

PROGRAM SCHEDULE - FALL, 1988

October 12, 1988, 7:30 P.M.

"Climbing Your Family Tree," by Dr. Jerry Skinner, Assistant Professor at Keystone Junior College, will provide information about how to begin researching a family history.

November 13, 1988, 2:00 P.M.

"History of Dorflinger Glass," a slide lecture with glass exhibits by Dr. John Q. Feller, Professor of History at the University of Scranton and author of a new scholarly book about the Dorflinger Glass Company.

December 11, 1988, 2:00 P.M.

LHS CHRISTMAS PROGRAM with Christmas choral music performed by a quartet from the Robert Dale Chorale, and light refreshments including Christmas Spiced Tea.

CATLIN HOUSE NEWS

DONATIONS:

Dr. M. Fragin - gift of letters, programs, lithographs, documents, and other memorabilia of 1890 era.

Mrs. Esther Friedman - gift of two framed photographs, including one of Judge George W. Maxey.

Mrs. Albert G. Isaacs - gift of wedding gown worn by Marion Margery Warren who married Worthington Scranton on April 11, 1907 and Marion Margery Scranton who married Edward B. Mayer on January 16, 1932.

Thomas Klopfer - gift of the booklet *The Anthracite Idiom*.

Edward D. Lewis - gift of architectural renderings, drawings, and photographs from the collection of the late architect George M. D. Lewis.

John D. Lewis - gift of books, papers, and historical documents from the collection of the late Rev. William P. Lewis, former Executive Director of The Lackawanna Historical Society.

Rev. Thomas Heafield-Mordan - gift of booklet "Waverly High School Reunion 1926-1950, September 5, 1987."

Wyoming Historical and Geological Society - gift of one post card of Nay Aug Park, ca. 1910.

Richard M. Ryczak - gift of one issue of the newspaper *Jermyn Press*, November 8, 1940.

VOLUNTEERS NEEDED:

The Lackawanna Historical Society in the historic Catlin House museum, library and archives, is in need of volunteers in the following areas:

tour guide (to lead tours for groups and/or individuals) TRAINING IS PROVIDED

odd jobs person (for storage room organization & artifact storage maintenance)

darkroom assistant (printing of b & w negatives), prior experience necessary

museum worker (for help with museum inventory and set up new exhibits)

library aide (for cataloging, filing, labeling, and general library work)

For further information, please call Executive Director Dorothy Silva at 344-3841, Tuesdays through Fridays 10 AM to 5 PM. WE NEED YOU!

TID-BITS FROM THE BOOK *THE ANTHRACITE IDIOM* by Thomas Klopfer:

Thomas Klopfer, a resident of the Borough of Archbald, has compiled a listing of dialectical idioms unique to the Anthracite region, many of which expressions are rapidly fading from popular usage, including:

AIN'A - "isn't it," as "It's a nice day, ain'a?"

BEES - form of the verb "is," e.g., "Does he be there?" "Yes, he bees there all the time."

CIN - pronounced "kin," always used for "can." He cin do it."

DUE BILL - the statement of earnings and deductions attached to a paycheck (sometimes pronounced doo-ble)

FLING - this meant "to throw."

HAVE ALL I CAN DO - "I have all I can do to mind one baby, let alone two."

HIT THE SPOT - when food, or more specifically beverage, was tasty and pleasurable, it hit the spot

The Lackawanna Historical Society Bulletin

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This issue of *The Lackawanna Historical Society Bulletin* continues the series of informative articles about the history of residential architecture in Lackawanna County, Pennsylvania.

In the time period 1866-1890, Scranton was one of the fastest growing cities in the United States, chiefly due to the economic prosperity generated by the achievement of world leadership of the anthracite coal mining industry. The population growth caused by the expansion of the mining industry and the attendant available financial resources of individuals who came to reside in Lackawanna County resulted in a period of rapid and prolific housing construction as well as great local interest in architecture.

In the decades of the nineteenth century following the end of the Civil War, new building construction created urban residential neighborhoods where forest and farmland had previously existed. The individuals residing in the new, often upper-class and upper-middle-class neighborhoods appear to have taken great pride in their new surroundings, for the Scranton city directories list an average of 14 architects and 78 building contractors who offered their services during the time period 1890 to 1905 to a population which grew from 3,000 in 1856 to 116,000 in 1903.

By the time of World War I, the influx of migration to Lackawanna county began to stabilize, and the amount of new construction became less, although quality residential construction continued through the 1920s. The Great Depression of the 1930s was felt strongly in Lackawanna County, and the financial condition in the county did not allow much growth in the housing construction industry.

The rising popularity throughout the U. S. beginning in the late 1960s and early 1970s in the architectural preservation movement prompted the establishment of such organizations as the National Trust for Historic Preservation and the Historic Buildings Survey of the U. S. Department of the Interior, which was a 1966 outgrowth of the National Historic Landmarks Program of 1935. Programs, interests, and institutions which were begun in the 1960s on a national scale began to attract state support during the 1970s with the establishment of State Historic Preservation Offices.

Residential structures dating from the colonial era through the modern era are currently in use as private dwellings in Lackawanna County. This LHS series has begun to address the problem of documenting the locations and architectural styles extant in the county.

The Lackawanna Historical Society Bulletin is published quarterly by the Society.

Editor and feature writer is Dorothy Silva, LHS Executive Director.



The Lackawanna Historical Society

The George H. Catlin Memorial House

232 Monroe Avenue

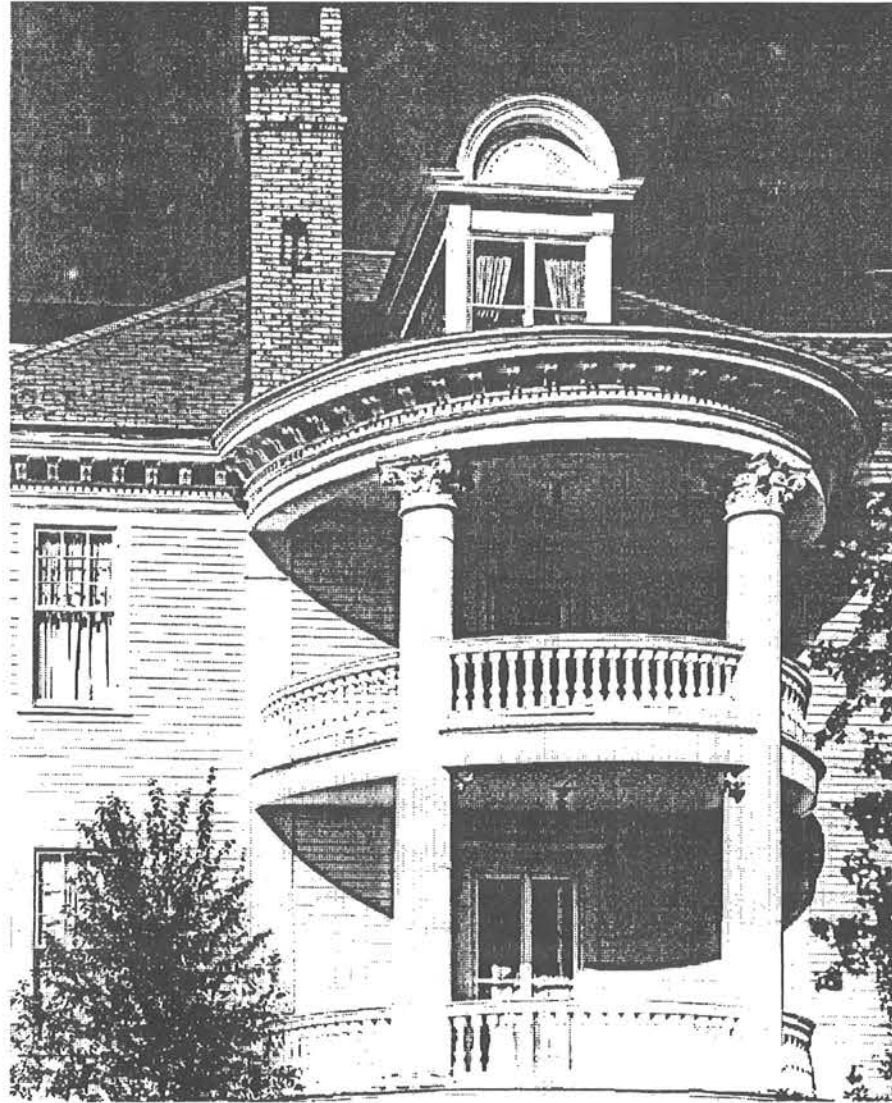
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TURN-OF-THE-CENTURY RESIDENTIAL ARCHITECTURE

In previous issues of *The LHS Bulletin* examples and explanations of the characteristics of the various architectural styles used for residential building construction during the eighteenth and nineteenth centuries in Lackawanna County were presented. With the advent of the new century, there were changes in American art and architectural tastes as well as changes in construction techniques and materials. During the first part of the twentieth century, two separate movements shaped architectural thought: the *Eclectic Movement* and *Modernism*.

The Eclectic Movement



1: Colonial Revival

The first style of Period House to become popular in the U. S. was the Colonial Revival which became a style as early as 1880 and was continued through the 1930s. The term "Colonial Revival" was once again applied to a subtype of modern home in the 1950s continuing through the present time; however, our discussion here will deal with the Colonial Revival *Eclectic Movement* style prevalent in the United States prior to World War II. Based on a revival of interest in America's own past history, the Colonial Revival style

The *Eclectic Movement* became established in the United States with the planning and construction of new representations of historic classical styles at the Columbian Exposition of 1893 in Chicago. *Eclecticism* (which literally means "a combination of styles") was first brought to the United States by European-trained architects who were hired to design elaborate "Period Houses" for upper-class Americans.

The Period Houses were intended to be relatively accurate copies of architectural styles which had been used in various European countries and during various historical time spans. The Period Houses were, in fact, usually not accurate historically in all design details or construction; rather, they were forms which had been used in various time periods and world locations combined with urban American needs, construction techniques and tastes popular at the turn of the twentieth century. They were combinations of styles, hence the application of the term *eclectic* to Period Houses.

GLOSSARY OF ARCHITECTURAL TERMS

ARCADE - a series of arches or openings.

BALLOON FRAMING - structural supports composed of separate vertical studs joined to a horizontal frame at regular intervals.

BALUSTRADE - railing supported by upright shaped posts.

BRACKET - a projecting support.

CAPITAL - the top part of a column above the shaft.

CORBEL - a block of masonry projecting from the main plane and used to support an upper element.

CORNICE - the uppermost projecting molding used at the top of a wall; (also the uppermost projecting section of an entablature.)

CROSS-GABLES - roofs or dormers perpendicularly intersecting the main roof line.

DENTILS - small rectangular blocks used in a series to form a molding below a cornice.

ENTABLATURE - horizontal beams supported by vertical columns or posts; the entablature consists of three parts: the lower "architrave," the middle "frieze," and the upper "cornice."

GAMBREL ROOF - a roof similar to a gable roof but with *two* slopes to each side, one steeper than the other.

HALF-TIMBERING - wooden frame construction in which the framing members are left exposed and the spaces between filled with other material; FALSE HALF-TIMBERING refers to decorative boards applied over the exterior wall surface and not providing structural support.

HIPPED ROOF - a roof with four sloping surfaces which meet in a point.

MODILLIONS - a series of small ornamental brackets used to support the upper part of a cornice.

PALLADIAN WINDOW - a tall window, usually framed by pilasters or columns and topped by a semi-circular, segmented portion under an arched frame.

PARAPET - a solid, often shaped, protective wall or railing along a roof or balcony.

PEDIMENT - the triangular area enclosed by the horizontal cornice of an entablature and the pitched raking cornices along the edges of the roof slopes.

PILASTER - a projection from a wall resembling a vertically bisected column.

PORTICO - a porch with a roof usually supported by columns.

POST-AND-GIRT FRAMING - an early framing technique consisting of upright posts supporting horizontal beams; (also called "post-and-beam" and "post-and-lintel.")

TERRA COTTA - a ceramic material made from molded and fired clay.

WING WALL - an extended exterior wall projecting outward past a corner without support from another wall.

As the Eclectic Movement continued, plans for residences for the upper-middle class became more elaborate, and more "eclectic."

An unusual Eclectic Movement home, with elements of Modernism, was constructed in 1907 for Charles Schlager at 1005 Myrtle Street at Clay Avenue, Scranton, (example #14.) Combining elements of the Period House with features of the newer Modernistic styles, the Schlager residence represented a transition between old and new thinking about architecture. The porch supports, tower, and roofing tiles were characteristics of Mediterranean influenced Period Houses, but the extensively *overhanging* eaves heralded the appearance of the later Prairie style. Likewise, the use of *open* eaves with extended, exposed rafters was characteristic of the thinking of the more "modern" Craftsman style.

Another transition between "old" and "new" styles of residential architecture can be seen in the design of the Mission style. Although considered by some historians as a type of Period House and, therefore, part of the Eclectic Movement, some Mission homes more closely resembled architecture of the Modern period.

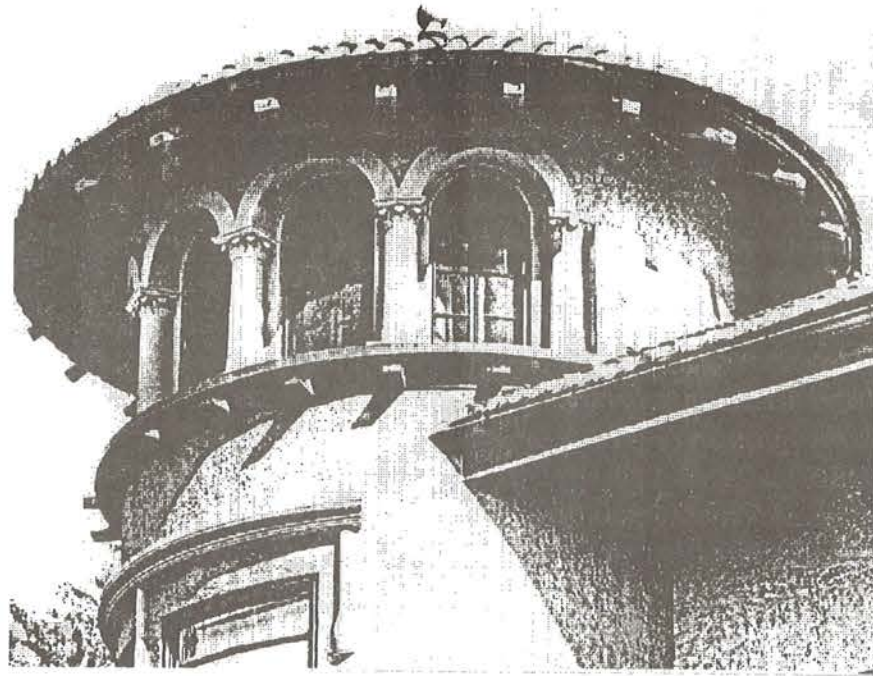
The Mission style developed in California in the 1890s, but the style gained popularity and spread throughout the U. S. during the 1900s through the 1920s. In its original form, the style had the appearance of colonial Spanish mission buildings, but as the style progressed, it came to more closely resemble other homes of the early twentieth century, (the Prairie and the Craftsman, which will be described in a future issue of *The LHS Bulletin*.)

Mission style homes were usually square or rectangular with stucco wall covering, tile roofing, shaped dormers and roof parapets.* Example #15, located on Columbia Avenue, Scranton, is a typical example of the later, more elaborate version of Mission style.



15: Mission

14: Eclectic



of the Eclectic Movement took various forms, depending on location. However, increased mobility and communication across the continental United States caused the various revival styles to break from original geographical lines. Therefore, subtypes which included the Spanish Colonial, Dutch Colonial and New England Colonial types (Adamesque and Georgian) could be found in any location in the United States.

An outgrowth of the earlier "Free Classic" Queen Anne style, the typical New England-based Colonial Revival house included classical Georgian and Adam elements. The cornice* of such houses, an important identifying feature, was usually adorned by dentils* or modillions* with little eave overhang. Classical columns and a semi-circular portico* were further characteristics of the style, as seen in example-#1, a residence built in 1911 at 800 Clay Avenue at Gibson Street for J. Farnham Mears, who had been Vice-president of the Anthracite trust company.

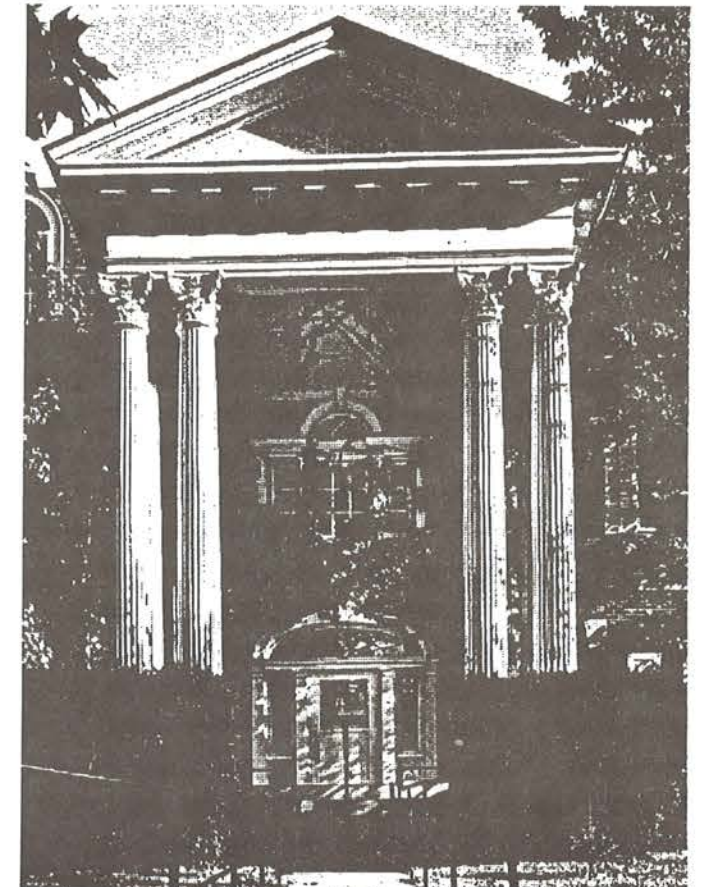
The use of Palladian* windows, revived from the earlier Adam Style, as well as two-storey pilasters* at corners, carved swags, pedimented* dormers, balustrading,* and columned porches were other Colonial Revival details.

A quintessential example of Colonial Revival style, which exhibits all of the above characteristics, is seen in example #2, the residence built in 1896 for Aaron Goldsmith, owner and proprietor of *Goldsmith's Bazaar*, a prosperous clothing and dry goods establishment once located on Lackawanna Avenue. The former home of the Goldsmith family, which also features a large second storey stained glass window which is illuminated by the setting sun, was built at 1701 North Washington Avenue at Delaware Street, Scranton.



#2: Colonial Revival

3: Neoclassical



*Asterisked terms are defined in a glossary on the last page of this issue.

4: Neoclassical

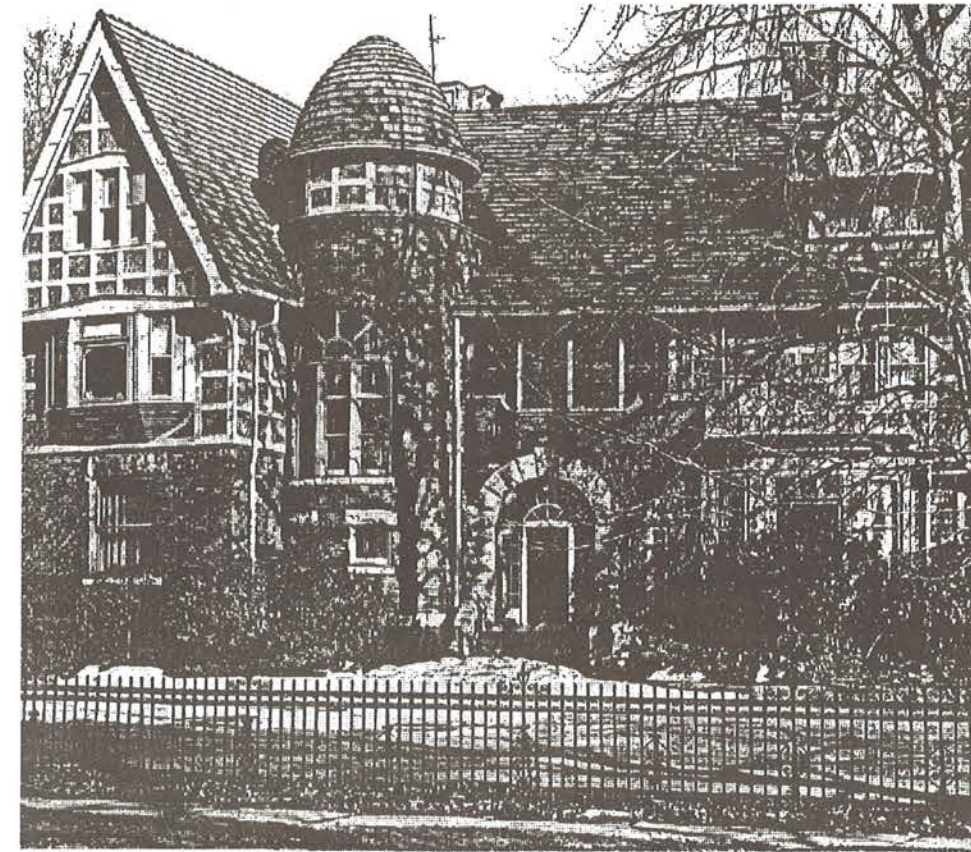
Closely related to the New England type of Colonial Revival was the Neoclassical style, which elaborated on the use of classical elements in a more historically "correct" manner. Neoclassical (meaning literally a "new classical" style) once again made use of visual design originally developed by the ancient Greeks. The Neoclassical style resembled the earlier Greek Revival style of the 1840s in some aspects and the Colonial Revival style in others.

The most common Neoclassical subtype had a dominant central entry portico extending the full height, but less than the full width, of the front facade which included symmetrically placed windows and door, as seen in

5: Dutch Colonial Revival

example #3, a residence built in 1912 at 1760 North Washington Avenue, Scranton. Some Neoclassical residences had semi-circular porches with Ionic or Corinthian capitals,* as seen in example #4, an 1899 home constructed at 841 Clay Avenue at Myrtle Street, Scranton, for the Edward J. Lynnett family.

Following in the Revival tradition, Dutch Colonial Revival houses first became popular in the Middle Atlantic states. Although the style never gained great popularity in the United States, a few examples dating from the 1920s have been

12: Towered French Eclectic

a conical roof. During the 1890s and early 1900s, builders described these homes, which were patterned after residences found in the province of Normandy in northern France, "Norman Cottages."

Decorative false half-timbering was common on this sub-type, as seen in example # 12, the residence built approximately 1896 at 1708 North Washington Avenue at Delaware Street, Scranton, for the Raymond J. Bennell family.

The use of mixed building materials (rough stone, stucco, smooth stone, and wood) was a further identifying characteristic of the style.

13: French Eclectic

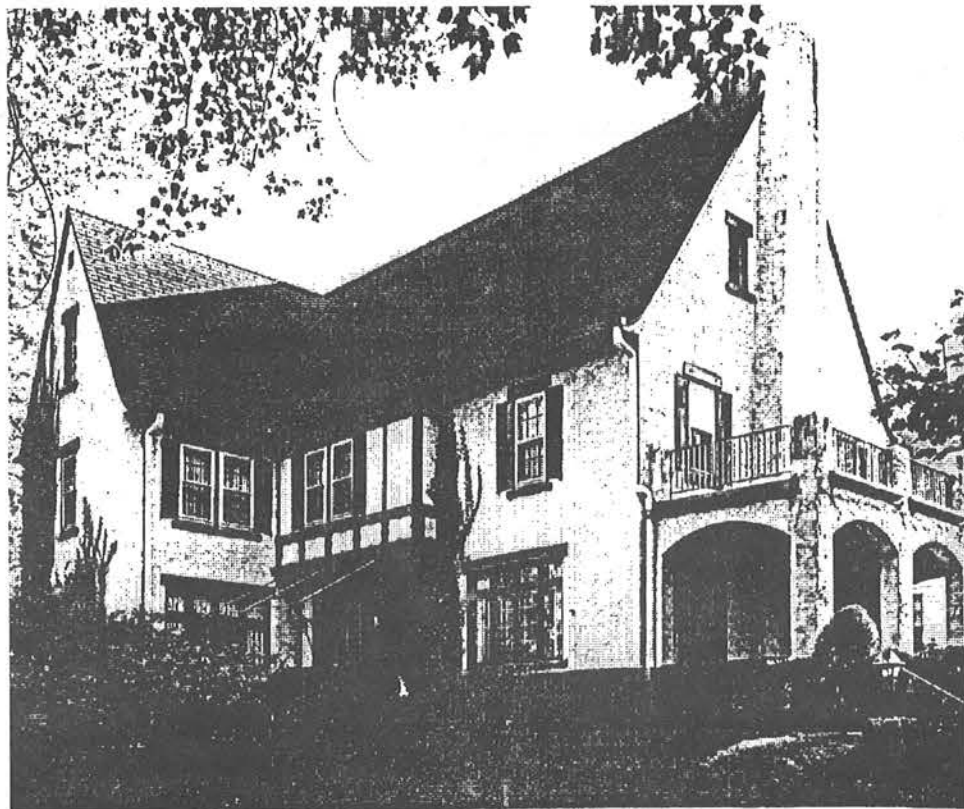
Example # 13, the 1907 home built at 746 N. Webster Avenue, Scranton, for the widow of Alexander Connell (a cousin of former Scranton Mayor Alex T. Connell) further illustrates the Towered French Eclectic Style. Extensive false half-timbering, multi-textured building materials, and a central tower with conical roof characterize this residence. (The wrap-around porch and open eaves were not usually included in plans for this style. As the century progressed, however, elements of "modernism," such as open eaves with exposed rafters and purlins became more common.)



The French Eclectic was a style which also made use of false half-timbering, although less extensively than on the Tudor Revival style. Less common than Tudor Revival, the French Eclectic combined stylistic elements found also on homes of the Chateausque and Romanesque styles. A truly "eclectic" style, the French Eclectic featured multi-textured wall surfaces (wood, brick, stone, and stucco) in a manner similar to that employed in the construction of earlier Queen Anne structures. Three subtypes of French Eclectic architecture have been identified by architectural historians: Symmetrical, Asymmetrical, and Towered.

An example of *Symmetrical* French Eclectic style, the least common sub-type, is located off Academy Street, Waverly (the former home of past Lieutenant Governor William W. Scranton, III, which was undergoing restoration by the new owner at the time this issue of the *LHS Bulletin* was written.) The Symmetrical French Eclectic style, inspired by the detailing found on French manor houses of the seventeenth through the nineteenth centuries, consisted of a formal rectangularly shaped structure topped by a steep hipped roof, with central entryway and symmetrically placed windows, dormers, and chimneys. Shutters and side wings were also common to this style.

The *Asymmetrical* sub-type was, according to architectural historians Virginia and Lee McAlester, the most commonly built French Eclectic residence in the United States. Smaller, less formal, and less elaborate than the Symmetrical subtype, the Asymmetrical French Eclectic residences were patterned after the style of French farmhouses. Usually built of stucco and brick or stone, the Asymmetrical French Eclectic home featured false half-timbering, a prominent fireplace chimney, and "rustic" detailing at windows, doors, and porches.



11: Asymmetrical French Eclectic

One example of the Asymmetrical French Eclectic style stands at 1504 Jefferson Avenue, Dunmore, and a second, example # 11, is located on the 900 block of Columbia Street, Scranton. Note the prominence given

to the large fireplace chimney, the rustic wood surrounding the windows, and the false half-timbering. Arcaded porches, commonly seen on homes of Mediterranean influence, were not usually incorporated in plans for this style.

Another common subtype was the *Towered* French Eclectic, a style which appeared to have had a certain amount of popularity in Lackawanna County. The distinguishing characteristic of this style was a prominent round tower which was centrally placed, often at the intersection of two "L"-shaped wings, and usually with

found in the Lackawanna County area. The major distinguishing characteristic of the Dutch Colonial Revival house was its steeply pitched gambrel* roof, as seen in example #5, a home located at the corner of Hendrick Lane at Lincoln in Carbondale. Dutch Colonial Revival residences almost always were built of wood or wood with masonry, but seldom entirely of masonry. Porch, doorway, and window treatment resembled the styles found on the New England type of Colonial Revival houses.

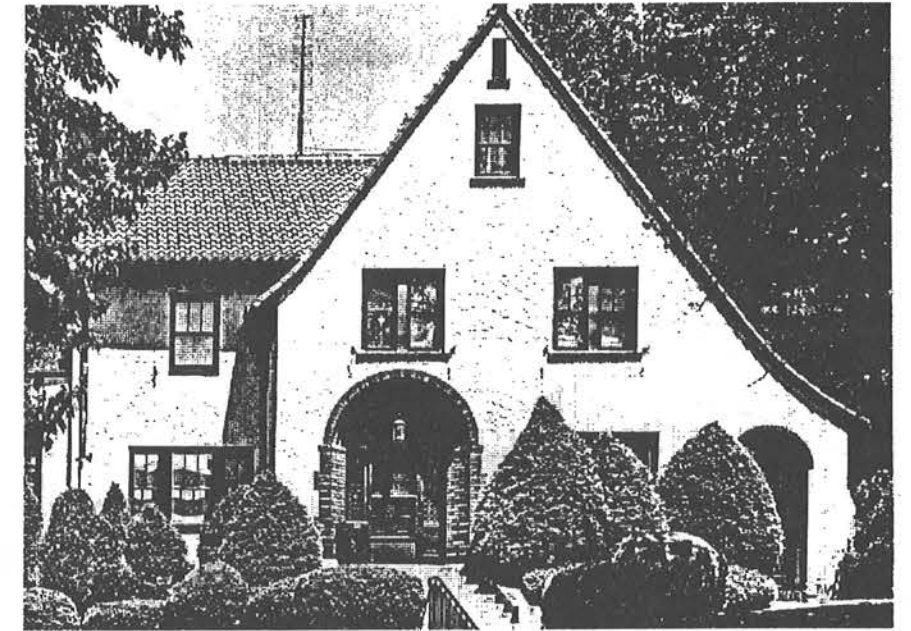
The Spanish Colonial Revival was another less common Period House style of the 1920s. Originating in the American Southwest, the style soon spread to other portions of the United States. Stucco walls and a tile roof were its identifying characteristics, as seen in example #6, a 1929 home built at 95 Lincoln Avenue, Carbondale. Inspired by the prototypes designed for the 1915 Panama-California Exposition in San Diego by architect Bertram Grosvenor Goodhue, who had studied original Spanish colonial architecture, the Spanish Colonial Revival residence also featured arcaded wing-walls,* multi-level roofs, and elaborate door surrounds, often incorporating decorative tiles reminiscent of the Moorish influence in Spain.

The least common type of Period House was the Italian. Sharing very few characteristics in common with the earlier Italianate or Italian Villa styles of the 1850s and 60s, Italian Period Houses seldom receive mention in American architectural studies.

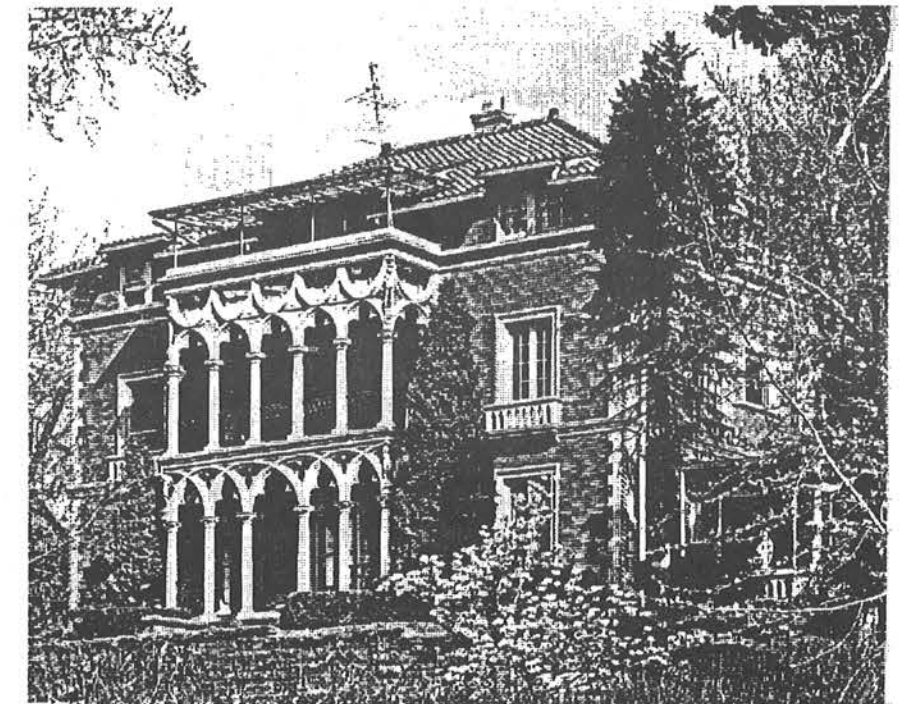
(On page 101 of Carole Rifkind's *A Field Guide to American Architecture* the style is acknowledged.) The Italian Period House resembled the Spanish Colonial in some respects (with both exhibiting a Mediterranean influence: the use of terra cotta* tile roofing and masonry wall cladding); yet it differed from the more predominant Second Italian Renaissance style by more closely resembling the original prototypes found in Italy.

In Scranton, a startling example of an Italian Period House was built at 1000 Clay Avenue at Ash Street for Italian-American banker, J. A. Cassese. The exterior detail of the former Cassese residence, as seen

6: Spanish Colonial Revival



7: Italian Period House



8: Second Italian Renaissance



in example #7, mimics the appearance of the *Ca d'Oro* on the Grand Canal in Venice, but the interior of the residence followed designs consistent with typical turn-of-the-century American tastes, with wood paneling, electric lighting fixtures, modern plumbing, and a ball room on the top floor.

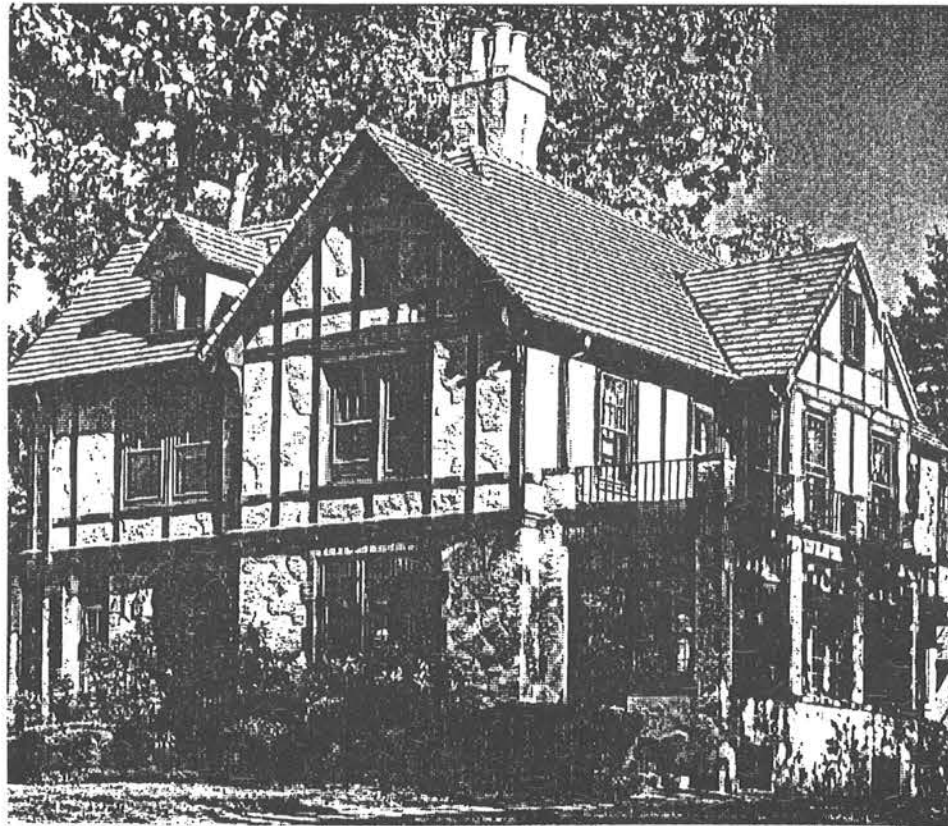
The elaborate front facade stone work was fashioned by a prominent Scranton stone carver of the period, Frank Carlucci, (grandfather of Frank Carlucci III, United States Secretary of Defense under President Reagan.)

The Second Italian Renaissance home resembled a re-working and combining of styling found on the earlier Italianate and Renaissance Revival dwellings of the

1850s and 1860s. Another little-documented style, built from 1890 through 1935, the Italian Renaissance home featured a low-pitched hipped* roof covered by ceramic tiles, overhanging boxed eaves, and decorative eave brackets,* as seen in example #8, formerly a doctor's office and residence located on Pittston Avenue.

The Italian Renaissance home was always built of masonry. Arcaded* porches and arches above doors and first storey windows were commonly incorporated into the design. As in the earlier Renaissance Revival style, the upper storey windows of Italian Renaissance homes were usually smaller and less ornate than those used for the first storey.

9: Tudor Revival



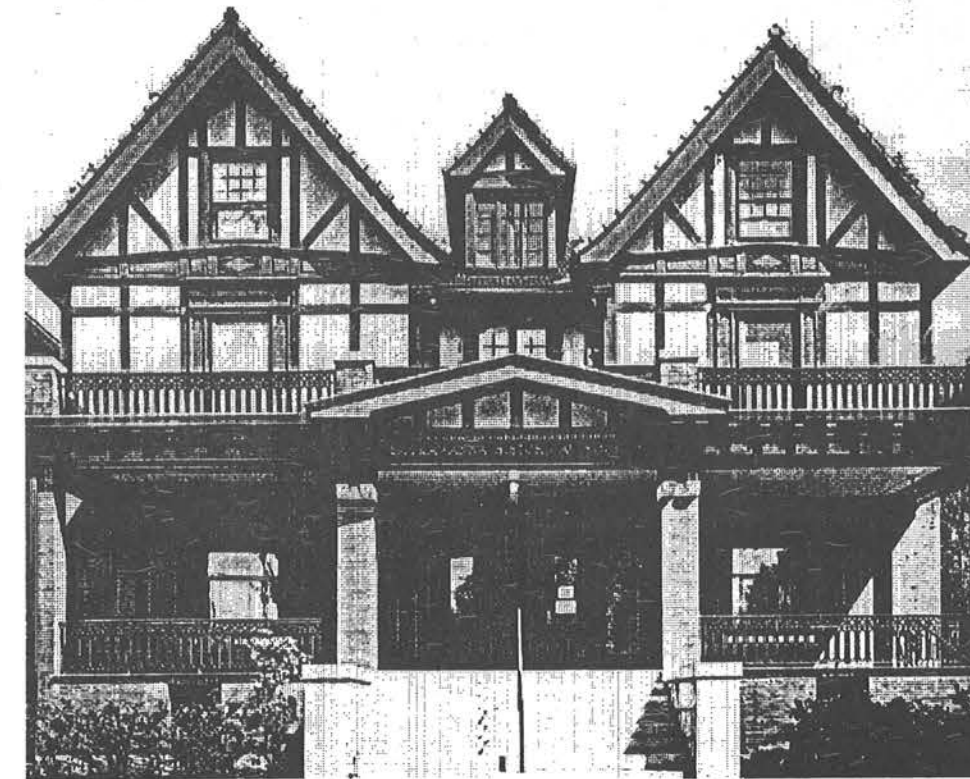
Besides the various Colonial Revival style, the Tudor Revival was the most common and most popular type of Period House, remaining more or less in style from 1890 through 1940, with some elements of the style persisting into present times. Classified by some architectural historians (notably Carole Rifkind and Leland M. Roth) as part of the Colonial Revival and totally ignored as a separate and distinct style by many historians, Tudor Revival style homes are, nevertheless, a familiar aspect of the suburban American landscape.

The major characteristic of the Tudor Revival style was the use of decorative false half-timbering,* an elaboration of the diagonal intersecting boards found on the Stick Style of the 1870s. Both Stick Style and Tudor Revival were derived from the visual appearance of the type of wall construction developed and used for most wooden buildings in Medieval Europe: half-timbering. Predominantly used in England and northern France, half-timbering referred to the construction of wooden buildings using the post-and-girt framing* technique, with the spaces between supporting wooden timbers filled with some other material (originally mud and straw, then later brick or stone.) *False* half-timbering was used as a decorative element on buildings which were usually constructed using the platform or balloon* method of framing, with visible boards placed on the surface of the exterior wall to mimic the appearance of half-timbering.

Additional characteristics of the Tudor Revival style included steeply pitched roofs, usually with several cross-gables,* corbled chimneys,* and groupings of tall, narrow multi-paned windows, as seen in example #9, an early twentieth century dwelling located at 1628 North Washington Avenue, Scranton.

The Lackawanna Historical Society's own Catlin House, designed by architect Edward Langley and built in 1912 for George Henry Catlin and his wife Helen, is a sixteen room mansion in Tudor Revival style, (example #10.) The design of the three storey Catlin House includes corbled chimneys, cross-gabled dormers, wrought iron railings, and carved and incised porch brackets. The exterior detailing consists of brick, stucco, and wooden false half-timbering.

10: The Catlin House



The interior design of the Catlin House includes molded plaster ceilings, oak parquet flooring, brass electric lighting fixtures, hand-carved mantle pieces, stained glass windows, and black walnut staircases, woodwork, and paneling. The rooms are arranged according to a floor plan which was considered "modern" at the time, with a large central foyer and hall providing access to the living, dining, and sitting rooms.