As industrialization and new inventions quickened the pace of life, created new problems, and changed our ways of dealing with the world and with one another, the businessman and capitalist found himself having to deal with an increasingly complicated and often frustrating world. During these latter decades of the Victorian Era, therefore, "home" remained one of the few as yet unchaged traditions of American life, offering release from the worries of the work place. Late nineteenth century residential architecture continued to reflect an individual's wish for "a world apart," with details borrowed from France, England, medieval Europe, and ancient Egypt, Greece, and Rome.

— article researched and written by Dorothy Allen
art work and photography by Dorothy Allen

Future issues of the *LHS Bulletin* will examine examples of the styles developed between the time of the Civil War and the Great Depression.

ARCHITECTURAL SURVEY

If you live in a house similar to the above examples or if you know of the location in Lackawanna County of examples of the above residential architectural styles, LHS Executive Director, Dorothy Allen, would like to hear from you. Please write or phone the Society at 344-3841 with details. Thank you.

VOLUNTEERS

The LHS presented *Volunteer Appreciation Awards* to individuals who had given freely of their time and talents at the Catlin House during the 1986-87 season. The awards were presented in a ceremony which was held in conjunction with the Society's Annual Reception for Volunteers and New Members on June 23, 1987. Volunteer Committee Chairperson, Bonnie Banks Perugini presented certificates to the following persons:

Mrs. Frederic A. Birmingham for clothing collections work
Joseph F. Cimini, Esq. for coordination of centennial activities
Miss Florence Gillespie for centennial activities
Rev. Thomas Heafield-Mordan for docent tours and centennial activities
Jack Hiddlestone for photograph history research and darkroom construction
Nancy Hiddlestone for centennial activities
Mrs. William H. Horger for clothing collections work
Edward Miller for centennial activities and research assistance
Alexandre Silva for photographic and darkroom technical assistance
Miss Marie S. Smith for refreshments and monthly program decorating
Mrs. Henry R. Van Deusen, Jr. for clothing collections work

Volunteer appreciation was also extended to Kathleen P. Allen, Francis C.M. Bosak, Mildred Bosak, Mrs. Edgar A. Collins, Don Dakin, John Gallo, Lisa Hinkle, Jeffrey Jakubowski, Jerry Jones, Kathleen Keating, Stanely J. Kizer, Sandra Manzo, Mrs. John F. Mears, Mari Jeannine Miles, Mrs. Russell Ohoro, Bonnie Perugini, John Rutkowski, Mrs. L.L. Scott, Connie Sheils, Jane Shulenberger, Nancy Solomon, Marg Strein, Shirley Tromantana, Michael J. Washo, and Dorothy Zrowka.

If you would like to join the volunteer staff at the Catlin House, please call us or stop in. Assistance is still needed in the areas of collections cataloging (mainly archival photographs and antique clothing), darkroom photo lab assistance, exhibit construction, inventory, and storage maintenance.

THE LACKAWANNA HISTORICAL SOCIETY BULLETIN

VOLUME 19, No. 2 FALL, 1987

PROGRAM SCHEDULE - FALL, 1987

September 9 - 8:00 P.M. "Pennsylvania's Towpath Canals," a slide lecture on early canal transportation, with guest speaker Lance E. Metz, Program Director of the Canal Museum & Hugh Moore Park, Easton, PA.

October 10 8:00 A.M. - to 8:00 P.M. Bus trip to Historic Jim Thorpe for Fall Foliage Weekend, including tours of the Harry Packer Mansion, Asa Packer Mansion, and St. Mark's Church. Reservations are limited to the first 46 callers.

October 14 - 8:00 P.M. "Lenape, Minsee, Susquehannock," these names which are so familiar to us are a reminder of the Native American Tribes who were here long before Columbus. Who these people were will be discussed in a slide lecture by Dr. Yvonne J. Milspaw of Harrisburg Area Community College, sponsored by the Pennsylvania Humanities Council.

November 8 - 2:00 P.M. "Use of Genealogical Records in the National Archives," a slide lecture, will be presented by Dr. Robert Plowman, an archivist with the Pennsylvania Branch of the National Archives.

December 6 - ANNUAL CHRISTMAS PROGRAM featuring Ed and Geraldine Berbaum in "A Folk Music Christmas" with traditional and non-traditional Christmas music performed on the fiddle, mandolin, tin whistle, guitar, banjo, and alto saxaphone.

The Lackawanna Historical Society Bulletin is published quarterly by the Society.
Editor is Dorothy Allen, LHS Director

LACKAWANNA HISTORICAL SOCIETY
CATLIN HOUSE
232 MONROE AVENUE
SCRANTON, PENNSYLVANIA 18510

EARLY LACKAWANNA AREA ARCHITECTURE

Wars are often used as dividing benchmarks for groupings of historical trends, styles, and attitudes because of the social and psychological upheaval which they create. In the United States, historical eras can be delineated by the American Revolution, the Civil War, World War I, World War II, and the Vietnam Conflict. The time period between the end of the American Revolution and the Civil War was an era of relative peace and progress in the United States, both in the North as well as in the South. The time span from 1780 through 1860 was the era during which our country sought and found its early identity as a free nation; and social, cultural, and artistic trends of the period reflect on that identity.

The northeast portion of the new nation expanded from a colonial settlement which was largely agrarian in life style to a major industrial center of the world. The process whereby the society transformed itself took nearly a century and was accomplished through the efforts of a number of adventurous and resourceful individuals who exhibited what we have incorporated into our national identity as "the American pioneering spirit."

It was the pioneering spirit which prompted Isaac Tripp, the first white settler, to travel from Rhode Island to the Lackawanna Valley and to build a log cabin in what was then Indian territory in 1770. That same spirit inspired George, Selden, and Joseph H. Scranton to place themselves in debt and to build the first iron mill to produce railroad "T" rails in the U.S. in 1848. The U.S. after the Revolution was a place of expanding frontiers and the mood was one of optimism in the ability of the newly created democracy to provide unlimited opportunities to those willing to combine risk-taking with hard work.

Styles and trends of the period reflected the ideals of freedom, democracy, optimism, and progress. The architecture of the homes built by early settlers to the Lackawanna Valley reflected the same ideals, and the progression of architectural styles mirrors the progress made as local settlements grew and prospered.

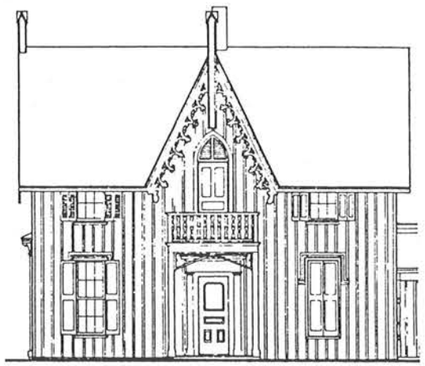
The first permanent homes built in what is now Lackawanna County were built "in the vernacular;" that is, they were constructed without the aid of formal architectural plans and they followed traditional building patterns set by early colonial settlers, depending on region of original settlement and country of origin of the settlers. Whereas Pennsylvania regions to the south of the Pocono Mountains were settled mostly by families of German ancestry, the Lackawanna Valley was first settled by "New England Yankees" from Connecticut and Rhode Island who were largely of English ancestry. Therefore, early residential architecture in the region was similar to that found earlier in the New England states.

Early New England residential architecture reflected vernacular English domestic architectural styles. C.F. Innocent, in his book *The Development of English Building Construction,* noted that such homes were usually built of wood, and architectural historian Fiske Kimball described the typical colonial New England home as being one room deep and 1½ or 2½ stories high. (The upper half-story was originally created as a means for families to save money during a time when property taxes in England and in the Colonies were based on the number of stories in a building.)

#1 New England Large

#2 Lucome Windows

#10 Carpenter Gothic Cottage



#11 Architectural drawing - Gothic Cottage

The Carpenter Gothic also included the Gothic Cottage, a more humble dwelling which almost always had board-and-batten siding and a steeply pitched cross gable or a wall dormer in the center of the facade, as seen on the building in example #10, which had stood at 222 Mulberry Street, Scranton. The single most distinguishing feature of the Gothic Cottage was the "gingerbread" bargeboards which the dwelling in example #10 almost certainly once had, as seen in the architectural drawing in example #11.

The 1850s saw the development of Italianate architecture [which was highlighted in the February, 1987, issue of the *LHS Bulletin.]*

#12 Tuscan Villa

A style which was an outgrowth of the Italianate was the Tuscan Villa (also called the Italian Villa) which was popular in the United States in the 1860s. The hallmark of the Tuscan Villa style was its square, flat-topped, tall tower. Like the Italianate style house, the Tuscan Villa had wide, overhanging eaves and a low pitched roof; however, bracketing at eaves was less extensive and more delicate than that found on earlier Italianate buildings. Arched windows which were grouped in twos or threes, a front porch with arches or arcades, and a ground floor bay window were usually included in the plan, as seen in example #12 which was built ca. 1869 for Henry B. Rockwell, Sr., at "Rockwell Heights," 2141 North Main Avenue in the Providence section of Scranton.

The Tuscan Villa was always built of masonry, either brick or stone, often surfaced with a stucco finish. The asymmetrical appearance of the exterior of the building mirrored the interior floor plan which was usually "L" shaped.

The decades of the Civil War and Reconstruction were difficult ones for the people of the United States; therefore, it is not difficult to understand artistic symbols of the wish for "escape" through imitation of styles of earlier times and distant geographical locations.

Columns (of whatever order) gracing the front of Greek Revival residences were almost always made of hollow wood and adapted according to the degree of skill of the builder, as seen in the square columns of the building in example #8 at 2006 North Main Avenue, in the Providence section of Scranton, which was built in 1840 for the Silkman family and currently is in adaptive use as a branch of the Scranton Public Library. [The design of the Silkman building has been preserved in the National Archives in Washington, D.C., as one of the few remaining area examples of colonial Greek Revival architecture.]

As the United States expanded economically, industrially, and intellectually, by the 1840s it had become apparent to many persons that the new type of progress had created new sets of problems: labor problems, class conflict, urban slums, and work-related illnesses. The previous generation of Europeans had discovered the same problems, and many persons had sought relief from the seemingly overwhelming problems by an emotional security provided by the philosophical attitudes implied in the literary Romantic Movement. The values of the Romantic [not to be confused with the modern connotation of the word which usually refers to romantic love] included individualism, domesticity, love of nature, and a return to what were perceived as the ideals of the medieval Christian era.

Architecturally, the ideal was "a harmonious union of buildings and scenery" combined with repetition of motifs reminiscent of medieval forms. Known as Gothic Revival, the style was used primarily in stone for church architecture and never gained complete acceptance or widespread popularity for residential architecture in the United States because of its strong association with medieval English aristocracy in the minds of many Americans who still felt a certain amount of animosity toward the nation from which they had recently won independence. Characteristics of the style included pointed arches (and sometimes steep towers, and battlements), steep gabled roofs with pointed and often foliated finials, and "gingerbread" tracery which often incorporated a trefoil design symbolizing the Christian religion's Holy Trinity.

#9 Gothic Revival

Most Gothic Revival buildings were constructed of masonry but the invention of the jigsaw promoted a wooden adaptation of the style which became known as Carpenter Gothic, examples of which were once common in northeastern Pennsylvania but have almost disappeared because of the fragility of the wooden details which had been removed when such homes underwent remodeling. Gothic Revival house plans designed by architect Alexander J. Davis were published by Andrew J. Downing, a popular landscape designer of the 1840s. One of the distinguishing characteristics of the Carpenter Gothic style was the use of lacey bargeboards [also called vergeboards], the wooden boards placed perpendicular to the eaves, as seen on the building in example #9 which had stood at 120 North Washington Avenue, Scranton, (originally the home of Colonel Henry M. Bois.)

The earliest style of New England domestic architecture resembled a rectangular box with a pitched roof which was pierced by a square central chimney. Siding was either horizontal boards or vertical board-and-batten, as seen in example #1, located at 55 Laurel Street, Carbondale. As the style developed, a roof cross-gable and a small projecting "porch chamber" were centered in the front facade. Some homes were made more "stylish" through use of the jerken-head or clipped gable which consisted of a gable which had been clipped back and covered with roofing material. Several of these homes, called New England Large, can be found throughout Lackawanna County, primarily in the Abington and Carbondale areas; however, most existing examples of this type of vernacular architecture have been remodeled past recognition.

A second type of vernacular architecture, called the Colonial "I" House, resembled the New England Large and was common in New England states in the 1700s, having been transported northward from Virginia where it appeared to have originated. Also a rectangular box one room deep with pitched roof, the "I" house had chimneys on both ends rather than the central chimney. In Virginia, the end chimneys had been constructed of wood and placed at the ends so that if they caught fire they could be easily extinguished, but in New England the chimneys were constructed of masonry.

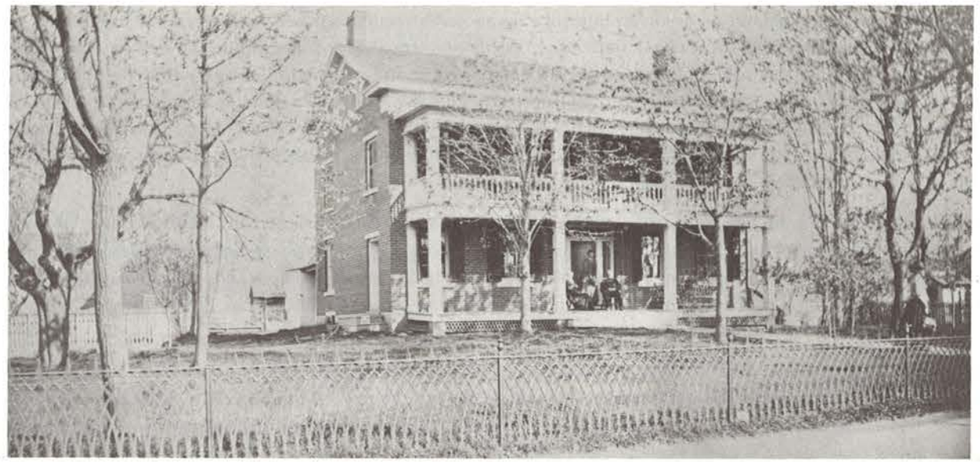
Masonry, in the form of brick, gradually came into use in colonial New England, and it was common to find houses with the first story of brick and upper stories of wood, as seen in example #2, located at 73 Laurel Street, Carbondale. Many vernacular colonial houses had a type of gabled dormer called the lucome window, (derived from the French word *lucarne,* meaning "dormer.") The lucome window consisted of a small gable at right angles to the main roof, allowing the upper half-story to have full sized windows. The number of lucome windows along a roof line usually corresponded to the number of rooms on a floor.

#3 Georgian

The Georgian style of architecture was the first formal design to be applied to residential architecture in the United States. So named because it became popular in England during the reign of the first three King Georges, it was originally a Renaissance style which had been established by the sixteenth century Italian architect Palladio who had advocated a return to certain elements of Classical architecture as first proposed in *Ten Books of Architecture* by the Roman architect Vitruvius.

Georgian architecture was formally symmetrical, usually square in shape, with evenly proportioned spaces between windows and doors. The roof was usually of gable style with very short eaves, and the front of the building was often decorated with columns or pilasters. The most distinguishing element found on Georgian styled buildings is the Palladian window, an arched and segmented window, as seen on the 1830 building in example #3, located in Route 407 in Waverly. The use of a Palladian window over a central doorway is almost universal in Georgian styling.

The New England version of Georgian architecture was usually built of wood with clapboard siding, (whereas from Philadelphia southward these buildings were generally of brick.) Georgian architecture flourished from 1700 to 1800 throughout the colonies and it was brought to northeastern Pennsylvania in the early decades of the nineteenth century by settlers from Connecticut.



#4 Federal

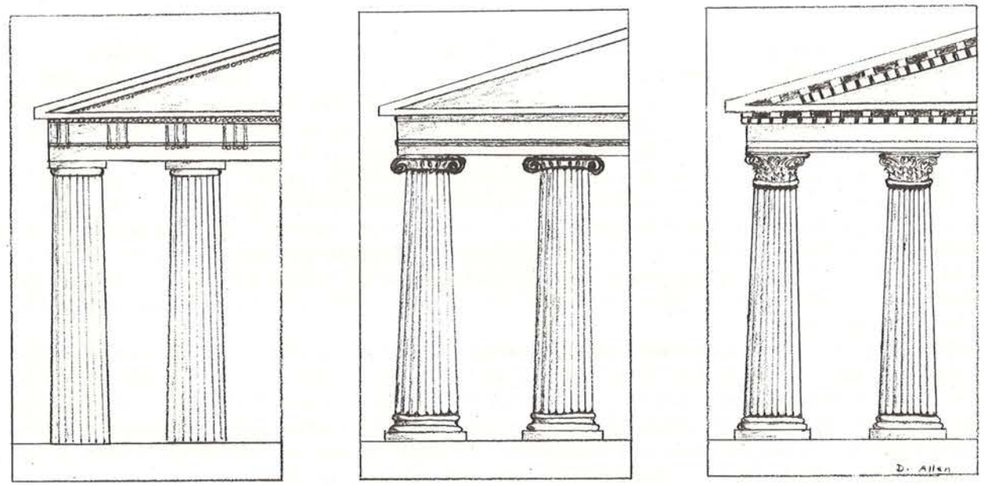
#5 Remodeled version of #4

After 1800, the major residential architectural style in the U.S. was the familiar Federal, named for the Federalist party which was composed of persons distinguished by "their dauntlessness and their willingness to risk their lives wherever there is a prospect of making money," in other words, the early capitalists: merchants, bankers, and traders. The actual style, in fact, had little to do with anything "federal," since it was an import from late eighteenth century England where it had been popularized by the architect and interior decorator Robert Adam with the publication in London in 1764 of his book of architectural measured drawings, *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia,* [a copy of which can be examined at the LHS library.] In Adam's words,

> The buildings of the Ancients are in Architecture, what the works of Nature are with respect to the other Arts; they serve as models which we should imitate,. . .

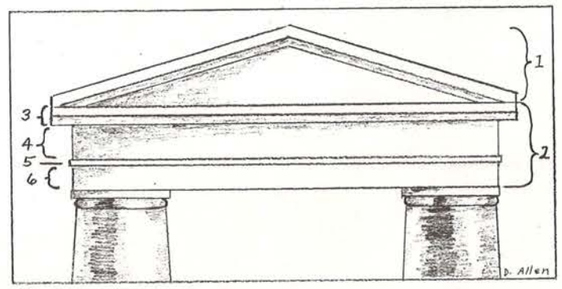
Similar to the Georgian style, the Federal building was characterized by balance and symmetry throughout and was generally built of brick, with internal rectangular shaped chimneys placed near the end walls. The building was usually rectangularly shaped, with the entryway centrally placed in the long front-facing side. The doorway was usually flanked by side lights, and a two story portico (porch) with supporting columns was common. Window openings often incorporated cut stone lintels and sills and usually sported louvered shutters. A typical local Federal building which stood at 172 South Main Avenue, Scranton, example #4, retained major Federal characteristics even after extensive later remodeling of the roof and porch to Italianate style, example #5.

A search for an architectural style which would embody American ideals of democracy led to the Greek Revival style which provided visual representation of the feeling that the United States was the ideological successor of ancient Greek democratic ideals. Ironically, the style, which became popular during the 1830s and 1840s, was introduced by the English architect Benjamin Henry Latrobe who immigrated to the U.S. in 1796 and designed the Bank of Pennsylvania in Philadelphia, the first American building to incorporate a classical Greek order, the Ionic.



#6 Greek architectural orders: from left, Doric, Ionic, Corinthian

Greek Revival architecture made use of three "orders" which had been used by the ancient Greeks: the Doric, Ionic, and Corinthian, which differed from one another primarily in design of columns, capitals (column tops), and entablatures (areas between roofs and columns.)



1. **Pediment**
2. **Entablature**
3. **Cornice**
4. **Frieze**
5. **Taenia**
6. **Architrave**

#7 Diagram of pediment and full entablature

Gone were the arched and fan windows of the Georgian and Federal styles, replaced with heavily molded square openings, and the roof was more shallowly pitched than that seen on former styles. The quintessential Greek Revival building resembled a Greek temple with a series of columns supporting a full entablature. The typical American Greek Revival residence was traditionally painted white in imitation of what was believed at the time to have been "authnetic" ancient Greek style. It was not known in the eighteenth and nineteenth centuries that the familiar white marble found in temple ruins had often been polychromed during the time of the ancient Greeks.

#8 Greek Revival