

Also by Virginia and Lee McAlester

A Field Guide to America's Historic Neighborhoods
and Museum Houses: The Western States

Great American Houses and Their Architectural Styles

By Virginia Savage McAlester, Willis Winters FAIA,
and Prudence MacKintosh

The Homes of the Park Cities, Dallas: Great American Suburbs

A Field Guide to American Houses

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**American
Houses**

**Virginia and Lee
McAlester**

Revised by Virginia Savage McAlester

With drawings by Lauren Jarrett
and model house drawings by Juan Rodriguez-Arnaiz
Revision drawings by Suzanne Patton Matty



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How to Use This Book

Each chapter treats one of the major architectural fashions, or *styles*, that have been popular over our country's past. The chapters are arranged roughly chronologically, with the earliest styles first. The opening page of each chapter features a large drawing showing the three or four most important *identifying features* which differentiate that style from others. The most common shapes, or *principal subtypes*, of each style are also pictured on the opening page, along with references to pages of photographs in the chapter that allow the reader to see quickly the common features in a range of examples from each particular style and subtype. Most chapters also includes drawings that show typical smaller details—for example, windows, doors, and roof-wall junctions—that cannot easily be seen in full-house photographs. Text supplementing the drawings and photographs discusses the *identifying features*, *principal subtypes*, *variants and details*, and *occurrence* of each style. Concluding *comments* provide a brief introduction to the origin and history of the style.

Confronted with an unfamiliar house to be identified, the reader may approach the problem three different ways. The simplest is to thumb through the many pages of house photographs, looking for examples similar to the unidentified house. Here one should pay particular attention to such large-scale features as roof form (gabled or hipped, low or steeply pitched?) and facade balance (symmetrical or asymmetrical?). When a similar photograph is located, the unknown example should be compared in smaller-scale features of architectural detailing: windows, doors, roof-wall junctions, porches, etc. The additional photographs and drawings provided in each chapter will aid in this process, which can be repeated until a final identification is made.

A second and more systematic approach is to turn to the Pictorial Key and Glossary on page 54. This illustrates a variety of different types of such common architectural features as windows, doors, and roofing materials, with a listing of the styles in which each type commonly occurs. Using the Key, the reader will find that a house with a red tile roof, for example, will most likely be found in either the Spanish Colonial, Mission, Spanish Eclectic, or Italian Renaissance styles. Photographs and drawings for these styles can then be compared with the unknown house as in the first approach.

A final approach is to become familiar with the relatively few historical precedents on

which American house styles are based. These are reviewed in the introductory chapter on *Style*. With this background, one can learn to quickly determine if a house is of Modern, Medieval, Renaissance Classical, or Ancient Classical inspiration. With a bit of further practice, it becomes easy to distinguish between the half-dozen or so principal American styles that have been based on each of these traditions. With this knowledge, style identification can become almost automatic. The book then becomes a useful backup reference for identifying stylistic subtypes and subtleties.

Preface

This book grew from the authors' efforts to identify the houses found in typical American neighborhoods. Many excellent guides are available to detail the features of our country's monumental dwellings; other works deal with the everyday houses of specific towns and neighborhoods. What was lacking, we discovered, was a guide that related the architectural landmarks to their far more numerous cousins throughout the country—the common houses that make up most of our nation's built environment. Our book attempts to fill this gap by treating the entire spectrum of American domestic building, from the most modest folk houses to the grandest mansions but with a heavy emphasis on the familiar dwellings that lie between these extremes. It is intended not as a scholarly treatise on architectural history, but as a practical field manual for identifying and understanding the changing fashions, forms, and components of American houses. In treating this broad subject we have imposed certain limitations on the coverage. Because it emphasizes field identification, it concerns primarily the *exterior* appearance of houses. The important subjects of interior planning, design, and detailing are given only the most superficial treatment. The book also concentrates on *styled* houses built before 1940. Unstyled folk houses and post-1940 houses are included, but are treated in considerably less detail. The principal focus is on *single-family houses*, which may be either detached or, like attached urban houses, built with common walls. A few duplexes or triplexes built in the form of single-family buildings have been illustrated, but larger multi-unit dwellings are not included.

The book is organized chiefly by the chronology of changing architectural styles. In one sense these may be considered a merely ephemeral and somewhat superficial series of fashions. More fundamentally, however, they reflect the tastes and sensibilities of our forebears over three centuries of dynamic history. Looking still farther, most have deep roots in European history, whence they draw on Renaissance, Medieval, and Classical models for inspiration. An understanding of these stylistic traditions as they have repeatedly reappeared during our nation's history is, we believe, the most practical framework for identifying and understanding American houses.

A principal difficulty in stylistic analysis involves recognizing underlying similarities in style when buildings differ in size, shape, and degree of formality. Many Greek

Revival houses, for example, bear little resemblance to Greek temples, but almost all show certain key features that can, with a bit of practice, be easily recognized. Such features are emphasized in schematic drawings placed on the opening pages of every chapter. Beneath are placed sketches of Principal Subtypes, usually based on roof form, to which the characteristic features of the style are most commonly applied. Photographs provide a variety of typical houses of each subtype as a further aid to recognizing a style in its many guises, while drawings illustrate typical architectural details.

The many photographs of typical houses are, we feel, the heart of the book. In choosing these and preparing their descriptive captions, we have attempted to follow certain guidelines for consistency. Most of the houses illustrated are still in existence; photographs of examples known to have been destroyed are included for only a few rare styles or subtypes. All houses are identified by the state and town (or county for rural houses) in which they are located; where possible, the year construction was completed, the last name of the first owner (“Johnson House”), and the architect are also noted. We have usually relied on secondary sources for this information and have not attempted the enormous task of documentation from original sources. Precise addresses have been omitted to protect the occupants, since most of the houses illustrated are privately owned and not open to the public. Where secondary documentation of the date of construction was lacking, as was the case for the bulk of the examples illustrated, we have estimated the dates, using the forms “late 19th century,” “1920s,” and “ca. 1905” to indicate increasing certainty of attribution. Familiar names of landmark houses (Biltmore, House of Seven Gables) are sometimes used instead of, or in addition to, the name of the original owner.

Most of the styles of American houses have been previously recognized and described, and we have thus drawn heavily on the works of others in preparing the book. Defining stylistic subtypes and characteristic details has, however, required much original research. To this end we have reviewed and analyzed photographs of more than a hundred thousand houses. In addition, we have traveled to almost every state to study and photograph the spectrum of American houses first hand. Even so, we can only claim to have scratched the surface of stylistic analysis. Most styles, we discovered, provided problems enough to occupy the energies of architectural historians for many years. We very much hope that our preliminary efforts will lead to such refinement and correction.

We have been aided by many people in the preparation of the book. Two have been involved in almost every aspect. Lorraine Weiss was our research assistant for eighteen months, concentrating on gathering and cataloging photographs. After Lorraine left to pursue her graduate studies, Millyanne Tumlinson helped obtain the remaining photographs, typed the final manuscript, and aided in coping with a myriad of details. Mae Kazan carefully typed early drafts of much of the manuscript. Lauren Jarrett executed the bulk of the artwork, painstakingly translating our notes, sketches, and photographs into finished drawings. Juan Rodriguez-Arnaiz skillfully prepared the sample house drawings that introduce each chapter. We are particularly indebted to our editor, Jane Garrett, and to the publisher’s art director, Betty Anderson, for patient encouragement and support throughout the entire project. Anthea Lingeman designed the book, bringing unity and clarity to our rough ideas. John Woodside and Virginia Tan coped with organizing and keeping track of the myriad parts and pieces of the book; John with the text and Virginia with the art. In addition, John dealt with the complexities of architectural vocabulary and Virginia produced all the maps. Andy Hughes gathered the

gargantuan efforts of all and guided the book through production.

The assembly of photographs, both for study and for inclusion in the book, has involved help from numerous individuals. Here our greatest debt is to Doug Tomlinson, whom we consider to be one of our country’s most talented architectural photographers. We had admired Doug’s work for years and were flattered when he agreed first to advise us on film and equipment and then to instruct us in the subtleties of photographing houses. Finally, he prepared the publication prints from our negatives, which helped mask our unsuccessful attempts to meet his high standards.

In planning travel for study and photography we have leaned heavily on the following Advisors or Trustees of the National Trust for Historic Preservation, who generously guided us to the most promising byways, towns, and neighborhoods in their vicinity: Charles C. Arensberg, J. Glenn Beall, Jr., Janice Biggers, Brice M. Clagett, Edward Clements, Robertson E. Collins, Hope Howell Cooper, Rosemary Straub Davison, L. Y. Dean III, Richard S. DeCamp, Bernd Foerster, Robert C. Giebner, Harlan H. Griswold, Billie Harrington, Helen Harvey, Royster Lyle, Jr., Hyman Myers, Osmund R. Overby, Ruth Price, Robert Puckett, Betty Sherrill, J. B. Smith, James C. Thomas, Gwyn C. Turner, Sue Turner, Helen Vanmeter, Rufus A. Ward, Jr., Emily Warren, Parker Westbrook, and George S. Wislocki. We are particularly indebted to Ed Clements of Salisbury, North Carolina, Harlan and Dorothy Griswold of Woodbury, Connecticut, and Robert A. Puckett of Wichita, Kansas, for extraordinary generosity and help in our travels.

The acquisition of photographs made by others was a lengthy job in which many have aided, both in person and by mail. Two superb professionals, Carleton Knight III of Washington, D.C., and Thomas Hahn of New London, Connecticut, allowed us to look through their collections and then made available numerous photographs at minimum cost. In addition, the following photographers have generously contributed specific prints that we requested: Allison Abraham, Stephen W. Baldwin, R. Bruhn, Van Jones Martin, Thomas R. Martinson, Wayne McCall, Hans Padelt, William Plymat, Jr., Daniel D. Reiff, Curt Smith, Roger B. Smith, C. Eric Stoehr, Eric Sutherland, Philip Trager, Nemo Warr, Marion Warren, John A. Wenrich, and Mark C. Zeek. We are also grateful to persons at the following institutions for their assistance in obtaining photographs, which often went far beyond the ordinary demands of their duties: Alabama State Historic Commission—Cathy Donaldson, F. Lawrence Oaks, Mary Lou Price; Arkansas Historic Preservation Program—Jacalyn Carfagno, Donna Duvall; Arlington County [Virginia] Department of Libraries; Association for the Preservation of Tennessee Antiquities, Nashville Chapter; Atlanta Historical Society—Elsbeth L. Eltzroth; Belle Meade Mansion [Tennessee]—John E. Hilboldt; Biltmore House [North Carolina]—William A. V. Cecil, Stephen P. Miller; Bowdoin College Library—Dianne M. Gutscher; Buffalo and Erie County Historical Society—Bob Green, Clyde E. Helfter, Marty King; Cambridge Historical Commission; Capra Press; Catskill Center—Thomas H. Miner; City of Biloxi, Mississippi—Julia Guice; City of Mason City, Iowa, Community Development Department; City of Mobile Planning Commission; City of New Bedford, Massachusetts—Antone G. Souza, Jr.; Colorado Historical Society—Judith Kremsdorf Golden, Kaaren K. Patterson; Commission of Fine Arts—Jeff Carson, Sue Kohler; Connecticut Historical Commission—John Herzan, Judith Paine, John W. Shannahan; Cuyahoga County [Ohio] Archives—Franklin Piccirillo, Roderick Boyd

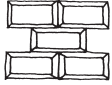
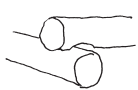


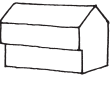

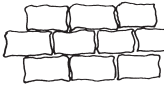
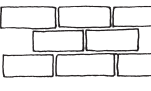

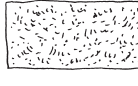
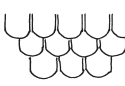
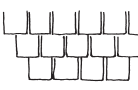


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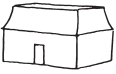

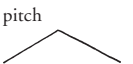
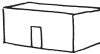



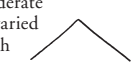
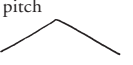
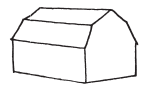
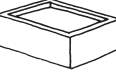


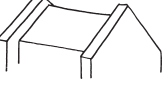
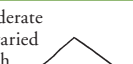
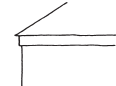
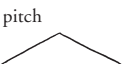
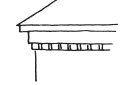





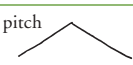
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




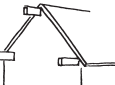







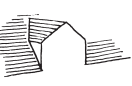
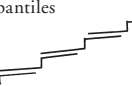

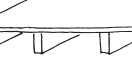
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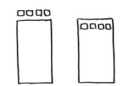

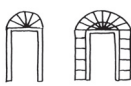
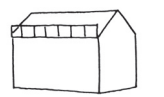

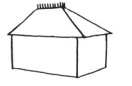


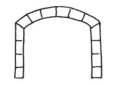











Finally, we wish to thank Terry Morton and Diane Maddex of the Preservation Press, National Trust for Historic Preservation for encouragement in the first stages of the book. Diane, in particular, gave us a careful critique of some early chapters, suggested the inclusion of the Native American dwellings, and, later, gave guidance in obtaining photographs.




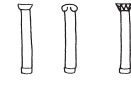

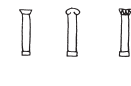



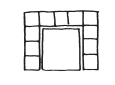



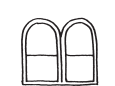

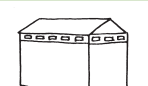



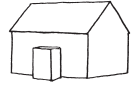
Pictorial Key

Walls			Roof Form		
IF YOU SEE		TRY THESE FIRST	IF YOU SEE		TRY THESE FIRST
			rusticated stone (joints exaggerated)		Beaux Arts, Italian Renaissance
logs		Pre-Railroad Folk	wall surface material extends up into gable without break		Gothic Revival, Tudor, Postmedieval English
half-timbering		Tudor, Craftsman, Queen Anne, French Eclectic, Prairie	second-story overhang		Colonial Revival, Tudor, Postmedieval English
adobe		Pueblo Revival, Spanish Colonial	Roof Form		
rough-faced stone		Richardsonian Romanesque, Shingle (first story only)	side-gabled	steep pitch	Tudor, Gothic Revival, Stick, Queen Anne, French Colonial, Postmedieval English
smooth stone		Beaux Arts, Chateausque, Italian Renaissance		moderate or varied pitch	Colonial Revival, Georgian, Federal, Early Classical Revival, Folk Victorian, Neoclassical, Shingle, National Folk, Pre-Railroad Folk
stucco		Tudor, Mission, Spanish Eclectic, Prairie, Modernistic, International, Italian Renaissance, French Colonial, occasionally in most other styles		low pitch	Craftsman, Spanish Eclectic, Italianate, Monterey, Greek Revival, Dutch Colonial, Spanish Colonial, Federal
patterned wood shingles		Queen Anne, Shingle, Folk Victorian	front-gabled (also tri-gabled)	steep pitch	Gothic Revival, Stick, Queen Anne, less commonly Tudor
plain wood shingles		Shingle, Craftsman, Colonial Revival, Postmedieval English		moderate or varied pitch	National Folk, Shingle, Folk Victorian, Neoclassical, less commonly Colonial Revival
patterned stick-work on walls		Stick, Queen Anne, Exotic Revival (Swiss)		low pitch	Greek Revival, Italianate, Craftsman, less commonly Spanish Eclectic

Roof Form IF YOU SEE		TRY THESE FIRST			
cross-gabled (or gable front and wings) 	steep pitch 	Tudor, Queen Anne, Stick, Gothic Revival	mansard 		Second Empire, Beaux Arts, Richardsonian Romanesque
	moderate or varied pitch 	Shingle, National Folk, Early Classical Revival			
	low pitch 	Craftsman, Spanish Eclectic, Greek Revival, Monterey	flat 	symmetrical	Beaux arts, Italian Renaissance, Federal (rare), town house subtypes
centered gable  or 	steep pitch 	Gothic Revival	flat		asymmetrical
	moderate or varied pitch 	Colonial Revival, Georgian, Federal			
	low pitch 	Italianate, Italian Renaissance, Beaux Arts	Roof-wall Junction IF YOU SEE TRY THESE FIRST		
gambrel 		Dutch Colonial, Shingle, Colonial Revival, Georgian	parapet on flat roof (wall extends up beyond roof edge) 		Beaux Arts, Italian Renaissance, Pueblo Revival, Spanish Eclectic, Mission, Modernistic, International, Spanish Colonial
	hipped (with ridge) 	steep pitch 	French Eclectic, Chateausque, French Colonial	parapet on gabled roof 	
moderate or varied pitch 		Colonial Revival, Georgian, Federal, Early Classical Revival, Folk Victorian, Mission, Neoclassical	no eaves (little or no overhang) 		International, Modernistic, Spanish Eclectic, Postmedieval English
low pitch 		Italianate, Federal, Greek Revival, Italian Renaissance, Spanish Eclectic, Prairie	slight eave overhang, boxed with modillions, dentils, or other classical moldings 		Colonial Revival, Neoclassical, Beaux Arts, Federal, Georgian, French Eclectic, Early Classical Revival, Chateausque, Italian Renaissance
hipped (pyramidal) 	steep pitch 	Chateausque, French Eclectic	slight eave overhang, open, not boxed 		Stick, Gothic Revival
	moderate or varied pitch 	National Folk, Colonial Revival, Neoclassical, Folk Victorian, Mission	slight eave overhang with brackets 		Second Empire, Folk Victorian, Italianate
	low pitch 	Prairie, Italianate			

Roof-wall Junction IF YOU SEE		TRY THESE FIRST			
slight eave overhang with wide band of trim below 		Greek Revival	shaped 		Mission, Queen Anne, Tudor
wide eave overhang, boxed without brackets 		Prairie	Other Roof Elaborations IF YOU SEE TRY THESE FIRST		
wide eave overhang, boxed with brackets 		Italianate, Italian Renaissance, Prairie, occasionally Mission	towers, square 		Italianate, Stick, Second Empire, occasionally Queen Anne, Mission, Italian Renaissance
wide eave overhang, open, not boxed 		Craftsman, Mission	towers, round 		Queen Anne, Richardsonian Romanesque, Chateausque, Shingle, French Eclectic, occasionally Spanish Eclectic
Dormers IF YOU SEE TRY THESE FIRST			roof-top cupolas 		Italianate, Octagon, Second Empire, Greek Revival
hipped 		Prairie, French Eclectic, Shingle	decorated verge boards 		Tudor, Gothic Revival, Queen Anne
gabled 		Craftsman, Colonial Revival, Federal, Georgian, Shingle, Queen Anne, Stick, Gothic Revival, Tudor, Chateausque, French Eclectic	trusses in gables 		Craftsman, Stick, Gothic Revival, Queen Anne, Tudor
shed 		Dutch Colonial, Craftsman, Colonial Revival	false beams at gable end 		Craftsman, Prairie
arched top 		French Eclectic, Second Empire, Beaux Arts	flared eaves 		French Eclectic, French Colonial, Prairie, Stick, Dutch Colonial, Craftsman
round or oval 		French Eclectic, Beaux Arts	multi-level eaves 		Tudor, Shingle, French Eclectic, others occasionally
pedimented 		Colonial Revival, Georgian, Federal	tile roof 	rounded tiles, usually red 	Spanish Eclectic, Mission, Italian Renaissance, Prairie
wall dormers 		Gothic Revival, Chateausque, Richardsonian Romanesque, Mission	flat pantiles 		Tudor, occasionally Neoclassical, Colonial Revival, Italian Renaissance
eyebrow 		Shingle, Richardsonian Romanesque	exposed rafters 		Craftsman, Stick, Mission, occasionally Prairie or Gothic Revival

Other Roof Elaborations IF YOU SEE		TRY THIS FIRST	Doors IF YOU SEE		TRY THIS FIRST
pinnacles		Chateausque, Richardsonian Romanesque, Gothic Revival	transom lights		Georgian, Colonial Revival, Pre-Railroad Folk
castellations, crenellation, battlement		Gothic Revival, Tudor, Richardsonian Romanesque	round fanlight or elliptical fanlight with sidelights		Federal, Colonial Revival, Early Classical Revival, Neoclassical
roof-top or roof-line balustrade		Neoclassical, Colonial Revival, Federal, Georgian, Beaux Arts, Early Classical Revival, Italian Renaissance	rectangular transom and side lights		Greek Revival, Neoclassical
metal roof cresting		Queen Anne, Chateausque	six- to eight-panel door		Federal, Georgian, Colonial Revival, Early Classical Revival
			board-and-batten door		Postmedieval English, Spanish Colonial, Tudor, Spanish Eclectic, Pueblo
Arched doors, windows, porches IF YOU SEE		TRY THIS FIRST			
segmental		French Eclectic, Georgian, Federal, Colonial Revival, Italianate, Mansard	pilasters to sides of door (may have pediment)		Georgian, Federal, Early Classical Revival, Greek Revival, Italianate, Second Empire, Colonial Revival, Neoclassical, Chateausque, Beaux Arts, Italian Renaissance, French Eclectic
round		Italian Renaissance, Italianate, Richardsonian Romanesque, Spanish Eclectic, less common in Federal, Colonial Revival, Beaux Arts, Mission, Tudor, Mansard			
Syrian		Richardsonian Romanesque, Shingle	pediment		Colonial Revival, Georgian, Neoclassical, Italian Renaissance, Beaux Arts, Italianate, Greek Revival (triangular only)
pointed (Gothic)		Gothic Revival	broken pediment		
Tudor (flattened Gothic)		Tudor, Gothic Revival	Windows IF YOU SEE		
baskethandle (elliptical)		Chateausque, Beaux Arts, Italianate	casement		Prairie, Tudor, Spanish Eclectic, Postmedieval English, Dutch Colonial, Modernistic, International (metal only)
ogee		Exotic Revivals, Chateausque	Palladian		Federal, Queen Anne (free classic), Shingle, Colonial Revival, Neoclassical

Windows IF YOU SEE		TRY THESE FIRST	Chimneys IF YOU SEE		TRY THESE FIRST
pediment	unbroken	Colonial Revival, Georgian, Federal, Italianate, Beaux Arts, Italian Renaissance, Neoclassical	dominant decorated chimneys		Tudor, Queen Anne, Postmedieval English, French Eclectic (towered)
	broken	Colonial Revival, Neoclassical, occasionally Georgian, Queen Anne			
oriel		Gothic Revival, Tudor, Chateausque	Porch supports IF YOU SEE		
label mold, drip mold in Gothic		Gothic Revival, Chateausque, occasionally Tudor, French Eclectic	classical columns, two-story (colossal)		Neoclassical, Greek Revival, Early Classical Revival, Beaux Arts
hood mold		Italianate	classical columns, one-story or simplified columns		Italianate, Greek Revival, Early Classical Revival, Neoclassical, Beaux Arts, Federal, Colonial Revival, Queen Anne (free classic), Italian Renaissance
ribbon (three or more contiguous windows)	 	Prairie, Craftsman, Modernistic, International, all post-1900 Eclectic styles may have such windows, but usually on side wings, not on main house block Shingle, Richardsonian Romanesque	columns with cushion capital		Richardsonian Romanesque
large pane surrounded by smaller panes		Queen Anne	chamfered (corners shaved off at 45° angles)		Italianate, Gothic Revival, Second Empire, Stick
blank lower pane with patterned pane above		Queen Anne, most Eclectic styles	turned spindles		Queen Anne (except free classic), Folk Victorian
paired window		Italianate or later style	heavy squared piers		Prairie, Mission, Craftsman
attic story		Greek Revival, Beaux Arts, Italian Renaissance	piers with slanted sides (battered)		Craftsman, Prairie, Mission
bracketed tops		Italianate, Second Empire, Gothic Revival, Stick	rough hewn		Pueblo, Pre-Railroad Folk
			Porches IF YOU SEE		
			entry		Can occur on most styles

Porches				
IF YOU SEE	TRY THESE FIRST			
full-height entry (commonly with pediment)		Early Classical Revival, Greek Revival, Neoclassical, Folk Victorian (two-tier)	three or more sides	Greek Revival, French Colonial, Folk Victorian
Other decorative details				
full-facade		Greek Revival, Neoclassical, Folk Victorian (two-tier)	quoins	Georgian, Federal, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Second Empire
full-width, one-story		Prairie, Craftsman, Colonial Revival, Folk Victorian, Italianate, Gothic Revival, Dutch Colonial, Italian Renaissance, Queen Anne, Shingle, Stick, French Colonial, Second Empire, Octagon, Greek Revival, Mission	belt course	Georgian, Federal, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Second Empire
partial (often inset in I.)		Gothic Revival, Italianate, Second Empire, Stick, Queen Anne, Richardsonian Romanesque, Folk Victorian, Monterey (upper-story), Craftsman	Garlands, floral ornament	Beaux Arts, Federal, Colonial Revival
wrap		Queen Anne, occasionally in other styles	pilasters	Georgian, Federal, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Greek Revival, Neoclassical

Pictorial Glossary

THREE-RANKED **FIVE-RANKED**

SYMMETRICAL **ASYMMETRICAL**

FIVE-PART PLAN

wing or dependency hyphen central block hyphen wing or dependency

THREE-PART PLAN

wing central block wing

roof, fascia, eave, soffit, cornice mold (may be absent or may be large enough to cover entire eave area), rake (roof-wall junction at gable end), frieze, eaves (portion of roof overhanging walls)

ROOF-WALL JUNCTION

keystone, lintel (over window), mullion (separates two windows), muntins separate glass panes, sash (framework of panes and muntins), sill (under window)

WINDOWS

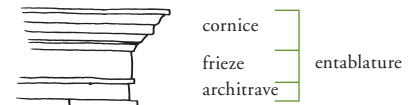
detached semi-detached attached

URBAN HOUSE TYPES

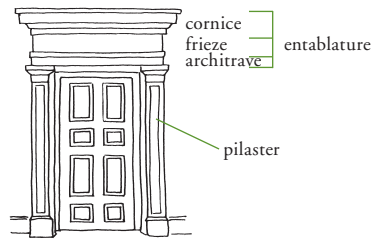
A FEW COMMON DESCRIPTIVE HOUSE TERMS

PARTS OF THE CLASSICAL ORDERS APPLIED TO HOUSES

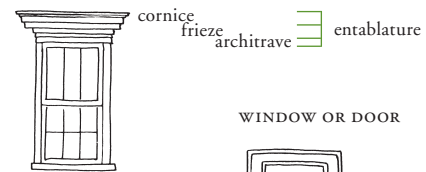
ANCIENT CLASSICAL MODELS & HOUSE PORCHES



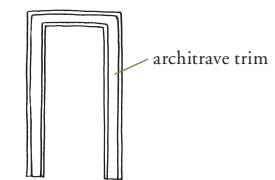
DOORS



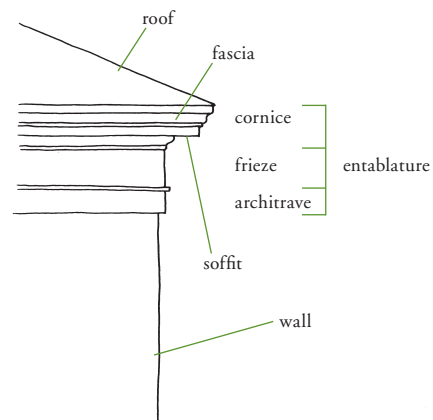
WINDOWS



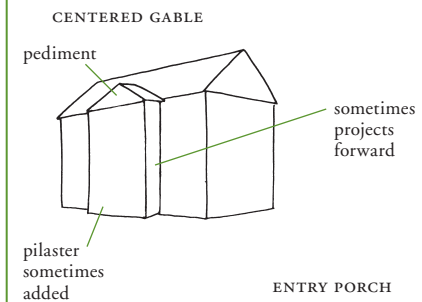
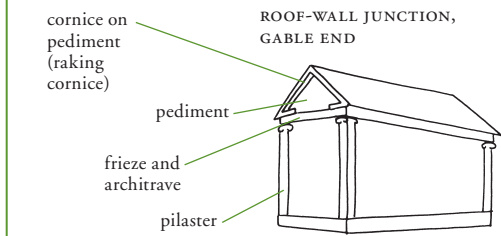
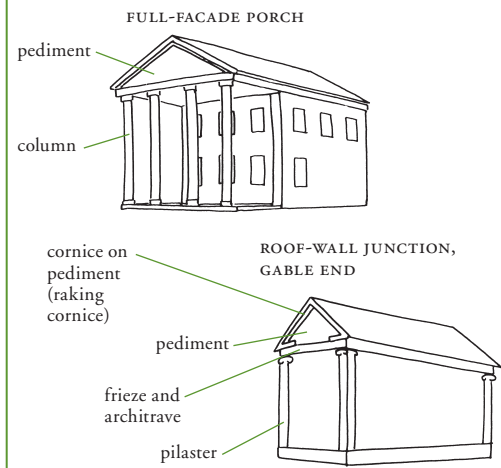
WINDOW OR DOOR



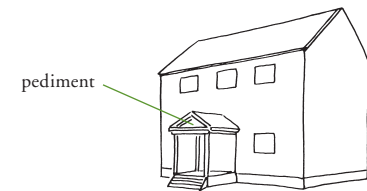
ROOF-WALL JUNCTIONS



USE OF ENTABLATURES: CORNICES, FRIEZES, & ARCHITRAVES



ENTRY PORCH



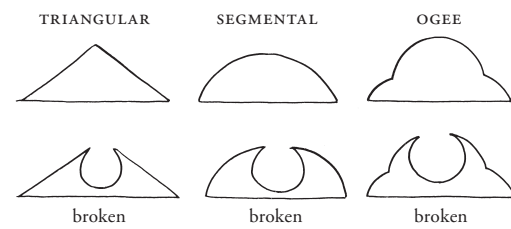
DOOR



WINDOW



USE OF PEDIMENTS



TYPES OF PEDIMENTS

Ogee and segmental are only common over doors and windows

A Field Guide to American Houses