

"Croisette," or cross windows were often used in pairs which were joined by a transom bar, a heavy horizontal stone or wooden bar crossing the frame. Diamond pane windows were also sometimes used. Chimneys were tall, with "corbled" or decorated chimney caps. Stone tracery and cartouches were often incorporated into the facade.

An extant example of Chateausue style stands at 1021 Richmond Avenue, Scranton, not much changed since the photograph in example #12 was taken in 1987 by architectural photographer T. Emerson Dillon. This residence was designed by Scranton architects Frederick L. Brown and Percival J. Morris in 1896 for John H. Jordan who, with associates Hugh M. Hannah and Richard W. Jordan, developed the four block residential section of Scranton bounded by Boulevard Avenue, Drinker Place, North Washington Avenue, and Grandview Street. Jordan, Hannah, and Jordan had purchased the plot of land which they divided into 87 building lots which were advertised for sale to upper middle class individuals. A brochure promoting sale of lots at *Richmont Park* touted, "The restrictions are ample to protect every purchaser, to insure that only good residences shall be built, . . ." John H. Jordan reserved three lots for himself for this wood and white stone residence. The wrap-around porch was removed in modern times, but otherwise this structure remains as it was built.

— written and researched by Dorothy Allen
— copy photographs and line drawings by Dorothy Allen

The next issue of *The Lackawanna Historical Society Bulletin* will present a survey of residential architectural styles prevalent in the 1890s through the early decades of the twentieth century.

CATLIN HOUSE NEWS

VOLUNTEERS: "A few good men" and women are all we need to complete projects begun at the Catlin House in recent months. The Fall Volunteer Training Session was held on October 27, with information presented to new volunteers in the areas of library cataloging, exhibit construction, archives cataloging, and photographic darkroom assistance. New volunteers at the Catlin House include Mrs. Robert Bell, Gina Fiola, Connie Richards, Virginia Size, and Barbara Travato. **MORE HELP IS NEEDED!!!** If you have a few spare hours each month and you would like to learn more about museum and archives work, stop by the Catlin House and **VOLUNTEER YOUR TIME AND TALENTS.** The staff at the Catlin House will provide all training and materials; all we need is **YOU.**

DONATIONS: As you know, the entire Catlin House collection has come to us through the beneficence of those persons who wish to help preserve the history and material culture of the Lackawanna County area. Artifacts accessioned during the months of September and October include:

Book: *Early History of Scranton and the First Presbyterian Church* by Frederick J. Platt, donated by Eric Fetterolf;

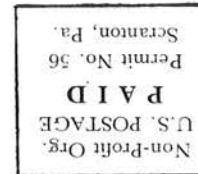
Photograph: *South to East Scranton Bridge* (Harrison Avenue), 18 x 31 inches, take 1922, donated by Michael J. Washo for the City of Scranton.

Photographs: 4 Tintypes and 1 Ambrotype of Civil War vintage in leather and velvet cases, donated by Marian Williams Banks of Salinas, California (formerly of Scranton).

Watches: 1 Gruen wristwatch, 1 Bulova wristwatch, and 1 Mickey Mouse pocket watch, donated by Marian Williams Banks.

Atlas: *Topographical Atlas of the State of Pennsylvania, 1872*, donated by Diane Abplanalp.

Jewelry: 1 men's pocket watch fob made of woven human hair, circa 1890, donated by Miss Harriet Jarrett.



LACKAWANNA HISTORICAL SOCIETY
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PROGRAM SCHEDULE - WINTER, 1987 - 1988

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| December 6
2:00 P.M. | 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 saxophone; supported by a grant from the Pennsylvania Historical and Museum Commission. |
| February 7 -
2:00 P.M. | "SILVER - THE SENSUOUS METAL" with guest lecturer Dr. James R. Fehlner, Assistant Professor at the Worthington Scranton Penn State Campus, will examine the topics "On Antique Silver" and "Early Silver Halide Photography;" supported by a grant from the Pennsylvania Historical and Museum Commission and the Penn State University Scranton Campus Speakers Bureau. |
| March 6 -
2:00 P.M. | "THE BICENTENNIAL OF THREE CONSTITUTIONS," a slide lecture by Theodore L. Zawistowski, will present information about the interrelatedness of the constitutions of the United States, Poland, and France. |
| April 13 -
8:00 P.M. | "HISTORY OF LAKE WALLENPAUPACK," by Sally Norsworthy, Curator at Lacawac Sanctuary. |
| May 11 -
6:30 P.M. | ANNUAL DINNER MEETING, plus slide lecture "Historic Residential Architecture of Lackawanna County" by LHS Director Dorothy Allen; supported by a grant from the "Arts-to-the-People" program of the Lackawanna County Department of Cultural Affairs. |

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

LATE VICTORIAN RESIDENTIAL ARCHITECTURE IN LACKAWANNA COUNTY

In previous issues of *The LHS Bulletin* (Volume 19, No. 1 and No. 2), early nineteenth century residential architectural styles found in the Lackawanna County area were examined.

In the time period 1865 - 1890, Lackawanna County, Pennsylvania, was the fastest growing region of the United States chiefly due to the economic prosperity generated by the achievement of world leadership of the anthracite mining industry. Prospects of economic opportunities "drew gentlemen bankers and lawyers from the commercial towns and immigrant industrialists from the coal towns," according to historian Burton W. Folsom in his book *Urban Capitalists*. The Scranton City Directories list an average each year of 14 architects and 78 building contractors who offered their services during the time period 1870 through 1905 to a population which grew from 3,000 in 1856 (the year Scranton was incorporated as a borough) to 116,000 by 1903.

The population growth caused by the expansion of the anthracite mining industry and the attendant available financial resources of individuals who came to reside in the new County of Lackawanna resulted in a period of rapid and prolific housing construction. The new middle-class professional and entrepreneurial population settled in areas of Scranton including Clay, Jefferson, Monroe, and North Webster Avenues and Olive, Mulberry, and Vine Streets, as well as in the "suburbs" which included areas of Providence, Green Ridge, Hyde Park, and Dunmore. After the development of adequate passenger rail service, upper and upper-middle-class families also maintained summer homes as well as permanent estates in the Waverly area.

After the close of the Civil War, America continued to look to continental Europe for inspiration in creating residential architectural styles. The immediate past in the U.S. had been tumultuous, portions of the country were in ruins, and it was time to rebuild. During the time period 1870 and 1890, usually termed the Late Victorian Era, there were developed a number of architectural styles which coexisted and sometimes shared similar design elements.



#1 Renaissance Revival

The Renaissance Revival style, popular during the 1870s, was an outgrowth of the earlier Italianate and Italian Villa styles but it leaned more toward classical sixteenth century Italian architecture for inspiration. The Renaissance Revival residence had certain characteristic details which included balustraded and arched or arcaded porches, a low pitched roof with deeply bracketed, finely detailed cornice, and a "string course," (decorative stone or wooden molding) visually dividing the ground floor from upper floors.

Window treatment was also very distinctive and included heavy window lintels and architrave window frames, as seen in example #1, a Harry Baroff photograph circa 1900 of the Thomas Dickson residence which had stood at 424 Washington Avenue, Scranton. Doors and windows often supported classical entablatures or pediments, as seen in the above example, and the windows of the upper stories were usually smaller than those on the ground floor.

During the same time period that Renaissance Revivalism borrowed details from Italian architecture, a new style developed in France during the reign of Napoleon III who oversaw the transformation of Paris into a "city of grand boulevards and monumental buildings" which were copied worldwide, according to architectural historian John C. Poppeliers. One of the Parisian landmarks upon which Napoleon's builders left their mark was the Louvre which was enlarged in 1852-57, popularizing a seventeenth century roof style created by French architect Francois Mansart: the mansard roof.

The major distinguishing characteristic of what came to be called Second Empire styling, the mansard roof was a "double pitched" roof with an extremely shallow (almost flat) upper slope and an extremely steep lower slope which created an additional usable story in the attic area. The mansard roof usually incorporated various style dormer windows (round, arched, or square) to provide light to the upper attic story. The lower slope of the mansard roof had one of three profiles: concave, convex, or straight.

The invention of steam-driven wood-working machinery, especially the mechanical lathe, made it possible to turn out large quantities of spindle work inexpensively. Therefore, machine turned spindles were used in great numbers for both interior as well as exterior residential building designs in the 1880s and 1890s. Architectural historian John J. G. Blumenson has said that this style can be distinguished from other similar styles (such as the Queen Anne of the 1890s) by the fact that for Eastlake design, brackets, scrolls, perforations, and carved panels were "placed at every corner, turn or projection along the facade," as seen in example #8 (which still stands.)

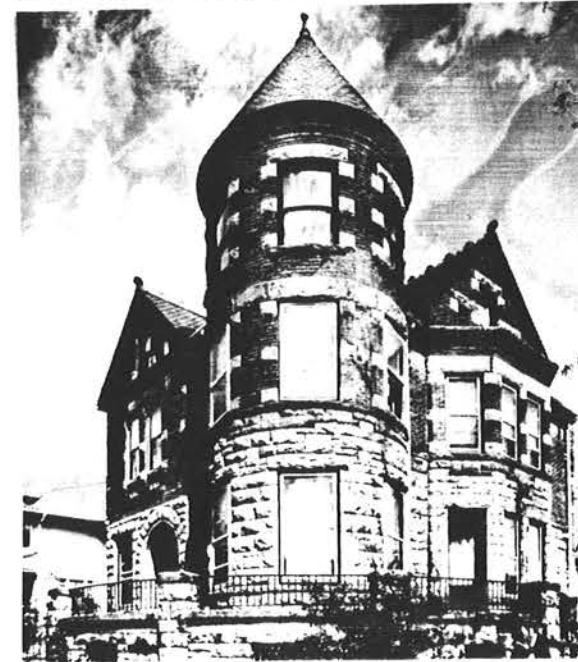
The popularity of English architects and designers such as Charles Eastlake prompted American architects to continue to look to England for inspiration. An examination of English visual history revealed a number of half-forgotten elements of architecture, including vernacular domestic sixteenth and seventeenth century buildings. Inspired by the architecture of Elizabethan England, the Stick Style became popular in the 1870s and 1880s (and continued with changes into the Tudor Revival in the 1890s through the early decades of the twentieth century.) At the time of Shakespeare's England, half-timbering was the predominant structural building form, providing roof and wall support. The American Stick Style presented a series of diagonal and intersecting wooden boards which were fastened over clapboard and raised from the surface for emphasis. The stick work was most commonly used for porch balustrading, porch support braces, and for decorative emphasis at gable ends. The Stick Style was always built of wood (unlike the later Tudor Revival which usually incorporated brick or stucco.)

Usually, the Stick Style residence had a steeply pitched gabled roof, typical of the Gothic derivation of most houses of the time period. However, a "subtype" of the style included a tower, as seen in example #9, the residence located on Glenburn Road, Waverly, which was built in 1878 as a summer home for George Augustus Fuller (who had married George W. Scranton's Daughter Elizabeth) and was inherited by their son George R. Fuller.

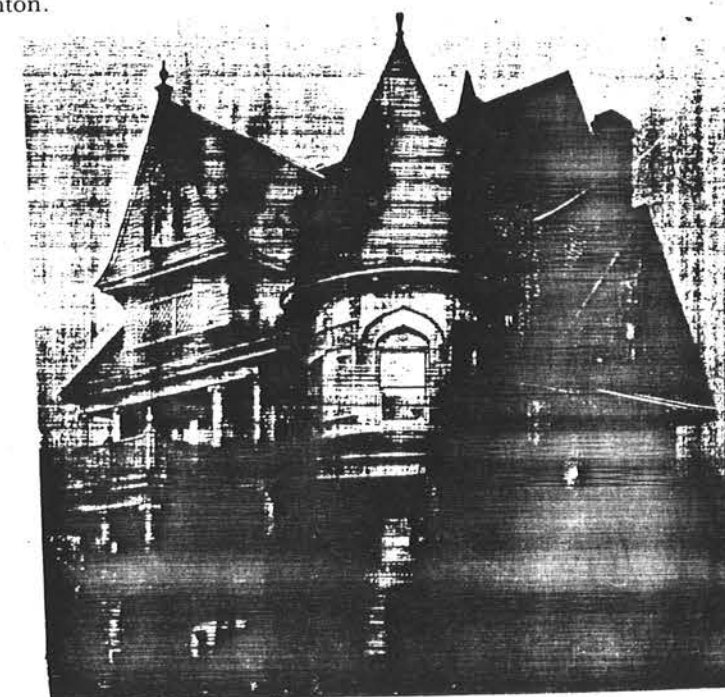


#9 Stick Style

Steeply pitched roofs and pointed dormers continued the Gothic influence in the Chateausque style which was popular as a residential building style from the 1870s through the 1890s. With the same sense of solidity as the Richardsonian Romanesque, the Chateausque residence was more vertical in visual orientation. Massive cylindrical towers were sometimes seen on buildings of this style, as shown in example #10, an 1890 structure built by Peter Stipp, "brick maker, contractor and dealer in building stone," as his family residence at 602 Harrison Avenue, Scranton.



#10 Chateausque, stone
Photograph by Dorothy Allen



#11 Chateausque, varied materials



#5 Victorian Gothic, wooden



#6 Victorian Gothic, stone

In the 1870s, American architect Henry Hobson Richardson developed a style which originally was similar to the Gothic Revival. Richardson adapted design elements of pre-Gothic European architecture to create a new, entirely American style which became known as Richardsonian Romanesque. Used primarily for public buildings and churches in the 1870s, the style was adapted to residential architecture in the 1880s.

A major characteristic of the style was a sense of visual solidity which was achieved through use of rough stone as a building material. Usually horizontal in visual orientation (even when incorporating vertical towers), the Richardsonian Romanesque style home had "cavernous" openings. Large recessed doorways, deeply set windows framed by rounded arches, and arcaded porches were visual design elements of this style, as seen in example #7, located at 1535 North Washington Avenue, Scranton, photographed in 1897 by architectural photographer T. Emerson Dillon.



#7 Richardsonian Romanesque

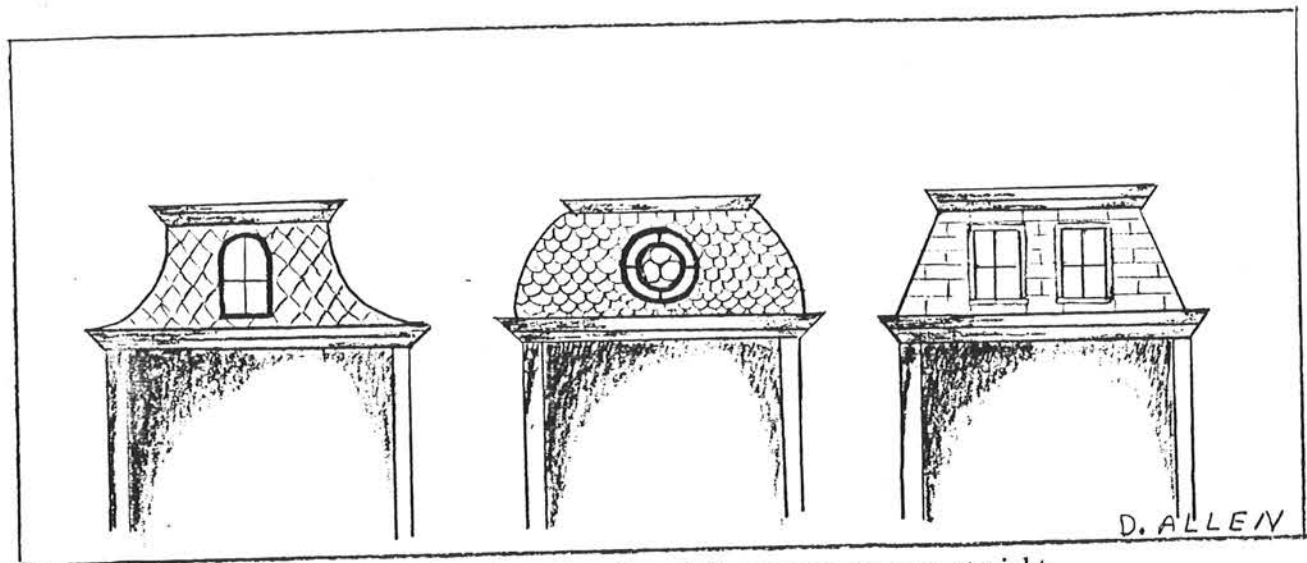
When towers were used, successive stories were defined by horizontal bands of contrasting stone or brick. Roof elements included gabled dormers, short eaves, and terra cotta or slate tiles.

Floor plans were usually assymetrical, with bays, porches, and specialized rooms such as libraries, studies, music rooms, or botanical rooms.

Another 1880s style with characteristics similar to those of Gothic Revival buildings was defined by the English interior designer Charles L. Eastlake who adapted ecclesiastical motifs, such as pointed arches and trefoil cut-outs, for domestic architecture. Often seen in combination with other styles, the Eastlake style exhibited a "profusion of spindles and lattice work," according to architectural historian John J. G. Blumenson, as well as a number of carved wooden panels which were used as decorative elements for gable, dormer, and porch pediments and as ornamentation along railings and banisters, as seen in example #8, the residence built in 1889 for Charles Robinson at 1501 North Washington Avenue, Scranton.



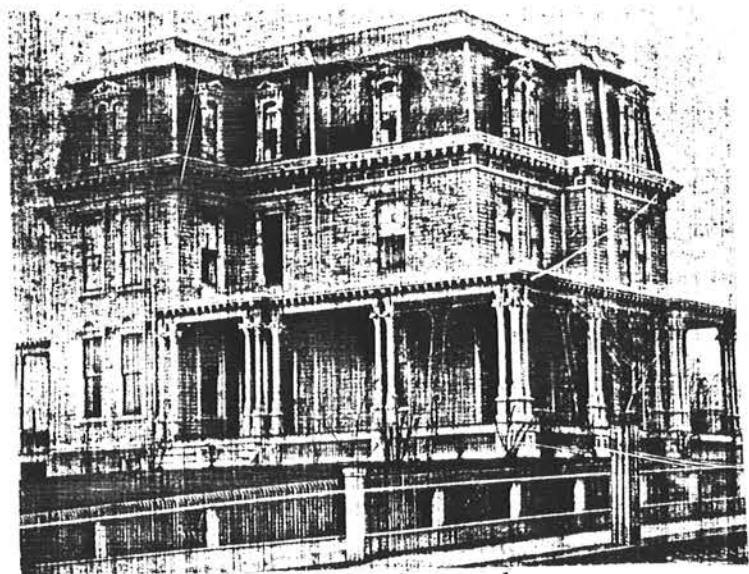
#8 Eastlake



#2 Mansard roof profiles: from left, concave, convex, straight

The mansard roof was often covered with multi-colored and patterned slates or tiles and topped by ornamental iron cresting and balustrades. Windows were sometimes arched and pedimented, with decorative moldings, as seen on the upper story of example #3, the Henry Belin, Jr. home, a wooden structure constructed in 1874 at 447 Jefferson Avenue at the corner of Vine Street, Scranton.

When built of wood, the Second Empire home was often painted in multi-chromatic colors to accentuate window, entryway, and cornice details. When constructed of stone or brick, contrasting textures and colors of masonry were used for details such as quoins and cornices, and a belt course visually delineated the floors of the building, as seen in example #4, the 1872 Joseph Hand Scranton family residence, #4 Ridge Row, Scranton, designed in 1869 by New York architect, Russell Sturgis, (now part of the University of Scranton campus.)



#3 Second Empire, wooden



#4 Second Empire, stone

In the 1880s and 1890s, residential architecture was a mixture of a variety of decorative elements of earlier styles, transposed in new ways. Architectural writer John Maass has called the last quarter of the nineteenth century the "nameless period." However, despite the eclecticism of the period, it is possible to isolate major stylistic elements and trends which characterized several predominant variations of Late Victorian architecture, including Victorian Gothic, Richardsonian Romanesque, Eastlake, and Stick style of the 1880s as well as the Queen Anne, Chateausque, Shingle Style, and the variety of "Revival" styles of the 1890s which persisted into the early twentieth century.

The Victorian Gothic style was an adaptation of the earlier Gothic Revival of the 1840s with changes which included a polychromatic exterior created by the combination of building materials of differing colors and textures such as painted wood, brick, stone, terra cotta tile, and carved ornaments. The delicate "gingerbread" and vertical board-and-batten siding which was characteristic of the earlier Gothic Revival style was replaced by more substantial ornamental details and horizontal clapboards, as seen on the William T. Smith home in example #5, a wooden structure formerly at 603 Jefferson Avenue, Scranton.

Roofs were steeply pitched and usually dormered and multi-gabled (in the well-known manner of Nathaniel Hawthorne's *House of Seven Gables*), as seen in an 1897 photograph of the home built in 1870 for James Sanderson at 1516 Sanderson Avenue, Scranton, (later well-known as the home of building contractor Conrad Schroeder.)