

There is an awful lot you can tell just about houses - why they look the way they do. Students who are going to come here and see this are going to pass by dozens of houses that look similar to to this - they've grown up in them. Why do they look like this? Why are we continuing this Colonial style? Do they understand what all those elements mean and how they came to be? I feel that because this house is so untouched, very few changes have taken place on it since the 18th century, this gives a good example to tell about Colonial architecture because it influences so much Colonial style architecture that we are building today. What is the appeal of this style and what are the reasons for all the different elements of the style?

One thing I think is important to realize on a fine house like this - it is a very rare survival. Why? Because there never were many of them to begin with. They were out here in the 1760's almost in the frontier area. And the kind of houses the average people were living in then were just shacks, the most primitive kind of houses. Only one room, barely any furniture, in some of the inventories we have maybe one chair and they had no beds, they slept on the floor. A house like this that doesn't look that big to us now because we see so many copies of this kind doesn't seem that unusual, but you have to think of it in terms of the scene at the time. Only a very, very rich person could have a house like this and there weren't that many rich people in this part of Virginia during that time. 90% of the people were yeoman farmers and simple landowners living in little one room cottages. This house was a great status symbol and you have to remember that we

are seeing it a little out of its context because a big plantation house like this, even though it doesn't appear that big to us, was just the nucleus of a whole group of buildings. This was the core of a dozen or two dozen service buildings. Not only to serve the people who lived in the house, but to serve the plantation with the slaves living in quarters and you had two different types of ancillary buildings for a plantation house like this - those that served the agricultural uses of the property and then you had all the outbuildings that served the main house. Unlike England where the country houses look so big because all the service areas are under the same roof because the weather is awful and people don't want to go outside to get to the kitchen, the laundry, the school house. We build all of those buildings separately. The main house was used primarily just for day to day living. This is why our country houses don't look as big compared to the large English manor house. One day we will be able to reconstruct all of these outbuildings and get an idea of what it was like. It was a very, very busy place. It seems very quiet and remote in the country now but it wasn't with all of these people and activity around. It was extremely busy, a little self supporting village, which was what a typical great Virginia plantation was like.

What is the first thing you notice about the house? It's symmetrical. It's a formal house and that's typical of 18th century Georgian architecture. Even way out in the middle of nowhere they were interested in creating an aesthetic effect. Only a very rich person had the time or inclination to want to make an impression, there weren't many people to impress, but the background for this type of architecture is of course the formal

Georgian architecture in England which goes back to the formal Classical architecture of Italy which was interpreted in the villas and farmhouses by an architect named Andrea Palladio in the 16th century. Palladio's works were widely read in England and formed the basis for this type of architecture. There are a lot of Classical overtones on this house. What's one of the predominant ones? The modillions under the roof. The small wooden blocks are called dentils, the large ones modillions. Modillions are used decoratively to make up the cornice. The use of modillions like that goes back into ancient times. They are echoing the ends of the joist on an ancient building. They started reproducing that effect with marble or stone and that became the basis for the very elaborate cornice entablatures you see on ancient temples, that is just a motif that got carried through. We use it all of the time on our shopping centers today. Most people don't know why we do it or where it came from. The cornice is made up of several elements. The top molding is called the crown molding, the flat part is fascia, the underside of that is the soffit that is decorated with the modillions and under that is bed molding. All of these elements are necessary for a proper cornice. This is just the top element of an entablature and we will see entablatures on the inside. Again, Classical motifs reproduced in wood used throughout this house. The only one used with any deliberation is just the cornice. The cornice and the symmetry here are the main Classical elements. Other than that this is a very simple house. This is the age of Rationalism in the 18th century - Not Romanticism. Except for that cornice, this house is almost as lean architecturally as your most international style building. It gets its aesthetic effect primarily from its good

proportions. On most of these Georgian houses that are really well done the aesthetic effect came from a very rigid proportion system. I suspect that if you drew this house in elevation and started working out ratios and proportions you would see that possibly the whole thing could be described in a square. Possibly the roof and the 1st and 2nd floor are all equal thirds. Maybe if you took the lines going up from the outside to the top you could get a perfect equilateral triangle. I don't know what the system is, but most of them have such a system. The Wythe house in Williamsburg has one of the most complex proportional systems and this is something we overlook when we design Colonial houses. We try to play the game without knowing the rules and that is why alot of our revival Colonial houses look so strange to us. They are just a little off because we didn't understand the proportional system or didn't bother to try to figure it out and that's what gives this house its elegance. Today they are building houses costing \$2 and \$3 million a piece - everybody wants the finest kind of Georgian architecture - they are not getting it because none of those houses have the remotest pretense of having an understanding of what the proportional system is. They have all the elements, all the motifs, but it's not put together right. People are not getting what they are paying for which is high style Georgian architecture.

What is the dominant element that you see on this house? The house is made of wood. Why? Because it was so plentiful. You have to remember that the people coming here were basically English and coming from an old timber frame construction tradition. There

are lots of English houses dating to the 15th and 16th centuries made out of wood, but they don't look like this. How are they different? You don't have the weatherboards or clapboards on them. Several reasons - you picture those English half-timbered houses with all the elaborate joints on them - then you have to realize that in England in the Tudor period there wasn't much wood - they had cut down most of the forests. So why were they building houses with all this complicated wood decoration on them? To show off. It's conspicuous consumption. Wood was very, very expensive. Then when you got over here with all this available timber you would have thought the English would have gone nuts and built half-timbered houses with all these elaborate decorations, but they didn't do it because they didn't have time. They needed to get buildings up quickly because there were none. So in the 17th century in Virginia, the Chesapeake region, they invented a very light framing system, almost a very early form of interchangeable parts. I am sure that in this house you will find that many of the rafters and studs are more or less the same dimensions and also the joinery itself is the simplest possible, just mortise and tenon. Some of those English half-timbered houses have the most elaborate and incredibly complicated joints. We had not time here to fool with that. Also in English houses they left the frame exposed and you can see it all and what is in between is called nogging. We didn't do that here. Why not? Because the weather here varies. English weather may be nasty, but it is consistent, not really hot or cold. We have quick freezes and thaws and that would make the nogging fall out. Also it takes a lot of time. You will see in this house a form of it in this room where the timbers are filled in

with brick nogging. Why would they do this and then cover them over with weatherboards? It was a form of rat proofing and also a primitive form of insulation. The term clapboard, a little split board made usually out of hard wood oak and very widely used in New England houses, is not correct. We did use clapboards on some very simple Virginia houses, but most have disappeared. On big houses such as this we used weatherboards. They were made of soft wood pine and poplar for long boards. Look at these weatherboards (side of house). What is obvious about them? There are two different types. These are called molded weatherboards because the bottom is cut in a quarter round. We do that now on masonite and aluminum siding because it makes a house more attractive and gives character. The practical reason for it? It keeps the wood from splintering. A hard edge is more prone to splinter. Also it's a refinement, it makes the house look a little nicer. Now this, (new weatherboard), is a beaded weatherboard, it is cut with a bead. I have found, and for no apparent reason, that south of the James River you get molded weatherboard and north you get beaded. Obviously the people who repaired this house didn't look at the refinements and put the wrong kind of weatherboard on. This can show how and when a restoration is done. It is important to look carefully.

The windows are 6 over 9, the ceilings are lower upstairs. Why do we have small pane windows? We love them so much we paint them on or put on a grid. Glass was expensive and if you had a big display of it you had alot of money. Why did they use wood in windows? The old tradition was to use lead. No lead windows here because they are so much trouble. They don't hold up and bend in and out. They used lead windows in the Middle Ages and up to the Tudor period because

they had even smaller panes of glass, little triangular grids, and they couldn't make big pieces of glass. It was easier to form them in little sheets and we used those in Virginia when we used glass, which wasn't often in the 17th century. A lot of the houses didn't even have windows, just oil paper or wooden shutters to keep out the weather. I think the Capitol in Williamsburg had the first sliding sashes in Virginia. I don't think there are any surviving lead casings here in sites in America. These sliding sashes were developed and popularized in Holland - William and Mary coming over in the 17th century bringing their Dutch style building. Why do we like these little panes so much when it would be easier to make big pieces of glass? They are attractive and really make a house look cute and inviting, so we continue to do that. Here you see the original types of window panes and it's still being done today and for no other reason than the style is popular and has an awful lot of personality about it. The shutters under the porch are rare survivals. Why did they do that? They needed ventilation for the storage in the basement. Most things kept in there were things you needed to keep an eye on - wine, sugar, etc. The mistress of the house had her key and she looked after those things and doled them out.

This is a very nice feature here, a molded window sill, which is usually reserved for better quality houses. A simple house will have just a square sill.

The foundation was not built as one structure, the wings I suspect are later, the corners are not bonded in. In Colonial houses generally when you have exterior end chimneys, (exterior meaning the whole structure of the chimney on the outside - end meaning

the end of the building), the stack rises up away from the house and clears the cornice. It's rare to set exterior end chimneys on a hip-roofed house. Usually they will come up within the walls like Carter's Grove. In 19th century houses many chimneys will go right up and crash through the cornice very awkwardly. It is possible that the main house was built with plans for the other two wings to be added.

The orientation of this house is like Tuckahoe, a river front plantation house. These formal houses on the river don't really have a back or a front as we know it. It has a land front and a river front. Each side is given almost equal treatment. The river front has been obscured by a 19th century kitchen wing. What generally on these plantation houses is considered the important front? The river. What tells you on Carter's Grove that the river front is more important? The front is treated with seven bays, (openings), center door and three windows on either side. Eppington is similar. Eppington's river front has five bays and the land front only three. Also, there is a bit of vestigial English planning here. The weather in England is cold and damp with not much sunlight. So, English houses are always oriented to the south to get the light with as many windows as possible to the light and solar heat. But this isn't like England. We have hot weather. So I think this is just habit planning here. It is built on a ridge to catch breezes. For most 18th century houses trees were well away and they had a different attitude about trees than we do. Trees were the enemy, you had to get rid of them. Trees occupied every space and getting open fields showed we were civilized. Fields were not easy to come by. It was difficult cutting all those virgin trees



down, getting stumps out and getting the land ready to grow crops. The practice of tree planting and landscaping is primarily 19th century or Victorian era. Tall lombardy poplars were considered a civilized or formal plant. They didn't shade anything but gave a vertical accent lined up in front of the house like marching men.

In height this is a two and a half story building, dormers are a half story. This is just a normal basement here, not an English one above ground. Why are they called dormers? Dormir, the word comes from the French word for sleep. They are windows for sleeping rooms.

The roof is covered with standing seam sheet metal, which came into use in the 1800's. The person who popularized metal roofs because he thought they were so practical was Thomas Jefferson. At UVA the slate roof was taken off and they found the original English tin plate roof that Jefferson ordered for UVA still intact. It is made of smaller pieces, standing seams came in later. Nearly all of that roofing was imported from England in the 19th century. We didn't make it. And the English wondered what we were doing with so much tin plate. They thought tin roofs were crude and common even though they were very efficient they never caught on in England. We still use them today. Originally Eppington's roof would have been covered with wood shingles, very trim little wood shingles. We make the mistake in building Colonial style houses by putting heavy western cedar shakes on them, very rough and very cruder roofs. In Virginia we had very trim, elegant little round edge shingles on square edge. Mutual Assurance records said that 99% of the early houses had wood shingle roofs. In England there were very few wood shingle roofs because they didn't have much

wood. They used slate, thatch, stone, lead, ceramic tile. We have found in archaeological digs that tile and slate was imported here and used in the early 16th century. But we got away from that quickly because we had wood. A good wood shingle roof will last 50 years. Some were painted or smeared with tar from cedar or cypress. But the metal roofs were cheap and easy to put up, just slap them over the old wood roof.

The unusual thing about this house is the vertical board and batten on the front and back porch. You see this in the 19th century on churches, Gothic Revival cottages. It gives a nice vertical look. I haven't seen this example at Eppington anywhere else. Mutual Assurance policy shows porches on both sides of the house only 30 years after it was built. It could be that those porches are original to the house, which is extremely rare. 99% of Georgian houses didn't have porches or had them much later, or they had just a little simple thing covering the door to keep the rain off as you were fumbling for your big brass key.

This is a formal wooden house. Brick houses at that time were not thought to be better or more formal. They were very damp to live in, it held cold a lot longer. Wood houses breathed and were well suited to the climate. We see among plantation houses left today an equal amount of brick to wood because the wooden ones burned. Fire was a terrible hazard in early days with wood shingle roofs and kitchen fires going 24 hours a day. The Mutual Assurance Society stopped insuring country homes because they lost money. We are lucky to have this wooden house left intact.

It's very rare to find 18th century sash surviving because they were always falling down and breaking. Crown glass was treated like

precious jewelry.

Brick tells us so much about a house. The pattern is Flemish bond, influenced by brick masons coming over from Flanders to England in mid-16th century and it was considered very decorative. English bond is a row of headers (end of brick) alternating with a row of stretchers (side of brick). Normally, and this is what makes this house more sophisticated than most, in foundations we see an English bond. It is easy to lay and very strong. On a very elaborate house you will see English bond in the foundation up to the water table and then because the wall gets thinner as it goes up it is usually stepped back a brick on the outside, and then they go to the more decorative Flemish bond above. But this doesn't have to be all that strong because it's a frame house. This house has Flemish bond, which is harder to lay in this checkerboard fashion. Good Flemish bond is a hallmark of good Virginia architecture.

What else do you see about the brick work? They were made right here. You would find a clay deposit and then you would mold the bricks. In Virginia as opposed to New England we made wooden molds and to keep the wet clay from sticking to the sides of the mold they dusted them with real fine sand. They are called sand based bricks. They are gritty and sandy. In the north they simply dipped them in water, giving a much smoother base. But this is the Colonial sand based brick. People now will pay a lot of money to build a Colonial house and get these old style bricks. Now, because these are rough uneven bricks, fixed in temporary clamps or kilns set up right here on the site with very uneven temperatures and difficult to get consistent quality clay, the bricks are irregular, without nice square edges and straight tops. To compensate for that, when

they laid the bricks in mortar. Most Colonial mortar around here is very white. To make the joints appear even, when the mortar was still wet, they would take a tool that looks something like an ice skate and run these lines or grooves down the middle. That's your grape vine joint and when you stand back it looks more even. Then jointing changed from the Colonial to the Federal period. They made a better brick at top and bottom sometimes called a riveted joint or a beaded joint that was used on these fine Federal houses. Many restorers come along not bothering to look at what they are doing and put in a Colonial joint on a Federal building and ruin the whole story a house has to tell.

Now, it's not all that dominant here but if you look you'll see these headers are black or darker than the stretchers - glazing is why. The way you stack bricks in the kiln, the ones closest to the fire get the most heat. They got glazed just like a piece of pottery. Some of these bricks have a glassy blue-grey color. Clay remember is a ceramic. I don't think they were trying for any special effect here but you can see some wonderful examples in Virginia where they capitalized on that phenomenon and used it for decorative purposes and you have wonderful Flemish bond walls with consistent glazed patterns that give an overall checkerboard pattern. Especially on churches like St. John's in King William County. It's one of the most beautiful effects you can have with brick work. If it's done well it can really give a building punch.

In doing good Flemish bond it's always tricky to make sure the headers are centered with the stretchers. It's interesting to look at a wall and see how the mason had to make adjustments as he went along to make sure that that would happen. Now to start it off you

can't just start laying header - stretcher and hope all the headers will be centered over the joints. You don't want joints aligning. To get it going right you have little brick vents here called queen's closers. Now if it's a three quarter brick it's called a king closer (they are pretty rare). Most queen closers are around an opening. You are dealing with uneven products and the stretchers are not consistent in width so they stick in a couple of headers here.

You don't have in this house the use of rubbed brick. If you look at some of the good Colonial buildings and reproductions you will notice around the windows the bricks are lighter. Around a window it is difficult to get a tight fit or sharp corners with these uneven bricks. So they used rubbed bricks around the corners and openings. These were especially hard bricks selected for their evenness of color. They were rubbed very smooth with another brick or stones giving very sharp edges on the brick for a tight fit. You don't see this on Federal houses because by then we could make more precise products. Rubbing bricks took alot of time and the apprenticeship period of a mason decreased from 5 to 3 years after the Revolution. The apprentice spent much of his time rubbing bricks.

These were probably not the original porches because these type posts have brackets. Brackets were used in the Victorian period (mid 19th century). Porches rot and are very hard to maintain so they are replaced.

We've learned about Flemish bond. American bond was used in New England but not in Virginia. We simply did not use it in Virginia, especially on the exterior. Sometimes it was used in party walls (in between town houses). The earliest form of American bond is called three course American bond. It's a row of headers

alternating with three rows of stretchers, usually done in odd numbers, 3,5,7. Anything over that is too weak to hold up. It's rarely in twos. Almost never in twos because when you do two rows of stretchers the verticle joints tend to align. Three course American bond came in in about the 1780's. There is a chimney in Williamsburg dating it. It is a very good dating device. It is not pre-Revolutionary.

More towards 1800-1820 we started to see five course American bond. Alot of the side walls of the pavilions at UVA are built of five course American bond. It was not a decorative bond but it was a functional or mechanical bond. It was not put on the main walls, good Flemish bond was put on the front. We have five course American bond on this wing so it dates after 1780 or they rebuilt the foundation, because the woodwork is Colonial.

Example of American bond with a Flemish variant. Instead of a consistent row of headers you have the Flemish stretcher-header-stretcher-header with several courses of stretchers which was done in the early 19th century (ex. Goochland Courthouse). The foundation has been causing problems and we need to treat this.

The glass was very expensive. 99% of glass in the Colonial period came from England. They expected a great deal of breakage and were glad when they got a reasonable amount of what they ordered. If you can imagine ordering it by ship, getting someone to fill it and months later it comes, possibly packed in straw, just getting it from the ship out here would have been a job. To have a fine house in that period you had to go to an enormous amount of trouble. We take all these things for granted - paneling, hardware, glass, brick. You had to have skilled labor in this period. In this place

it was scarce and very, very expensive. Only a very rich man could have something like this. We are so used to big houses now that this doesn't look like a big deal, but it was quite a big deal for them. Put yourself back in time and think of what you had to do : get someone to cut the lumber and make the brick, to order the glass, do the paneling. This represents maybe 1% of the type of housing stock in existence then. They had other things on their minds - survival, keeping food, keeping alive. Most people didn't even have furniture. The only way these people could keep warm was the mother and father and all the children would get down on the floor under a blanket or a skin and that's the way they lived. They may have had one table, a couple of chairs. This was called pigging, William Byrd wrote about it. Because it's all gone we have no appreciation of how primitive life actually was for most Virginians. To say nothing of the slave that lived in even more primitive conditions. Even large land owners still lived in only one room houses especially down south side. Wealth was measured by how much land or how many slaves you had.

Most of the frame houses had shutters that hung on the outside, either solid or louvered. Louvered to provide ventilation and keep out birds and bats, also to keep dark and cool in the summer heat. In brick houses you rarely have exterior blinds, you would have inside shutters because the walls are thick enough so that they could be built in the jamb. In the records they are referred to as Venetian blinds and of course they are used in Italy all the time.

One other thing, Colonial frame houses nearly always had corner boards. Mitred corner boards were used on Dutch Colonial in New England. But on a proper Colonial Virginia house you always use a

corner board. Sometimes there will be a bead going up on the side to give a little refinement and to keep it from splintering. Most operable slats on blinds are Victorian. We have one in the barn that does not. It is possibly original.

(In land side door to entrance hall). This house has a very unusual floor plan because it harkens back to an earlier type of floor plan used on more simple houses and that's one without a center passage. Center passages, we call them halls, didn't come into use in formal Virginia homes until the second or third decade of the 18th century. Before then you had single pile houses. You walked from the outside right into the hall, the biggest room. You had a hall and a parlor or a hall and a chamber. A parlor chamber or porch chamber meant the bedroom was built over the porch or parlor. This is the hall and the parlor is over there. It is single pile, it is only one room deep and they stuck a stair passage in the back. Rooms were used for any number of things. They could have used this for dining or other things. The wings were probably built within the decade of the main part.

What is the dominant element of this room? The paneling. This is not very fancy, but it is very fine, good paneling. It is not fully paneled but half paneled. Only very fancy houses were fully paneled. This plaster looks original. The interesting thing about this paneling is the use of this row of panels above the chair rail. This is something you don't find very often and when you do it's primarily in buildings built south of the James River. You will find it in Chesterfield, Dinwiddie, Nottoway, etc. It was done for looks, status symbol, but also because good plaster was hard to get. Paneling was a more elegant and neater finish. It also provides good insula-



tion. Why is it paneled? Why not use solid wood? They could get pretty wide boards, I've seen some dados (area between the baseboard and this molding called the chair rail) one solid board. You could get wide poplar boards in the Colonial period, but if you cut a board that wide it will split and warp. So this paneling is a practice done in Holland and England. It's just a way of providing wood sheathing. You have to have smaller elements so they don't split and warp. They are put in rails and stiles so it can move around. You also have paneled doors so they don't warp and split. And it makes a wonderful decorative effect. What is characteristic of our paneling today? It is left unpainted. Colonial people painted the wood so they wouldn't see the knotty pine. Soft pine was never meant to be exposed : 1. they thought it absorbed odor and 2. they didn't consider it decorative, so they painted it. Paint was not easy to come by, all the pigments and oil had to be imported. You only left unpainted fine cabinet hardwoods - walnut, mahogany, cherry. We had lots of walnut here but you never see walnut paneling. Why? Because they shipped it to England. You will see 18th century English houses paneled in Virginia walnut. It was very profitable for the Virginians to send it to England.

Here are some more Classical elements. The cornice is around the top and what's the top molding? The crown molding. Then comes the fascia and underneath the soffit and modillions and then the bed molding. This is a full entablature. The architrave is nothing more than a couple of overlapped fascias. But the architrave is always the bottom element of the entablature. The architraves were used to frame openings everywhere - windows, doors. Over and over windows were framed with full architraves, but not on the outside

in this house. Some very fine houses have them on the outside of the windows as well. You didn't see architrave moldings on 18th century houses in London. Why? Because of the great fire of London. They weren't allowed to have wooden elements exposed on the outside of houses. Also no wood shingle roofs.

What's going on around the room is loosely based on a Classical pedestal. Columns were placed in temples on a pedestal. We took that element and used it to decorate the base of a room. The bottom part of a Classical pedestal is called a base, so we call this a baseboard. Sometimes in old records it is called a washboard. They kept the framing from getting wet when you washed the floor and that's also why they are painted black, as they always got dirty.

Now the center part is called a dado and the top part would be the surbase which we call a chair rail. This protected the walls from being scuffed up. In the 18th century all the furniture was kept around the edge of the room. This is a very unusual and elegant baseboard because of the way it stops at the openings and makes a little return here.

The floors are always 90% virgin pine in Virginia. Not a knot in the entire length of the floor. It was quarter sown. There was a round log and it was cut radially. This is as clean of knots a pine floor as you can find. Most of these floors were scrubbed and they got real white and maybe they would put a coat of beeswax on them twice a year. Scrubbed with lye soap.

(Into ballroom). This is an unusually big room for a Colonial house. The mantle itself is an architrave. This is a pulvinated frieze. This is an abbreviated cornice in here. These are fillets and flutes. If they go in instead of out they are called reeding.

The woodwork in here is not quite as sophisticated as in the other room. That mantle is straight out of the books. When you want to cheat and not have a full cornice you just use common crown molding. This is a solid dado in here, no paneling. Sometimes they were beaded. Chair rail is simpler in this room.

The ceiling has hand split lathes with hand made nails. Lathes are nailed to the joists, not beams. Joists span the walls, beams are much wider and in the attic they are called rafters. In the walls are studs and the corner braces keep the building stable laterally. The brick nogging is in between. This may be why some of the weatherboarding rotted, because the brick nogging got damp. (Under window). This whole business is very often called the wainscoating, the dado, baseboard, chair rail.

(Into parlor). Again a variation in the paneling in here. This is beaded. The hall was the best room and this was the next. No wainscoating. This mantle is simple, no full entablature with architraves, just a single panel here. Mantle shelves in this period are rare. This door is odd, it's an 8 panel, usually there are 6. The best floors are tongue and groove.

(Hall in the west wing). The old type of planes they used to make a flat board were slightly curved and you didn't get a real flat surface. You got a ripply effect. Look at this as the light hits it. See the ripples from the hand plane. If you see that on the underside of a drawer it's original. If it's circular, it's not.

I don't know what these rooms are for. Top of mantle is Colonial, but the rest is not. Now this is a chair board beaded. Less trim than the other rooms. The floor is better in this room. The architrave around this door is only one fascia instead of two.

Walls in little room white washed?

(In stair passage). Molded hand rail is typical Colonial.

(Looking in hole). Wings are later addition, bricks on chimney are finished.

(Parlor chamber). This is an elegant room. Lower ceiling. Good paneling. No chair rail. Plain baseboard. Just a crown molding.

(Dormer room). This is finished space and was probably a children's dormitory. Beds were here, but no fine place, Very nice plaster. What is a hip roof? All 4 sides slope upward. Most hip roofed houses didn't have dormers. The attics were inaccessible.

(Basement). Look at the brick, classic English bond. The way they lay it, they start with Flemish bond on the outside and by the time they get to the layer on the inside it's English bond. The arch is used as a relieving arch, it gives support and saves bricks. Storage areas were down here. These arches supported the chimney structures. See the English bond and glazed headers. This may have been a working fireplace.