



# INTRODUCTION AND ARCHITECTURAL STYLE

## INTRODUCTION

This guide has been compiled for the residents and property owners in the Fairmount/Southside Historic District. Preservation, restoration and adaptive reuse of old structures makes sense aesthetically, environmentally, and economically. Restoration is often less expensive than demolition or new construction. We hope this guide will aid current residents and property owners in restoring and maintaining the exterior of their property. In addition, we hope that anyone interested in buying property in Fairmount/Southside will find this guide helpful in deciding to become part of our neighborhood where we are “Preserving the Past and Planning the Future.”



## HISTORY OF FAIRMOUNT NEIGHBORHOOD

### PERIOD OF SIGNIFICANCE: 1890-1940

### CONTRIBUTING STRUCTURES:

Any building within a historic district that adds to the overall historic integrity and architectural quality of the district.

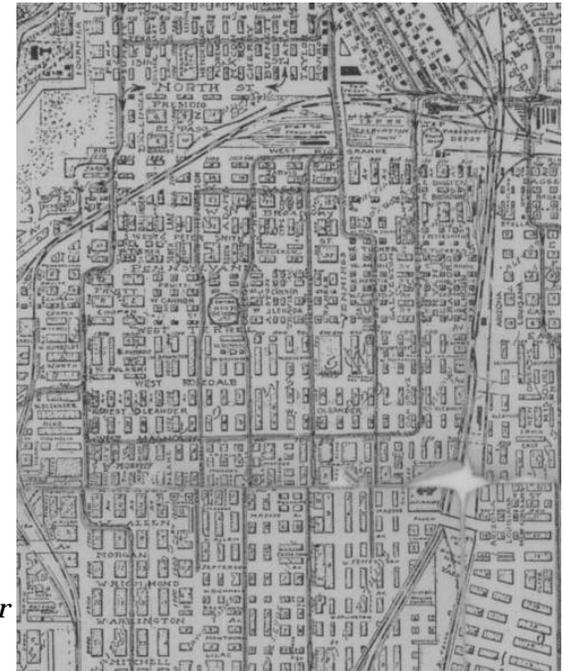
### NON-CONTRIBUTING STRUCTURES:

A building within a historic district that does not contribute to the historic character of the district. These buildings were usually constructed prior to or after the era of significance. (1890-1940).

The Fairmount/Southside Historic District is a remarkably intact neighborhood, representative of the early twentieth-century streetcar suburb, with a diversity of house forms and related institutional and commercial properties. Fairmount/Southside is situated on the near south side of Fort Worth, approximately two miles south of downtown. Boundaries of the area form a rectangle of about 375 acres (or 0.6 square mile). Fairmount was developed as a middle class residential area between 1885 and 1940 with the largest concentration of houses dating from 1905 to 1920. The predominant structure is the single-family residence, with wood

frame bungalows being the most common configuration. Variations on the Four Square form are scattered throughout the District. Fairmount/Southside's grandest homes are concentrated in the eastern sections of the District and reflect a variety of stylistic influences.

Growth in the district generally reflected proximity to downtown and transportation routes. The streets were established on a grid with elongated blocks running north and south bisected by alleyways. Streetcar lines ran along Magnolia, Fairmount, College and Hemphill Streets, defining growth patterns and areas of commercial development.



RIGHT: *Early streetcar lines in Fairmount.*

**REMINDER:** All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.

Although Fairmount/Southside contains parts of 22 subdivisions, the core area has a consistent, unified feeling. While variations in scale do appear, the dominant impression of Fairmount/Southside is of block upon block of small houses, closely spaced, with small front yards, set back from the street. Although alleyways were platted, few were open or in use at the time of the original survey. Currently most alleyways were open and usable, although some had been vacated to the owners on either side or gated at each end. Shade trees occur in places throughout the District, with no regular pattern of landscaping. In places, the collision of subdivisions creates a jog in the street or a shift in the street axis.

The earliest homes built in Fairmount/Southside reflect Victorian influences dominant in residential architecture throughout the turn of the century. Examples of Victorian architecture occur in the northern section between Henderson Street and Sixth Avenue. The move away from Victorian and Queen Anne toward symmetry in the early twentieth century is illustrated by the popularity of the Four Square in Fairmount/Southside. This form allowed for more substantial homes than the modest bungalow, Four Squares generally are two or two and one-half stories.

While Fairmount/Southside includes many large homes, it was predominantly a middle-class neighborhood where the modest bungalow was the most common house form. Some of the early Fairmount/Southside houses, particularly in the northern sector of the District, show the evolution of a bungalow form merged with vestiges of a Queen Anne cottage. After this transitional style came the Arts & Crafts style bungalow with their exposed rafter tails or eave brackets that are this style's main identifying elements.

With the great growth of Fairmount/Southside after 1905, apartment buildings became a significant element in the District. Two of the earliest apartment buildings, both of three stories, are reminiscent of the 'triple deckers' common in New England and the Midwest, and unusual in this region. Fairmount's Tudor Revival apartment buildings were a very popular style for apartment construction in Texas during the 1920's.

The District includes many early twentieth-century commercial buildings. Commercial buildings are clustered along Magnolia Avenue and Hemphill Street. Pockets of commercial buildings survive along former streetcar routes, notably at the intersection of College Avenue and Jefferson Street, at the intersection of Fairmount and West Allen Avenues, at and near the intersection of Fifth and West Allen Avenues, and at the south end of College Avenue. Most are simple, one or two story Commercial style brick structures with storefront windows. Fairmount/Southside contains quite varied examples of church and school architecture. The styles include French and Tudor Gothic Revival, and Classical Revival.

## DISTRICT BOUNDARIES

The Fairmount Southside Historic District is roughly bounded by Magnolia to the North, 8<sup>th</sup> Avenue to the West, Jessamine to the South, and Hemphill to the East, although there are many exceptions along the perimeter. The map below highlights the area of the District:



# FAIRMOUNT SOUTHSIDE HISTORIC DISTRICT BOUNDARIES

## Layman's Version

Beginning at the center line of Magnolia Avenue and Hurley Avenue, continue south to the rear property line of 1501 Magnolia, thence west to 8<sup>th</sup> Avenue, thence south to Morphy, thence east to the alley behind lots facing east on Hurley Avenue, thence following the alley south continuing south where it becomes the parking lot in front of 1719 8<sup>th</sup> Avenue to the center line of Jessamine Street, thence east on Jessamine Street to the alley behind lots facing west on Lipscomb Street, thence to the rear property line of 801 Powell Avenue, continue east along the rear property line of 717 Powell Avenue, thence north to the center line of Powell Avenue, thence west on Powell Avenue to the alley behind the lots facing west on Lipscomb Street, thence north to the southwest corner of 2200 Hemphill Street, follow the south property line to the center line of Hemphill Street, thence north along the center line at Hemphill Street across Hawthorne Avenue to the north property line of 2008 Hemphill, follow the north property line to the center line of Travis Avenue, thence north along the center line of Travis Avenue continuing north where it becomes the alley between Lipscomb and Hemphill Streets, thence to the east following the rear property line of 803 Jefferson Street to the center line of Hemphill Street, thence north to the center line of Allen Avenue, thence west to the alley between Lipscomb and Hemphill Streets, thence north along the alley to the center line of Myrtle Street, thence continue north along Travis Avenue to the intersection of Magnolia Avenue, thence west along the center line of Magnolia Avenue to the intersection of College Avenue, thence north to the rear property line of 1000 W. Magnolia Avenue, thence west to the intersection of Washington Avenue, thence south along the center line of Washington Avenue to the intersection of Magnolia Avenue, thence west along the center line of Magnolia Avenue to the intersection of Adams Street, thence north to the north property line of 1228 Adams Street, thence west along the north property lines of 1228 Henderson to the intersection of Fifth Avenue, thence south along the center line of Fifth Avenue to the intersection of Magnolia Avenue, thence west along the center line of Magnolia Avenue to the beginning at Hurley Avenue.

## LEGAL SUBDIVISION DESCRIPTION OF THE FAIRMOUNT HISTORIC DISTRICT

- 1 BEGINNING at the intersection of the centerline of West Magnolia Avenue with the centerline of Hurley Avenue, as projected from the south; (1301 Hurley Av)
- 2 THENCE: with said centerline, east to its intersection with the centerline of Fifth Avenue; (1300 5th Av)
- 3 THENCE: with said centerline, north to its intersection with the north line of Lot 9R, Block 3, McClelland Addition, projected west; (1208 W. Magnolia Av)
- 4 THENCE: east, to and along the north line of said Lot 9-R, and to and along

the north line of Lot 8-R, of said Addition, to the southwest corner of Lot 7-R of said Addition; (1200 W. Magnolia Av)

- 5 THENCE: with the west line of said Lot 7-R, north, to its northwest corner;
- 6 THENCE: with the north line of said Lot 7-R, east, to its northwest corner, passing its northeast corner, to the centerline of South Henderson Street;
- 7 THENCE: with said centerline, south to the northwest corner of Lot 9-R
- 8 THENCE: with the north line of said Lot 9-R, east to its northeast corner
- 9 THENCE: north to its intersection of the north line of the south half of Lot 7, of said Addition projected west; (1120 W. Magnolia)
- 10 THENCE: east, to and along the north line of the south half of said Lot 7, passing its northeast corner to its intersection with the centerline of South Adams Street; (1228 S. Henderson)
- 11 THENCE: with said centerline, south to its intersection with the centerline of West Magnolia Avenue;
- 12 THENCE: with said centerline, east to its intersection with the centerline of Washington Avenue;
- 13 THENCE: with said centerline, north to its intersection with the north line of Lot 14-R-1, Block 3, McAnulty and Nesbitt Addition, projected west; (1000 W. Magnolia parking lot)
- 14 THENCE: east, to and along the north line of said Lot 14-R-1, to the centerline of the alley within said Block;
- 15 THENCE: with said centerline, south to its intersection with the most easterly north line of said Lot;
- 16 THENCE: with said line, to and along the north line of Lot 13-R, of said Addition, passing its northeast corner, to its intersection with the centerline of College Avenue; (1000 W. Magnolia Av)
- 17 THENCE: with said centerline, south to its intersection with the centerline of West Magnolia Avenue;
- 18 THENCE: with said centerline, east to its intersection with the centerline of Travis Avenue; (800 W. Magnolia)
- 19 THENCE: with said centerline, south to the northeast corner of Lot 1-R of Hendrick's Subdivision; (to Ingram)
- 20 THENCE: with the east line of said Lot 1-R, south, passing its southeast corner to its intersection with the centerline of Feliks Gwozdz Place; (1501 Lipscomb)

- 21 THENCE: with said centerline, west, to its intersection with the most northerly east line of the A. Brown Subdivision of Block C-1, of Bellevue Hill Addition, projected north; (1500 Lipscomb, 1519 Lipscomb) (717 W. Powell)
- 22 THENCE: south to and along said east line, crossing West Maddox Avenue, and to and along the east line of Block 1, Fire Station Park Addition, to its intersection with the centerline of W. Allen Avenue; (1600 Lipscomb to Allen)
- 23 THENCE; with said centerline, west, to its intersection with the centerline of South Lipscomb Street; (excludes Chase Court)
- 24 THENCE: with said centerline, south to its intersection with the centerline of Jefferson Ave
- 25 THENCE: with said centerline, east to its intersection with the centerline of Hemphill Street; (1800 Hemphill)
- 26 THENCE: with said right-of-way, south, to the southeast corner of Lot 3, Block P, Bellevue Hill Addition;
- 27 THENCE: with the south line of said Lot, west, passing its southwest corner, to the east line of Block J, Bellevue Hill Addition;
- 28 THENCE: with said east line, passing its southeast corner, to its intersection with the centerline of West Richmond Avenue;
- 29 THENCE: with said centerline, east, to its intersection with the centerline of Travis Avenue;
- 30 THENCE: with said centerline, south to its intersection with the north line of Lot A-1, of E. B. Webster's Subdivision of Block 8, Bellevue Hill Addition, projected west;
- 31 THENCE: east, to and along said north line, to the east right-of-way of Hemphill Street; (2008 Hemphill)
- 32 THENCE: with said right-of-way, south, crossing Hawthorne Avenue, and crossing Lilac Street, to the southeast corner of Lot A, of Powell's Subdivision of Block B2, Bellevue Hill Addition; (2016 Hemphill, 2100 Lipscomb, and 2200 Lipscomb)
- 33 THENCE: with the south line of said Lot, west, passing its southwest corner, to the centerline of the alley between Blocks B2 and C3, Bellevue Hill Addition;
- 34 THENCE: with said centerline, south, to the centerline of West Powell Avenue;
- 35 THENCE: along said centerline of West Powell Avenue east to the northeast corner of Lot A, of Powell's Subdivision of Block A1, Bellevue Hill Addition;
- 36 THENCE: south along the east boundary of said Lot to the southeast corner;
- 37 THENCE: west along the south boundary of said Lot to the centerline of the alley between Blocks A1 and D4; (721 W. Powell)
- 38 THENCE: along the centerline of the alley between Blocks A1 and D4, Bellevue Hill Addition, to its intersection with the centerline of West Jessamine Street; (800 W. Jessamine)
- 39 THENCE: with said centerline, west, to its intersection with the centerline of College Avenue;
- 40 THENCE: with said centerline, south, to its intersection with the centerline of West Jessamine Street; (2260 College Av)
- 41 THENCE: with said centerline, west, to its intersection with the centerline of the alley within Block 28, Fairmount Addition, projected south; (alley between Hurley and 8th Av)
- 42 THENCE: north, to and along said centerline, crossing Mitchell Avenue, and with the centerline of the alley included within Block 21, Fairmount Addition, crossing West Arlington Avenue, and with the centerline of the alley included within Block 20, Fairmount Addition, crossing West Richmond Avenue, and with the centerline of the alley included within Block 11, Fairmount Addition, crossing Park Place, and with the centerline of the alley included within the original Block 10, Fairmount Addition, crossing Allen Avenue, and with the centerline of the alley included within Block 1, Fairmount Addition, to and along the centerline of the alley within Block 1, Stewart Addition, to and along the centerline of the alley within Block 9, Loyd's Addition, to the south right-of-way of Myrtle Street; (alley from Jessamine to Myrtle)
- 43 THENCE: northwesterly, crossing Myrtle Street, to the south line of Block F, McAnulty and Nye Subdivision, at a distance of some 70 feet west of the southeast corner of said Block;
- 44 THENCE: with a line some 70 feet westerly of the east line of said Block, north, to the south right-of-way of West Morphy Street; (parking lot at Hurley & Morphy)
- 45 THENCE: northwesterly crossing West Morphy Street, to the centerline of the alley included within the original Block A, McAnulty and Nye Subdivision;
- 46 THENCE: with the centerline of the alley included within the original Block A, north, to the south line of Lot 4-R, of said Block A;
- 47 THENCE: with the south line of said Lot, to and along the original north line of Lot 12, of said Block A, passing the west right-of-way of Hurley Avenue, to its intersection with the centerline of Hurley Avenue;
- 48 THENCE: with said centerline, north, to the Place of Beginning.

## PURPOSE

- A. The Fairmount/Southside H&C Landmark District Design Standards and Guidelines for residential and commercial areas shall establish the acceptable physical characteristics of each building or structure and site, and any modifications thereto, including layout and location of site, size, shape, materials, and fenestration.
- B. The Standards and Guidelines shall be applicable to all structures and sites located in the district (Contributing and Non-Contributing) and visible from the public right of way.
- C. The Standards and Guidelines shall direct the future use and development of the District, discouraging alterations and modifications that detract from the historical significance of the District.
- D. The Standards and Guidelines shall preserve and protect places of historic and cultural importance as well as the overall visual characteristics of the District.
- E. The Standards and Guidelines shall encourage proper land-use transitioning and adequate buffering between commercial and residential areas and discourage commercial expansion and encroachment into established residential areas.
- F. As required by Fort Worth City Ordinance covering the creation of a Historic and Cultural Landmark District, these Standards and Guidelines shall be published for the use of property owners in the Historic District. The published version shall contain an explanation of the process required for implementation of these Standards and Guidelines in this District (e.g., definitions of such things as routine maintenance, terminology used in the Guidelines, applications for permits and review by the Historic and Cultural Landmark Commission).
- G. The Standards and Guidelines are designed to provide as much flexibility as possible while continuing to promote the stated objectives. To achieve maximum adherence to the Standards and Guidelines with a minimum of delay or confusion to District property owners, a committee of preservation-minded Fairmount/Southside Historic District residents shall be available to serve in an advisory role for individual projects in the District. The committee shall be established as a standing committee of the Fairmount Neighborhood Association. The committee will be available to assist the Landmark Commission and applicants at the discretion and instruction of the Commission.

- H. The land area covered by the Standards and Guidelines shall be that area designated as the Fairmount/Southside National Register Historic District (roughly defined as bounded on the north by Magnolia Avenue, on the south by Jessamine Street, on the east by Hemphill Street and on the west by Eighth Avenue).
- I. In situations where these Standards and Guidelines do not address a specific situation, consultation with the Fairmount Historic Preservation Committee is strongly recommended.

## DEVELOPMENT STANDARDS

- A. The development standards in the Fort Worth Development Code as applicable to the Fairmount/Southside H&C District shall apply to all properties within the District.
- B. All ordinances and guidelines shall be followed, including: Fairmount/Southside H&C Landmark District Design Guidelines; Secretary of the Interior, Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; City of Fort Worth Ordinances.
- C. In the event of a conflict, Fairmount/Southside H&C Landmark District Design Standards and Guidelines shall prevail or in the absence of a specific directive in these Standards and Guidelines, a decision of the Historic and Cultural Landmarks Commission shall prevail.

## DEFINITION OF “STANDARDS” AND “GUIDELINES”

Standards are objective, measurable regulations, often illustrated through diagrams and sketches with which all projects must comply. They will use language such as “shall” and “prohibit”. If a project of exceptional design is clearly consistent with the Purpose of the Standards and Guidelines but does not conform to a certain standard, the Historic and Cultural Landmark’s Commission (HCLC) may approve a Certificate of Appropriateness (COA) that cites the project’s compliance with that purpose. Design Guidelines are more subjective statements through which the City proposes additional design strategies and will use language such as “should” and “may”. The guidelines should be suitable for most projects, and developers should endeavor to ensure that guidelines are followed to the extent possible. City staff and the HCLC will work with developers to explore design approaches that maximize conformance with guidelines. The HCLC shall not deny a COA solely because a project fails to comply with guidelines.

## TEXAS HISTORIC COMMISSION

The Texas Historical Commission is the State agency responsible for coordination of preservation activities in Texas. As the statewide preservation agency, it offers services to individuals and organizations regarding National Register nominations, Tax Act certifications, technical assistance and other preservation related inquiries. Structures listed as contributors in the Fairmount/Southside Historic District may also be eligible for the Recorded Texas Historic Landmark designation. This special status conveys various benefits such as grant programs administered by the Architecture Division of the Texas Historical Commission. Other benefits include access to Historic Preservation grant-in-aid assistance for non-profit organizations and Texas Historic Preservation Grant funding.

### THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary's Standards along with applicable City of Fort Worth development codes are the basis for the Fairmount/Southside Historic District Standards and Guidelines. Restoration is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

The first eight Standards apply to all treatments undertaken on historic properties listed on the National Register. Numbers nine and ten are standards specific to rehabilitation.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. This historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historical significance in their own right shall be retained and preserved.
5. Distinctive stylistic features, finished and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



## FORT WORTH HISTORICAL AND CULTURAL LANDMARK COMMISSION

The Fort Worth Historic and Cultural Landmark Commission (HCLC) was created by City Ordinance No. 8410, adopted on September 8, 1981. The HCLC receives its directives from Comprehensive Zoning Ordinance No. 10444, adopted November 14, 1989. The HCLC functions under the mandate of the Certified Local Government program administered by the Texas Historical Commission. The nine members of the Commission are appointed by the City Council. The Development Director, the Planning Director, and the Building Official shall be ex officio, non-voting members. The Commission enforces and amends design standards and guidelines for "HC" Overlay Districts; holds hearings and makes decisions concerning the issuance of Certificates of Appropriateness; and administers the City's program of Historic Site tax exemptions. The Fort Worth Appeals Board hears appeals of HCLC rulings.

### ADMINISTRATIVE APPROVALS

There may be some projects, though visible from the public right-of-way, which are not required to go before the HCLC.

The following are typical projects that may be staff approved:

- Repair or replacement of missing or damaged architectural features including porch posts, siding, window trim, etc.
- Removal of non-original material
- Emergency repairs

### WHAT DOES NOT NEED A CERTIFICATE OF APPROPRIATENESS?

- A. Routine in-kind repair using same materials and design that does not require a city permit.
- B. Landscaping
- C. Paint. Unpainted masonry does require a Certificate of Appropriateness.
- D. Roofing material. Metal roofs require a Certificate of Appropriateness.

**Contact City Planning Department for further clarification**

## QUESTIONS AND ANSWERS:

### ***What is a Historic and Cultural Landmark District?***

An H&C Landmark District is designed to provide for the protection and preservation of places of historic and cultural importance and significance. Structures and sites in the Historic District carry HC overlay zoning.

### ***Does overlay zoning change the use of a structure or site?***

No. The current use is retained. Most Fairmount/Southside Historic District zoning is single family, two-family, or multi-family; and some commercial.

### ***What is the primary reason for the Historic and Cultural Landmark District?***

The district overlay zoning is a tool which can be used to promote appropriate restoration in Fairmount/Southside by encouraging compatibility of new construction, and appropriate restoration of existing structures and other actions which would result in preservation of the distinctive visual character of the neighborhood.

### ***What serves to attain these objectives?***

The ordinance regulating H&C Landmark districts requires that guidelines be written to oversee these types of activities. The minimum standards are the Secretary of the Interior's Standards for Rehabilitation. Original guidelines written for Fairmount/Southside Historic District were approved on November 5, 1990.

### ***How are the Guidelines used?***

All work requiring a permit from the Department of Development which is done on structures in Fairmount/Southside Historic District is reviewed by the Fort Worth Historic and Cultural Landmark Commission Staff to insure the plans are in accordance with the City of Fort Worth Zoning Ordinance and these Standards and Guidelines.

### ***The previous owners made changes to my house that is not compatible with the Guidelines. Do I have to undo what has already been done?***

No. The Fairmount/Southside Historic District Standards and Guidelines are not retroactive.

## ARCHITECTURAL STYLES IN THE DISTRICT

### VICTORIAN- 1870-1910



*ABOVE: Folk Victorian Cottage*

Folk Victorian style was common throughout the country. Like that of the National Folk forms on which they are based, the spread of Folk Victorian houses was made possible by the railroads. The growth of the railroad system made heavy woodworking machinery widely accessible at local trade centers, where they produced inexpensive Victorian detailing.

The railroads also provided local lumber yards with abundant supplies of pre-cut detailing from distant mills. Many builders simply grafted pieces of this newly available trim onto the traditional folk house forms familiar to local carpenters. Fashion-conscious homeowners also updated their older folk homes with new Victorian porches. These dwellings make strong stylistic statements and are therefore treated here as distinctive styled houses, rather than pure folk forms. After about 1910 these symmetrical Victorian houses, as they are sometimes called, were replaced by the Craftsman, Colonial Revival, and other fashionable eclectic styles.

## Common Features and Building Materials

**Architectural Precedent:** National Folk, Queen Anne, Italianate

**Roof Type:** Asphalt/ fiberglass shingles

**Roof Forms:** Front-gabled, gable front and wing, side-gabled, pyramidal with moderate pitch.

**Heights:** One and two stories

**Eave:** Boxed or open

**Building Materials:** Wood siding, patterned wood shingles

**Detailing:** Porches with spindlework detailing and jigsaw cut trim. Lace-like spandrels and turned balusters may be used in porch railings and in friezes suspended from the porch ceiling. Window surrounds may have simple pediments above

**Other Features:** Spindlework details and jigsaw cut trim is sometimes used in the gables.



*ABOVE: Queen Anne Cottage*

## AMERICAN FOURSQUARE— 1900-1920



*ABOVE: American Foursquare— Prairie Style*

The Prairie style originated in Chicago and landmark examples are concentrated in that city's early twentieth century suburbs, particularly Oak Park and River Forest. Examples can also be found in other large Midwestern cities. Vernacular examples were spread widely by pattern books and popular magazines and are common in early twentieth century suburbs throughout the country.

Most were built between 1905 and 1915. The style quickly faded from fashion after World War I. Massive square or rectangular piers of masonry used to support porch roofs are an almost universal feature of high-style examples. They remain common in vernacular examples, which also show squared wooden imitations. The characteristic horizontal emphasis is achieved by such decorative devices as: (1) contrasting caps on porch and balcony railings, (2) contrasting wood trim between stories, (3) horizontal board-and-batten siding, (4) contrasting colors on eaves and cornice, and (5) selective recessing of only the horizontal masonry joints. Other common details in both landmark and vernacular examples include window glazing, broad, flat chimneys, contrasting wall materials or trim emphasizing the upper part of the upper story, and decorative door surrounds consisting of bands of carved geometric or stylized ornamentation. This type of decoration is sometimes called "Sullivan-esque" named after Chicago architect Louis Sullivan.

## **Common Features and Building Materials**

**Architectural Precedent:** Mission and Italian Renaissance

**Roof Type:** Tile and Asphalt/ fiberglass shingles

**Roof Forms:** Hip or gable with low pitch

**Heights:** One to two and half stories

**Eave:** Wide

**Building Materials:** Wood stone or brick

**Other Features:** The American Foursquare is a common vernacular variant of the Prairie style. A large central roof dormer is a common feature of this subtype.



*ABOVE LEFT: American Foursquare with craftsman influence. ABOVE RIGHT: American Foursquare with Classical Revival influence.*

## BUNGALOW— 1905-1930



*ABOVE: Craftsman or double front gable Bungalow*

This was the dominant style for smaller houses built throughout the country during the period from about 1905 until the early 1920s. The craftsman style originated in southern California and most landmark examples are concentrated there. Like vernacular examples of the contemporaneous Prairie style, it was quickly spread throughout the country by pattern books and popular magazines. The style rapidly faded from favor after the mid-1920s and few were built after the 1930s.

Craftsman houses were inspired primarily by the work of two California brothers—Charles Sumner Greene and Henry Mather Greene—who practiced together in Pasadena from 1893 to 1914. About 1903 they began to design simple Craftsman-type bungalows. By 1909, they had designed and executed several exceptional landmark examples that have been called the “ultimate bungalows.” Several influences—the English Arts and Crafts movement, an interest in oriental wooden architecture, and their early training in the manual arts—appear to have led the Greenes to design and build these intricately detailed buildings. These and similar residences were given extensive publicity in such magazines as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies Home Journal*, thus familiarizing the rest of the nation with the style.

## **Common Features and Building Materials**

**Architectural Precedent:** English Arts and Crafts movement, oriental wooden architecture, and the manual arts

**Roof Type:** Asphalt/ fiberglass shingles

**Roof Forms:** Front, cross, side, or hipped gabled roofs with low-moderate pitch

**Heights:** One and one-half to two stories

**Eave:** Intermediate to deep with or without exposed rafter tails

**Building Materials:** Wood weatherboards or shake is most common; stone, brick, concrete block, and stucco are also used

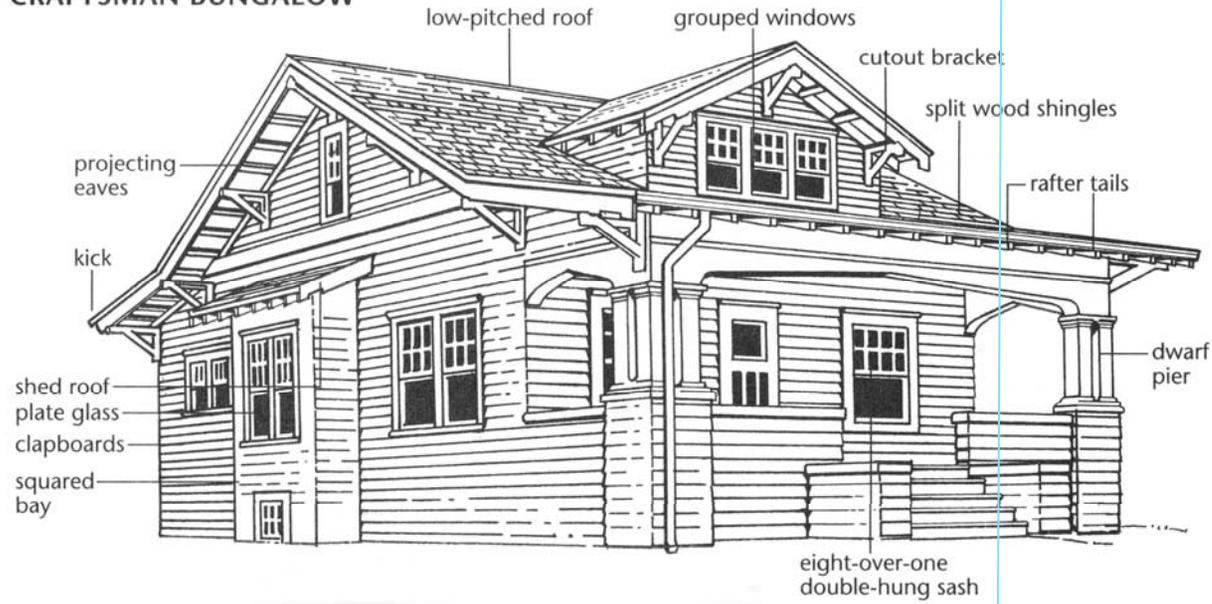
**Detailing:** Columns for supporting the porch roofs are a distinctive and variable detail. Typically short, square upper columns rest upon more massive piers, or upon a solid porch balustrade. Roof timbers either extend through the wall to support the eave or false rafter ends are added

**Other Features:** Craftsman doors and windows are similar to those used in vernacular Prairie houses.



*ABOVE: Airplane Bungalow*

**CRAFTSMAN BUNGALOW**



*Above: Hipped/ Gable Bungalow*



*ABOVE: Hipped Roof Bungalow.*



*ABOVE: A-frame or front facing gable Bungalow.*

## TUDOR– 1890-1940



*ABOVE: Tudor/ English Revival*

The Tudor style is another architectural style that grew out of the 19<sup>th</sup> century movement away from the “modern” industrial revolution and towards a more “romantic” historicism. The style is based on late Medieval English cottage styles. The English Revival Cottage is a smaller version of the Tudor with brick walls instead of stucco and less half-timbering.

The Tudor and English Revival styles features can be found mixed with Shingle, Queen Anne Revival, and Stick and Eastlake styles.

### **Common Features and Building Materials**

**Architectural Precedent:** English Medieval

**Roof Type:** Asphalt/ fiberglass shingles

**Roof Forms:** Gable with steep pitch

**Heights:** One to two and half stories

**Eave:** Wide

**Building Materials:** Stone or brick

## TRANSITIONAL



*ABOVE: The majority of Fairmount houses are a mix of architectural styles, like these Queen Anne derivatives with classical revival elements.*

## MINIMAL TRADITIONAL– 1935-1950



*ABOVE: The Minimal Traditional structure has almost no overhangs, a large window and geometric columns, door and shutters.*