces of the exterior walls, short half-tower and porch roof.



7) Cross-Gabled Shingle

Tom Beck

In example #8, at 960 Grandview Avenue, Scranton, wooden shingles covered all exterior wall surfaces, flowing over the curved areas into the recessed windows on the upper story. The foundation was built of rusticated stone, typical to the style. A Romanesque arched entry porch under the main roof line was a dominant element of this Cross-Gabled Shingle home.



8) Cross-Gabled Shingle

Jerry McTague



4) Towered Queen Anne

The most unusual, and least common, Queen Anne subtype was the "Patterned Masonry," examples of which are extremely difficult to identify because of their similarity to other more prevalent masonry styles, such as Victorian Gothic. However, certain design elements distinguish this style from any other, as illustrated in example #5, located at 815 North Webster Avenue, Scranton.

Contrast in color and texture was achieved through the combination of red brick as the basic building material, with light colored stone used for the trim. Note that the entire building shape was delineated by the stonework, as were porches, door and window surrounds, gable ends, dormers, and chimney caps. Carved stone panels were used as decorative elements above windows and on the porte-cochere.



Ellen Stoehr

5) Patterned Masonry Queen Anne

The use of shaped, parapeted roof dormers and gable ends further distinguishes the Queen Anne Masonry subtype from other similar styles. A second-story bay window was also a common element of this style. To determine whether a home such as the one in example #5 is indeed Queen Anne, it is helpful to know when it was built. If the structure can be positively dated after the turn of the century, it quite probably isn't Gothic, Romanesque, or Chateausque, although it may possess certain characteristics in common with those styles. The home in example #5 was built in 1912. (A detailed discussion of the very rare Queen Anne Masonry subtype, along with photographic examples, is found in the book *A Field Guide to American Houses* by Virginia and Lee McAlester, published in New York by the Alfred A. Knopf company.)

Shingle Style

Although Queen Anne style, with its profusion of decorative detail, was the predominant residential architectural style of the 1890s, there were individuals who preferred less ostentatious designs, which we in the twentieth century view as more "modern" in appearance. The Shingle Style, popular between 1880 and 1900, was one such style.

Like the Queen Anne style, the variants exhibited several major distinguishing characteristics in common:

- (1) wooden shingles (often on upper stories only) covering exterior wall surfaces without interruption, curving around towers, bays, recessed windows, arches and corners without boards or moldings to interrupt the visual flow;
- (2) minimum of decorative trim (no carved panels, brackets, or "gingerbread");
- (3) irregular roof lines, including cross-gables, hipped dormers, short bulging turrets, second story porches, and multi-level eaves;
- (4) rusticated stone, used either sparingly for foundations or more extensively for lower stories, towers or porch supports; and
- (5) groupings of strips of small-paned windows.

Shingle Style subtypes are classified according to their roofs: Hipped, Side-Gabled, Cross-Gabled, or Gambrel with no one subtype predominating among examples.



Barbara Miller

6) Side-Gabled Shingle

Example #6, at 1734 North Washington Avenue, Scranton, illustrates the Side-Gabled subtype. The shingled roof appears to flow around the short, squat half-towers which were characteristic of the style, as was the second story false porch with its simple wooden columns. Rusticated stone was used for the foundation and a portion of the first two stories, while the remainder of the wall and tower surfaces were covered with wooden shingles.

Strips of small windows were also common to this style, and Romanesque elements were often incorporated into the design: note the rounded arch over the side window.

Example #7, built for Thomas E. Jones at 1524 Adams Avenue, Dumore, illustrates the Cross-Gabled Shingle Style. New York architect Ernest G. W. Dietrick designed this home in 1887 using field stone for the lower levels. Note how the shingled surfaces appear to flow over the multi-level roofs and across the gable-end and tower wall.