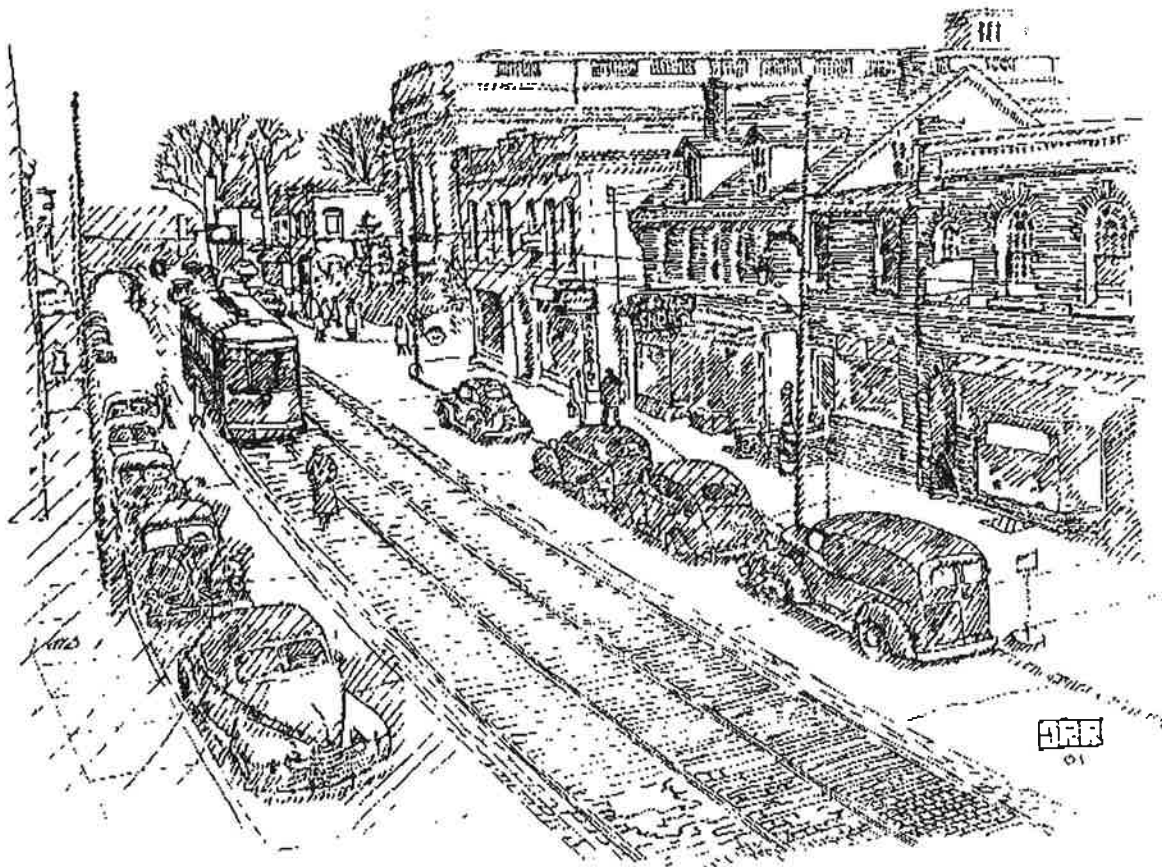


THE BOROUGH OF JENKINTOWN
JENKINTOWN REVITALIZATION PLAN

DESIGN STANDARDS – APPENDIX I

Architectural Styles of Jenkintown

June 2, 2003



Old York Road looking North toward West Avenue circa 1940

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Architectural Styles of Jenkintown

Jenkintown Borough Planning Commission

Jenkintown's Community Alliance

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Forward

This appendix has been issued prior to the proposed guidelines. The Jenkintown's Community Alliance Design Committee (JCA) and the Jenkintown Planning Commission believe this document will increase public awareness of the built environment. This awareness is key to the preservation of the small town atmosphere that is highly valued by the community. This attribute of Jenkintown has been an important point in the process of creating the borough master plan. The preservation of Jenkintown's small town atmosphere was raised in the JCA visioning meetings in 2000 and remained as a top issue through the final draft of the master plan created by Kise Straw and Koladner in 2002.

The appendix is meant to aid property owners in gaining an understanding of the components that make a small town. Architects refer to these parts when connected together as a fabric, comparing the built environment to cloth with its weave and design which has to function as well as be aesthetically pleasing. Appreciation for the fabric, from the smallest architectural detail to how buildings interact with each other will help lead to its preservation. The community's awareness can be communicated to developers who as a result can meet Jenkintown's expectations.

James R. Rose

Map Of Jenkins Town drawn by Charles Mather in 1830

Introduction

Jenkintown Borough was incorporated in 1874, but its origins date from a much earlier time. The first settlement was a cluster of taverns around Greenwood and Old York Road established in the early 18th Century. The original buildings at this intersection are long gone, but a study of the streets and architecture that exists today reveals the history and subsequent growth of the borough. The periods of architectural style and the land use patterns are the clues to the age of different sections of town.

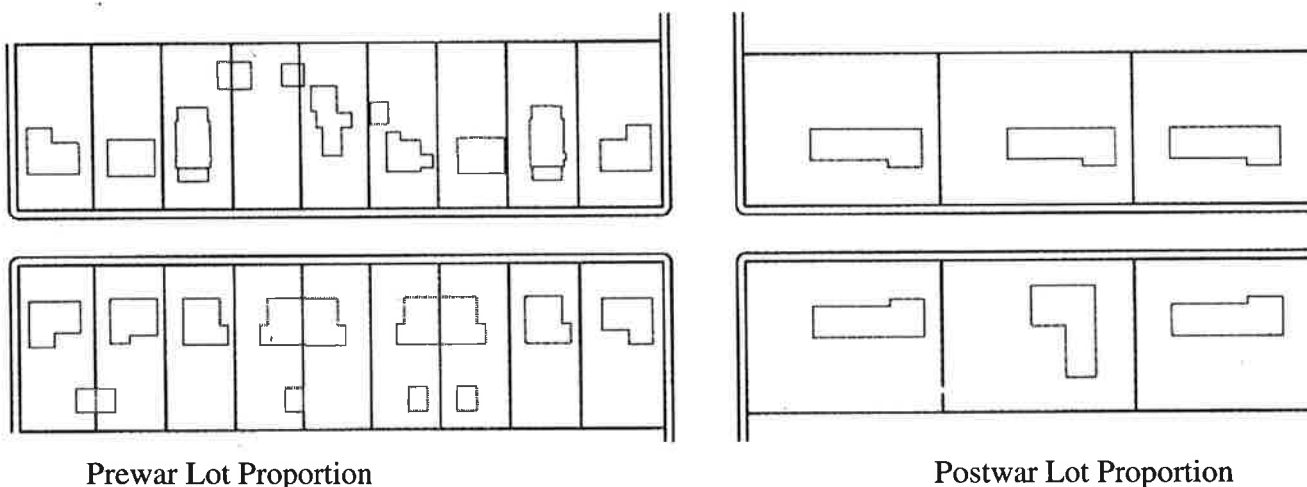
The majority of the borough was developed prior to World War II, an important key to Jenkintown's pleasing small town atmosphere. Through a discussion of planning, building types and style this appendix will illustrate how the built environment is a vital component to this small town feel.

Jenkintown has been subject to change. The Colonial and Victorian period has largely been erased. This is due to the borough's success. Economic forces demanded larger commercial buildings and new visual design. Towns that were not subjected to changing technology, economics or transportation systems but retained their Victorian commercial core have reaped tremendous rewards by marketing the period. Jenkintown replaced its Victorian core in the 1920s with more fashionable buildings. This was not a poor choice by our predecessors, but will require more promotion effort on the business and political leaders of today to showcase Jenkintown's unique architecture. The architecture of the 1920's is very much in evidence. We have fine examples of Art Deco, Colonial Classical Revival and Romantic Revival buildings. These buildings have survived until the present because they were useful in the proto shopping mall that Jenkintown became in the '40s and '50s. Today they will prove to be key in marketing the town due to their collective small town appeal. This indeed is something special in today's sea of mediocre strip shopping centers and boring malls. A simple drive on Route 611 from the city line to the outskirts of Doylestown will illustrate this point. Jenkintown has the only intact group of early 20th century buildings along this route. The architecture is our symbol of being different and if appropriately managed will show that Jenkintown is a better place to work, to shop and to live.

I. Land Use Prior to World War II

Any discussion of small town atmosphere should examine land use practices prior to World War II. The accommodation of the automobile did not make a huge impact on planning until after the war. Prior to the war pedestrian circulation and public transportation were extremely important factors.

In what ways did pre-war planning reflect pedestrian circulation? The most obvious is the existence of sidewalks. Many modern developments do not provide this most basic tool at all. Lot proportions are a subtle and nearly extinct technique to aid the pedestrian. Lots were narrow and deep in the residential and commercial areas. This facilitated the shortest travel distance for foot traffic between the most properties to a commercial core or public transportation.



These diagrams illustrate how land use patterns prior to World War II emphasized pedestrian access with a greater number of properties fronting the street.

Lot Proportions

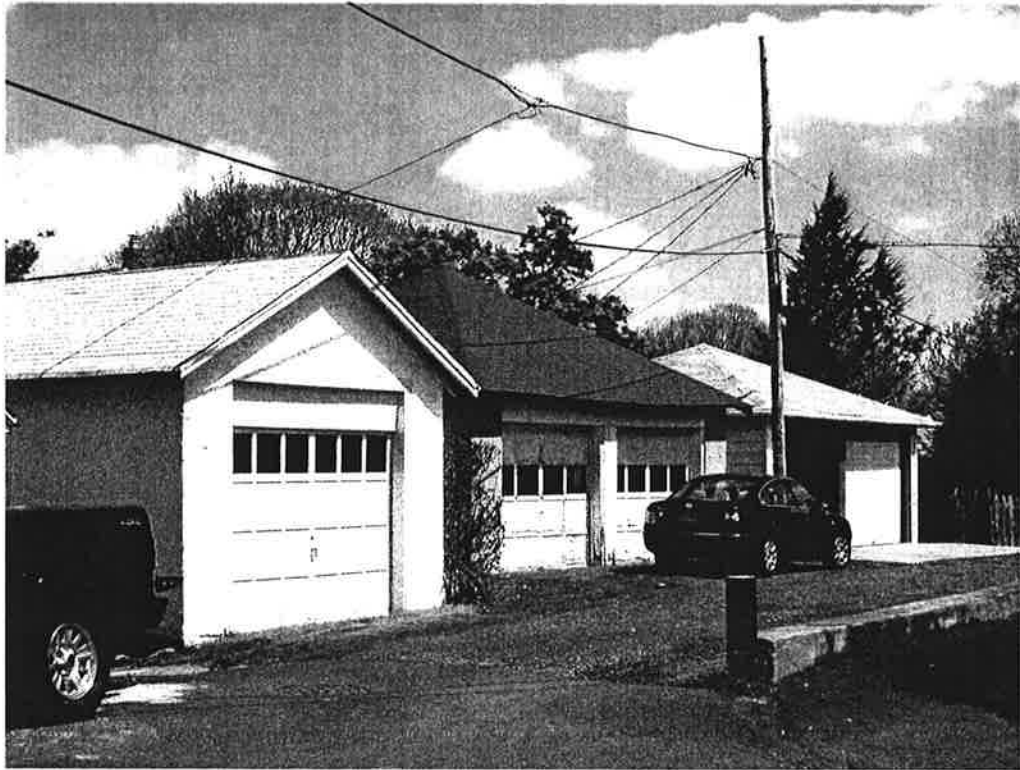
The lack of set back in commercial areas was another element in a pedestrian friendly environment. Stores and offices had front doors and display windows directly onto the pedestrian circulation system. Another pedestrian circulation form, the shopping arcade, which divorced the vehicular circulation from the walking path, is found today in shopping malls. Before the war these arcades were smaller scale were in close proximity to public transportation. Yorkway Place and the Jenkintown Mews are two fine examples of pleasant business blocks facing a quiet shaded walk. The segregation of vehicular traffic also manifested itself in the use of alleys. Garages in some areas faced a public or private alley to keep the streets clear. Service alleys exist behind retail buildings to separate the public from unpleasant trash and service functions. All these mechanisms are still at work in Jenkintown and knowledge of these devices is key to understanding why the town is pleasant to walk in.



Yorkway Place



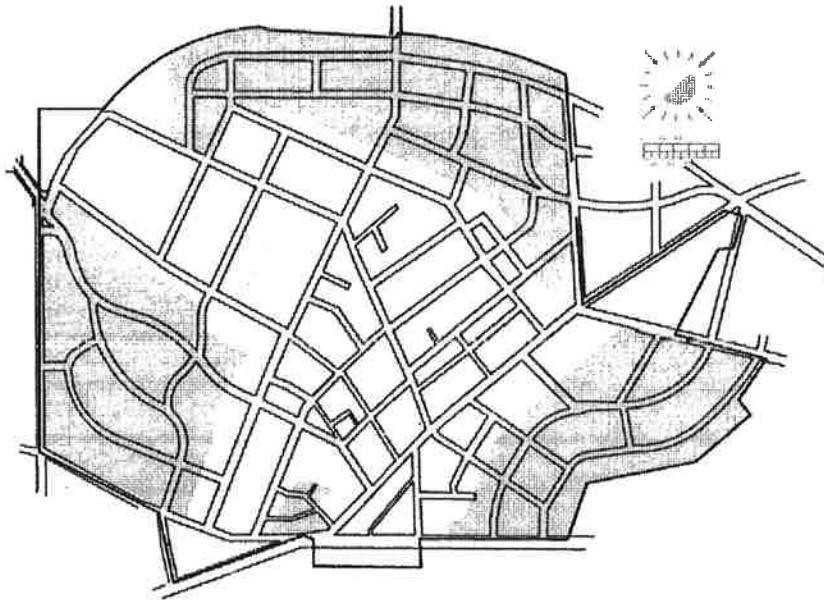
Jenkintown Mews



Residential Alley

How did the pedestrian orientation of pre-war architecture differ from today's design? With narrow lots, commercial and residential buildings had a vertical emphasis. Houses were generally two stories tall and commercial buildings would feature secondary functions above the first floor. Pre-war architecture made an effort to attract the pedestrian. Commercial buildings engaged the walking public with generous storefront windows right at the sidewalk. Older houses featured prominent front doors where much effort and expense in ornamentation was invested. The house was organized around the front door as the chief arrival point for the family not just visitors. Large porches were featured in the late Victorian period through the 1940s. This large outdoor room facilitated community building, as neighbors would interact with each other while taking their evening constitutional. Perhaps the most telling feature was the use of style and ornament. The slow pace of a society that walks allows people to appreciate the detail and craftsmanship. This is obviously a low priority in modern buildings as smaller detail is absent in favor of spending resources in voluminous interiors that can house treasures rather than the building being a source of pride in its own right. Perhaps we are accustomed to whizzing around in our cars that we do not slow down until we are inside.

It is interesting to note the changes that occurred in street planning at the turn of the century. The orthogonal street grid of Colonial and Victorian Jenkintown gave way to the more organic street layouts that followed the natural contours of the land. This planning influence was derived from the work of landscape architects such as the Frederick Law Olmsted and his sons who advocated using nature as a design element to soften human activity, rather than clearly imposing an artificial order on the landscape. Areas of town developed after the turn of the century reflect this change. Although the curved flowing streets requiring irregular lots became vogue, the narrow and deep proportion was still used to aid the pedestrian.



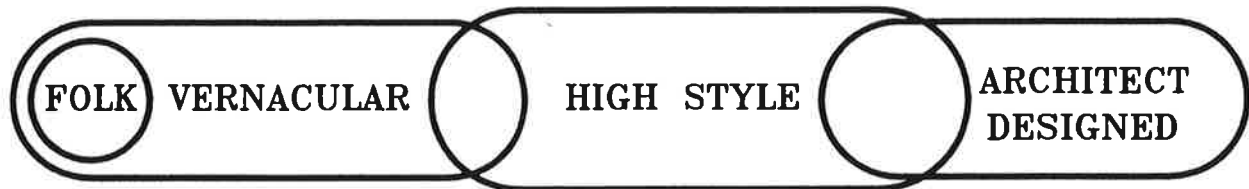
**20th Century
Development**

Jenkintown map showing 20th century development in gray shading.

II. Types of Architecture

Prior to the review of style it is helpful to understand the types of architecture. This framework of types will help the reader understand the background of a particular structure before a style label is attached. It also explains why some buildings can not be labeled as a particular style. Not having a pigeonhole is not necessarily a bad thing, as we shall see.

There are four types of architecture: Folk, Vernacular, High Style and Architect Designed. The diagram below illustrates the relationship of the four types.



1. Folk Architecture is related to cultural aspects of a particular group of people. The form, details and ornament are derived from tradition. The buildings are generally constructed from materials at hand and are related to the site they sit on. An example of folk architecture is the German bank barn, common in this area from colonial times. The form, a simple gabled rectangular volume with a heavy timber frame on a stone foundation was brought over from Germany. Construction details, use of a hillside and local materials are identical to barns found in Germany. The folk type architecture did not vanish after the American Revolution. All cultures create their own folk architecture. Victorian America is an example. After the Civil War the balloon frame was the typical construction technique. This system allowed a great number of inexpensive houses to be built. Most were simple one or two story structures with gable roofs. The cultural norm was to decorate your structure with classical brackets and other details. Jenkintown has interesting folk architecture mostly Folk Victorian, but some modern folk buildings.
2. Vernacular Architecture refers to forms that are typical of an area. In Philadelphia and Baltimore, the ubiquitous row house is the vernacular urban residential form from colonial times to the air-lights of the 1950's. They are being built today but realtors prefer to call them townhouses. Vernacular buildings show the influence of style. The basic form can be rendered in a variety of styles depending on the time period the structure was built in. Most row houses of the Colonial period through the early 1800's were built in the Georgian or Federal styles. Italianate with its beetle browed cornices was the choice for thousands of Victorian row houses. Most of today's row houses have neocolonial trappings. Vernacular types found in Jenkintown include: row houses, airtights, four squares, bungalows, ranch houses and the commercial version of the row house we will call commercial vernacular.



Four Square



Bungalow



Ranch house



Row House



Commercial Vernacular



Airlight

Vernacular Buildings

3. High style structures can be categorized by period. They are highly detailed and built of expensive materials. While ornamentation is important, proportion, massing and symmetry are also clues to a building's style. A high style structure should feature most of the elements of a particular style and not be crossed with too many details of another. Although there are exceptions, Queen Ann style, perhaps the final fling of Victorian exuberance used details from many styles that preceded it. Fortunately the massing of the building, the floor plan and its asymmetry set them apart from the preceding styles. Jenkintown has many high style buildings. Many happen to be in styles the public is not familiar with. Outside of the obvious Tudor Revivals, the Neoclassical bank and our wonderful collection of Art Deco, most people would be hard pressed to identify the style of the buildings. Unidentified buildings are simply labeled Victorian, Colonial, or Contemporary.

4. Architect designed architecture is the final category. Many structures designed by architects fit the high style category, as these designers can be highly knowledgeable of style. To fit this category these buildings show creativity beyond the limits of style. Frank Furness is a well-known architect of the late 1800s, the Victorian period. It would be difficult to pigeonhole many of his buildings into one of the popular Victorian styles. His work clearly fit into the Victorian period but his creative use of form and materials eclipse any of the prevailing styles. Architects can achieve such a level of notoriety that their work is emulated by others often enough that a new style is created. H.H. Richardson of Boston influenced so many architects that Richardsonian Romanesque is a recognized style in the historic preservation field.

A trend in Jenkintown is the downgrading of buildings by poor maintenance and unsympathetic renovations. Most buildings in Jenkintown are simple creations. The homogenization of the architecture by *removal of style details* for a blanket of vinyl siding and aluminum trim is robbing the borough of its diversity and vitality. A high style building does not revert to vernacular when the distinctive detail is removed. A folk building loses all reference to its culture when details are removed. These buildings become unclassified shelters from the elements devaluing the community. Owners and designers need to appreciate the structure for what it is and how it contributes to the overall sense of place that is Jenkintown.

I. Periods and Style

The reader now has an understanding of how planners and architects catered to a public that traveled on foot. The reader has an understanding of the four types of architecture, which will in understanding why style issues are subtle on some buildings. This section will examine style and place them in periods of time. Style is fashion which changes constantly. It also has a habit of becoming in vogue again years later. This is why historians attach prefixes as neo or words like revival to style names. To a historian the building date is very important in determining the exact style. This appendix is not able to explore style to such depths but the age of the style is helpful in the basic classification.

Jenkintown's structures span 150 years and several periods of architecture. The majority of Jenkintown's buildings were built between 1880 and 1960. This period encompassed the end of the Victorian era through the rise of the modern styles. The dominant period of architecture in Jenkintown was 1900 to 1929. The housing stock of this time was built on former estates and most of the commercial area was replaced during this period. Much of what is treasured about Jenkintown is due to the culture of America during this time. New technology was being developed, but the public favored craftsmanship. The building industry was still tailored to meet this demand for craftsmanship, which tempered the enthusiasm for the new materials and methods.

Determining the style of a building is far from an exact science. Nuances that separate some styles can be difficult to discern. Unless the building is a fine example of high style architecture, the sharing of details can make it difficult for even the most talented historian to assign a style. Many people are quick to dismiss style as being irrelevant. *Knowledge of style and all the components including scale, proportion, materials and fenestration as well as details allows one to understand why some buildings work with small town atmosphere and some do not.* This appreciation for style leads to the preservation of the unique aspects of a building, maintaining the rich vibrant streetscape that is an important aspect of Jenkintown.

Colonial Architecture 1600-1840

In colonial times Swedish, Dutch, German and English people settled in the Delaware Valley. The first buildings were folk architecture as immigrants brought their techniques from the old country using local material to build. The English were the victors in the ensuing trade and political struggles and had the greatest influence in later colonial building. The folk buildings of the other cultures were no longer built as these cultures assimilated were into the English society. The Georgian style with its classical influence became the design basis for much of the residential, institutional and small commercial buildings up to mid 20th century. This is not to say that other colonial styles did not exert influence especially in the romantic revival period of the early 20th century. Interpretations of Spanish and Dutch colonial appeared alongside the English Colonial Revival. None of true colonial styles exist today in Jenkintown. The information is included as a reference because of its influence on later Colonial Revivals.

Mid Atlantic English Colonial 1640-1760

The British Colonial Architecture prior to the rise of Georgian had regional differences based on climate and available building materials. These structures are great examples of folk English structures evolving into three vernacular examples of architecture. In its basic form the house is a single room with gable roof and chimney at one end. The first homes, which had to be erected quickly, were log with stone chimneys. This was supplanted by more formal half-timber and brick masonry as the Colonies grew. The Mid Atlantic and Southern Colonial, where clay was readily available, adopted brick load bearing walls over half timber which remained popular in New England. The harsh northern climate is why the nogging or infill of the timbers was covered with hand-sawn siding known as weatherboards. This is also why the chimney was in the center of a New England Colonial so that the most heat might be retained. In the Mid Atlantic the chimney moved to the end of the house but was contained inside the outer wall. The Southern Colonial had the firebox and flue moved to the outside of the structure to keep the radiant heat out of the house.

The Mid Atlantic home features pent roofs above the first floor. This would shelter the entrance help protect the soft mortar in the brickwork from the elements. The roof eaves would serve the same function on the second floor. Some structures used a gambrel roof in lieu of a brick second story. The debate on where the gambrel came from is ongoing. Some claim it was Dutch influence, while others feel the Dutch borrowed the form from the English. The ornamental stone band in the chimney served the same function as a pent roof forming a drip edge to shed water away from the mortar.

The plan of these homes was organic as stairs to the second floor were tucked in to one side; additions were added on where they worked best without rules of style interfering with function.



Colonial Revival in a Mid Atlantic English form.
Note the pent roof over the bay window.

Dutch Colonial 1700-1800

The Dutch colonized New York and New Jersey simultaneously of English activity in New England and Pennsylvania. They brought two building forms with them. The urban form, built of brick with a parapet gable facing the street played no role in the Dutch Colonial Revival. The English adopted the Flemish gable during the reign of King James. This Jacobean gable was revived in the 1920's. The rural form with gambrel roof became one of the models for the revival beginning in 1890. The Dutch also exerted a cultural influence on the future United States. The Netherlands was a mercantile nation ruled by burghers of the Estates General. The Dutch gentry were uncomfortable with the formal dictums of Renaissance architecture that they associated with authoritarian government. The Dutch explored the ideas of private, comfortable housing.

The Netherlands is virtually treeless and brick was the main construction material. The Dutch even brought their brick to the New World as ballast in the holds of the ships. In the countryside they quickly adopted wood techniques but maintained the unusual mansard roof. The upper pitch was short with a longer flatter lower slope than their English neighbors were. The lower roof featured a graceful flare at the front and rear eave. In some houses the eave was so deep that it was supported by posts to form a porch.

To reiterate, original Dutch houses do not exist in Jenkintown but the information is include because of the revival and the cultural influence the Dutch had on America.



Dutch Colonial of the 1700s.

Georgian 1740-1780

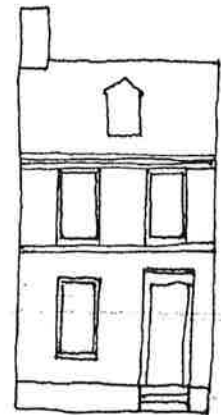
The Georgian style is named for the reigns of George 1st, 2nd and 3rd in England from 1714 to 1811. The style was imported to the English colonies through the use of pattern books as no professionally trained architects existed. Georgian buildings are very formal which is a break from the functional colonial predecessors. Georgian style is symmetrical, robust, assertive and blocky. The center hall floor plan provides the organizing principle of the building. The plan is 2-piles deep, an archeological term describing the depth of the house. In this case it is two rooms deep with four rooms arranged around the center hall. This plan can be read in the façade where the central bay is pronounced with the ornamented door and flanked by four bays of one window each. It is interesting to note that Philadelphia is full of Georgian Rowhouses that appear to be 2/3rds or even 1/3rd of the freestanding manors. The rigid formality of the design is meant to imply the missing portion of the house. Frequently the front doors of rowhouses are side to side sharing the entry stairs. This completes the composition.



Full Georgian House

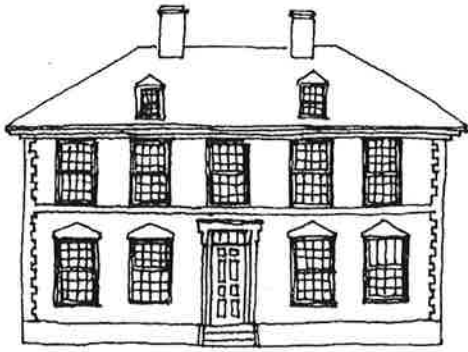


2/3 Georgian



1/3 Georgian

Georgian houses are described as “masculine”. Buildings of this style sit on a raised base of ashlar stonework (laid with evenly cut rectangular blocks). The walls in the Mid-Atlantic States are brick and occasionally stone. Mortar joints are thick and decoratively tooled. Quoins, which are pronounced corner blocks, are found on freestanding structures. Heavy string courses of brick or stone wrapped the building. Stucco if used would feature decorative brickwork. Gable roofs are found on Georgian buildings but lower slope and hip roofs were used on the more fashionable homes. The entrance may be a projecting two-story element and on grand houses be enclosed by a classical portico. The door, with 6 or 8 raised panels is trimmed with elaborate carved wood. The door may be topped with formal pediments supported by pilasters or large consoles or brackets. The door may have a rectangular transom or a semi-circular fan light with straight radiating muntins. Windows are large but divided into 12 over 12 sashes by thick heavy muntins.



Georgian House



Federal House

Federal

After the war for independence, Americans were eager for a change in building style. England provided the inspiration in the work of Scottish architects Robert and James Adam. Adamesque as it is known in England became the Federal style in America. In contrast to the heavy detailing of Georgian buildings Federal style is more refined. The center hall plan still organized the building but the geometry was more elaborate leading to curved or multisided bays, elliptical rooms and domed or vaulted spaces. In less elaborate structures the main differences are found in the details.

Federal style buildings are more restrained than their predecessors. Federal lines are simple, the surface joints not as articulated, which allow the decoration to be more pronounced. The buildings sit on a raised base of ashlar stonework (laid with evenly cut rectangular blocks). Mortar joints are thin and minimal. Stucco if used would feature scoring to simulate ashlar stonework. The even expanses of surface would only be broken by shallow recessed or applied panels. Gable roofs are found on federal buildings but lower slope and hip roofs were used on the more fashionable homes. The entrance is an important element. The door, with 6 or 8 flat panels is trimmed with thin moldings. Columns and pilasters are light and thin. The door may be topped with a rectangular transom or elliptical fan light divided by delicate tracery in wood or lead. The doors frequently had sidelights. The Windows are smaller than the Georgian but divided into 6 over 6 sashes by delicate wood muntins. Pilaster moldings with square corner blocks cut with circular designs came into use as exterior trim. This detail moved indoors to become the most common trim of the Victorian period.



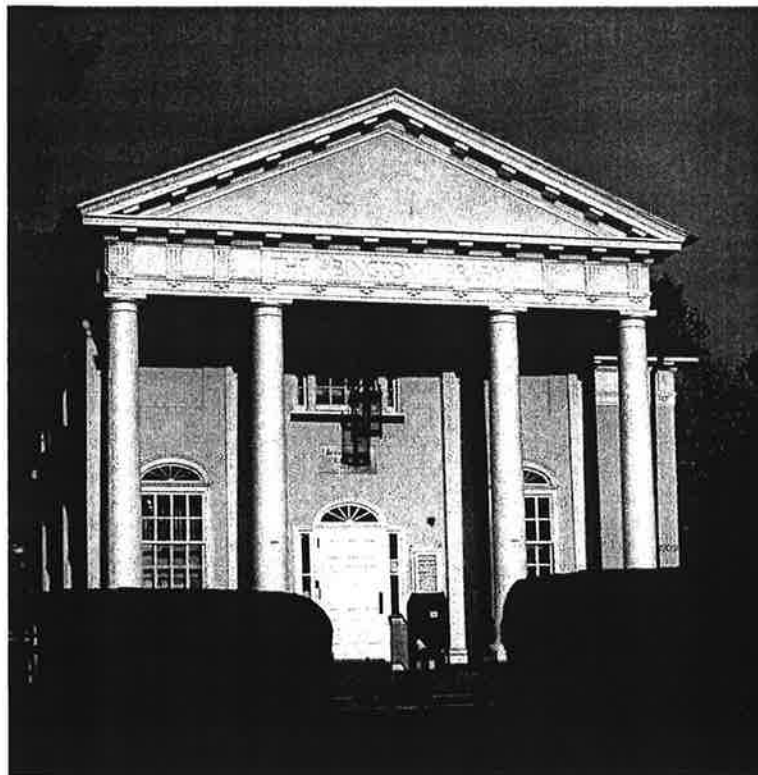
Greek Revival

Greek Revival 1820-1860

Greek Revival style is an academic exercise built on the foundation of the Georgian and Federal styles that preceded it. The democratic values of ancient Greece coupled with new archeological discoveries of ancient Greek sites led to American's adopting Greek Revival as a national style. Benjamin Latrobe was the architect who introduced the style to the United States in his Bank of Philadelphia of 1798. Greek Revival waned during the Victorian period but was still used for noble civic buildings such as libraries into the Colonial Revival period.

Not all Greek revivals feature the colossal Temple front in Doric, Ionic or Corinthian orders. Carefully proportioned Greek details such as engaged columns or piers flanking doors and windows supporting entablature and pediment are most common. Some structures featured large pilasters at the corner with large frieze below the eave. Roofs are low pitch and do not have dormers. Attic windows can be disguised in the frieze.

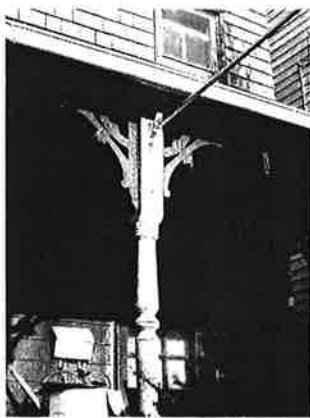
The polychrome nature of true Greek architecture was unknown at the start of the Greek revival. The sun-bleached marble of the Greek ruins was simulated with white paint. The symbolic purity of the white appealed to Americans. The only color would be dark green on trim and louvered shutters.



Jenkintown Library

Victorian Period 1830 - 1900

The Victorian period captures the imagination of most Americans by far. Victorian structures, as well as Colonial are seen as bona fide historic buildings. The Victorian period was named for the reign of Queen Victoria of England who was crowned in 1837 and died in 1901. Numerous styles of architecture were devised due to the intense activity caused by the industrial revolution. As always England exerted considerable influence, but as the period developed, other cultures influenced design as well as America's own contribution in the Stick Style and Shingle Style.



Gothic Revival 1840 - 1860

The earliest of the Victorian styles is the Gothic Revival. The style originated in Britain in the late 18th century. It placed in the Victorian period not only because its popularity grew at the beginning of Queen Victoria's reign, but for a significant change in focus for architecture. Designers shifted from the ancient Greek and Roman models to the romantic interpretation of the Middle Ages. The Gothic revival began a more organic approach to design found in many Victorian styles. Formal principles of symmetry gave way to the expression of interior space in the form of the building.

Andrew Jackson Downing promoted the Gothic Revival in his books published in the 1840s. In America, the picturesque, irregular designs were viewed as an English style shedding much of the ecclesiastical associations.

The prominent feature of Gothic Revival is the steeply pitched cross gable roof with richly carved verge boards. Board and batten siding, gothic arches and tall casement windows provided the vertical thrust that is important in Gothic Architecture.





Gothic Revival with carved verge boards.



Gothic Revival steep roofs and pointed arches.



Gothic Revival Church with buttresses.



Stone Gothic Revival house with pointed arches.

Italianate 1840 – 1880

Italianate architecture was inspired by the study of the Italian Renaissance and the Palazzos of the merchant class. The style appealed to the new entrepreneurs of the United States. Its use lasted through much of the Victorian period. The style based on classical antecedents is very formal. Symmetry in the façade is a tool used in many of these buildings to imply this formality but it is not always the case. Many Italianate buildings are asymmetric using a fine balance of elements in the façade to maintain formality.

Italianate structures are simple rectangular forms with low slope or nearly flat roofs. A heavy bracketed cornice is the main feature of ornamentation. Other ornamental devices include molded hoods over doors and windows. Windowpanes are large with two over two or four over four sash configurations. A strong center mullion is characteristic of these windows. First floor windows are generally taller than the second story.



Italianate Rowhouse

Second Empire 1860-1880

Named for the reign of Napoleon III who declared himself emperor in 1851. At this time Paris was transformed into the city of wide boulevards we know today. The massive rebuilding of the city under alleged restrictive zoning led to widespread use of the mansard roof, the hallmark of the Second Empire style. Why the signature style of an authoritarian regime became popular in the United States remains a mystery, but it was used in a vast number of buildings until eclipsed by the Queen Anne and the rise of Colonial Revival.

The form of the Second Empire is similar to the Italianate. The mansard roof tops the simple rectangular form. This roof design is attributed to Francois Mansart (1598-1666). A two-pitch roof encloses the enlarged attic. The top portion being very shallow and covers the most space. The lower pitch is steep and can be straight, concave or convex and is covered by multi colored and geometrically shaped tiles or shingles. Patterns of fish scale, diamond and straight shingles can be found. The lower portion also contained elaborate dormers some with circular windows.

Other details include classical moldings, quoins, belt courses and windows with hoods or classical pediments. Windows are often found in pairs. First floor windows are very tall. Entrance doors are often arched, frequently paired and often contain glass upper panels.



Second Empire twin with painted wood quoins at corners and gambrel roof simulating a mansard Roof.



Second Empire twin with concave mansard roof.



Single Family Second Empire houses with pediment dormers.

Eastern Stick Style 1860 - 1890

Eastern Stick Style is an American development in architecture. Designers sought character from the expression of structure on the skin of the building. The new development can be attributed to the Aesthetic Movement, a precursor of the Arts and Crafts. Proponents advocated integrating art and beauty into daily living. Also promoted was the introduction of exotic themes into interiors and furnishings as the classical motifs were stale from over use. The style is rare and often usually found in high style structures. This may be due to the perception that the Aesthetic Movement was condescending toward middle class tastes, therefore was a snobbish style. The complex forms of the Gothic Revival that reveal interior spatial relationships are reintroduced in Eastern Stick Style.

The massing of an Eastern Stick Style building features rectangular wings on a central volume topped by a steeply pitched cross gable roof. Towers are sometimes used to define the stair. Large verandahs are beginning to appear in these buildings.

The principle feature of the stick style is the pattern of wood boards that mimic the structural framework behind the skin. The motif can resemble half timbering but the actual structure is a balloon frame, which was common by the 1850s. Balloon framing is the forerunner of today's platform frame and used many 2 X 4 studs rather than large timber columns and beams.

Other details are derived from diverse sources, the Orient to Medieval Europe. These details are sparse but found on porch posts and brackets and inside the home. The skin between the faux structural trim can be made up of a variety of sidings some placed on a diagonal which would simulate the diagonal sheathing placed over the studs on finer buildings. Shingles were common in gables. Windows can be double hung or casements usually with large panes of glass.



Eastern Stick style with cross gable roof and tower.
Note the simulated structure with a variety of shingles and siding.

Queen Anne 1880 – 1900

Queen Anne style is an out growth of the British Arts and Crafts movement with reference to the English Gothic and Renaissance periods. The American Queen Anne differs from the British in the use of wood framing and embellishment with wood details.

Queen Anne structures feature an asymmetrical composition with cross gables. This asymmetry is balanced and the massing disguised with a wealth of towers, turrets, chimneys, pavilions, bays and verandahs. These applied forms emphasize a gothic vertical thrust in the composition. Early Queen Anne buildings featured detail that resemble half-timbering and restrained ornamentation. More finishes and detail was lavished on the buildings as the style developed. The multi textured walls feature pattern brick, a variety of siding and shingles. The final layer of ornament is elaborate woodwork. Complex turned columns, fretwork with beaded dowels, and multifaceted moldings can be found. Windows are double hung with a large single lower sash and frequently an upper sash divided by a frame of small square stained glass panes around a clear center pane.



Queen Anne twin



Queen Anne with cross Gable



Queen Anne with witch hat turret.



Queen Anne Bay Gable Brackets.



Queen Anne Windows



Queen Anne with Shingle Style shingle surface.

Shingle Style 1880 – 1905

Vincent Scully coined the term Shingle Style in his seminal book of the same name. The style evolved in the northeastern United States. It featured the balanced asymmetry of the Queen Anne with the simplicity of the New England Colonial. This combination produced an organic style where the inner volumes and open plan are expressed in a unified skin of shingles. The style marks the end of the Victorian era. Many architects who built in this style such as McKim, Mead and White became leaders in the Colonial Classical Revival, while others such as Frank Lloyd Wright developed their own philosophy.

The Queen Anne features of large verandahs, towers, steep roofs and upper floor sleeping porches are carried over to this style. The exuberant ornamentation has been replaced by a study of volume and surface texture. The roofs could be multi planed and sweep down to enclose porches. The eaves similar to the New England colonial are minimal as not to detract from the planes of shingles. The windows are small, grouped in rows of two or more. The wood sashes might be painted a light color such as cream to contrast with dark brown or green trim. The shingles were left to weather to a warm gray.



Colonial – Classical Revival 1890-1930

As the Victorian period waned architects and builders grappled with what was to become the new form of architecture. There was considerable reaction to Victorian excess in all camps. Those exploring new territory like HH Richardson in Boston or Lou Sullivan in Chicago advocated breaking with historical forms while many architects such as Daniel Burnham saw Classical Architecture as an integral part of the City Beautiful Movement. The success of the 1893 World’s Colombian Exposition, known as the “White City”, in Chicago along with the popularity of McKim, Mead and White of New York sealed the fate of the American Modern Movement until the Great Depression tarnished the image of the great Neoclassical banks and civic buildings. As noted earlier Georgian and Federal styles were influenced by classical architecture and enjoyed a rebirth in the form of Colonial Revival. Colonial revival homes, churches and small commercial and civic buildings (especially schools) were built in vast numbers.



Neoclassic Style

Colonial Revival 1890 – 1930

In the late nineteenth century as the Victorian era waned, public interest in the architecture of Colonial America grew. Two phases of Colonial Revival can be noted. Early Colonial Revival can be viewed as a Queen Anne transition. They are called asymmetrical Colonial Revival for this reason. These buildings were simplified Queen Annes stripped of Victorian finery and dressed in eighteenth century details. By the turn of the century more “authentic” buildings were produced which utilized the formal Georgian center hall floor plan. The later Colonial Revival homes became difficult to distinguish from true colonial buildings especially high style buildings, which matched the Georgian or Federal predecessors exactly. Colonial revivals also mimicked the early colonial architecture. Homes based on the New England form are known as Cape Cods. Mid-Atlantic forms with stone walls and pent roofs are also common.

There are clues to differentiate Colonial Revivals from true period buildings. Revival buildings tend to be larger, especially the commercial and civic structures. Improved building practices and technology allowed this increase in size, which also provides another series of clues. A trip to the cellar will reveal modern lumber and structural techniques. Building hardware such as locks and hinges show machine made technology. Another common variations are paired windows that are very rare on true colonials. Unless the buildings were accurately duplicating the original the glass panes will be larger and perhaps the lower sash may not be divided at all. Detached houses almost universally feature a side porch. The pleasant environment of the porch discovered by the Victorians was not about to be abandoned for historical accuracy. The side porch would feature classical columns and a balustrade around a flat roof.



Cape Cod



Mid-Atlantic English Colonial Revival



Early or Asymmetric Colonial Revival



A Colonial Revival based on Georgian organizing principals.

Dutch Colonial Revival 1900 – 1930

Today the term Dutch Colonial refers to any colonial house with a gambrel roof. No distinction is made between an English type gambrel and the true Dutch vernacular. The original English gambrel has a steeper longer upper pitch while the Dutch house has a shorter and shallow pitched upper roof. The period Dutch structure exhibits a gentle curved flare in the lower roof at the eaves. The Dutch Colonial Revival also differs from its predecessors by using a continuous dormer on the front and rear. In many cases the gambrel was just a faux eave and bargeboard appended to the main structure of the house.

Aside from the roof, the floor plan, fenestration and details mostly follow the standard Colonial Revival pattern. The Georgian, center hall floor plan was common along with paired windows and side porches. The gable end of the houses frequently showed a shift in materials. The first story may be rendered in brick or stone while the second story may feature wood siding or stucco to match the front and rear dormers. The front door was flanked by sidelights and above the pediment was broken by a pediment. A suitable colonial light fixture was hung inside the arch. Classical brackets, known as consoles, may be used on either side of the door.



Neoclassical 1895 – 1925

Neoclassical buildings are an academic exercise in classical architecture. They adhere to classical proportions used by the Greeks and to a lesser extent the Roman orders. These buildings are symmetrical and monumental in proportion. Entrances feature a portico with tall columns. Pilasters subdivide facades. Pediment forms are common at door and windows. Windows are large and made up of steel or wood sashes. Front doors are massive with large bronze doors in front of lighter weather control doors. Attic stories with parapets are common. Roofs are almost flat behind the parapets. Arches and enriched moldings found on Beaux-Arts style are rare and statuary is not used.



Romantic Revivals 1895 – 1940

The “Roaring Twenties” and an expanding middle class that could travel overseas renewed an interest in romantic destinations. At the same time the booming economy demanded styles that could compete for attention. This marriage of romance and robust economy triggered an explosion of stylistic expression similar to the Victorian period fifty years earlier. As noted, Jenkintown’s commercial core was remade and remaining estate and farmland was developed during this period. Jenkintown has a rich collection of buildings of this period, which add pizzazz to the staid colonials.



Jacobean Revival 1895 – 1915

Derived from the reign of Elizabeth I and James I. The style is also referred to as Elizabethan. It is similar to the Tudor being asymmetrical with prominent gables. The signature feature of a Jacobean building is the elaborate scalloped parapets that disguise the roof. It is interesting that the Flemish gable copied by the English centuries ago would reappear as developers mimicked an English style. The style was popular in row houses and commercial buildings where the gable was frequently a false front with a flat roof behind.

Medieval details found on Jacobean buildings include projecting second floors, elaborate chimneys and grouped windows. Casement windows of wood or steel are common, but double hung are also found. Exterior trim is painted wood. More expensive buildings feature terra cotta, hollow clay tiles that simulate stone moldings in door surrounds or tracery in elaborate windows.



Flemish Stepped Gables

Tudor Revival 1910 – 1940

The name is derived from the Tudor period of English monarchs. Although this period of time was late medieval the Tudor style encompasses everything medieval in England from thatched half timbered cottages to large stone manors.

Tudor revivals are asymmetric buildings featuring large gables facing the principle facade. The gables are so important that simple mail order Tudors can be missing most details but the large sweeping gable that descends to the first floor suggests the style. Frequently the buildings exhibit a half-timbered look whether real solid timbers are used or simply suggested with trim boards over standard frame and sheathing. The area between timbers, known as nogging on a real half-timber structure, can be brick for a substantial look or stucco simulating the cruder wattle and daub infill of a cottage. Cut stone facades were used on expensive homes simulating the manor houses of the nobility.

Other details found on Tudors include projecting second floors, elaborate chimneys and grouped steel casement windows. The thin muntins of a steel sash are effective mimicking leaded glass. More expensive buildings feature terra cotta, hollow clay tiles that simulate stone moldings in door surrounds or tracery in elaborate windows.



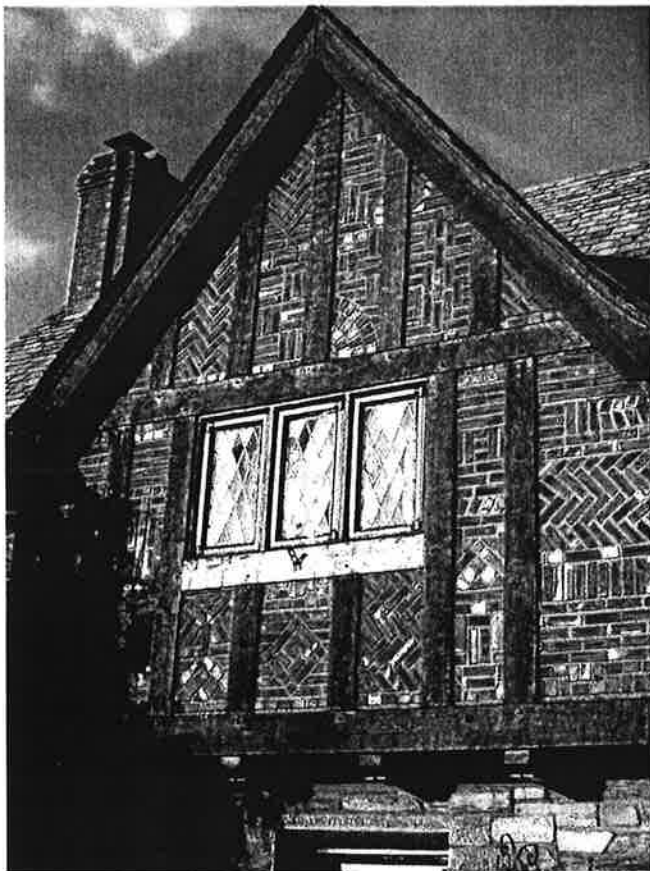
Wood brackets, mortice and Tenon joints in timbers.



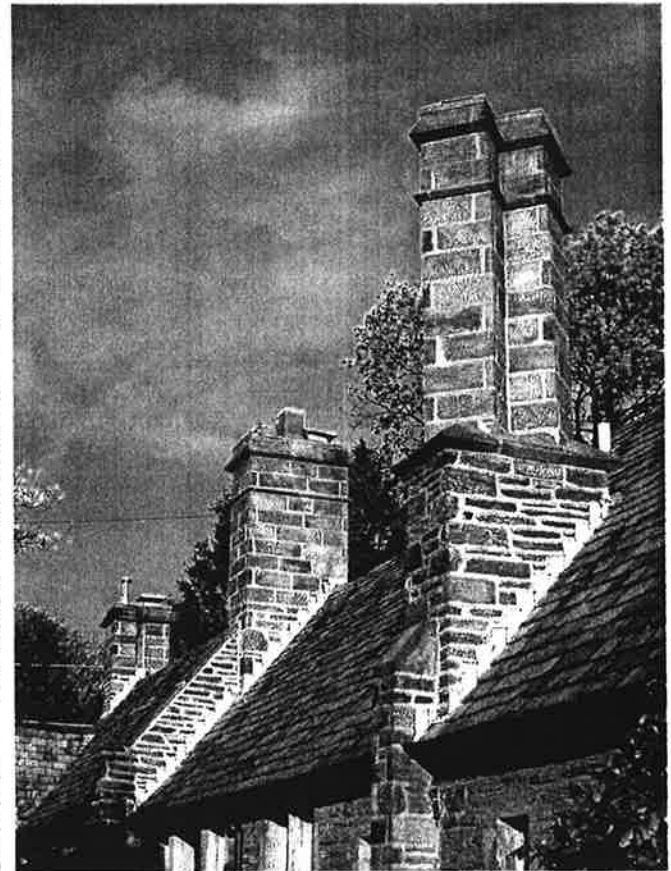
Stucco Infill with faux half timbering.



Stone Tudor with projecting 2nd floor bay featuring half timbering and brick nogging.



Brick nogging, half timbering, projecting second floor and diamond pane leaded glass casement



Elaborate Chimneys

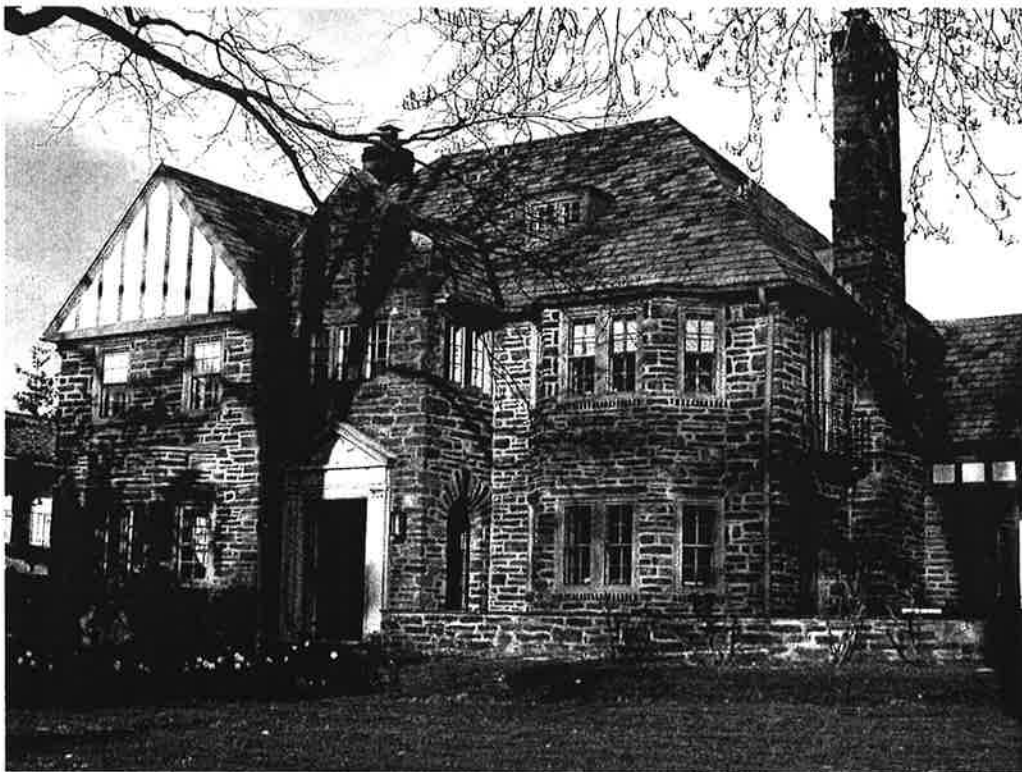
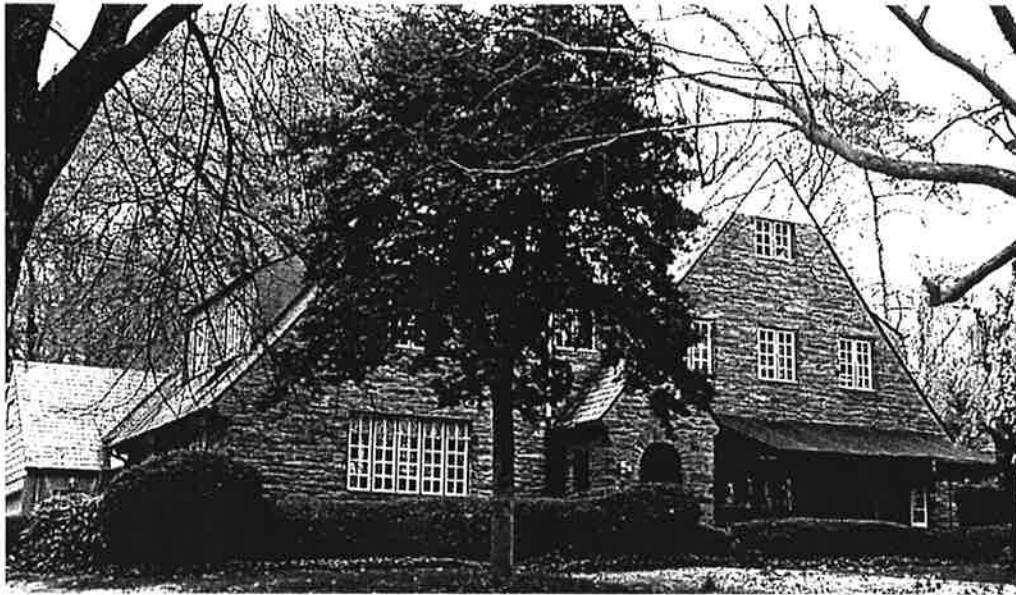
French Rural 1915 – 1940

American soldiers returning from World War I and tourist travelling in France during the Roaring 20s inspired the use of this style. Artists, writers and architects studied and brought home a love of the French countryside. The Philadelphia region was particularly receptive to this style. There are fine examples in both the Northern and western railroad suburbs. Normandy Village in Chestnut Hill is complete development featuring excellent examples.

The style has several variations but all feature steeply pitched hip roofs. In some homes the roofs slope down over porches to the first floor. The second floor will feature a large pronounced dormer in this roof. Other homes have two wings with a circular entry tower forming the joint between the two wings. Stone, stucco and stucco simulating stone is common. Brick and stucco with faux half timbering is also used. Exterior trim is painted wood. Windows are casements with steel or wood sashes.



French Rural with hip roof.

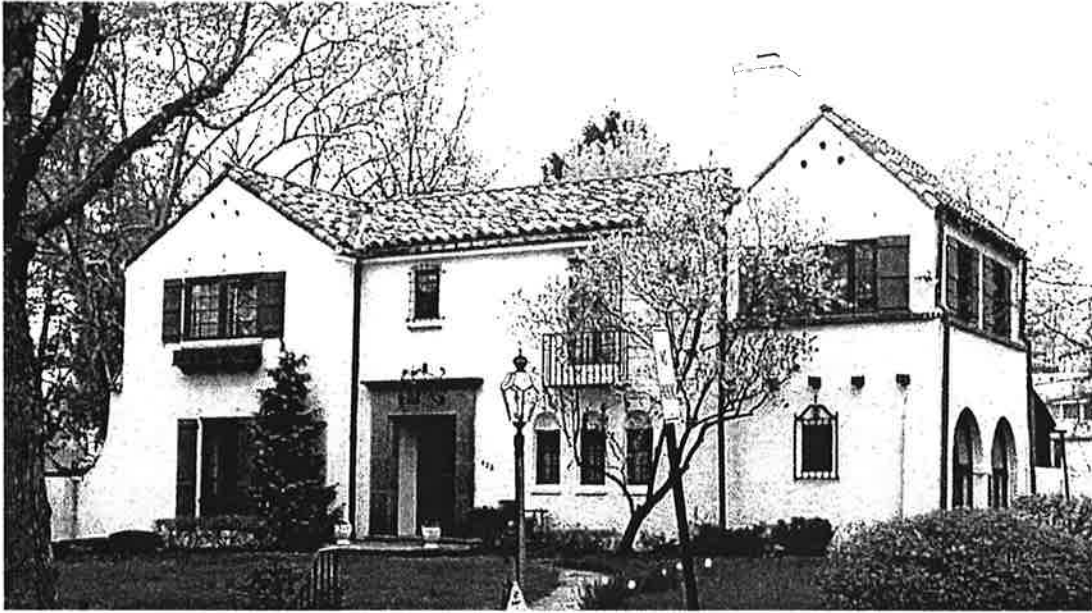


Spanish Revival 1920-1940

These buildings were inspired by both continental structures and Spanish colonials found in the Americas. Moorish influence is found in ornament and finishes of Spanish Revival. A variety of floor plans are found but rarely feature the enclosed courtyard found in larger Spanish homes and villas. Attached garden walls with arched gated openings and tile coping are used to suggest the courtyard.

Prominent Spanish features include Spanish or mission tile roofs, chimneys with terra cotta pots or chimneys that mimic mission bell towers and attached garden walls. The most common exterior finish material is stucco. Glazed tile decorative elements are often found as chimney ornament or accents on the façade. Wood trim at windows, eaves and gables is painted wood. Windows are tall with wood casements being common.





Spanish Revival with arched loggia and curved garden screen wall.



Spanish revival arched loggia, columns at front door, Spanish tile roof and fanciful chimney

Mediterranean 1920-1940

Mediterranean Style, similar to Spanish Colonial, was derived from the Mission Style. The California mission churches were thought to be inadequate inspiration for domestic architecture, as they provided no model for interiors and were lacking in ornamental details which was still expected in American buildings. Various popular magazines carried articles on romantic buildings of Spain, Italy and Islamic North Africa. The style was extremely popular in California where the climate corresponds to the lands around the Mediterranean Sea. The desire to be fashionable carried the style throughout the country.

The obvious characteristic of the style is to simulate the atria of true Mediterranean architecture by making verandahs into arcade loggias and appending pergolas. Other features are low slope roofs with clay tile, plain stucco walls and tile ornament. Windows are wood sash and can have divided lights.



Mediterranean house with wood pergola.

Arts and Crafts Movement 1890 - 1930

The Arts and Crafts movement began in Britain as a response to the negative aspects of the industrial revolution. The loss of the individual craftsman in industry combined with the crowded unhealthy tenements of the industrial city was major social concerns. It also became a rebellion to Victorian excess. The mass-produced machine made moldings and ornament became the symbol of what has gone wrong with society. Proponents of Arts and Crafts advocated the return to individual craftsmanship and simple minimally ornamented work was to facilitate this philosophy. The great depression and the growing fascination with technology in the post war period ended the craftsman style.



Craftsman Style 1890 – 1930

The Craftsman style in America is the result of the British Arts and Crafts movement. It originated in California with the bungalow craze. Gustav Stickley who published “The Craftsman” from 1901 to 1919 promoted the style throughout America. He advocated houses “based upon the simplest and most direct principles of construction”. Unlike previous styles craftsman style avoided borrowed or imported features. The open floor plan with free flowing space and connection to the outside is a major break from previous styles of inward focussed formal spaces. Porches covered by broad roofs, pergolas and trellises extended interior space to the exterior with pleasant transitions. The inglenook with built in furniture was a hallmark of the plan.

Craftsman style buildings feature rustic texture with decorative horizontal banding. The base would be random courses of rough stone. Walls are built up of bands of brick, siding and shingles. Shingles may feature alternating bands with one band showing less exposure than the next. Porch columns are built up of stone, brick or wood or a combination. Frequently columns have a pronounced batter or taper in the upper portion. Windows are wood, generous, often being grouped. They can be double hung or casement with sometimes with intricate panes. Colors are muted and derived from natural materials. Stained woodwork is common.

Craftsman style was very popular with the catalog and pre-cut house manufacturers. Sears Roebuck Honor Built, Aladdin Redi-Cut and Montgomery Ward featured many houses in the Craftsman style over the years.



Craftsman bungalow with battered brick columns.
Note the irregular work in the columns.



Craftsman Four Square with shirtwaist belt-rail and battered shingled columns on side porch.



Craftsman Style with exposed rafters and shed roof dormer.

Modern Styles 1920 – 1960

The advent of the skyscraper placed architects in a dilemma. Tall buildings did not exist in historical times. Architects did create handsome structures in Neoclassical, Beaux-Arts and even Gothic styles, but the new building form was an opportunity for architects to create new styles. This conundrum was first explored in Chicago where the city was devastated by the great fire of 1871. Architects such as Louis Sullivan and John Root developed a new vocabulary that became the Chicago School. While this style was built predominantly in the Midwest it was overshadowed by the classical revival that followed the Victorian period.

Fascination with technology and transportation chipped away at the classical in the 1920s. New roadside motels, gas stations, along with bus, railroad and airport terminals were built in the Art Moderne and Streamline Styles. Europe exerted great influence in the new styles. American's became enamored with Art Deco from France. European architects immigrated to America to avoid the turmoil of European wars. America began to embrace radical changes with the prosperity that followed the depression and World War II. New steel and glass skyscrapers presented a new, light and fresh form compared to the beetle browed classical buildings around them. Modern styles are rare in domestic architecture, but developers embraced modern styles for office buildings usually with little care for craftsmanship required making good architecture. With the advent of the Interstate highway system cheap speculative office buildings in poorly rendered modern styles can be found throughout the suburbs as well as downtown.

Art Deco 1925 – 1940

Art Deco began in Europe as a furniture style. It is named after a Paris store that sold furniture and textiles in this style. Art Deco became popular for commercial structures. It explored the issues of the skyscraper while not sacrificing emotional expression. Americans seeking a modern look, who were not ready for the more austere avante garde styles embraced it.

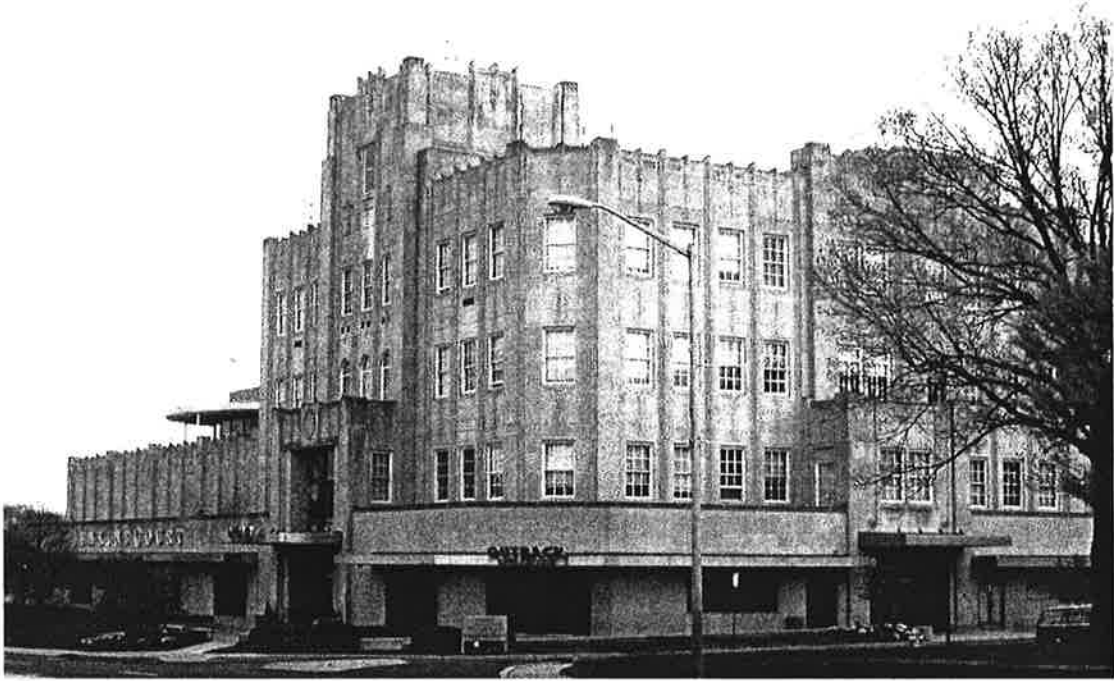
The form of an Art Deco building is rectangular and symmetrical with a strong vertical emphasis. The façade is organized into vertical groups of windows and spandrel panels called registers spaced by pilasters. Parapets were used at the roofline to emphasize verticality.

Ornamental detail referenced alternative historical motifs such Western American Indian and Mayan. Stylized natural elements were common. The ornament was rendered in various metals, colored glazed bricks, terra cotta and glass mosaics. Fenestration included metal double hung or casement windows with divided lights in the upper floors while 1st floors could feature large plate glass storefronts for retail spaces. Arched windows or round windows were used to emphasize the entrance.

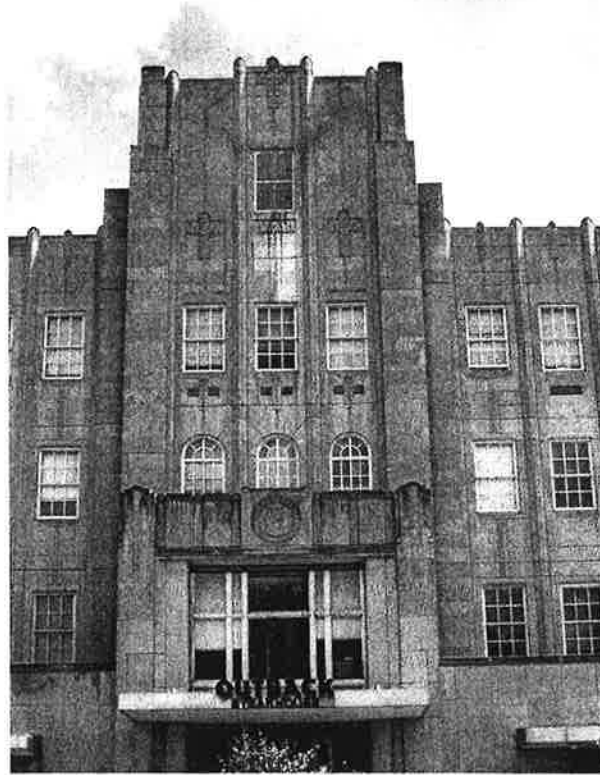




Art Deco commercial structure with window registers and vertical fluting.



Art Deco commercial structure with registers and pilasters and stainless steel canopies.



International Style 1920 – 1960

The international style is another import from Europe. Many of these European architects were inspired by the work of the Chicago School as they explore their new aesthetic. The international style gained popularity as prominent architects moved to America to escape Nazi tyranny. These architects accepted teaching positions at universities from which their influence spread. The style is a complete rejection of historical symbolism. Interior function and structural honesty was the source for form and façade modulation.

The forms are rectangular with flat roofs. Linked vertical and horizontal elements express entry sequence and vertical circulation. Windows are arranged in horizontal bands of similar configuration denoting function of the space. Windows can be wrapped around the corner of the building and extend with no breaks as the steel columns are recessed into the building. To allow this functional expression the structural system is divorced from the skin of the building. Although the technology for hanging the exterior from a metal structure had existed before, the this style came to celebrate the “curtain wall” in its own right as a visual concept rather than a structural technique.

There is no ornamentation in the International style. Materials are assembled as not to disguise function. Curtain walls are presented to reflect the thin skin nature of the construction. Facades are made up of metal panels, glass or masonry. Brick and concrete block are laid up in a stack bond to emphasize the lack of a structural component. Windows and doors are very plain. The only division of the windows is defined by structural or operating elements. Glazing is large and operating portions are hopper type or occasionally casements.



I. Vernacular Buildings

As discussed under types of architecture, vernacular buildings are forms that can be adapted to a variety of styles. Throughout history vernacular buildings had a strong regional connotation but the industrial revolution allowed vernacular types to spread beyond their roots. The population of the country became more mobile with railroads and they took their house types with them. Also railroads allowed for easy transportation of the mail order house kits. Aladdin, Sears Roebuck, Radford and Wards offered vernacular houses in several styles in their catalogs. These houses appear all over the country and local builders emulated the styles.

I-House

The I-House originated in Pennsylvania and Delaware. It is derived from the vernacular Mid Atlantic English Colonial. With the influence of the Georgian style it evolved into the standard form found in all I-Houses. The form is a two-story volume with gables to the side. The difference is that a Georgian house is known as a 4-pile structure where an I-house is a 2-pile building. The term pile is an archeological expression for space configuration. The Georgian building has 4-rooms opening off to either side of a center hall, 4-pile. An I-house will have two rooms off the center hall. A rear ell would be added to house the kitchen. The I-house with its formal Georgian expression was extremely popular in rural areas. The style was a symbol of success in agricultural communities. I-houses were found in catalogs until the 1920s but as the frontier vanished so did this form.

The building is constructed of local materials, stone, brick or wood with colonial proportions. I-houses in contrast with a true Georgian colonial may be found with a partial or full width porch on the front. The roof may be steeper than Georgian and a prominent central gable may be added to increase attic space. The auxiliary ell in the back may be of different materials. I-houses can be generic in style but Colonial and Victorian details can be found.

Row House and Airlight

The rowhouse has been built since colonial times. This vernacular form requires at least three units sharing common load bearing masonry walls, known as party walls. The idea was imported from Europe where the form evolved in the dense medieval towns. Europeans developed the form into large sophisticated buildings. In America the rowhouse was built to a much smaller scale in both commercial and residential versions. In the Delaware Valley they rarely exceeded six stories. Another variation from the European form is the individual nature of the units. Europeans would blend the units to make it appear as one large palatial building. Americans on the other hand make it very clear that each unit has its own front door and ornamental devices such as finials in a cornice and rhythm of window spacing separate each building.

Rowhouses are detailed in the style that was popular when they were built. The Georgian provided the basic plan that was followed by subsequent styles. The buildings can be found in Federal, Greek Revival, Italianate, Stick Style, Second Empire, Tudor, Jacobean, and French Rural. The postwar rowhouse returned to the pure vernacular in the form of an Airlight. This house type shed rear ells and became simple cubes which allowed for excellent ventilation and light hence the name. Most airlights are open plan adaptations of two thirds of a Georgian Colonial plan. The stair hall has disappeared to provide more living space. Airlights can be found in generic forms but also in Colonial and French Rural garb. The row house continues to provide fine inexpensive housing to all manner of citizens.



Rowhouses



Airlight in a twin configuration

Four Square 1890-1930

The Four Square is an Italianate building returning to Colonial roots. The picturesque towers, brackets and ornament have been stripped away. The vertical thrust of the Victorian era gives way to horizontal elements, which impart a more stable and solid feel to the composition. Although the Four Square is a new post Victorian house form it retains the Victorian theme of self-containment.

The Four Square is two stories high sitting on a raised basement with the first floor approached by steps. A porch with a low-hipped roof spans the width of the front. This porch can be open or enclosed with large casements over a raised panel base. A low-hipped roof with prominent dormers front and rear caps the main block. The interior plan was divided into four equal sized rooms. Later the two front rooms became a large living room with a kitchen and dining room in the rear. This 3-room arrangement was repeated upstairs with the space carved from the master bedroom to create a bathroom. Unlike the center hall Colonial, the stair was set to one side or turned at a landing to run up the center of the house. Exterior finish materials can be siding or stucco on a stone base. Some examples in the craftsman style will have a change in material 2/3 the height giving the structure a shirtwaist effect. The expansive soffit will be tongue and groove sheathing. All trim will be painted wood. The chimney can be brick or stone. Windows are a mixture of wood double hung and casements.

Other details found on Four squares are large bay windows, an exposed exterior chimney and somewhat irregular fenestration which break up the boxy outlines. Porches frequently have just 3 columns across the front. The visual effect remains symmetrical and balanced. Four squares can be found in a very pure vernacular form but Craftsman and Colonial details are quite common. Modern realtors label Four Squares as 'Colonial' no matter what style they appear in. The individual craftsmanship that people built into the simple foursquare sets them aside from cookie cutter modern housing and they contribute to the wonderful variety found in prewar neighborhoods.



Bungalow 1890-1940

The term bungalow is derived from the Hindi word Bangala, meaning of Bengal. Bungalow described the one-story cottages with verandahs used to house British officers in India. The bungalow craze that swept the country began in California in the late 1890s. The style was a complete break from the Victorian forms. The plans were open and well connected to the outside environment through verandahs and generous glazing.

Bungalows are 1 ½ story houses with shallow pitched gable roofs with broad eaves. The front porch is prominent usually incorporated into the main building with the sweeping roofline. The porch feature heavy wood beams sitting on large piers. In the craftsman style these piers will have battered or inclined sides. Exterior finish can be wood shingles, wood siding, stucco, brick or fieldstone. Exposed structural elements and trim are painted but shingles were natural or stained with earth tones. Windows are wood double hung or casement with divided lights.

Bungalows can be found in several styles. The craftsman style is by far the most common, but these homes can be found in Swiss Chalet, Colonial Revival and Tudor. Bungalows were quite common in mail order catalogs. Each manufacturer carried numerous designs. In whatever style they are built in, the distinctive form of bungalows add variety to the suburban street making them interesting and valuable components of the neighborhood.



Colonial Craftsman Mix



Tudor Style

Commercial Vernacular

Commercial Vernacular

This term describes non-specific, functional commercial buildings that are common to old commercial areas. Ornamentation is sparse or non-existent. The storefronts feature large areas of glazing. Second stories, if present is devoted to apartments, although office space is not uncommon. The entrance to the second floor is usually a subordinate door off to one side of the retail space.

The buildings are brick rectangular structures with flat roofs behind simple parapets. Parapet walls frequently have vestigial crenellations, pediments or other device to impart division of the whole into units. The building relies on the large storefront glazing to divide the first floor retail function from the second floor apartment or office space. Older structures may have transom lights with prism glass to throw natural light deep into the store. On occasion a marquis or belt course of brick will be used to between stories but cornices with elaborate moldings are absent. Doors to the stores would originally be wood rail and stiles with generous glazing. The doors to the second story are sometimes recessed and have less glass clearly less prominent. Second story windows are wood sashes.

The commercial vernacular category exists because these buildings are not built to any style. Some of the more expensive structures explore some principles of modern architecture. Traditional elements are rendered in modern materials or stripped of ornament to remain purely functional. For instance, a transom window may be built up of glass block rather than frames and sashes. Others may pick out an occasional colonial or art deco detail or use proportions of these styles. Buildings erected before the 1950s generally followed the same design guidelines of earlier commercial buildings in matters of scale, proportion and relationship to the pedestrian. The use of substantial materials such as brick marks them as from an earlier age. These attributes allow these buildings to contribute to the streetscape in a positive way.



Ranch House

Many critics of architecture point out that Americans rejected modern architecture principles at least as far as housing goes. Perhaps it would be more accurate to say the American housing market rejected European values as the ranch house is the massed produced contribution to the modern movement. Ranch houses are the vernacular form of the high style Prairie School house. The Prairie school is from a network of Chicago Architects who explored alternatives to classical themes while rejecting Victorian excess at the turn of the century. Frank Lloyd Wright was a key designer in this movement. Many of the finer examples of ranch houses feature details of this style. Strong horizontal lines, emphasized by low pitched hip roofs, a shift in materials 2/3rds up the façade, horizontal coursed stonework, ribbon windows, built in planters and massive low chimneys.

The vast majority of these structures feature the low-pitched hip or gable roofs with deep soffits. Windows are double hung or sliders with aluminum being common. Chicago windows, a large picture window flanked by thinner operating sashes are de rigeur.



VII Folk Structures

Folk buildings are by no means extinct. Recall the definition of folk architecture. It is related to the cultural aspects of a group of people. Form, detail and ornament are derived from tradition. An architectural period that lasted a long time such as the Victorian would become a force in the culture of the time. This would lead to a Victorian folk architecture. Perhaps historians will look at the highway culture of today and declare strip shopping centers folk architecture. That will be a sad statement about our times.

Folk Victorian

The balloon frame prevalent in the post civil war period facilitated a building boom for housing of the lower social economic classes. The Victorian period featured many examples of fine high style structures both residential and business. This desire for ornamental structures was ingrained in the culture. Folk Victorian forms were not consistent enough to be known as a vernacular type and the ornamentation was so mixed and matched that no style label can be assigned. The simple gable roof rectangular forms were adorned with a mixture of Italianate brackets, turned porch posts, paneled doors, a variety of windows including Queen Anne sashes.



Folk Modern

Upscale communities that housed an educated middle class would attract developers who always were looking for a way to make their buildings distinctive. The modern movement provided a new vocabulary of styles to pick from. The boxy Bauhaus and International style buildings appealed to an educated middle class. Builders borrowed the simple rectangular forms of the modern movement and proceeded to install Colonial Revival double hung windows with divided lights. The buildings were devoid of ornament other than belt course in stucco. The buildings were small and rarely explored the structural and functional vocabulary of the true modernist styles.



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