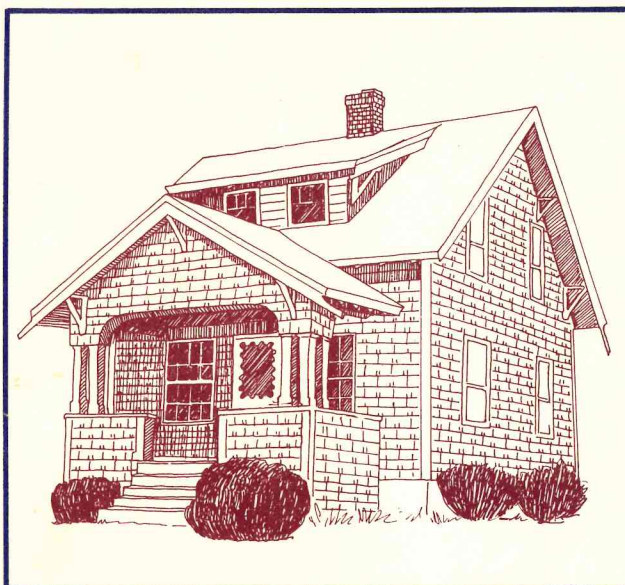


BIBBER

# What Do We Call It?



## A Guide to Maine Houses

*by Joyce K. Bibber*

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## **A Guide to Maine Houses**

**by Joyce K. Bibber**

**designed and illustrated by Andrea van Voorst van Beest**

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# CONTENTS

Preface	5
Introduction	6
PART I: STRUCTURE	7
A. Construction Techniques	7
B. Roofs	8
C. Early House Types	9
—Hall & Parlor	9
—Center Chimney	
—Center Hall	
—One Room Deep, Two Rear Chimneys	10
—Side Hall	
D. Specialized Types: Multiple Unit Construction	11
—Row House (Town House)	
—Duplex	
—Triple Decker	12
—Apartment House	
—Condominium	
PART II: STYLE	13
A. Early Houses: The Classical Period	
—Colonial Period/Georgian Style	
—Cape Cod	
—Federal Style	14
—Greek Revival Style	15
B. The Victorian Era (c. 1830-1900)	16
—Gothic Revival Style	
—Italianate Style	17
—Mansard or Second Empire Style	18
—Stick Style	
—Romanesque Style	
—Queen Anne Style	19
—Shingle Style	20
—Colonial Revival	



C. Early Twentieth Century	21
—Craftsman Styles	
• Foursquare	
• Bungalow	22
—Traditional (Revival) Styles	
• Dutch Colonial	23
• Spanish Colonial	
• Saltbox	
• Garrison	24
• Cape Cod Revival	
• English Cottage Styles	
C. Contemporary (Since 1940)	25
—Ranch	
—Split Level	
—Split Level Entry	
—A-Frame	
—Chalet	26
—Mobile Home	
—Solar Designs	
ILLUSTRATED GLOSSARY	27

Note: Bold italicized words appearing in the text are defined in the glossary.

## PREFACE

Architecture and horsebreeding have two things in common: both can manifest the characteristics of the "classic" or "pure bred"; both can also manifest the hybrid—whether it be a mixture of bloodlines or architectural styles. These so-called hybrids are attempts by the architect—or the horsebreeder—to draw on the best characteristics of their respective species to produce the best possible product: a horse that is faster, stronger, healthier; a house that is more practical, less costly, or simply built in conformity to the aesthetic preferences of the time.

Dr. Joyce Bibber—Associate Professor of History of the University of Southern Maine—has written this book for anyone and everyone who is interested in our architectural heritage, whether their interest is casual or professional. She explains how our architectural heritage evolved and how reference to different periods helps describe different approaches to architecture, as well as how different styles evolved within each time period. This book is of particular value to real estate brokers and salespeople, inasmuch as so many properties in Maine represent combinations of different periods and styles. The information provided is designed to help real estate professionals and others to accurately describe a multitude of house styles to prospective purchasers.

The illustrations that accompany the work of Dr. Bibber have been done by Andrea van Voorst van Beest. Andrea brings to the project unique credentials—those of an artist with a particular interest in architecture developed through her ties to various historic preservation groups in the state.

The Center for Real Estate Education is most grateful to Joyce for taking the initiative for developing all the editorial for the book, and for the photographs from which Andrea has prepared the illustrations. Much unrewarded time, thought, and labor lies behind this publication.

Thank you both for the extraordinary efforts you have made on behalf of this project.

Charles S. Coit, Director  
Center for Real Estate Education



# INTRODUCTION

The following pages are designed to help with the identification and naming of residential structures. They include both general descriptions and sample illustrations of the styles and types of houses most common to the state of Maine. Included also are an illustrated glossary of terms and some basic information on construction techniques, all of which is designed to provide the reader with the basic architectural knowledge necessary for the accurate identification of a particular property.

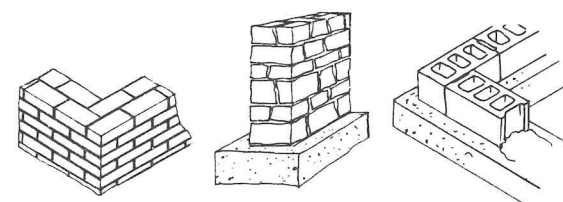
With these, however, must come a word of warning: a house guide cannot be like a bird book, because houses are all too often hybrids. To begin with, they were built by human beings who, in addition to being influenced by both local custom and what was currently in vogue (to a greater or lesser degree), also had individual preferences and tastes. As today's client demands slight variations in a purchased house plan or insists that the architect change an unappealing detail, so always have prospective homeowners insisted on houses with a difference. Some have relied on time-tested house forms while adding up-to-date doorways or window features; others have opted for a stylish roof shape while preferring the details they had been admiring for years on other, older buildings. Architects, too, have often tried to make a "statement" and have designed houses which fit into no established style. Moreover, few houses have gone unchanged through the years—"old fashioned" doorways and windows have been replaced, new wings and ells have been added, or a new type of siding has replaced the original. The resulting structure may truly be a puzzle.

With this in mind, however, these pages can serve as useful general guidelines. Many houses will fit into the categories listed. Others will not; but even in these cases, the terms and definitions provided here will enable the reader to identify accurately the origins of the hybrid. Even a general description—such as "two-story center-chimney house" or "gambrel-roofed cottage"—can be useful to a potential homebuyer. Whether or not a client is familiar with architectural terms, a demonstrated expertise in architectural styles can only serve to enhance that client's trust in his or her real estate professional.

## PART I: STRUCTURE

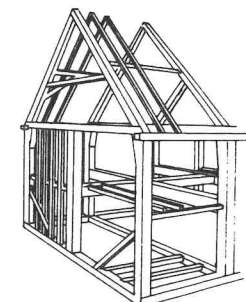
### Construction Techniques

There are several factors that need to be considered in the attempt to name or define a particular house. Fundamental to the identification of any house is the technique with which it was constructed—what materials were used, and how they were put together. The five most common techniques are described below. In addition, since one of the most easily identifiable features of a building is its roof, a special section illustrating various roof shapes is also included.



#### MASONRY: BRICK, STONE, OR CONCRETE

Exterior walls constructed of one of the above heavy materials support the upper floors and the roof. Brick was used frequently in the 19th century; stone was also used locally, but rarely. Concrete blocks, while not common, were sometimes used by the early 20th century.

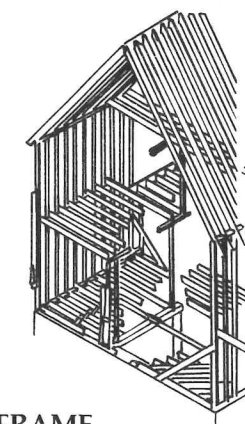


#### BRACED FRAME (or POST-AND-BEAM)

Framework is constructed of heavy timbers mortised and pegged together, often with corner posts protruding into the rooms. This technique was used from earliest times through the mid-19th century, though frames were somewhat lighter in later years. Post-and-beam construction is currently enjoying a revival in this area.

#### FACTORY-BUILT

Usually constructed in panels or sections. Some, like mobile homes, are completely assembled at the factory, while others are made of large sections taken to the site and then erected (see *Mobile Homes*, page 26).



#### BALLOON FRAME

A lighter framework than the post-and-beam, the balloon frame is composed of smaller (2x4, 2x6, 2x10) sawn timbers which are nailed together. Invented in the 1830s, this technique was not widely used in Maine until the second half of the 19th century. It is currently used in a modified form—levels are now framed separately and stud spacing has been altered to conform to sizes of plywood and chipboard, when used.



#### LOG

Entire or hewn logs are placed on top of one another to form solid walls. The corners are usually lapped. This technique, too, has been enjoying a revival in recent years.

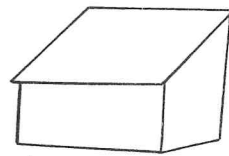
**NOTE:** All may not be as it appears—by the early 19th century, beams were often cut out so as not to protrude into rooms, so that a braced frame is well hidden; while 20th century houses may be of frame construction, but with a facing of brick or stone or even half logs!



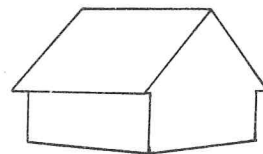
## Roofs

Characteristics to look for in roof identification include roof shape (or type), construction technique, style, and specialized forms. The roof is one of the most easily identifiable components of a house and can often serve as a general description of the entire building (see *Mansard or Second Empire Style*, page 18). Some of the most common forms are illustrated below:

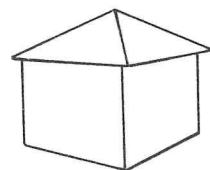
**Shed roof**  
(lean-to or single-pitch roof)



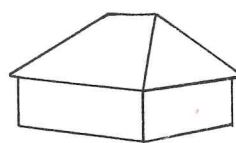
**Gable roof**  
(pitched roof)



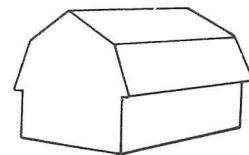
**Hip (hipped) roof**  
(square)



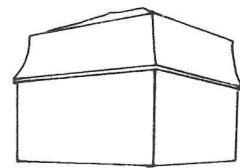
(rectangular)



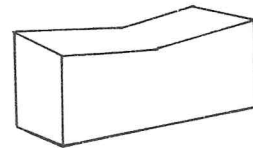
**Gambrel roof**



**Mansard roof**



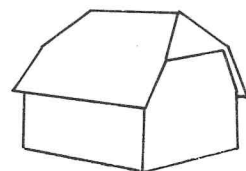
**Butterfly**



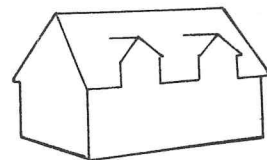
Note that neither this nor the truly flat roof is widely used on domestic architecture in Maine.

### VARIATIONS

**Clipped Gable—or Jerkinhead—roof.** Like a hip roof at the top, a gable roof below.



**Dormers**—may pierce almost any steeply pitched roof. The dormers will usually have shed, gable, or hip roofs, though a few may be arched. Wall dormers have their own roofs, but are continuations of the house wall on their facades.

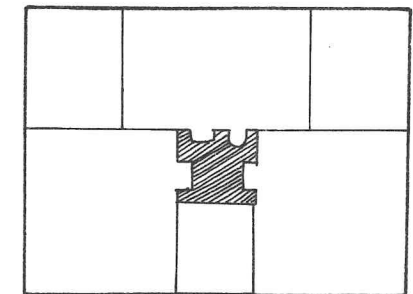
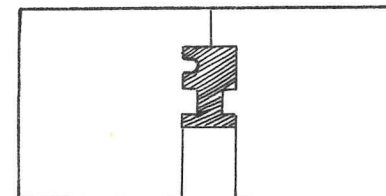


## Early House Types

It is important to differentiate between what may be called a "type" and what is known as a "style." The term "style," when applied to houses, refers to what might be called the "essence" of all the characteristics of a given period (sometimes "revived" from the near or distant past). These characteristics include roof shape, floor plan, location of windows and doors and decorative details, as well as materials used. Most "high-style" structures had characteristic shapes or "types," and never did ALL houses get built in the same shape; thus there are numerous house "types" which appear in a variety of "styles."

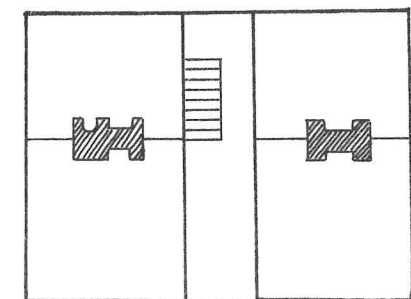
For example, consider the distinctive octagon house—a fad of the 1840s and 1850s, a time when a variety of styles were in vogue. Among the ten or so eight-sided houses remaining in Maine from that period are some which are distinctly Greek Revival, some which have Italianate details, and one whose windows and porch are definitely Gothic in styling. These were built in a relatively short period of time, but some more common house types spanned centuries:

**HALL-AND-PARLOR HOUSE**—One room deep, with a single chimney to serve the two rooms on the main floor as well as those, if any, above. The entry is usually in front of the chimney. This type of structure was common through the early 1800s.



**CENTER-HALL HOUSE**—Also two rooms deep. Usually the four rooms of the first floor are located with two on either side of an entry/stairhall which extends front to back, with upper floors similarly arranged. Earlier, more conservative versions had two chimneys, one between each set of end rooms. Later homes had a chimney in each room, which was located on the outer wall. This design is found most commonly in houses built from the late 18th century to the mid-19th century.

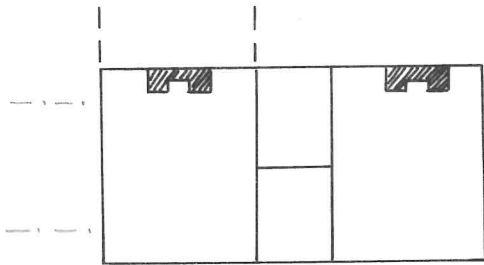
**CENTER-CHIMNEY HOUSE**—Two rooms deep, usually with three fireplaces in the central chimney—one for each of the three large rooms on the main floor. The entry is in front of the central chimney. It is often found in two stories, but one is not uncommon. In the latter—often called a "Cape Cod"—it was possible to finish off one or two rooms under the roof (see *Cape Cod*, page 13). The center chimney house was most often built from the early 18th century through the mid-19th century.



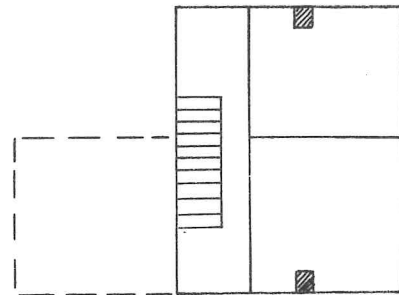


## Early House Types

**ONE ROOM DEEP, TWO END OR REAR CHIMNEYS**—Similar to hall-and-parlor shapes, but, in this area, the chimney locations indicate a later date—1800 or after. Unlike the earlier forms, most of these houses were built with an *ell* or a *wing* for the kitchen, which might have its own chimney or share one of the others (especially one on a rear wall).



**SIDE-HALL HOUSES**—More likely to be built with kitchen *ells* or *wings*. These houses began to be built in Maine in the 1820s and continued into the 20th century. They differed from earlier houses in that the entry was in the narrow end of the house. Usually 1½ stories or higher, they had stairs along the side, in the entry hall. Two large rooms filled the other side or the main section.



These five house types represent most of the early houses found locally—at least those which survive. Smaller versions must have been abundant, but most have gone—or become absorbed into larger houses. Note that there is room for variation in location of chimneys or wings in either of the plans on page 10.

## Specialized Types: Multiple Unit Construction

### ROW HOUSES



Also called TOWN HOUSES, they were first built locally in the 1830s and continued to be built throughout the century. They can thus be found in most of the 19th century styles. Fewer were constructed in the 20th century until recently, when they began to be constructed

outside towns in suburban and rural locations. Styles and materials still vary, but what is consistent is that these dwellings are constructed in rows, with common walls between adjacent homes.

### DUPLEXES



Smaller versions of the row house, these are single houses built with two living units. Traditionally, the units are side-by-side, though in this area many turn-of-the-century houses were built with one flat above another. NOTE:

The term "duplex" may also refer to an apartment which has two floors and its own staircase between. A "flat" is an apartment on a single floor.



## TRIPLE-DECKERS



Built in or on the outskirts of many New England cities around the turn of the century, they tend to reflect the styles of that period. Local versions were mostly built in the Colonial Revival or Craftsman Styles. As their name sug-

gests, they have three flats each. The front staircases are inside the front door; the rear ones are on rear porches or in enclosed areas adjacent to these. Most triple-deckers are of frame construction, but a few are brick.

**APARTMENT HOUSE**—A general term referring to any structure with numerous living units.

**CONDOMINIUM**—Refers to the terms of sale and ownership, rather than the type of structure. Presumably, any of the above multiple-unit arrangements could be condominiums.

## PART II: STYLE

### Early Houses: The Classical Period

#### COLONIAL PERIOD/GEORGIAN STYLE

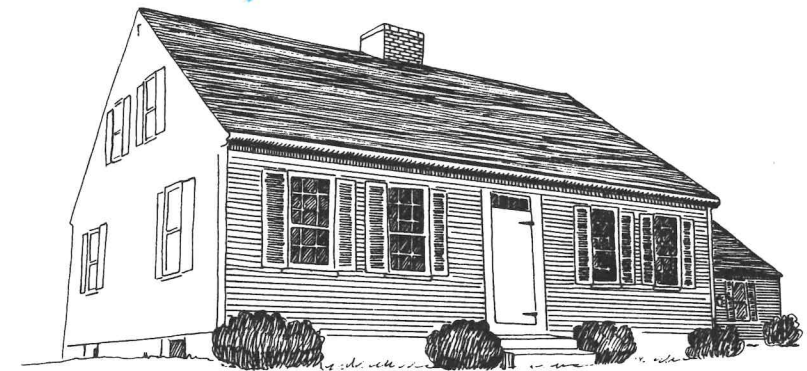


“Colonial” is probably the most abused term in real estate today. Properly, it belongs only to houses built in the Colonial period—i.e., before 1776. The style built during most of the 18th century (few Maine houses predate 1700) was Georgian, a style characterized by symmetry and balance with heavy, decorative (often *dentilled*) eaves and a fairly elaborate doorway. Inside walls were panelled—particularly fireplace

walls—and there was usually a sweeping staircase.

Maine, being on the frontier, had few large or elaborate houses, and “Colonial” is an adequate catch-all term for most that were built during this time. Most remaining today are two-story frame constructions, either of the hall-and-parlor or center-chimney types, though brick was not unknown and smaller or otherwise different forms can be found.

#### CAPE COD (1750-1850— and after 1930)

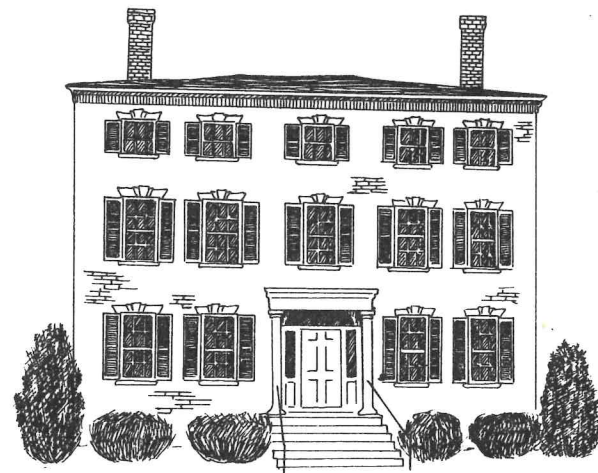
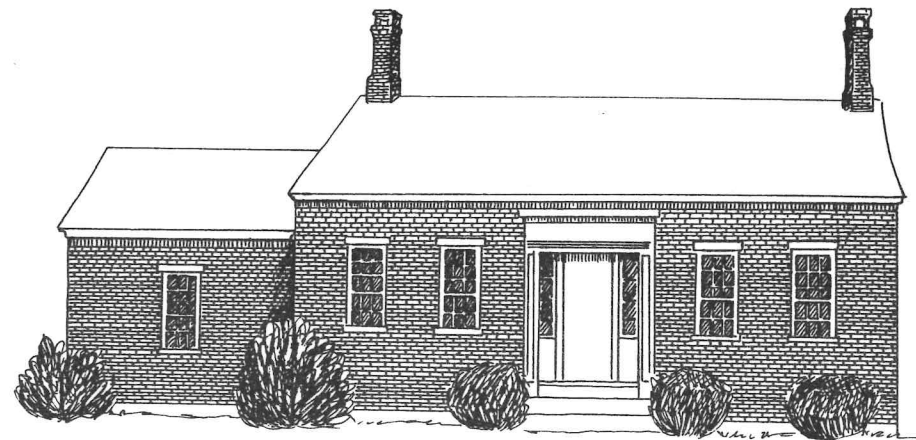


“Cape Cod” is a runner-up for most-abused term in real estate. It originated to describe a certain single story house *type* built over a period of about a century, beginning in the mid-18th century (see *Center Chimney House*, page 9). First noticed on Cape Cod, they were termed “Cape Cod cottages,” though they were built regularly in Maine and other northern states as well. Exterior walls were low, while the roof pitch was fairly steep. This usually was a gable roof, though a few had gambrels (and, on Cape

Cod anyway, some roofs were bowed). There were originally no *dormers*. Built over a long period, the Cape Cod appears in a number of *styles*—some are truly “Colonial,” but most have Federal characteristics, while a very few were given a Greek Revival doorway and some Greek trim. As simple structures, the Cape Cods usually lacked external ornamentation, so there was very little roof overhang on the *gable ends* and the *eaves* were very plain.



FEDERAL STYLE (1780s-1820s)

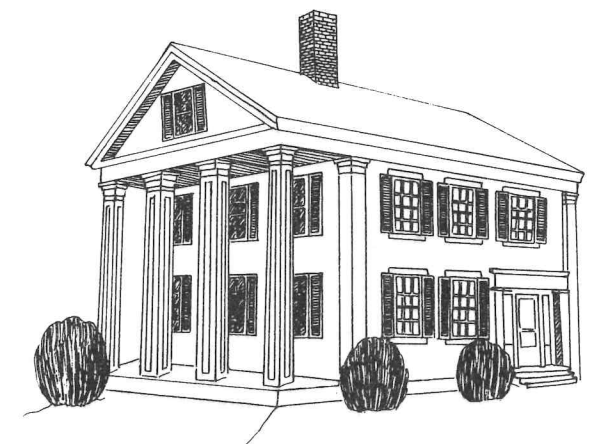


Federal period housing appeared less heavy than had earlier structures. Their "lightness" came, as a rule, from the larger windows and from the *sidelights* added to the upper portions of the areas on either side of the doors. With an elliptical *fanlight*—or a wooden fan—above both door and *sidelights*, a distinctive period doorway was created. House shapes showed change, too. While three-story mansions appeared in urban areas, many two-story versions, with a now-stylish low-pitched hip roof, were built in town and country alike. Chimneys and fireplaces were properly built on the outside walls, so that end chimneys or chimneys on the rear wall of a house were common. Many homes were but one room deep in the main section, but planned to include an *ell* (the normal kitchen location) from the first. This held true with both two-story houses and the smaller single-story ones, though many of the latter would more properly be considered story-and-a-half, as they were sufficiently high-posted to make space for sleeping rooms on the upper level. Conservative builders, however, still utilized the old center-chimney house type or the Georgian center-hall-with-two-chimneys plan. Interior trim featured more delicate moldings, with little or no panelling even on the fireplace walls.

GREEK REVIVAL STYLE (1830s-1860s)



Unlike those in the Federal style, houses from the Greek Revival period tended to look rather heavy. Influenced by the marble temples of Greece, they might have *columns* across the front, but more likely settled for cornerboards widened to be "*pilasters*," heavy boxy *eaves* with a broad *entablature*, and a *post-and-lintel* form doorway with *sidelights* often to the floor. Because the *gable* end of the temple was seen as the front, Greek-style houses were often oriented with the *gable* end toward the street—an innovation for Maine—though, at the same time, the "front door" was more likely to be found on the side. Conservatives continued to build in the old ways, and there are many two-story houses with hip or gable roofs and single story or story-and-a-half versions which show their Greek influence only in that their doorways are in the later style, their windows sport wider surrounds, and they have the stylish combination of wide *pilasters* and heavy *entablatures*. A variant doorway of the period had corner blocks and often a panel in the center of the *lintel*; similar corner blocks were used for window trim, inside and out. Chimneys tended to be much smaller than earlier. By the end of the period, stoves often made fireplaces unnecessary. Porches became more common.



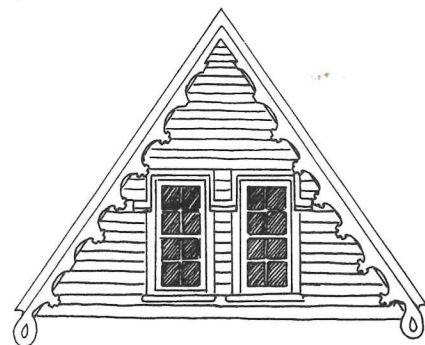


## The Victorian Era (c. 1803<sup>30</sup>-1900)

"Victorian" is a term which can be useful, though it covers a wide range of buildings. Center-hall, side-hall and one-room-deep-with-end-chimney houses were still built; but *ells*, *wings*, and other projections were so frequent and so varied that many Victorian houses were quite complex in shape. In addition, woodworking machinery had been so improved as to make highly carved architectural ornaments widely available, and houses of the period were often quite ornate—and builders did not hesitate to mix details from different styles. Thus, the general term "Victorian" is handy in instances where a home has features from a variety of the styles of the period.

Note that not all the styles of this era deserve the title, however. Victoria was the English Queen from 1837-1901. Therefore, house styles like Shingle and Colonial Revival—whose roots are primarily on this side of the Atlantic—are not truly "Victorian," despite their dates.

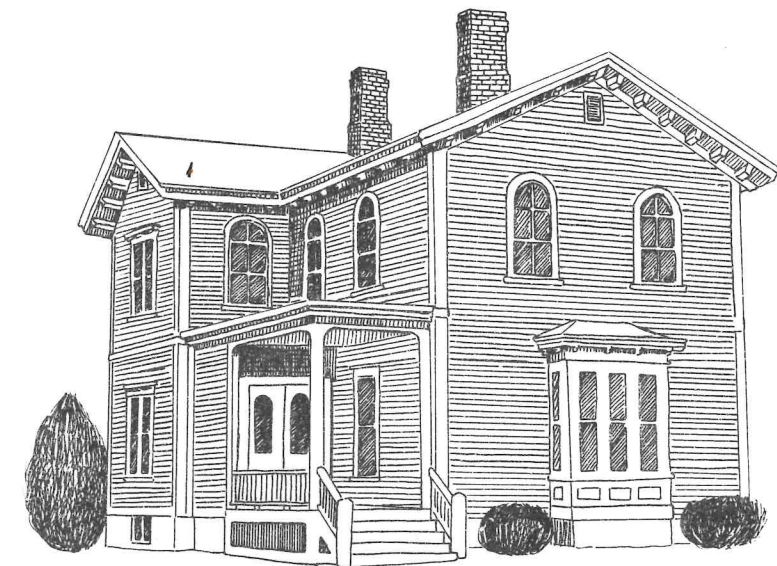
### GOTHIC REVIVAL STYLE (1830s-1850s; some later)



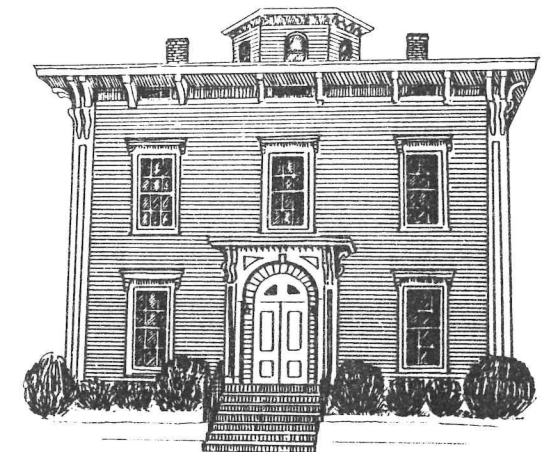
Most Maine versions of this style were built in the later years of the period given. A few showed the inspiration of medieval castles, but the majority took the form of the "cottage ornée," with a steeply pitched gable roof set into the front of a gable or hip roof and ornamented with decorative *bargeboards* and *pinnacles*, both of which may since have deteriorated and been removed. Siding was often of flush boards or of *board-and-batten*, to further

emphasize the vertical. In line with the Romanticism of the period, many Gothic cottages boasted *bay windows*, numerous porches, and even towers. A pointed-arch doorway or window was typical; even the rectangular windows were given characteristic "*drip moldings*." These were also used inside at times, where the pointed arch might be seen on door panels or at fireplace openings.

### ITALIANATE STYLE (1850s-1870s)



"Italianate" is a general term which includes the revivals of both Italian villas and of Renaissance palazzos, as well as their various local adaptations. The villa featured an asymmetrical appearance, a rectangular tower, and a variety of window shapes. The palazzo was balanced and regular—and many Maine houses seem to combine features of both. Features which both the villa and the palazzo shared include a low-pitched roof with wide overhangs and *brackets* under the *eaves*, arched openings, *bay windows*, and heavy trim or hoods at the tops of the windows and doors. Either might have *quoins* on the corners. Many Italianate homes were crowned with a *cupola*—a feature not unknown in earlier periods, but more common now. Doorways seldom had *sidelights*, as glass panels (often arched, sometimes etched) were set into the doors themselves. On the interior, arched openings were found between rooms or at the fireplace—where an imported marble (or marbled slate) mantel was normal. Woodwork around windows and doors was of heavy molding, often mitered. Conservatives continued to build in earlier forms, with the two-story center-hall house and the side-hall plan being very common. Corner *pilasters*—being easier to construct than *quoins*—were still occasionally used as well.

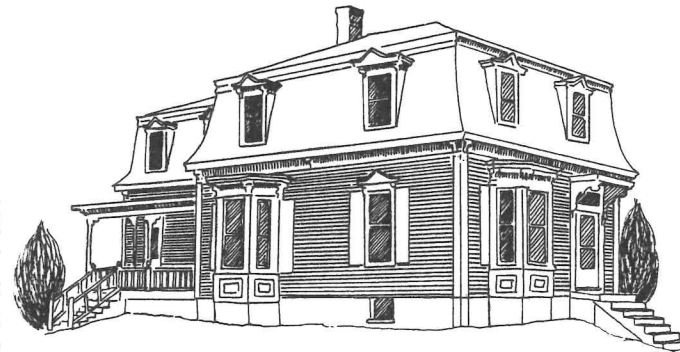




MANSARD or SECOND EMPIRE STYLE (1860s-1880s)



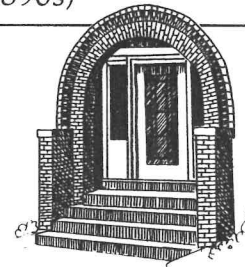
shares many characteristics—*bay windows*, towers or *cupolas*, heavy window trim and *brackets*—with the Italianate houses. In practice, the Mansard houses were probably more formal and their trim was more standardized and machine-made; but the main clue is in the roof. Both single-story with mansard and double-story with mansard versions were common as residences; higher structures were built for commercial reasons.



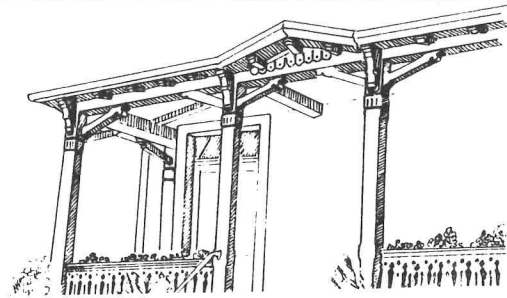
This is one style which is difficult to mistake. Except for a few instances in which a mansard roof has obviously been added to a much earlier building or a modern house has been built with this old type of French roof, a house with a mansard roof is in the Mansard style! The style

ROMANESQUE STYLE (1880s-1890s)

Always of masonry (and, in other parts of the country, usually of stone), Romanesque houses are not really common locally. Look for wide arches at the doorway—accented with rough-cut stone or with designs in *terracotta*—some round towers, and wall *dormers*.



STICK STYLE (1860s-1880s)



With very few good examples of this style to be found in Maine, it might be worth omitting—except that the Stick style porch can be found on local buildings. Essentially, the Stick style was built in wood, with board trim on the exterior forming panels of clapboarding. Accompanying this were stick-shaped *brackets* at the *eaves*, an arrangement of sticks in the *gables*,



and porches whose supports were of rectangular pieces which were often *chamfered*. Porch *balusters* were also rectangular: the term "Stick Style" is definitely descriptive! Many local houses have the *gable* or the porch trim, but they lack the proper surface treatment to be "good" examples of the style.

QUEEN ANNE STYLE (1880s-1900s)



The most elaborate of the common house styles, the Queen Anne's keynote was variety. With a number of *ells*, *gables*, *dormers*, *bays*, towers, and porches, the shape was seldom dull. Surface treatment was usually different on the first story than on the second—and a third or attic story might not match either of the others. Expect to find clapboards, shaped shingles, panels, imitation half-timbering, and three-dimensional designs in carved wood, *terracotta*, or a sort of plaster, and even vertical boarding in places. On a brick house, ornamental brick-laying and *terracotta* sections provided surface variety. *Gables* might have heavy *cornices*, or a carved (but seldom lacy) *bargeboard*. There might be an overhang between stories, perhaps with *brackets* strategically located. Windows were often of three or four shapes or sizes on the same wall, having varying arrangements of glass panes in each window as well. Porches were frequent, being supported by turned (often bulbous) posts and with turned *balusters* in the railing, often with decorative rows of *spindles* added near the roofline. Chimneys were also used as additional decorative features on houses.



Here a problem presents itself: if such a house has been denatured by having its decorative elements stripped off or covered with vinyl siding—or whatever—should it still be called a "Queen Anne"? Probably not—where much of the charm comes from the detail, what is left without it might be virtually indistinguishable from other "Victorians."



## SHINGLE STYLE (1880s-1890s)



In many ways the antithesis of the Queen Anne style, the Shingle style house featured natural-colored or stained shingles on broad surfaces of walls and roof, relieved only by occasional areas of native stone or rough brick. *Dormers, bay windows*, and even towers (usually appearing shorter than on a Queen Anne house) were covered with the same shingled skin—which sometimes rounded the corners where two

elements joined without a break. Roofs swept down to shelter porches. The roofs might be gambrel: the first use of that roof shape since the Colonial Period. Although the windows themselves were like those on Queen Anne houses, the decorative trim was lacking. In general, the emphasis was on informality—suitable for the large “cottages” which appeared on the coast in the 1880s.

## COLONIAL REVIVAL



About a century after the end of the Colonial period, Americans developed a certain nostalgic feeling toward their past and began incorporating what they believed to be Colonial details into their homes. Sometimes this meant just

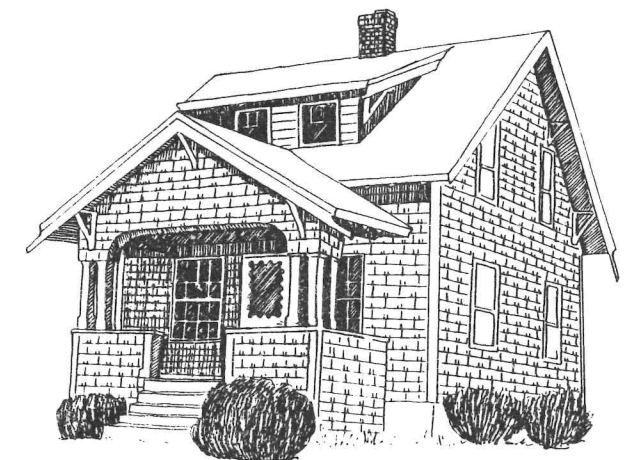
adding a few “old” motifs to a “modern” house; at other times (1890s and later) it came closer to producing near copies of the older houses, though few were exact. For example, the wealthier preferred larger houses than had colonial merchants, and adaptations had to be made. Moreover, it was generally accepted that the Federal doorway, with its *fanlights* and *sidelights*, was both handsomer and more practical in providing light for an entry; thus one frequently sees a “Georgian Revival” house with a Federal doorway. Colonial Revival (or Neo-Colonial) homes were of course constructed to accommodate changes in technology—for heating, lighting, and plumbing—and usually had larger windows than had the *real* Colonial houses. Also, the frame construction tended toward the lighter “balloon” type.

## Early Twentieth Century

Though increasing numbers of architects began designing houses in the average price ranges, the proliferation of details from which they could still choose allows many turn-of-the-century homes to defy categorization. Most, however, can be classified generally as “Traditional” or “Revival” styles or “Craftsman” styles. (NOTE: Though popular in other parts of the country at this time, neither the midwestern “Prairie Style” of Frank Lloyd Wright nor the boxlike “International Style” made many inroads in Maine.)

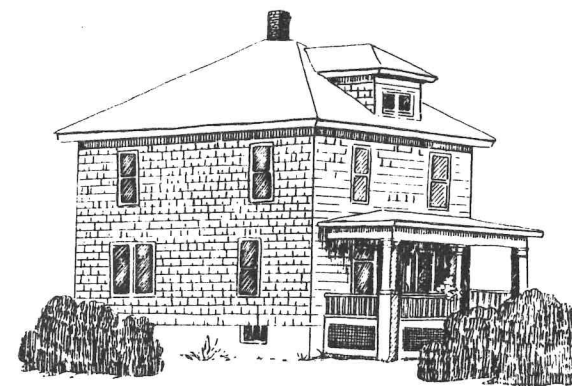
## CRAFTSMAN STYLE (1900-1920s)

Because it represents a rejection of emphasis on the machine and a return to hand crafting, the Craftsman movement is not completely non-traditional. At the same time, the houses inspired by the movement did represent something essentially new in architecture, though with inspiration from the Shingle and Stick styles. The stress was on simplicity and honesty, so exterior materials were shingle or stone, with some brick, concrete, and stucco; decoration came only from the materials themselves, or from flat boards which formed panels by the windows or on large flat surfaces. Roofs usually featured wide overhangs, and extensions of the *rafters* or *purlins*—sometimes with stick-like *brackets* added—accented the overhang. Craftsman houses came in a variety of shapes, but among the most common forms were the Foursquare and the Bungalow, either of which might also be traditional in detailing.



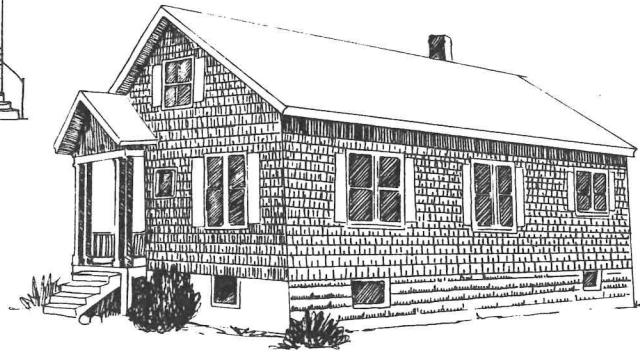
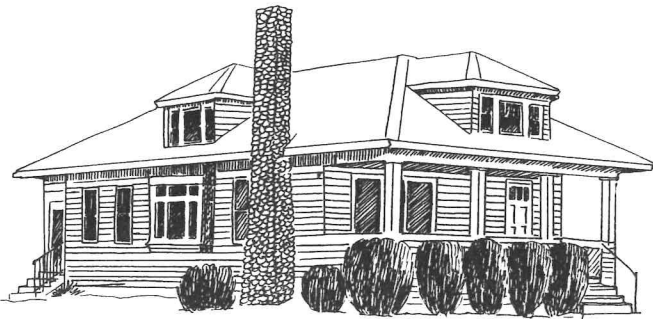
## FOURSQUARE TYPE (1890s-1930s)

Whether square or rectangular in plan, the Foursquare presents a boxlike facade to the street, usually with a porch across the front and one or two hipped or shed *dormers* in the hip roof. Some have *bay windows*, some have grouped windows; most have glass set into the front door. Probably the majority have shingles on one or both levels; some are of clapboard, but stucco, brick, or even concrete blocks were also used. Many feature light oak interior woodwork, with a two-run staircase. A few were given Colonial Revival details.





CRAFTSMAN STYLE (1900-1920s)



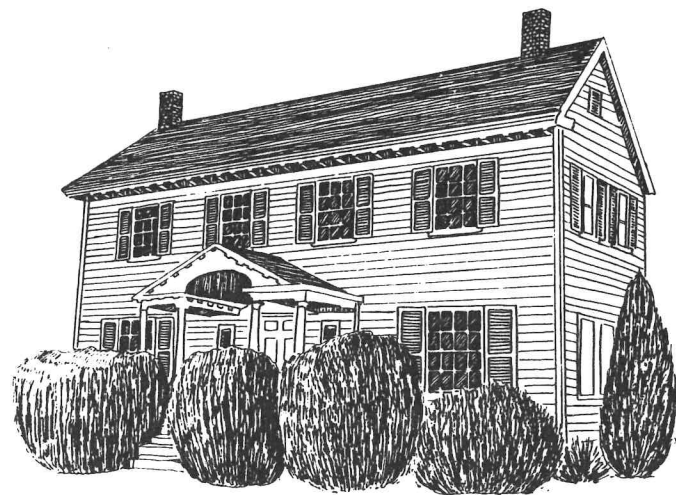
**BUNGALOW (1890s-1930s)**

Especially popular in the 1910s and 1920s, the bungalow was named for a single-story, porch-surrounded house in British India. The term came to refer to most one-story houses of the period—though local ones usually had additional sleeping rooms in the attic. Many were deliberately informal, with extensions of *rafters* and *purlins* shaped at the ends to lend decoration to porch and roof overhangs. Porches with heavy supports, *bay windows*, and large exterior fireplace chimneys of stone or rough brick added to the informality, as did the exterior wall, which was often shingled. The Bungalow may be found in many shapes, with perhaps the most common in Maine being a low, narrow-end-to-front, hip-roofed structure with a front (and perhaps a rear) porch under the one low

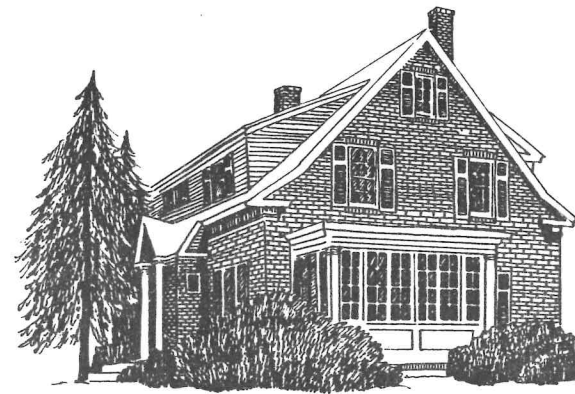
roof, and *dormers* to make the upper level bedrooms useable. This type usually does NOT have exposed *rafters* and *purlins*, but has enclosed *eaves*. Gable-roofed forms more frequently have the less formal treatment. Though some consider this a *style*, because larger homes were considered "Bungalow Style" or "Bungaloid," it should be noted that literature of the period spoke of "Spanish Bungalows," "Japanese Bungalows," or even "Colonial Revival Bungalows."

TRADITIONAL (REVIVAL) STYLES

Colonial Revival styles continued, with a few very large and more average-sized houses being built. Among the latter were the specific styles and forms described below:



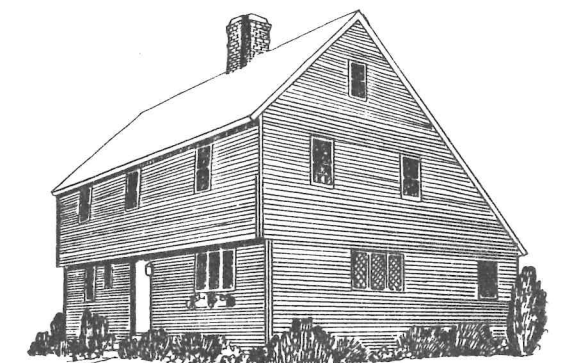
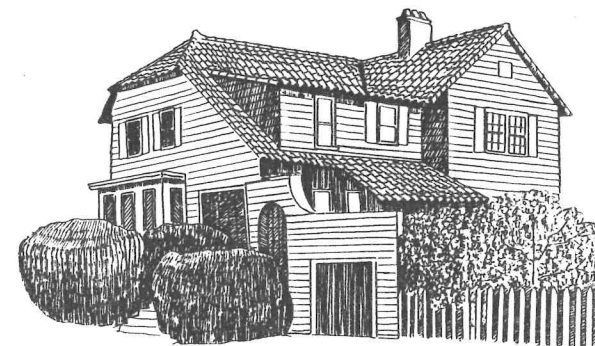
TRADITIONAL (REVIVAL) STYLES



**DUTCH COLONIAL STYLE (1900s-1930s)**

The most common form of this style had a single full-sized story, with a large gambrel roof and *dormers* making the second level almost a full story. Others were pseudo-gambrel, with the structure actually being built as a two-story house with a low-pitched gable roof, then with trim being applied to make false *eaves* and give

the appearance of a gambrel roof with large shed *dormers*. These were meant to resemble houses built in Dutch-settled areas of New York and New Jersey. Another form of Dutch Colonial (more like the actual Colonial houses of that area) had a steep gable roof, often with flared *eaves*. All forms often had attached sun-rooms—as did many Colonial Revival homes.



**SPANISH COLONIAL REVIVAL (1920s-1930s)**

Less frequent in the East and in Maine, the Spanish Colonial home usually had a tiled roof, smooth stucco walls, and arched openings.

**SALTBOX (1920s-present)**

An old New England shape (though seldom found in Maine in the Colonial Period), the Saltbox has two stories at the front and one story at the rear, with a long rear roof. The Saltbox was first created when a shed-roofed addition was made to a hall-and-parlor house.



## TRADITIONAL (REVIVAL) STYLES



### GARRISON (1920s-present)

The Garrison is named for fortified structures found in early colonies. Another shape not common to early Maine, the jetty or second

floor overhang was often built on homes in southern New England. Usually of frame construction, many modern versions have lower facades of brick or stone.



### CAPE COD REVIVAL (1930s-present)

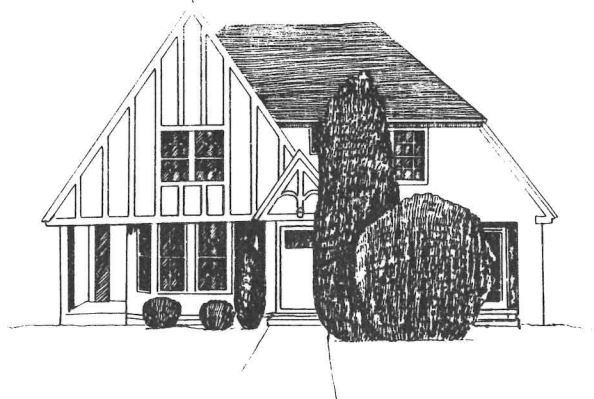
Around 1930, some architects "rediscovered" the Cape Cod cottage and recognized its prac-

ticality as a comfortable small home. Many have tried to copy its lines and to retain its special characteristics—including the large central chimney—even while reworking the interior to suit modern living. Others have ignored the real thing, but tried to apply the term to anything with a gable roof! Only if used carefully can the term have meaning (see *Cape Cod*, page 13).



### ENGLISH COTTAGE STYLES (1920s-1930s)

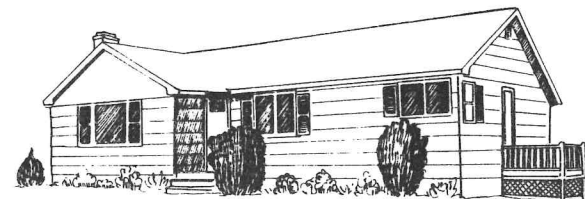
At times sold as "Tudor" or "Cotswold" cottages were a variety of small homes which may be considered generally as "English Cottages." Often of stucco or rough brick exteriors, they sometimes had imitation half-timbering and frequently featured an outside chimney near the front. Most had a small, steeply *gabled* entry. Roofs were often fairly steep in pitch and some-



times asphalt shingles were wrapped around the *eaves* to resemble thatch. Casement windows often had small panes, and doorways might have a round or pointed arch at the top. Interiors often had rough plaster walls and imitation "beamed" ceilings in at least one room. (NOTE: a few larger English-type houses were built—more like English manor houses than cottages!)

## Contemporary (Since 1940)

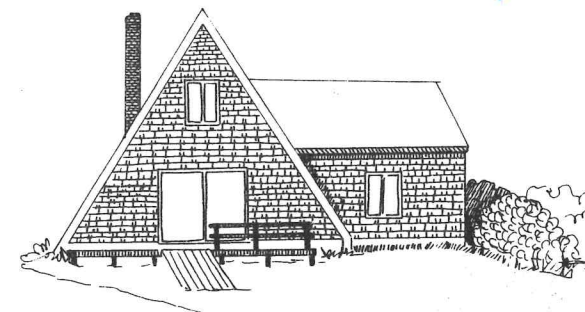
Like the term "Victorian," "Contemporary" refers more to a time period than to a particular architectural style. It has become a kind of catch-all definition which generally refers to any "modern" house which does not fit into any other category. As such, it is a useful term, but it is also one which could mean something entirely different in a few years. Again, beware of assigning this definition simply on the basis of date, as many traditional forms continued to be built—particularly the two-story Colonial Revival, the Saltbox, the Garrison, and the modernized Cape Cod. In addition to these, however, many new designs have become popular:



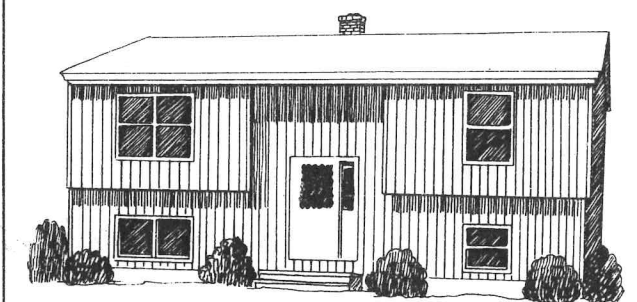
**RANCH**—Basically long and low, everything is on one level in this design. The roof, which may be gable or hip, often extends to cover an attached garage as well.



**SPLIT LEVEL**—One common form has a garage at ground level, with bedroom above; living area is at mid-level, with basement below that. However, there are many variations possible (see *Split Level Entry*, below).



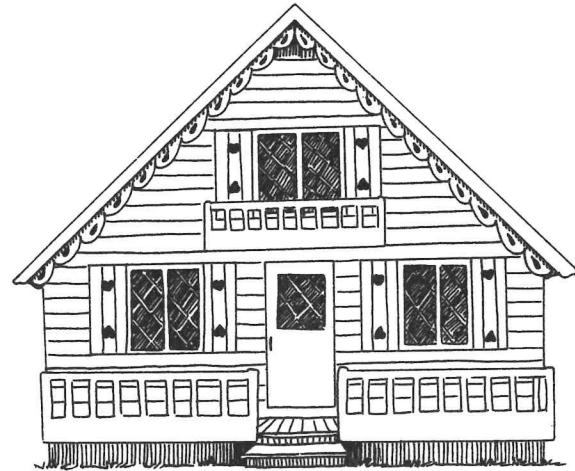
**A-FRAME**—The ultimate gable-roofed house: basically it is all in the roof! Popular as a cabin in snowy mountain areas, but sometimes needing side projections to be functional as a home.



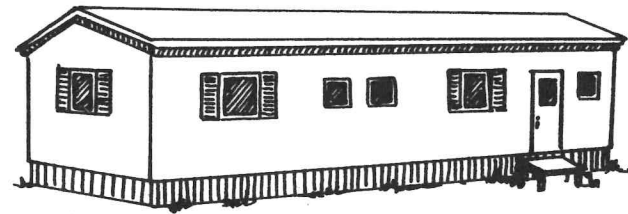
**SPLIT-LEVEL ENTRY**—In this variation, the living and sleeping areas are on the upper floor and the lower level is only partially below ground, thus making it more useable than a normal cellar. The entry is at ground level, making it necessary to go up half a flight to the main floor or down half a flight to the lower level.



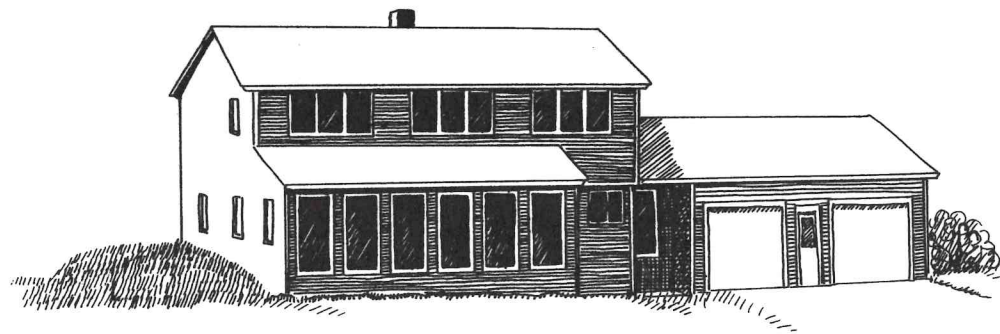
## Contemporary (Since 1940)



**CHALET**—Usually 1½ stories, gable-roofed, with the front entry in the *gable* end. Most are frame construction (though some are of log) and feature details such as front balconies with shaped sawn *balusters* and scalloped *bargeboards*. Casement windows may have insets to give the appearance of diamond-shaped panes.



**MOBILE HOME**—This factory-built design comes on a chassis with wheels so that, theoretically, it can be towed from site to site. Most, however, lose their wheels—and their mobility—after first being set on a lot. Various additions and ornamentation also contribute to the mobile home's lack of real mobility.



**SOLAR DESIGNS**—These homes are designed to make the fullest possible use of the sun's heat. They are certainly "contemporary," and though many use traditional

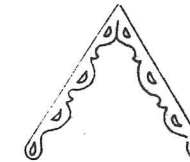
shapes, they usually do so with specialized fenestration which puts them in a category by themselves.

## ILLUSTRATED GLOSSARY

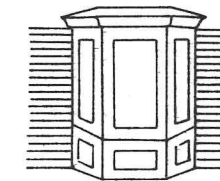
**baluster**—one of the posts or supports of a stairwell, or porch railing, often elaborately carved. (End posts are newels.)



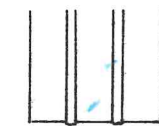
**bargeboard**—vertical faceboard at roof edge on a gable. Prominent in Gothic Revival, where it is often sawn or carved to a lacy pattern; and on Queen Anne, where it is usually more solid in appearance.



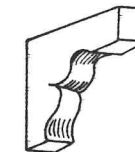
**bay window**—angular windows projecting from a wall—from the ground up. (When curved, it is called a bow window; when not reaching the ground, it is an oriel window.)



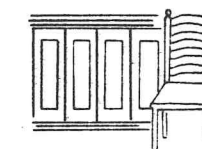
**board-and-batten**—siding of vertical boards, in which the seams of the wide boards are covered by narrow boards (battens), which are sometimes molded.



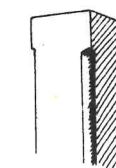
**bracket**—member supporting a projecting roof on Italianate, Mansard, and some Queen Anne homes; or, if stick-like, on Stick and Craftsman styles. Also found under overhanging second or third stories.



**chair rail**—strip of wood or molding set horizontally in plaster walls to protect from chair backs. Sometimes located above a panelled wainscotting.



**chamfered**—with corner (of beam or post) cut away, leaving a bevelled edge.

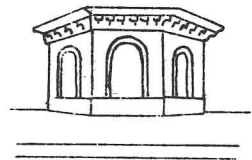


**column**—round pillar or supporting post—classical forms may be fluted, and will have decorative capital at top.

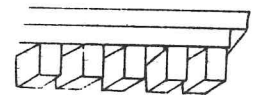


**cornice**—see *entablature*

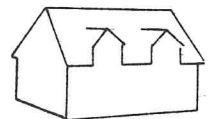
**cupola**—terminal structure like a small room rising above the roof—originally domed, but not always. Found on all styles from Georgian through late Victorian era, but most frequent on Italianate and Mansard houses locally.



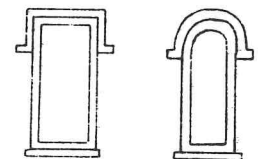
**dentil**—one of a series of block (or toothlike) projections under overhang, as at eaves, door and window lintels. On classically-influenced buildings, especially Georgian and some Greek Revival.



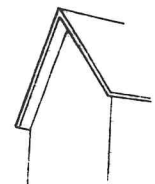
**dormer**—window set vertically in a projection from a roof.



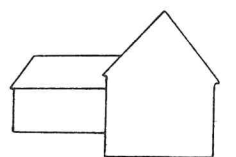
**drip molding**—molding set to protect Gothic windows from dripping water.



**eave**—edge of a roof that projects over the wall.

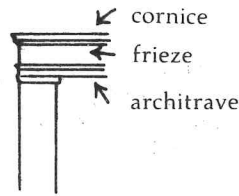


**ell**—addition to a house at right angles to the main block.

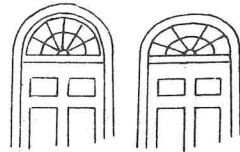


# ILLUSTRATED GLOSSARY

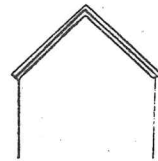
**entablature**—three-part area (includes frieze) above columns in a classical temple; thus, wide board or boards above pilasters on Greek Revival house.



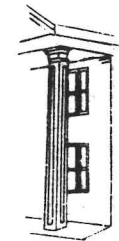
**fanlight**—semicircular or semi-elliptical window above a door. Mostly on Federal houses locally.



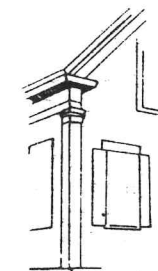
**gable**—upper part of end wall under pitched roof. Also on dormers.



**lintel**—see *post-and-lintel*



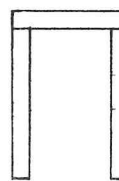
**pier**—rectangular counterpart of a column



**pilaster**—rectangular vertical projection on a wall, often with details from classical columns. Frequently as part of doorway framing or as wide cornerboards on Greek Revival houses.

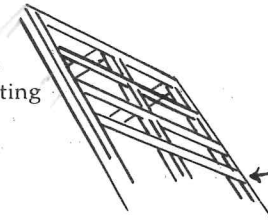


**pinnacle**—vertical pointed detail, often found on roof of Gothic Revival house.



**post-and-lintel**—in construction, upright supports (posts) bearing beams (lintels); often the finish of openings—especially doorways.

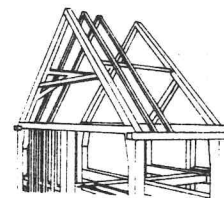
**purlin**—horizontal beam supported by rafters and supporting roof boards



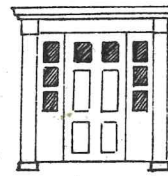
**quoins**—rectangular stones at corners of buildings—or wooden or brick formations built to resemble these, found mostly on Georgian and Italianate houses.



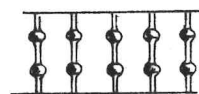
**rafter**—usually sloping beams to support roof (sometimes used with purlins).



**sidelight**—one of a pair of flanking narrow windows beside a door (upper portion only in Federal period, often full-length on Greek Revival doorways).



**spindle**—small decorative pieces of woodwork sometimes placed under the roofline of a Queen Anne style porch.



**terracotta**—“cooked earth”—brick-like material, usually elaborately molded—found mostly on Queen Anne and Romanesque buildings.



**wing**—secondary portion of a building, sometimes an addition.

