

# A Summary of Architectural Styles

The protection of architecturally significant buildings has traditionally been the cornerstone of historic preservation. The outlooks, philosophies, and trends of an era are echoed in architecture and the historical development of a community can often be seen in its buildings. Since local history is, in part, reflected in architectural styles, preserving significant buildings can help to protect local character and can provide a sense of place that distinguishes one community from another.

Architecture is organized through stylistic designations. Architectural styles are used to describe buildings and explain their general place in history. Style refers to a type of architecture as it is distinguished by certain characteristics of structure and ornament. Architectural styles often reflect the dominant fashions during a specific time period as it occurs on a broad, usually national scale. Style is influenced by many factors including current ideas, cultural forces, and aesthetic considerations as well as leading architects. Although some architectural styles are distinctly American, many were modeled after European precedents.

While styles help to define and identify buildings, they can sometimes oversimplify architecture. Buildings are generally considered to be “high-style” if they represent pure examples of style as designed by trained architects. High-style buildings are those that exhibit formal stylistic traits.

Most buildings display stylistic variations and subsequently do not fit neatly into a particular classification. Many buildings represent “conservative” or “local interpretations” of a style and display the influence of a style through shape, detail, or other design elements as interpreted by a master builder. Some buildings display a mix of styles; older buildings, for example, were often made more fashionable through the addition of current stylistic elements. Still other buildings are hybrids built during the transitions of styles or whimsical creations not related to style. Not all buildings follow architectural fashion. “Vernacular” buildings are functional non-architect built structures that generally follow common building tradition rather than architectural philosophy.

This appendix provides an overview of the distinguishing features of 14 well-known national architectural styles most prevalent within this region and their local interpretations. However, not every style is discussed since Chester County, with its conservative traditions and historically rural nature, did not

embrace every style. Vernacular building forms within this region are also discussed and examples can be found in Chester County. Generally following National Register Guidelines, architectural styles have been grouped by time period into the following categories. This is preceded by the discussion about early vernacular building forms.

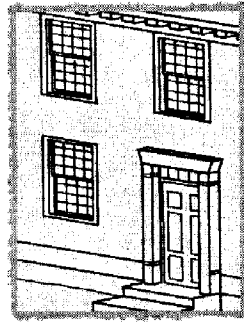
- Colonial Period
- Early Republic Period
- Mid-19th Century Revivals
- Victorian Period
- Late 19th and Early 20th Century Revivals
- Modern Movements

This chapter relies heavily on three primary sources: National Trust for Historic Preservation's Landmark Yellow Pages and What Style Is It?, and A Field Guide to American Houses by Virginia and Lee McAlester. Other sources used are referenced in the bibliography.

Each description of style contains time frame, background information about the style, and a list of identifying features. The time frame referenced indicates the styles' most prevalent period, however, these may differ slightly by region. For instance, the use of a particular style may linger in historically rural areas after it has fallen from general fashion nationally or may come to an area later or not at all. Background information about the style highlights its history and general characteristics. Where appropriate, typical regional interpretations are discussed.

The list of identifying features includes those most characteristic of each style. It contains information pertaining to materials, roof types, fenestration, and ornament. It should be noted that this discussion focuses on the features commonly accepted by architectural historians to be representative of a particular style. The extent to which these features will be found in relation to a specific building will vary. In general, purer versions of styles tend to be located along major transportation corridors and within urban areas because of ready access to materials and ideas.

In the course of American architectural history, early buildings displayed greater geographically and ethnically based distinctions, while regional distinctions declined in later architecture as more widespread movement of ideas across the nation and assimilation of diverse culture occurred.



## Early Vernacular Forms and Regional Building Influence

### **VERNACULAR BUILDING FORMS**

Many early buildings were vernacular. Vernacular is a classification which describes functional buildings that were not built by architects, but instead designed in accordance with ethnic, social, or cultural traditions. These buildings are generally distinguished by construction method, type or plan, such as the saltbox or Penn Plan. Traditionally, vernacular has included rural farmhouses and outbuildings, but more recently the classification has been expanding to include other categories of buildings. Vernacular is not an architectural style, but may be influenced by styles, mainly through building plan.

Vernacular forms are evident in different periods of American history beginning with the Colonial period. There are several general early building types. Some early buildings were simply 1-room with a chimney. The I-house, usually 2-story and 2 rooms wide, and the hall-and-parlor, usually 1-story and 2 rooms wide, were both 1-room deep (linear plans) and were common 17th century British folk forms. New England tradition was evident in the saltbox and the cape cod, which were rear expansions to the former plans. Massed plans (more than 1-room deep) included the box plan (2-room wide, 2-room wide) and center-hall plan (hall with 1-room on either side, 2-rooms deep). It should be noted that distinction between early vernacular and styled buildings is not always clear and authorities differ greatly in their designations. Some combine discussion of vernacular with discussions of some Colonial styles, and often use the terms interchangeably. Others use the term sparingly, classifying most buildings as a style, while still others create a clear distinction. Following primary sources and National Register Guidelines, the approach taken in this chapter is to discuss these as regional building forms separately from Colonial styles.

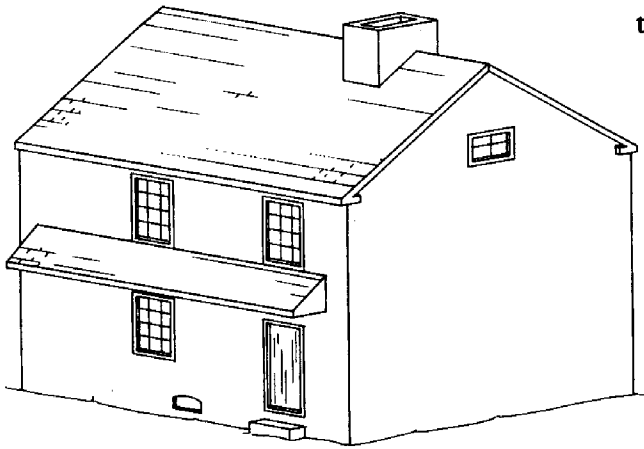
## REGIONAL BUILDING INFLUENCE

Many early buildings, especially those built away from the urban areas, displayed regional distinction. They were the product of varying building techniques brought by European settlers of diverse ethnic background, locally available building materials, and climate. These buildings were built by local builders or the owners themselves. The rough, frontier lifestyle necessitated buildings that were of a practical, modest design without ornament. Generally, buildings in the English Colonies were asymmetrical, had steeply pitched side-gable roofs with abrupt gable-ends, awkwardly added sections, and windows and doors which appeared cut into the wall surface. Mid-Atlantic regional structures were constructed of log, locally quarried stone such as schist, serpentine or fieldstone, or brick. This section relies heavily on Pattern in the Material Folk Culture of the Eastern United States, by Henry Glassie.

The Mid-Atlantic region was the last permanently settled major eastern region, with settlement occurring in the later part of the 1600s. It was also the most culturally diverse, with Swedes, Dutch, Germanic Central Europeans, and settlers from the British Isles all represented. Accordingly, many different early house plans were built.

Early Germanic Central European settlers, following native building tradition of the Rhine Valley, built houses in log or stone, 1 to 2 stories with an almost square usually 3-room plan and an off-center interior chimney. When built from log,

these houses are sometimes referred to as the Continental Log House. The entire tradition, which generally dates from 1700-1760, is sometimes called German Colonial and may also include a pent eave roof on several sides.

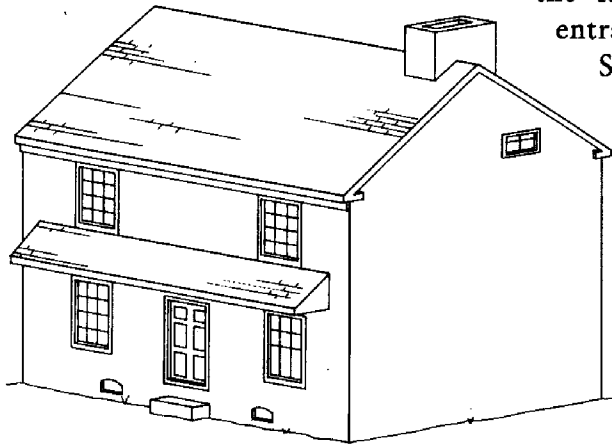


**GERMAN COLONIAL**

In this region, the English built a variety of types. Resembling houses found in their native areas, settlers from the British Isles built rectangular linear plans in stone, frame or log with gable-end chimneys, which sometimes were 1-room. Built from log, this type is the most familiar regional tradition. As well, English settlers built 2-story, I-houses, which were 2 or more rooms wide. In Pennsylvania, these houses had internal gable-end chimneys and usually blank gable-end walls. The I-house continued to be built throughout the 19th century in this region and a less frequently constructed subtype having 2 front doors was built into the mid-1800s. The

English Colonial, which was built from stone or brick, displayed several characteristic features: rectangular plan, steeply pitched side-gable roof, interior gable-end chimney, asymmetrical fenestration, pent eave roof along the facade, no center-hall, transom lights over entrance, and exterior doors directly opposed.

Some examples have a rear addition which forms a saltbox shape.

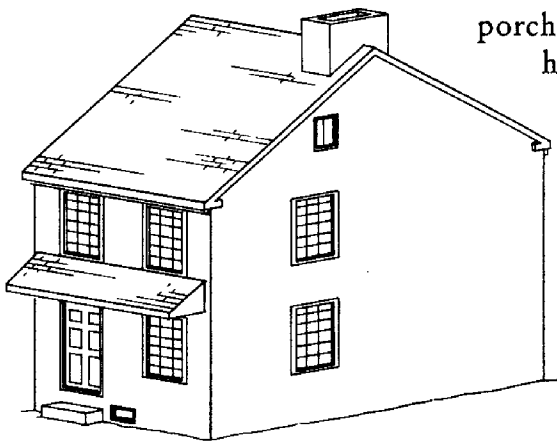


**ENGLISH COLONIAL**

After about 1760, houses influenced by the 2-story, massed Georgian plan were constructed. This type usually had a center-hall plan and was built into the 19th century. In rural areas, a common subtype was 2-rooms deep and 1-room wide with a hall along one side, essentially 2/3s of the center-hall plan. Another type, a common farmhouse form, also displayed Georgian influence, but lacked the stylish detail. It was

generally 2-story, 3 or often 4-bay, and like the Georgian had fenestration that attempted symmetry, a lower pitched side-gable roof, and a pair of internal gable-end chimneys. However, this type lacked a center-hall and had a 3 or 4-room plan, often with paired front doors on 4-bay examples. Like some of the early Germanic houses, these houses were sometimes built into sloping ground (banked) with a basement partially or completely underground. Additionally, full-width, 1-story porches on the facade, porches on the rear,

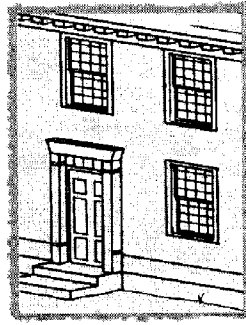
and shed roofed side or rear additions, sometimes with porches, were included on many Mid-Atlantic house types.



**PENN PLAN**

Another tradition in this region was the Penn Plan house. Named for William Penn and based on his recommendations to the colonists, this type was built during the settlement of southeastern Pennsylvania. It consisted of 2 story, 2-bay, 2-room plan with no center-hall. This type was built from log, fieldstone or brick and had an interior chimney. The plan was rectilinear with the narrow end facing the front and dimensions were either 14'x28' or 15'x30'. It continued into the late 18th

century, and may be found with large later additions. Another type called One-Over-One when 2 stories, or Trinity when 3 stories, had 1 room on each story. This type may form the core of a larger house with later additions.



## Colonial Period

Colonial is an historic period which spanned a broad time frame beginning with settlement of the New World. Early settlers in the New World brought architectural traditions from their native countries that were reflected in Early English Colonial, Dutch Colonial, French Colonial, and Spanish Colonial styles. Dutch, French and Spanish styles were concentrated in certain regions and did not have a strong impact on the English Colonies.

Architecture within the English Colonies reflected English traditions, first with the Early English Colonial, dominant in New England and the South, and later with the Georgian style. Unlike the other styles of this period, Georgian was a more formal style consciously following popular English fashion which derived from classical traditions of the Renaissance. During this period, styles displayed regional distinctions.

It should be noted that the early colonial styled buildings were so simply designed that if not for their strong stylistic qualities they might be mistaken for vernacular structures. Conversely, many vernacular buildings were built within the Colonial period, but are not styled.

**EARLY ENGLISH COLONIAL: 1600S-1700**

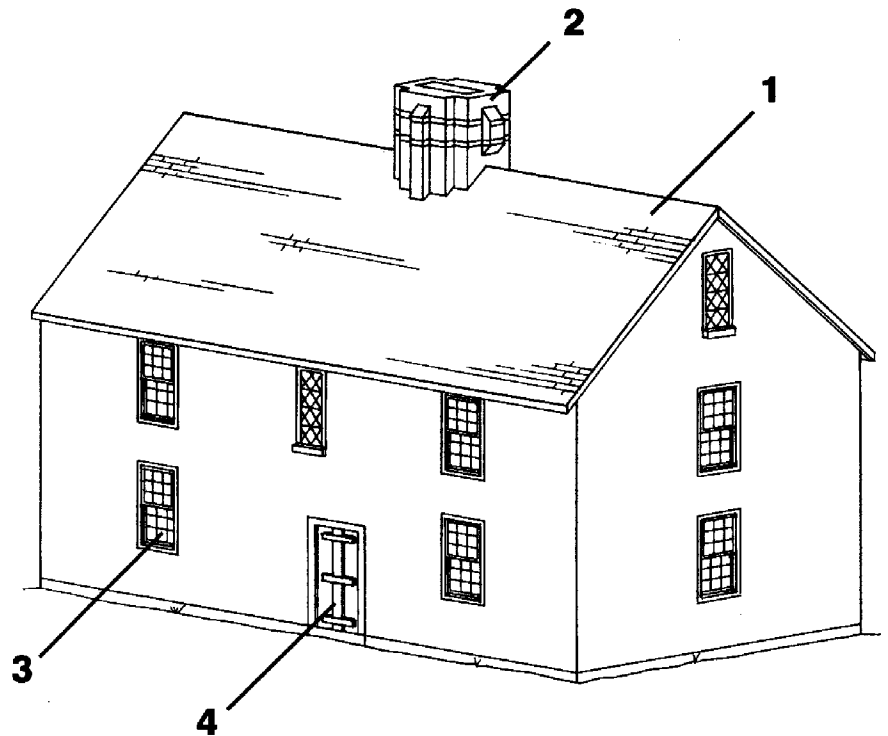
Also known as Post Medieval English, this style was an adaptation of late 16th century English dwellings. Interestingly, the familiar 2nd floor overhang found in many modern Colonial Revival houses has its origins in this style. There were two traditions of construction: the wood-frame walls covered by weatherboard or shingles in the north; and the brick construction predominant in the south. Sloping lean-to rear additions formed the saltbox shape in some examples. Since this style was mainly found in the 1600s, and the Mid-Atlantic was not settled until the late 1600s, few examples of this style survive in the region. However, it is included because it was the first style in the English Colonies and in some ways displays characteristics similar to some vernacular forms in this region.

**GEORGIAN: 1700-1780 (LOCALLY BEGAN 1725)**

In the 18th century, the growing English Colonies sought a more fashionable style. Named for the three King Georges of England who reigned in the 1700s, the Georgian was based upon Renaissance classicism of the 1500s which adapted Roman forms. The style was brought to the Colonies through architectural guides known as "pattern books." This was the dominant style of the English Colonies during the 18th century.

Georgian had a 2-2 1/2 story, 2-room deep, symmetrical design, enhanced with classical detail. The earliest townhouses were Georgian and were built in Colonial cities along the east coast including Philadelphia. This style generally ended with the Revolution, however, local interpretations of Georgian houses continued to be built in the less developed rural areas into the 1800s.

High-style versions of the Georgian were built in this region, namely Mount Pleasant in Philadelphia. Mid-Atlantic regional characteristics included fieldstone construction, a pent eave roof separating the 1st and 2nd stories on the facade, a door hood over the entrance, and a pedimented gable-end.



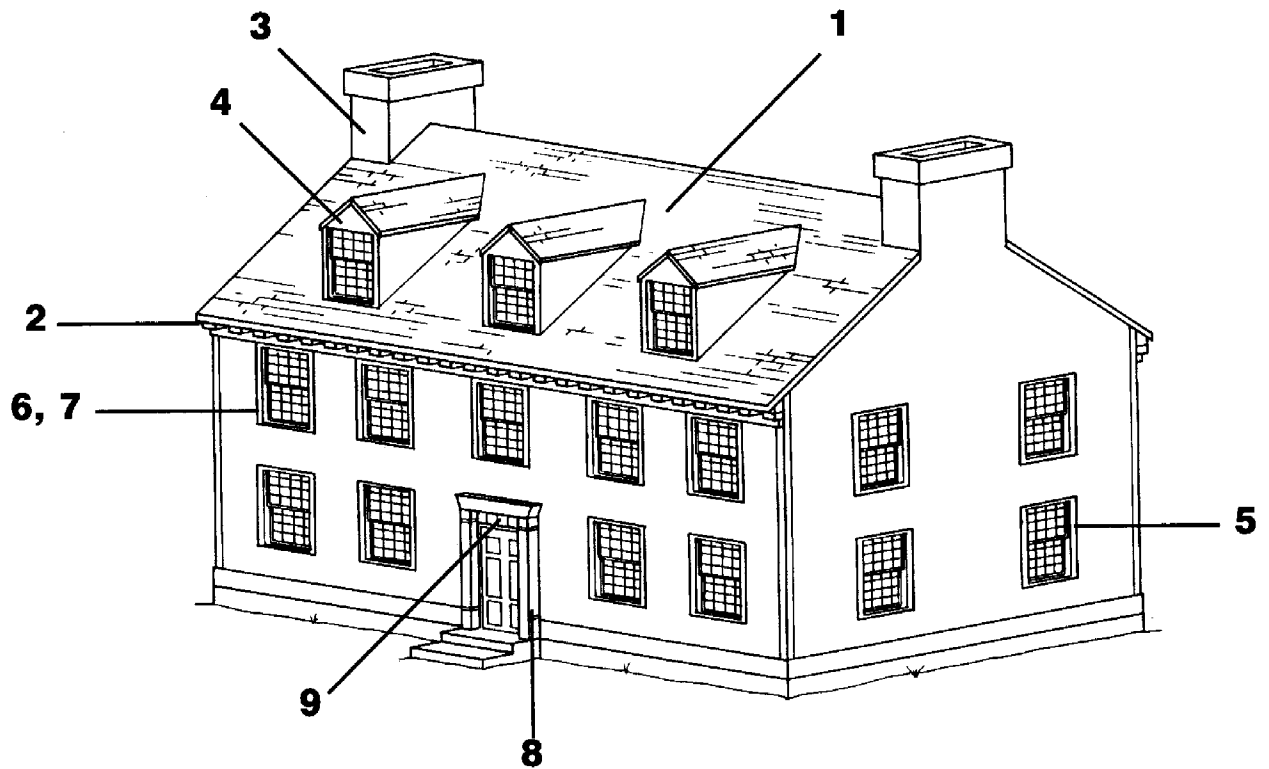
## EARLY ENGLISH COLONIAL

- 1** Steeply pitched side-gable roof with little or no overhang
- 2** Massive central (northern) or gable-end (southern) chimneys of brick or stone
- 3** Small windows with small panes and minimal window frames
- 4** Central batten (vertical board) door

### Other Features:

- Linear plan (1-room deep) with 2 stories, sometimes with rear addition (northern), or 1 story (southern)





## GEORGIAN

- 1** Side-gable or hipped roof
- 2** Cornice decorated with dentils and/or other decorative molding
- 3** Paired gable-end brick chimneys
- 4** Pedimented or gable dormers
- 5** Multi-pane sash windows with 9 or 12 panes, never paired
- 6** Windows horizontally aligned in rows placed symmetrically around entrance
- 7** Window arranged in odd numbers (5) in a row
- 8** Emphasized main entrance decorated with classical motifs including columns, pilasters, pedimented or molded crown above door
- 9** Small rectangular panes of glass above door (transom lights)

### Other Features:

- Classical ornamentation including stone quoins and stone beltcourse



## Early Republic Period

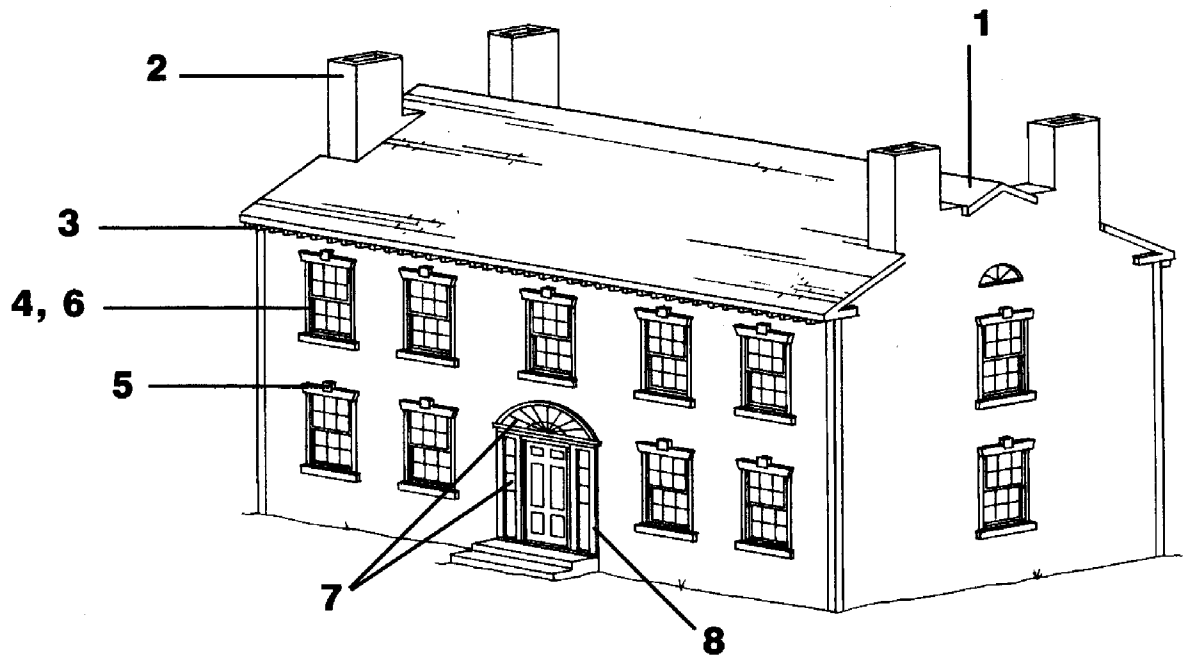
This period began following the Revolution and marked the establishment of the new federation. The two styles popular during this period both deriving from classical influence were the Federal style, also called Adams, and the Early Classical Revival, also called Jeffersonian or Roman Revival and more common in the South. The Federal style drew on English fashion. Many examples may be found in urban areas and many local interpretations exist. The Early Classical Revival style was primarily developed for public buildings as a means to represent the new republic as it symbolized rejection of England and its traditions. It was distinguished by a dominant full-height central pedimented portico with a semi-circular window and classical detailing. During this period, the first true architects emerged, one of whom was Benjamin J. Latrobe, who conducted his early work in Philadelphia. Latrobe, despite his English birth, is considered to be America's first architect.

It was during the 19th century that major regional variations in architecture began to decline and more homogenous national architectural movements arose.

**FEDERAL: 1780-1820**

This style first emerged in England at the end of the 18th century. In England, it was called Adams after its founders, however, in America this new style was termed Federal to represent the formation of the new federation. Like the Georgian style, it was influenced by classical traditions. However, it was considered a refinement of Georgian incorporating other stylistic forms including Roman design elements which were discovered during excavations of Pompeian houses. The style spread through published guidebooks.

Similar to the Georgian style, the plan was rectilinear with symmetrical fenestration around a central entrance. It is sometimes difficult to distinguish between the two styles, however the Federal style was generally more linear and restrained. Federal style doorways usually included a semi-circular or elliptical fanlight which can be found with a simple door surround, above a pair of sidelights, or under a pedimented portico supported by tapered columns. As well, the roof was generally flatter than on the Georgian. Interiors featured oval rooms, with swag and rosette decoration on the ceilings, doorways, and cornices. Many Federal townhouses survive in cities along the east coast.

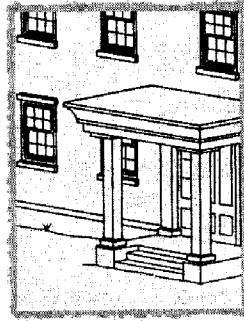


## FEDERAL

- 1 Low pitched side-gabled or hipped roof
- 2 Paired chimneys on both gable ends
- 3 Cornice decorated with dentils and other decorative molding
- 4 Multi-paned sash windows, generally with 6 panes in each sash, never paired
- 5 Flat stone lintel above window, sometimes with keystone
- 6 Windows in odd numbers aligned in horizontal rows balanced around entrance
- 7 Accentuated entrance with door surround and elliptical fanlight
- 8 Delicate columns or pilasters around door

### Other Features:

- Brick or fieldstone construction dominant regionally
- Windows are generally larger and have larger glass panes than in Georgian examples
- 3-part Palladian style windows centered in 2nd story above entrance or in gable end
- Decorative elements include swags, elliptical shapes, garlands, and urns



## Mid-19th Century Period Revivals

During the Colonial and Early Republic periods, one style tended to dominate over an extended period. In the mid-19th century, however, competition among different styles emerged and many styles simultaneously became fashionable, overlapping one another in time period. This precedent in American architecture continued from this period forward.

While the Greek Revival style prevailed as the primary style initially, other picturesque styles soon became popular. The trend was spurred by Andrew Jackson Downing's popular pattern book *Cottage Residences* which featured house plans for styles other than Greek Revival, namely Gothic Revival and Italianate. For the first time, there was a choice of acceptable styles.

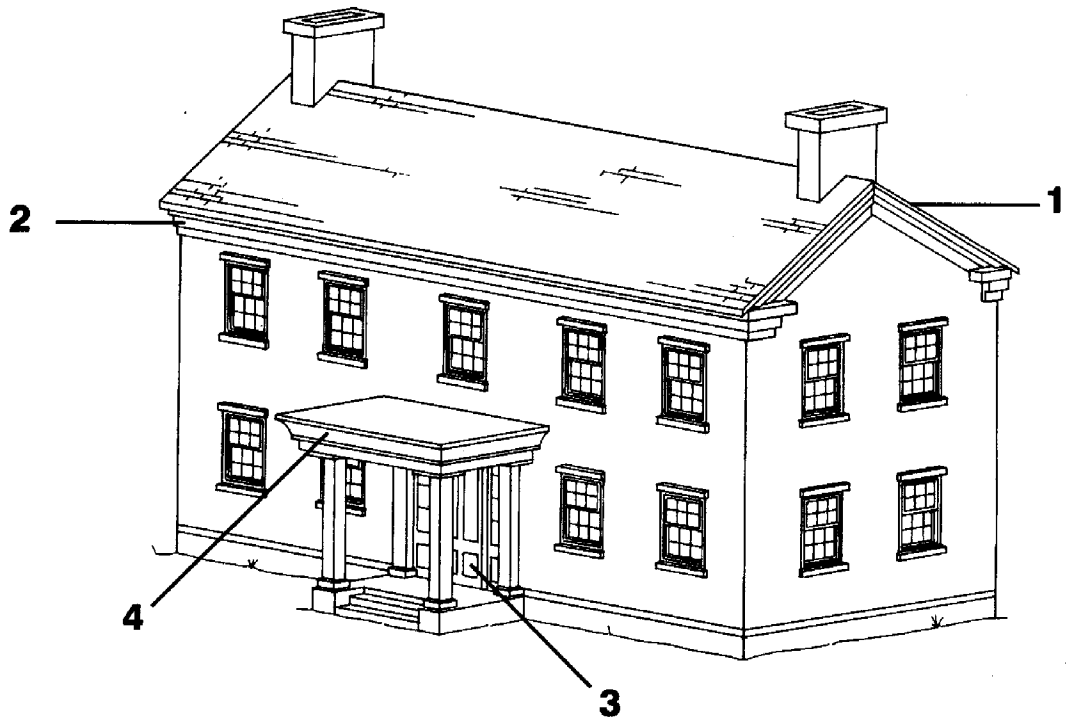
While those were the most widespread and popular styles, other romantic styles advocated by Downing included Exotic Revivals such as Egyptian, Swiss Chalet, Oriental, as well as Octagonal; these, however, were rarely used. While Greek Revival generally was not built past the Civil War, variations of Gothic Revival and Italianate were built into the late 19th century.

### **GREEK REVIVAL: 1820-1860**

The new federation expressed its democratic state through reviving the architecture of ancient Greece. Interest had shifted from Roman to Greek models when 19th century archeological studies led to a new understanding of Greek culture, revealing "Greece as the Mother of Rome." This coincided with America's empathy for Greece in their contemporary war for independence.

Greek Revival elements were used on both domestic and public architecture. The style was spread by published guidebooks for builders as well as by architects. The most common features were the rectilinear plan, heavy cornice lines, classical columns, and pedimented gables. Since Greek architecture was based on post-and-lintel construction, arches and elliptical shapes, found in earlier styles, were no longer popular. A legacy of this style is the gable-front house which, due to its narrow shape, became a popular form for detached urban houses and townhouses in cities.

The style is well represented in the region's public buildings, for example The Chester County Court House in West Chester. The style was also used for residential structures. One of the most noted residential examples is the residence called Andalusia, located in Bucks County. In this region, houses generally do not have the gable front which was widely used elsewhere. Houses display heavy cornices with plain friezes, a row of small short windows below the cornice, doorway surrounds with horizontal transom lights and sidelights, post-and-lintel flat roofed porches with square columns, windows with heavy lintels and sills, and detailing of rosettes, fluting, and pilasters.



## GREEK REVIVAL

- 1** Low pitched side-gabled or front gable roof; the gable end may be pedimented
- 2** Cornice line emphasized with wide, two part band usually plain but sometimes decorative
- 3** Post-and-lintel entrance treatment with sidelights, columns, pediments, and rectangular transom lights over door
- 4** 1-story entry porch often present with a wide plain cornice, supported by prominent rounded or square sometimes fluted columns with capitals and bases

### Other Features:

- Clapboard frame, usually white, often brick or fieldstone in Pennsylvania
- Small frieze windows under cornice

### **GOTHIC REVIVAL: 1830-1890**

The Gothic Revival was inspired by the Romantic movement in art and literature during the late 18th and early 19th centuries. Borrowing medieval architectural elements such as battlements and pointed-arched windows, this style began in England in country houses of the mid-18th century and was later brought to America. The first residential example to show Gothic detailing was Sedgely; Sedgely's Porter House is located in Fairmount Park, Philadelphia.

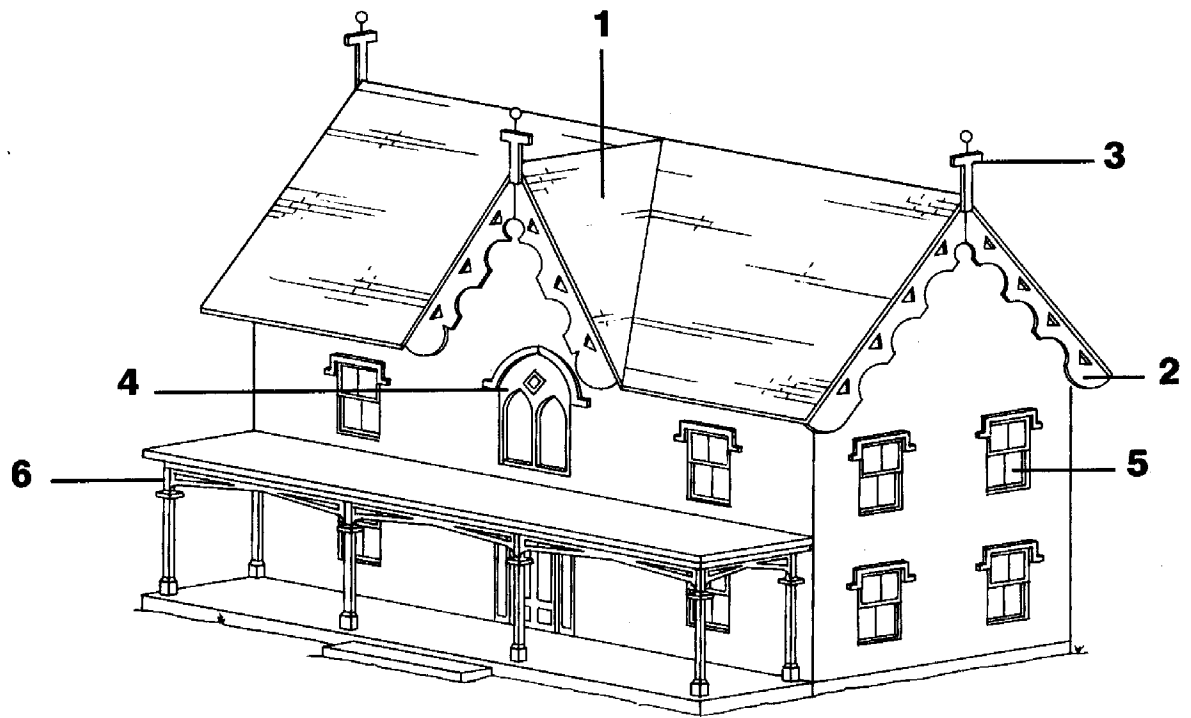
Alexander Jackson Davis was the architect most associated with the style and designed the first high-style domestic example in Baltimore. His work ranged from country cottages to more elaborate and historically accurate masonry houses. Davis' designs, and the Gothic Revival style, were expanded and popularized in the pattern books of Andrew Jackson Downing. The style was considered well-suited to the countryside and many examples can be found in rural areas and small towns.

The Gothic Revival style lasted throughout most of the 19th century, and went through several phases. Primarily used for houses, Carpenter Gothic was characterized by one or more steeply pitched front facing cross gables and decorative wooden trim, commonly referred to as "gingerbread" trim. The invention of the jigsaw and the availability of wood made this type of trim both popular and easily producible.

The later High Victorian Gothic was elaborately designed, exhibiting patterned stone, brick walls and selectively applied detailing. It was primarily used for public, academic and religious structures but was also used in a few landmark residential structures. The architect, Frank Furness, is often associated with the style. The Institutional or Collegiate Gothic was found in religious, institutional, and collegiate buildings. These buildings were stone with more authentic medieval elaboration. The Gothic Revival style remained influential for churches well into the 20th century.

In this region, Carpenter Gothic is the dominant form. It is distinguished by a central cross gable with decorative vergeboard, 1-story porches with bracketing, and use of the pointed arch in some windows. Frequently, older homes were made more fashionable during this period by adding gothic detailing.





## GOTHIC REVIVAL

- 1 Steeply pitched gabled roof with steeply pitched cross gables
- 2 Gingerbread at eaves
- 3 Overhanging eaves with exposed rafters, finials on cross gable ridge
- 4 Window extending into gable
- 5 Sash windows with 2 panes in each sash, drip molding
- 6 One-story full-width porch, columns with bracketing and gingerbread trim

### Other Features:

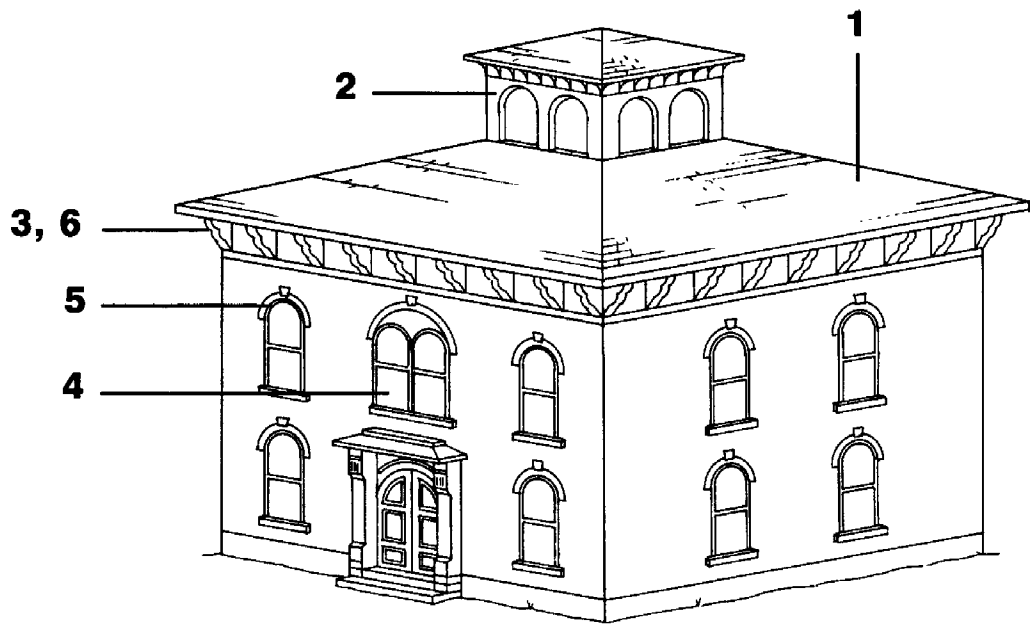
- Brick, or wood sided frame
- Pointed arch windows and doors
- Bay and oriel windows

### **ITALIANATE: 1830-1890**

As suggested by its name, Italian architecture inspired the Italianate style. This style began in England and came to America in the 1830s. Many Italianate style buildings constructed in America were modeled after the simpler rural Italian buildings, however also mixed in some features from more formal Italian Renaissance houses. Architect John Notman is credited with designing the first "Italian Villa" in America, which was located in New Jersey. He also designed the Athenaeum in Philadelphia in the Italian Renaissance style.

The use of the Italianate style for houses was spread through the plans of Alexander Jackson Davis and distributed in Alexander Jackson Downing's pattern books. Simpler houses had a square plan with overhanging bracketed eaves and a cupola, while more elaborate examples also included rounded arched windows, hooded moldings, and arcaded porches and balconies. Like Gothic Revival, the Italianate style continued throughout most of the 19th century and had different versions - the earlier Italian Villa and later Victorian. Technological advances in cast-iron and pressed metal in the mid-century allowed mass production of Italianate detailing such as bracketing and molding which was freely applied to many urban townhouses and commercial buildings.

Regionally, Italianate buildings exhibit heavy bracketing and other detailing under the eaves, flat or flattened hipped roofs, flat arch or rounded hooded windows. Also, tall, slender windows may be found. An example of the Victorian version of the style is the residence, 'Loch Aerie', in Chester County.

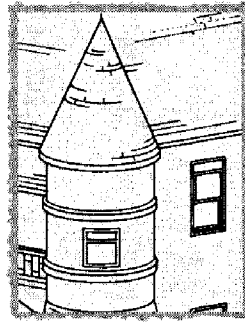


## ITALIANATE

- 1** Low pitched hipped or flat roof with overhanging eaves
- 2** Square cupola or tower
- 3** Highly decorated cornice under overhanging eaves
- 4** Tall, narrow windows (may be paired) with flattened or round arches
- 5** Heavy window hoods
- 6** Ornamental scroll shaped brackets under eaves and on porch

### Other Features:

- Two or more stories
- Porches
- Commercial buildings with cast iron facades



## Victorian Period

The term “Victorian” refers to time period or era, not an architectural style. It generally coincided with the reign of Queen Victoria, 1837-1901. In America, however, the Victorian period occurred only during the latter half of her reign and for that reason is also termed “Late Victorian.” Many architectural styles were popular during this period including Second Empire, Queen Anne, Richardsonian Romanesque, Shingle, Stick, Renaissance Revival, as well as High Victorian Gothic and High Victorian Italianate, which were later phases of the general styles. The latter four styles are not prevalent in Chester County.

Industrialization and growth of the railroads brought improved building techniques during this time period. The balloon frame was one such innovation that allowed more flexibility in building design. Technological innovation also allowed mass production of more complex decorative elements. Victorian styles freely borrowed, modified, and mixed both medieval and classical stylistic elements without close attention to historical accuracy. The styles were marked by their asymmetrical and eclectic nature.

### **SECOND EMPIRE: 1860-1890**

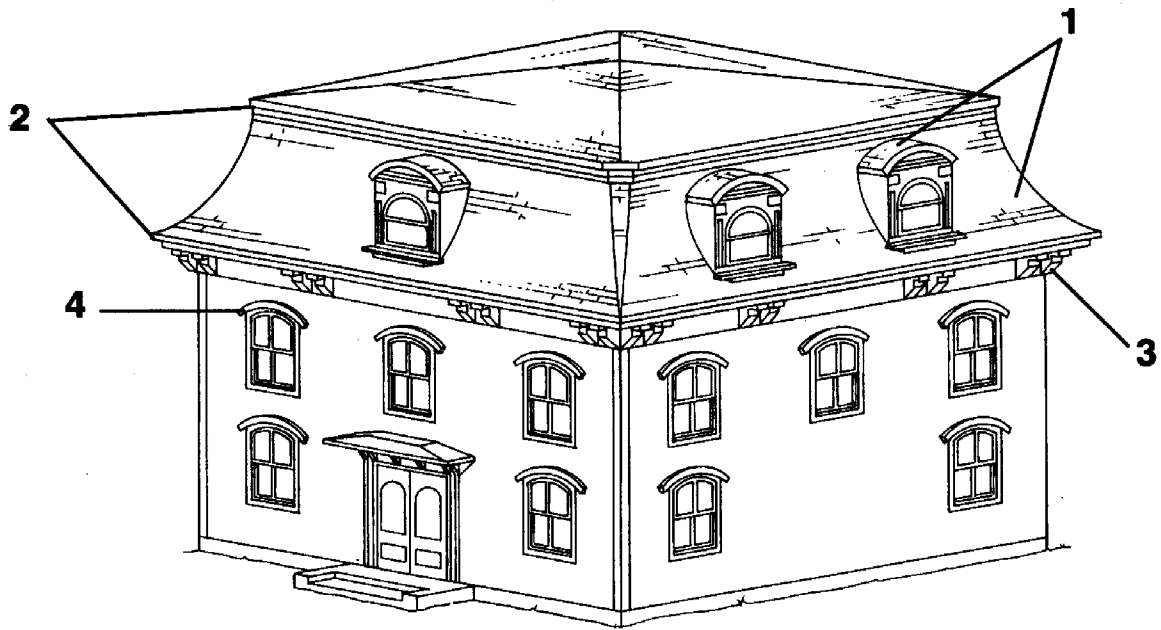
This style followed contemporary French architectural design and took its name from the reign of Napoleon III (1853-1870), considered France's Second Empire. The most distinctive feature is the mansard roof, a boxy, dual-pitched roof, named after 17th century French architect Francois Mansart, to which the style owes its other name, Mansardian. The boxy roof was an asset for it accommodated a full upper story.

Along with Italianate, this style dominated urban townhouses. The Second Empire style is identified by the distinctive roof, heavy cornice, and prominent dormers. The style can be extremely ornate, such as City Hall in Philadelphia, or can be simpler displaying only the mansard roof and dormers. The style was widely used for public buildings. It should be noted that houses associated with this style may display variations since mansard roofs often replaced existing roofs on older homes to yield a modern look, while increasing interior room.

### **QUEEN ANNE REVIVAL: 1880-1910 (LOCALLY 1870S-1900)**

Named and popularized by a group of 19th century architects in England led by Richard Norman Shaw, this style actually had little to do with Queen Anne herself or the Renaissance architecture popular during her reign (1702-1714). Shaw instead borrowed from late medieval models of the earlier periods. The Queen Anne Revival was an eclectic style characterized by complex design and detail. Wall surfaces were rarely flat, and had many projecting bays and towers which exhibited a mix of building materials. Most examples had an asymmetrical shape with a variety of design elements. Some examples featured medieval detail such as half-timbering and patterned stonework, many applied classical details, while most featured ornate wood spindlework and trim.

Queen Anne Revival was a dominant domestic style, although features were also applied to smaller commercial buildings. The style was extremely popular and was widely applied to housing; it was used both for detached houses as well as urban townhomes, which displayed a front gabled roof and a projecting front bay. The interiors had open floor plans with more freely flowing space than prior styles. The Queen Anne Revival style was popular in this region and is represented in a variety of forms.

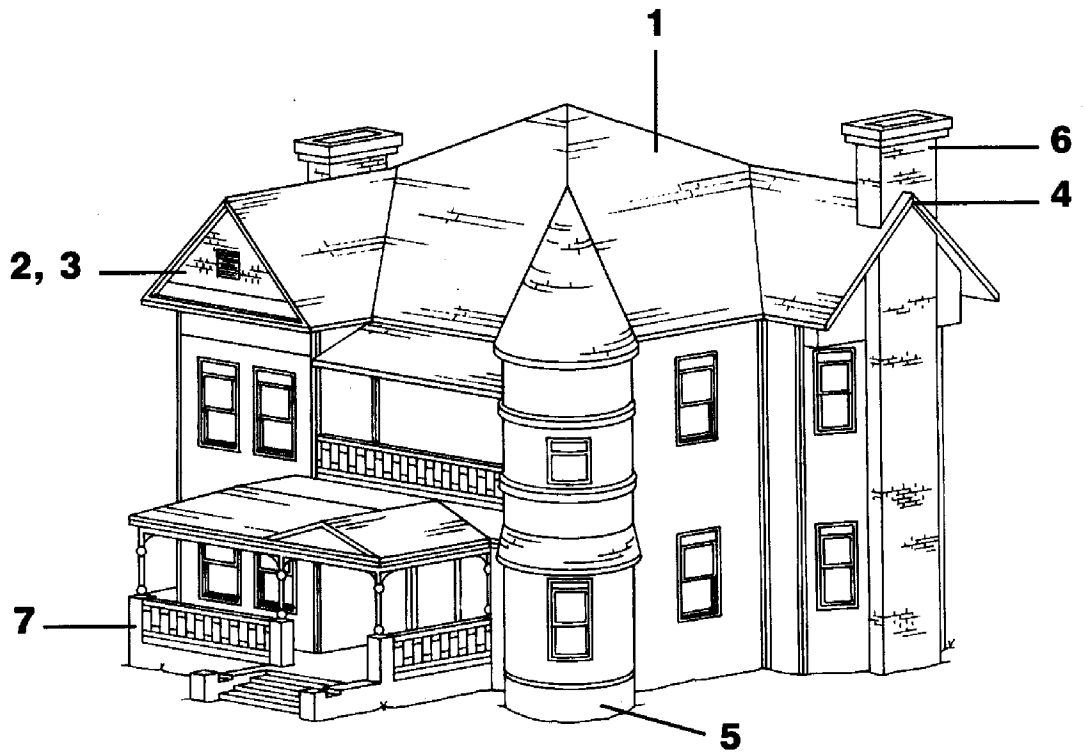


## SECOND EMPIRE

- 1** Mansard roof (dual-pitched hipped roof), often with elaborate dormers
- 2** Heavy molding located on top and bottom of the lower roof
- 3** Decorative brackets below the eaves
- 4** Varying window design with arched or shaped crowns

### Other Features:

- Porch with decorative bracketing
- Projecting and receding surfaces
- Eclectic use of balconies and bays



## QUEEN ANNE REVIVAL

- 1** Irregular roof shape, frequently hipped roof with lower cross gables and dormers
- 2** Dominant front facing gable
- 3** Gables decorated with wood shingling, half-timbering or other stylized elements, gable ends may be shaped
- 4** Overhanging gable ends
- 5** Corner tower or turrets
- 6** Prominent brick chimneys
- 7** Partial or full-width wrapping porches with extensive decorative trim

### Other Features:

- Irregular, asymmetrical shape
- Various materials used on walls to give textured surface
- Lower stories of brick or stone, upper stories of frame, covered with patterned shingles, stucco, or clapboard
- Sash windows with upper panes surrounded by smaller glass panes
- Bay windows and oriels

**SHINGLE: 1880-1900**

Distinctly an American style, the Shingle style grew from the Queen Anne, began in New England and reflected a renewed interest in colonial architecture, particularly shingled examples found along the New England coast. Shingle style buildings displayed many variations, but were distinguished by the emphasis on the wall surface which was wrapped in shingles that unified the building form. It essentially remained a high-style unlike other styles which were widely adapted for a variety of housing.

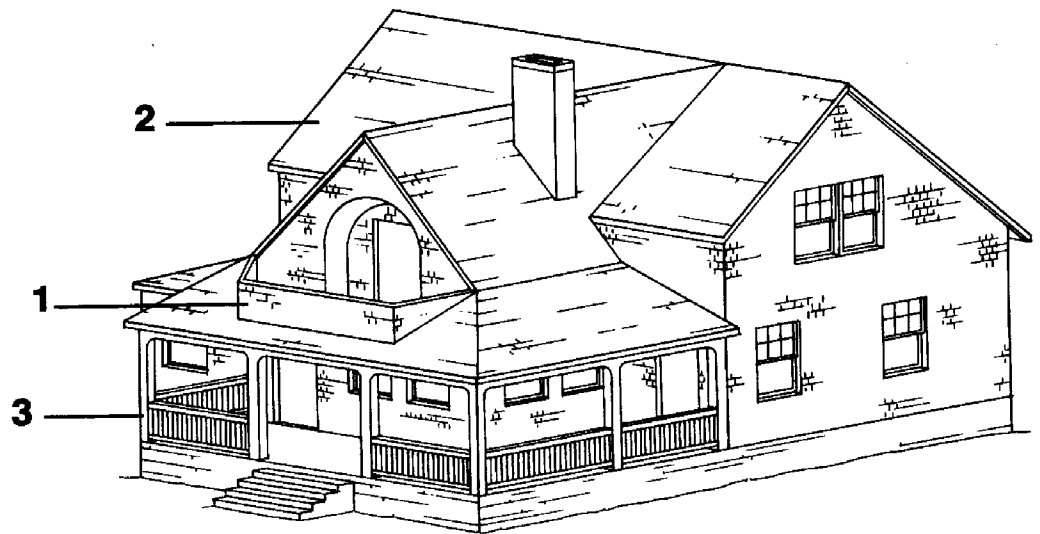
Many Shingle style buildings represented adaptations of the Queen Anne Revival, applying shingles as wall cladding in place of other materials. The style generally was less ornate and more horizontal than Queen Anne. It borrowed the asymmetrical forms and expansive porches of the Queen Anne style, classical elements from the Colonial Revival style, and sculpted form of the Richardsonian Romanesque. Architects H. H. Richardson, Wilson Eyre of Philadelphia, and the firm of McKim, Mead and White, practiced in this style. Although this was not a dominant style in this region, a few examples can be found.

**RICHARDSONIAN ROMANESQUE: 1880-1900 (LOCALLY TO 1910)**

In the mid-19th century, architects had begun using Romanesque elements, such as round arches, corbeling, and other detailing, for churches, commercial and public buildings; this was called the Romanesque Revival style. In the 1870's, architect Henry Hobson Richardson developed his own style based on Romanesque, but also drew from other sources, such as polychromed walls from the Gothic Revival style. The result was a uniquely American style known as Richardsonian Romanesque. Rarely in American architectural history has one person had such a great influence as to have a style named for himself.

Richardsonian Romanesque was used mainly for public, religious and institutional buildings. Richardson created few houses in this style, but elements of the style were used by other architects and builders. Many detached urban townhouses featured elements from this style. Richardsonian Romanesque buildings have a heavy appearance emphasized by use of rough-faced stone and recessed windows and entrances. Interpretations of both the Romanesque Revival and Richardsonian Romanesque styles can be found throughout this region.



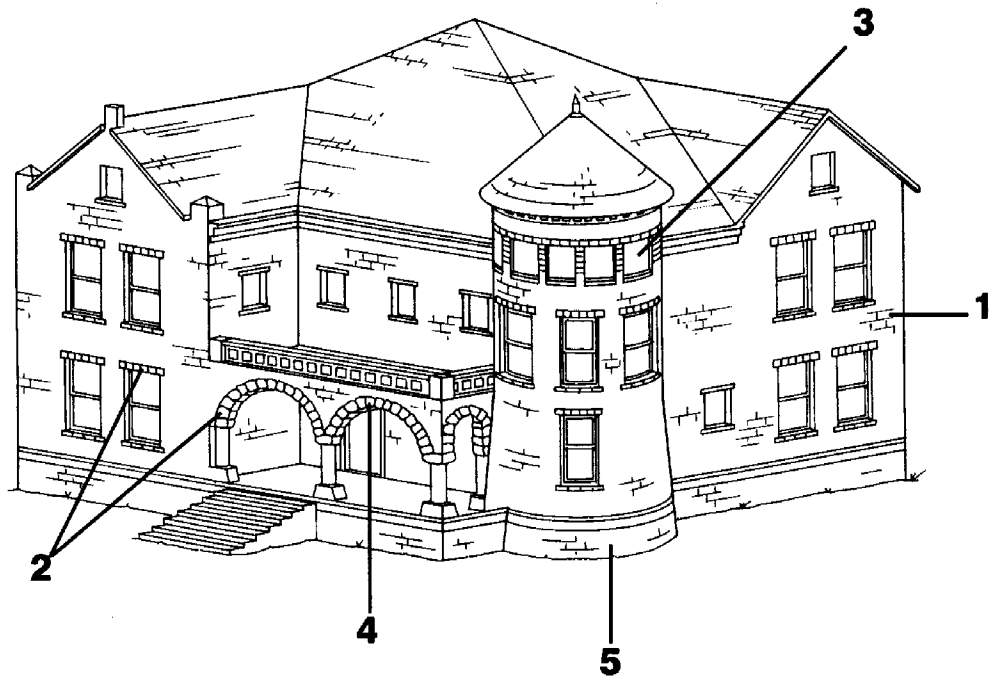


## SHINGLE

- 1** Wood shingled wall surface: projecting forms are integrated by shingles wrapping around structure
- 2** Prominent steeply pitched gabled roofs with long slopes, cross gables and little or no overhang
- 3** Turrets and porches integrated into wall surface

### Other Features:

- Asymmetrical facade
- Horizontal rambling form
- Rough faced stone in foundation, lower stories, porch supports
- Few decorative elements

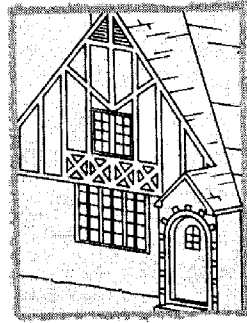


## **RICHARDSONIAN ROMANESQUE**

- 1** Stone construction often with rusticated or patterned finish
- 2** Broad, round arched windows and entrances or rectangular windows with stone transom
- 3** Deeply recessed windows in horizontal bands
- 4** Polychromed stonework defining lintels, arches, entrances
- 5** If present, towers with conical roofs

### **Other Features:**

- Hipped roof with lower cross gables, as well as a variety of other roof forms, no eave overhang
- Gabled wall dormers, sometimes with parapeting or eyebrow dormers
- Asymmetrical facade
- Little ornamentation
- Heavy appearance



## Late 19th and Early 20th Century Period Revivals

The late 19th and early 20th century witnessed the revival of a variety of styles as well as the beginnings of modern styles (discussed in the next section). Unlike the Victorian period where details from various styles were freely borrowed and incorporated, this period saw extensive imitation of European and early American styles. A diversity of period revivals resulted which include Colonial Revival, Dutch Colonial Revival, Tudor Revival, Spanish Colonial Revival, NeoClassical Revival, French and Italian Renaissance, and Late Gothic Revival. The trend toward revivals gained momentum following the 1893 World's Columbian Exposition in Chicago.

Period revivals were facilitated by advances in technology which made imitations easier and more affordable; wood frame could be covered with brick and stone veneers to imitate earlier styles. Although based on historic models, these period revival styles were basically an American development. Greatly modified versions of these styles can be found in the suburban development of the past decades. While the exterior of houses in this time period imitated historic models, the interiors were modernized with larger rooms and more contemporary floor plans.

### **COLONIAL REVIVAL: 1880-1955**

The Centennial Celebration in 1876 created renewed interest in the Colonial period and its styles. The Colonial Revival was based primarily on the Georgian and Federal styles, and secondarily on Dutch Colonial and Early English Colonial styles. In the early 20th century, photographic books illustrating original Colonial period buildings were published and circulated, which led to a better understanding of the Colonial prototypes.

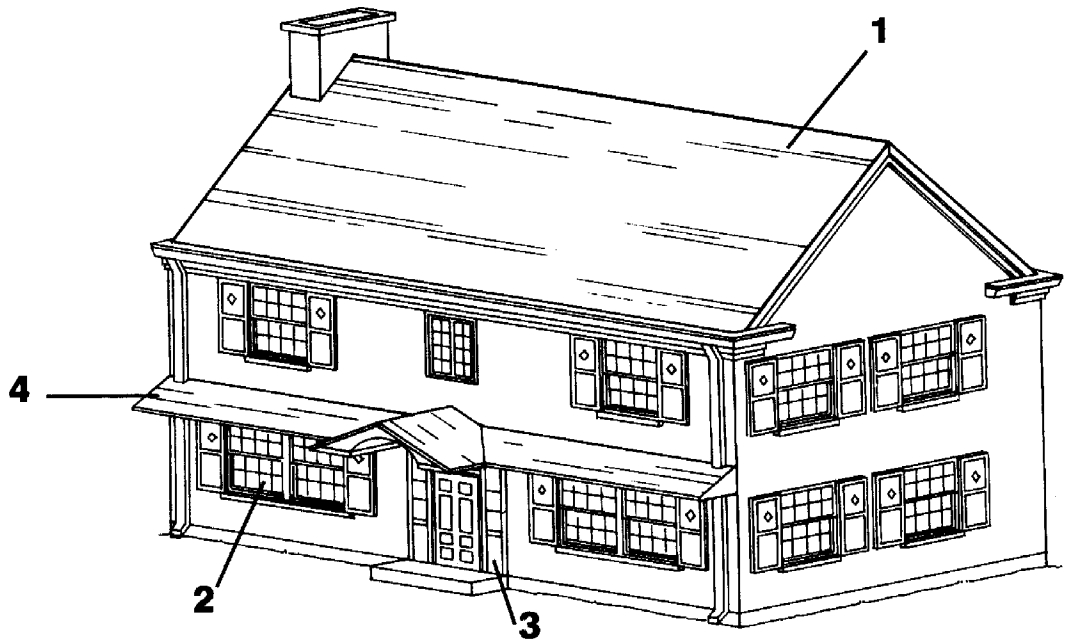
Some of the first Colonial Revival houses had asymmetrical plans with colonial detailing. Most Colonial Revival houses, also called Georgian Revival, had a side gabled or hipped roof and rectangular plan with symmetrical exterior design. Like the Georgian and Federal styles, this style displayed ornament on entrances, windows, and cornices. Examples with a second story overhang were loosely based on the Early English Colonial, and examples with gambrel roofs are known as Dutch Colonial Revival.

Although the Colonial Revival style used elements from original prototypes, variations were present which distinguished it from the originals. Variations never found on originals included paired, triple, or bay windows and 1-story open or closed side wings with flat roofs. Elements common to revivals, but uncommon to originals, included more heavily elaborated entrances, broken pediments, porticos with curved underside over entrances, and entrances with sidelights and no fanlight above. In this region, many Colonial Revival houses were inspired by the Mid-Atlantic Georgian style and included a pent eave roof and door hood.

### **TUDOR REVIVAL: 1890-1940**

Although commonly referred to as Tudor Revival, this style was more closely based on Medieval English examples rather than on early 16th century English Tudor architecture. The earlier part of this revival applied masonry construction, towers, parapeted gables, and elaborate detailing, and was found mainly in landmark houses and large scale building.

The more popular form of this style began slightly later. It was less formal and was used for many houses. While there was significant variation in form and detail, this style featured steeply pitched front facing cross gables, decorative half-timbering, asymmetrical facades, and stuccoed, stone, brick or veneered walls. Generally houses had an irregular plan, but symmetrical plans were also found. As with all of the period revivals, this style grew to immense popularity during the 1920s and 1930s due, in part, to veneer innovation. This region contains many examples of this style.



## COLONIAL REVIVAL

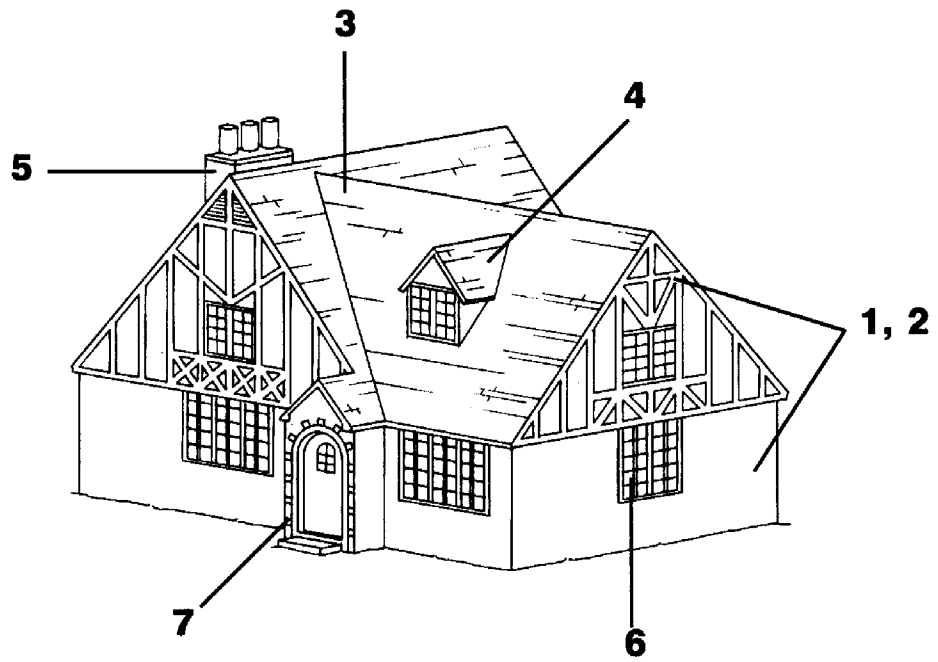
- 1 Hipped or side gabled roof
- 2 Multi-pane sash windows may be paired, triple or bay, symmetrical exterior
- 3 Entrance with decorative door surround with Colonial period elements
- 4 Pent eave separating the first and second stories and/or central gabled door hood, or entry porch

### Other Features — Colonial Revival:

- Wood frame covered with clapboard or brick veneering, masonry walls, some stuccoed
- 1-story side addition with flat roof, either open or closed
- Second story overhangs

### Identifying Features — Dutch Colonial Revival:

- Front facing or side gambrel roof; front gambrel may have rear cross gambrel
- Wood frame covered with clapboard or brick veneer
- Dormers or one continuous long shed dormer
- Full-width porch may lie under the main roof or may have entry porch

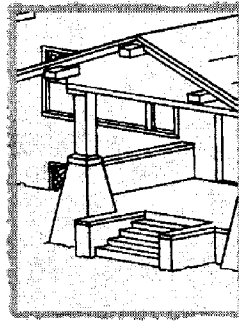


## TUDOR REVIVAL

- 1** Multiple materials
- 2** Masonry construction, stuccoing and decorative half-timbering
- 3** Steeply pitched side gabled or hipped main roof with one or more prominent steeply pitched, front-facing cross gables
- 4** Steeply pitched dormers
- 5** Massive chimneys
- 6** Tall, narrow, multi-paned windows, usually grouped two or more
- 7** Decorative elements include patterned stone, brick work, or smooth stone surround on windows and doors

### Other Features:

- Varying gable height and overlapping gables



## Modern Movements

The late 19th to the late 20th century was a time period encompassing great diversity in American architecture. While historicism remained popular into the 20th century, another movement occurred in which buildings did not imitate styles of the past. This movement encompassed architectural modernism and included both movements that were basically American and those which were European inspired.

The first phase, which was basically American in origin, is also referred to as *Late 19th and Early 20th Century American Movements*. It included Prairie and Craftsman styles for domestic architecture, and the Commercial and Chicago style for high-rise commercial buildings. This period was the first in which technological advances allowed high-rises and skyscrapers to be built. While the Prairie School style was more dominant in the Midwest and was most closely associated with Frank Lloyd Wright, the Craftsman style was more widespread nationally and was prevalent in this region. An interesting phenomenon of this period was the creation of the pre-manufactured house of which Sears, Roebuck and Co. was one of the major producers.

In the 1920s, while period revivals were still thriving, another phase of Modern styles emerged. These were generally European inspired and included Art Deco, Art Moderne, and the International Style. Other Modern styles such as Brutalism continued to develop in the 1950s, and in the 1960s, styles such as Post-Modernism first appeared.

Immediately following World War II, new modern domestic styles appeared and included Ranch, Split-Level, Contemporary, and Shed styles which shaped many developing suburbs.

#### **CRAFTSMAN: 1905-1930**

Also called Bungalowoid, and Western Stick in California, the Craftsman style was influenced by the English Arts and Crafts Movement, oriental building techniques, and the Stick style. Gustav Stickley, in his 1909 *Craftsman Homes*, advocated the style which was about harmony with the landscape - through natural materials, low horizontal form, and no applied ornament - and craftsmanship. Combined, these influences created a style that was distinctly American and used solely for residences.

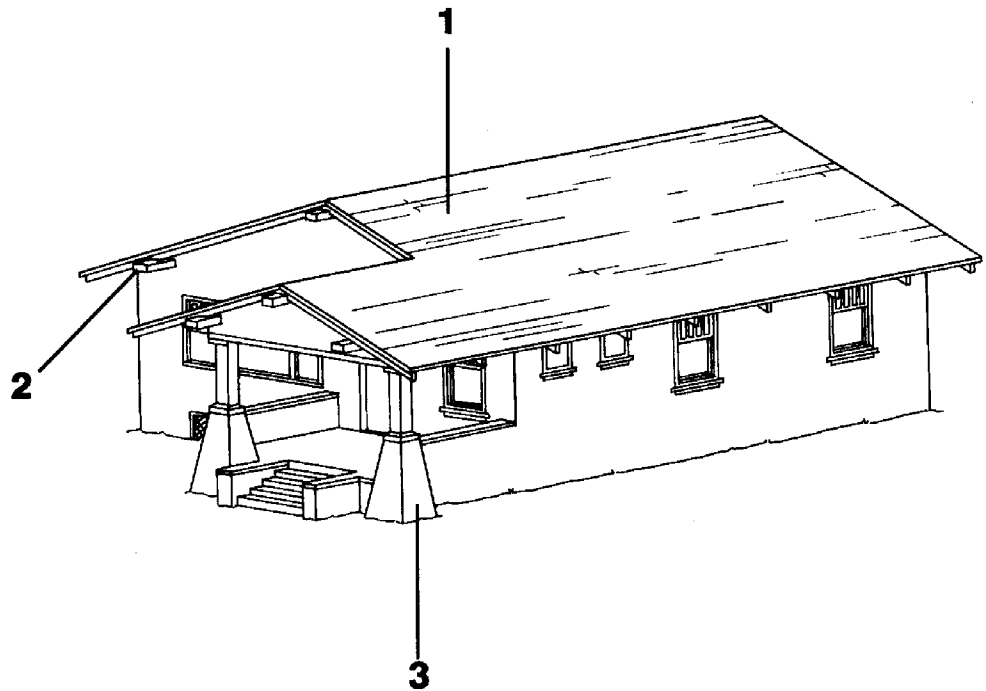
Intricate examples of the Craftsman style existed in the work of the Greene brothers, two architects closely associated with the style. These and other Craftsman style houses were featured in many popular magazines including *Ladies Home Journal* and *Good Housekeeping*. Many pattern books and builder's plans featured this style which was relatively small in scale and easily produced. Soon it became a well-known style. Sears, Roebuck and Co. promoted this style by offering models through their mail-order catalogue. In this region, there are many Craftsman style houses.

#### **ART DECO: 1920S-1940S (LOCALLY BEGAN IN THE 1910S)**

In the early 20th century, new European-inspired styles resulted in the Art Deco style. The name "Art Deco" comes from the Exposition Internationale des Arts Decoratifs and Industriels Modernes held in Paris in 1925. This Exposition featured new modern designs which rejected historical architectural precedents. The Art Deco style emphasized modernism and a futuristic effect. The style was used on buildings ranging from commercial, to theaters, to residential. Art Deco became a part of American culture during the world-wide competition for the Chicago Tribune Headquarters when second place was awarded to an Art Deco design.



Art Deco featured geometric designs applied to buildings and building fixtures. Art Moderne, the closely related derivation of this style, appeared in the 1930s and was inspired by the streamlined design of ships, planes, and cars. In many buildings, the geometric motifs of the Art Deco and the streamlined horizontal emphasis of the Art Moderne were combined. These two styles are together referred to as "Modernistic." In this region, the Art Deco style is generally most prevalent in the detailing on commercial buildings.

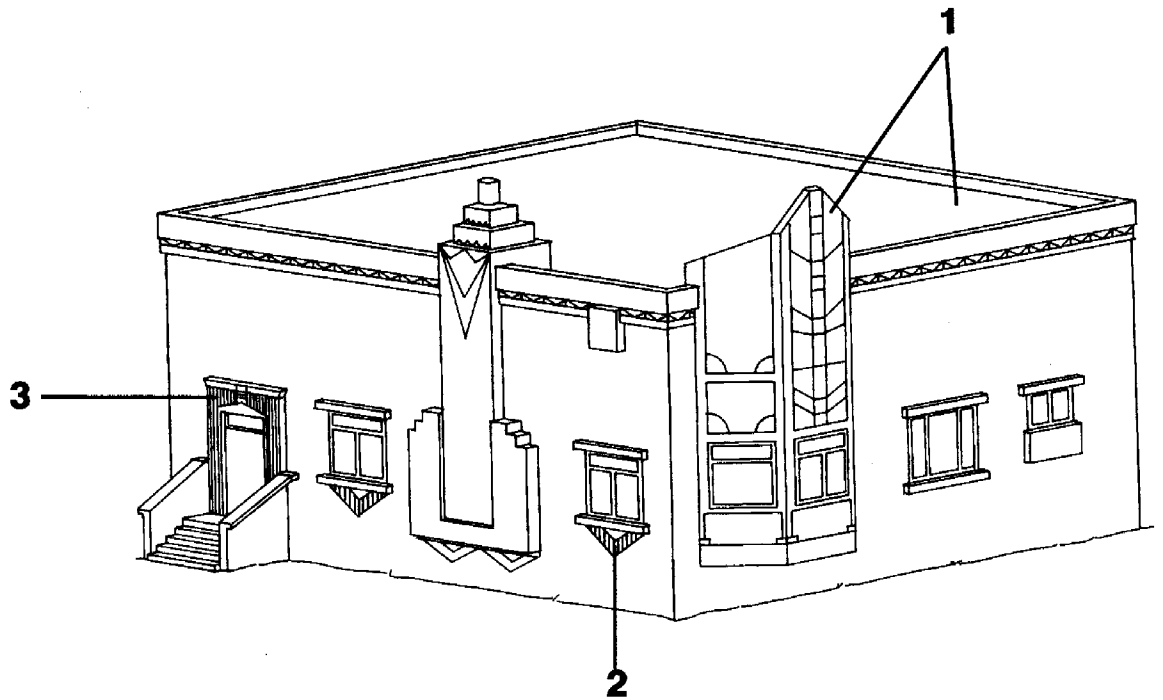


## **CRAFTSMAN**

- 1** Low pitch front, cross gabled or side gabled roof with wide overhanging eaves and exposed roof rafters
- 2** Decorative beams added under gables
- 3** Prominent full or partial-width porches with tapered square supports resting on massive pedestals or columns

### **Other Features:**

- Walls of clapboard, stone, brick, or stucco
- Foundations of stone, concrete block or brick
- Long shed dormers or low pitched gabled dormers
- May include prominent stone or stuccoed chimneys



## ART DECO

- 1** Flat roof with towers or vertical projections
- 2** Decorative, multi-colored wall elements including low-relief zigzags, chevrons, floral, and other geometric and stylized motifs
- 3** Reeding and fluting around doors and windows

### Other Features:

- Concrete, stucco, or smooth stone walls
- Vertical emphasis
- Elevations may recede in a series of steps from the street
- Decorative details in metal, terra cotta, glass, colored concrete and tile

### **SEARS, ROEBUCK AND CO. HOUSES: 1908-1940**

Although not an architectural style and generally not able to be classified by a single style, Sears, Roebuck houses, and houses like them, constitute their own classification. An interesting invention of this period was the mail-order house, and Sears, Roebuck and Co. was the leader, although other companies such as Montgomery Ward, also sold mail order houses. There were approximately 450 models available from Sears, Roebuck and Co.

Once ordered by catalogue, the components and a construction manual were sent by rail, ready to be assembled by local builders. Sears allowed customers to modify existing house models or would build custom designs. Sears houses were designed to fill demand for sturdy, inexpensive, modern housing, complete with plumbing and electricity, and thousands survive in towns and cities across the nation. The largest concentration, however, was in the Northeast and Midwest, the areas served most extensively by rail lines. The postwar housing boom contributed to their popularity by creating a high demand.

One reason for the popularity of these houses and the company's success in housing is that Sears borrowed and modified a variety of popular American house styles, and made the plans readily accessible to the public. There was no prototypical Sears house and a variety of designs were available including Colonial Revival, Dutch Colonial Revival, Craftsman, Mission, Queen Anne Revival, Cape Cod Cottages, and Modern houses. Sears bungalow designs were particularly popular and there are examples in this region. However, it should be noted that Sears freely borrowed and mixed stylistic features which resulted in some unique combinations and that can not always be characterized by a style. A list of identifying features is not included for these houses because they vary significantly from model to model.

# Glossary

## **ACT 167, HISTORIC DISTRICT ACT**

Pennsylvania enabling legislation which protects historic resources through authorizing counties and municipalities to create historic districts within their boundaries through local ordinance, and to regulate building activity, including demolition, within the district. The historic district must be certified by the State Historic Preservation Office in the form of National Register eligibility. The Act requires the creation of an historical architectural review board (HARB) to advise on building activity within the district. A certificate of appropriateness must be granted before building activity continues.

## **ADAPTIVE USE**

The process of converting a building to a use other than that for which it was designed, e.g. converting a factory into housing. Such conversions are accompanied with varying alterations.

## **ADVISORY COUNCIL ON HISTORIC PRESERVATION**

This independent federal agency, established under the National Historic Preservation Act of 1966, is responsible for advising the President and Congress on historic preservation issues. The primary function is to comment on federal and federally assisted projects that affect National Register eligible or listed properties.

## **BRACKET**

A projecting element used for support; it is found under eaves of a roof and may be decorative.

## **CERTIFICATE OF APPROPRIATENESS**

A document recommended by an historic architectural review board to the local governing body, allowing an applicant to proceed with proposed alteration, demolition, or new construction in a designated area or site, following determination of the proposal's suitability according to applicable criteria.

## **CERTIFIED HISTORIC STRUCTURE**

For the purposes of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually on the National Register of Historic Places or located within a

registered historic district and certified by the Secretary of the Interior as being of historic significance contributing to the district.

**CERTIFIED LOCAL GOVERNMENT (CLG)**

A program established in 1980 by amendment to the National Historic Preservation Act of 1966 whereby local governments that meet certain criteria, e.g. create a historic commission by local ordinance, which attest to their commitment to historic preservation are designated by the National Park Service. The program encourages participation in preservation at the local level and partnerships between local, state, and federal agencies.

**CERTIFIED REHABILITATION**

Any rehabilitation of a certified historic structure that the Secretary of the Interior has determined is consistent with the historic character of the property or the district in which the property is located.

**CORNICE**

Molding or projection at the top of a wall at the roofline. A raking cornice is the molding or projection along the slope of a gable-end.

**CRENELATION**

Any decorative element which imitates a medieval battlement (defensive parapet) which is broken by openings.

**DEMOLITION DELAY (A.K.A. STAY OF DEMOLITION)**

A temporary halt or stay in the planned razing of a property, usually resulting from a court injunction obtained by preservationists to allow a period of negotiation. This action can be formalized at the local level through a municipality adopting a 'Stay of Demolition' ordinance; this may be part of a local historic district ordinance.

**DESIGN GUIDELINES**

Criteria developed by historical commissions and historical architectural review boards to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated historic buildings and districts.

**DETERMINATION OF ELIGIBILITY (D.O.E.)**

An action through which the eligibility of a property for National Register listing is decided, but the property is not actually listed on the Register. Nominating authorities and federal agencies commonly request determinations of eligibility for federal planning purposes and in cases where a majority of private owners object to National Register listing. Obtaining a

determination of eligibility is the first step of the National Register nomination process.

**EASEMENT**

A less-than-fee interest in real property acquired through donation or purchase and carried out through a legal agreement between two parties which restricts certain changes to and/or development of a property in order to protect important open spaces, building facades, and interiors. Easements involving preservation are generally called 'conservation easements'.

**ENABLING LEGISLATION**

Federal or state laws that authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as enactment of local landmarks, historic district ordinances, historic overlays, zoning and taxation.

**ENTABLATURE**

In post-and-lintel construction, it is the lintel which is supported by columns, posts, or pilasters. In more formal architectural terminology, it is a term found in classical architecture used to describe the lintel which consists of a cornice (top molding), frieze (middle section is a wide band of trim which may be decorative), and architrave (lower narrow band of trim).

**FANLIGHT**

A semi-circular window above a door or window.

**FENESTRATION**

The arrangement of openings on the exterior of a building.

**GABLE ROOF**

Also called pitched roof, a sloping roof that meets at the ridge and terminates at one or both ends (gable-end).

**GAMBREL ROOF**

A roof with two slopes of differing pitch on either side of the roof ridge. The roof terminates at one or both ends.

**HIPPED ROOF**

A roof formed by four sloping roofs; the hip is where the roofs join.

**HISTORICAL COMMISSION**

A generic term for an appointed municipal or county board that advises local governing bodies and makes recommendations about issues concerning historic resources.

**HISTORICAL ARCHITECTURAL REVIEW BOARD (H.A.R.B.)**

An appointed board that counsels the local governing body on demolition, alterations, and construction activities specifically within a certified local historic district.

**HISTORIC DISTRICT**

A geographically definable area with a significant concentration of buildings, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness, or related historical and aesthetic associations. In general terms, the significance of an historic district may be recognized through listing on a local, state, or national register and may be protected legally through enactment of a local historic district ordinance.

**HISTORIC PRESERVATION PLAN**

A plan conducted to address a community's preservation philosophy, goals and objectives, existing resources, past and current preservation efforts, legal and financial resources, citizen involvement, and to develop strategies to preserve historic resources. This plan should be undertaken in conjunction with comprehensive planning process so that preservation is analyzed with regard to other community concerns.

**HISTORIC RESOURCE SURVEY**

**Windshield or Reconnaissance Survey:** Preliminary survey to gather general information about the number, type, location, and condition of potential historic resources within an area.

**Comprehensive Survey:** Finished survey to provide specific information about both the physical and historic aspects of resources. This information is necessary as the basis for a well-founded municipal historic preservation program.

**INTEGRITY**

Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.

**MANSARD ROOF**

A roof having two slopes on all four sides; the lower slope is extremely steep, while the upper slope is virtually flat.

**MASSING**

Composition of a building's volumes and surfaces that contribute to its appearance; e.g. many classical styled buildings have a central mass or pavilion flanked by secondary masses or wings.

**NATIONAL HISTORIC LANDMARK (NHL)**

An historic property evaluated and found to have significance at the national level and designated as such by the Secretary of the Interior, e.g. Brandywine Battlefield National Historic Landmark.

**NATIONAL HISTORIC PRESERVATION ACT, 1966 (NHPA)**

This Act established a strong legal basis for preservation of resources through a framework of measures to be used at the Federal, state, and local levels including expansion of the National Register, creation of historic preservation standards, creation of the Advisory Council on Historic Preservation, review of the effects of federal projects (Section 106), funding for the National Trust, and creation of the State Historic Preservation Offices.

**NATIONAL REGISTER OF HISTORIC PLACES**

The official federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture.

**ORIEL**

A bay window located above the first floor level which does not extend to the ground and is supported by brackets or corbels.

**PARAPET**

A low wall projecting above the edge of the roofline or used around a balcony.

**PEDIMENT**

A triangular section located above an entablature or cornice and framed by horizontal molding on the base and sloping or raking molding on the sides of the triangle. It is used as a crown over doors, windows, and porticos. A broken pediment has sloping sides which do not meet at the peak of the triangle.

**PENT EAVE**

A narrow roof with a single slope which projects from a wall to shed rain and snow; native to early Colonial period buildings in this region and located between the first and second stories on one or more sides of a house.

**PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION**

In Pennsylvania, this agency is designated the State Historic Preservation Office and administers the State's historic preservation program and the duties defined in the National Historic Preservation Act and Pennsylvania Historic Code, including nominating properties to the National Register.



**PORTICO**

An entryway, porch, or covered walk supported by columns; it may be one or more stories in height.

**PRESERVATION**

Generally saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive reuse. Specially, “the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.” (Secretary of the Interior’s Standards)

**RECONSTRUCTION**

“The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, of object, or part thereof, as it appeared as a specific period of time.” (Secretary of the Interior’s Standards)

**REHABILITATION**

“The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.” (Secretary of the Interior’s Standards)

**REINVESTMENT**

The channeling of public and private resources (generally into declining neighborhoods) in a coordinated manner to combat disinvestment.

**RENOVATION**

Modernization of an old or historic building that may produce inappropriate alterations or eliminate important features or details.

**RESOURCE**

**Cultural Resource:** A building, structure, district, site, object, or document that is of significance in American history, architecture, archeology, or culture.

**Historic Resource:** A building, site, district, object, or structure evaluated as historically significant.

**Contributing Resource:** A building, site, structure, or object adding to the historic significance of a property. This term is usually used in reference to properties within an historic district.

**Non-Contributing Resource:** A building, site, structure, or object, that does not add to the historic significance of a property. This term is usually used in reference to properties within an historic district.

### **RESTORATION**

“The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.”  
(Secretary of the Interior’s Standards)

### **SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION**

Under the direction of the National Historic Preservation Act, the Secretary of the Interior’s Standards for Historic Preservation were created to address the treatment and preservation of the historic and architectural character of National Register eligible and listed resources. The Secretary of the Interiors Standards for Rehabilitation comprise one section and address interior and exterior of historic buildings, design, additions, materials and construction methods.

### **SECTION 106**

The provision of the National Historic Preservation Act of 1966 that requires a federal agency funding or licensing a project to make a determination of the effect that a project will have on any potential National Register eligible or listed properties.

### **SEGMENTAL ARCH**

An arch formed by an arc or segment of a circle, but is less than a semi-circle.

### **SIDELIGHTS**

Fixed windows flanking a door or window; these windows may have a single panes or multiple panes.

### **SIGNIFICANCE**

**Architectural Significance:** The importance of a property based on physical aspects of its design, materials, form, style, or workmanship; and based upon Criteria C of the National Register of Historic Places criteria for listing.

**Historic Significance:** The importance for which a property has been evaluated in relation to the history, architecture, archeology, engineering, or culture of a community, state, or the nation and found to meet the National Register of Historic Places criteria.

**Level of Significance:** Geographical level - local, state, or national - at which a historic property has been evaluated and found to be significant.

**STABILIZATION**

“The act or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present.”  
(Secretary of the Interior’s Standards)

**STATE HISTORIC PRESERVATION OFFICER (SHPO)**

The official designated by the Governor to administer the State’s historic preservation program and the duties defined in the National Historic Preservation Act and Pennsylvania History Code including nominating properties to the National Register. In Pennsylvania, the State Historic Preservation Office is the Pennsylvania Historical and Museum Commission (PHMC) and the executive director of the commission is the SHPO.

**STREETSCAPE**

The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

**STYLE**

A definite type of architecture distinguished by special characteristics of structure and ornament.

**TRANSOM WINDOW**

Also called transom lights, it is a small window or series of glass panes (lights) placed above an entrance or a window and below the crown.

**TURRET**

A small, sometimes narrow, tower frequently placed on the corner of a building; it is adapted from medieval buildings.

**VERGEBOARD**

Also called bargeboard, this is a board, which may be decorated, placed flush or projecting from the gable-end of a roof to conceal the rafters.

**VERNACULAR ARCHITECTURE**

Buildings designed and built without the assistance of an architect or trained designer; buildings whose design is based upon ethnic, cultural, or social traditions rather than on an architectural philosophy.