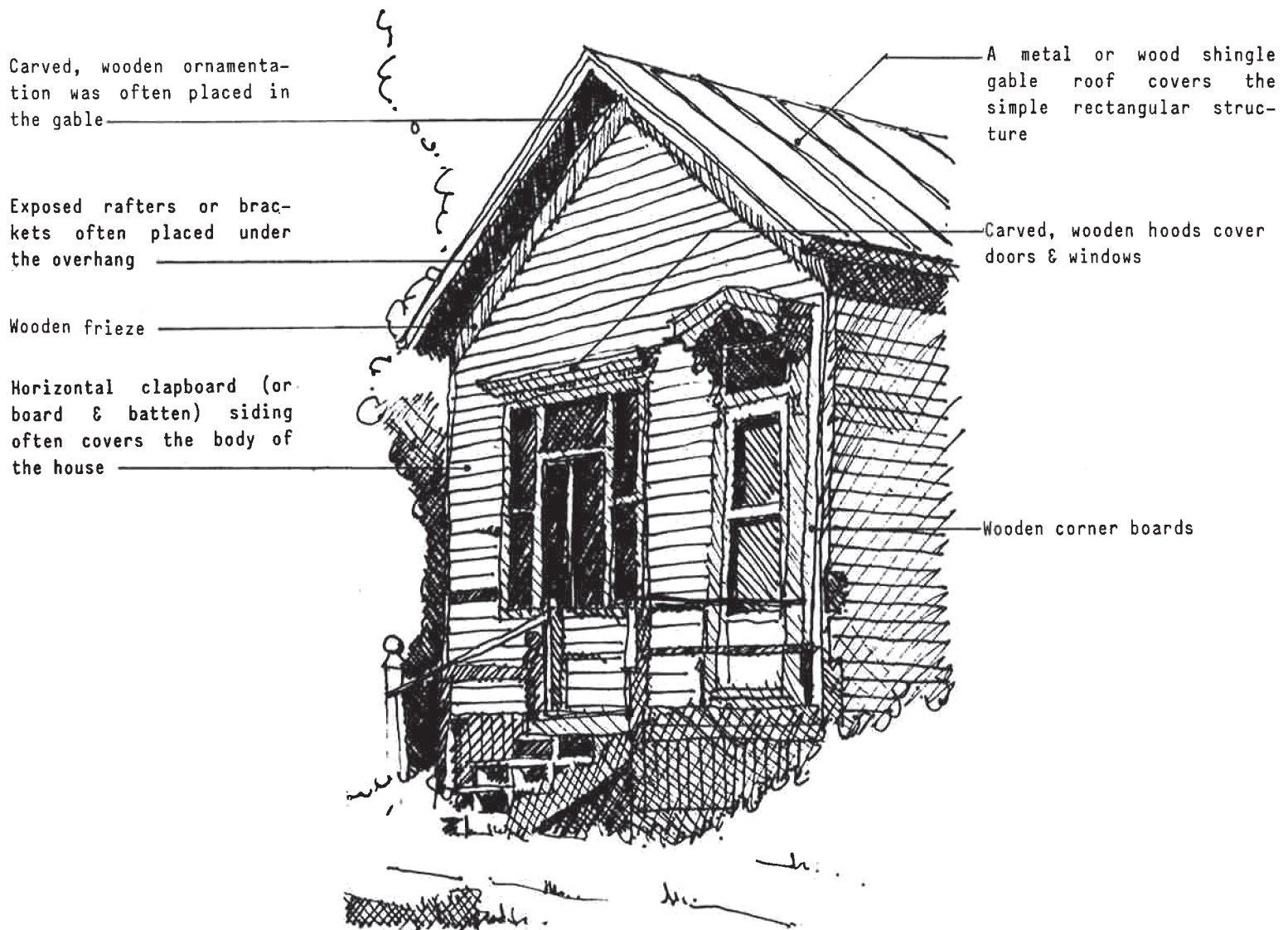


# 1 MID-CENTURY VERNACULAR

1830 - 1860

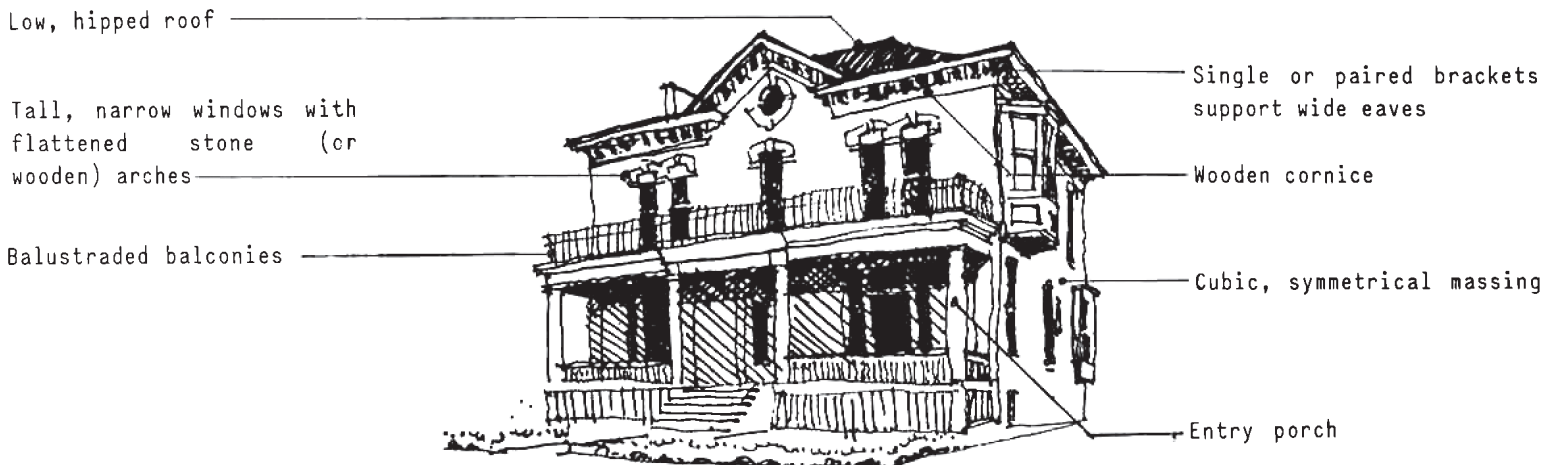
In the mid-1800s, many inexpensive, small frame residences were built in Detroit. The Corktown Historic District contains several of these simple, one to two story dwellings, often called “workingman’s” or “laborer’s cottages.” Typically rectangular in plan, with clapboard or board-and-batten siding, these modest dwellings were often influenced by the Italianate or Carpenter Gothic Styles. Ornament was minimal, the exposed rafters or brackets supporting projecting gable roofs, the wooden hoods over the windows, and the wooden carvings in the gables suggested the picturesque character of more substantial dwellings.



# 2 ITALIANATE

1830 - 1890

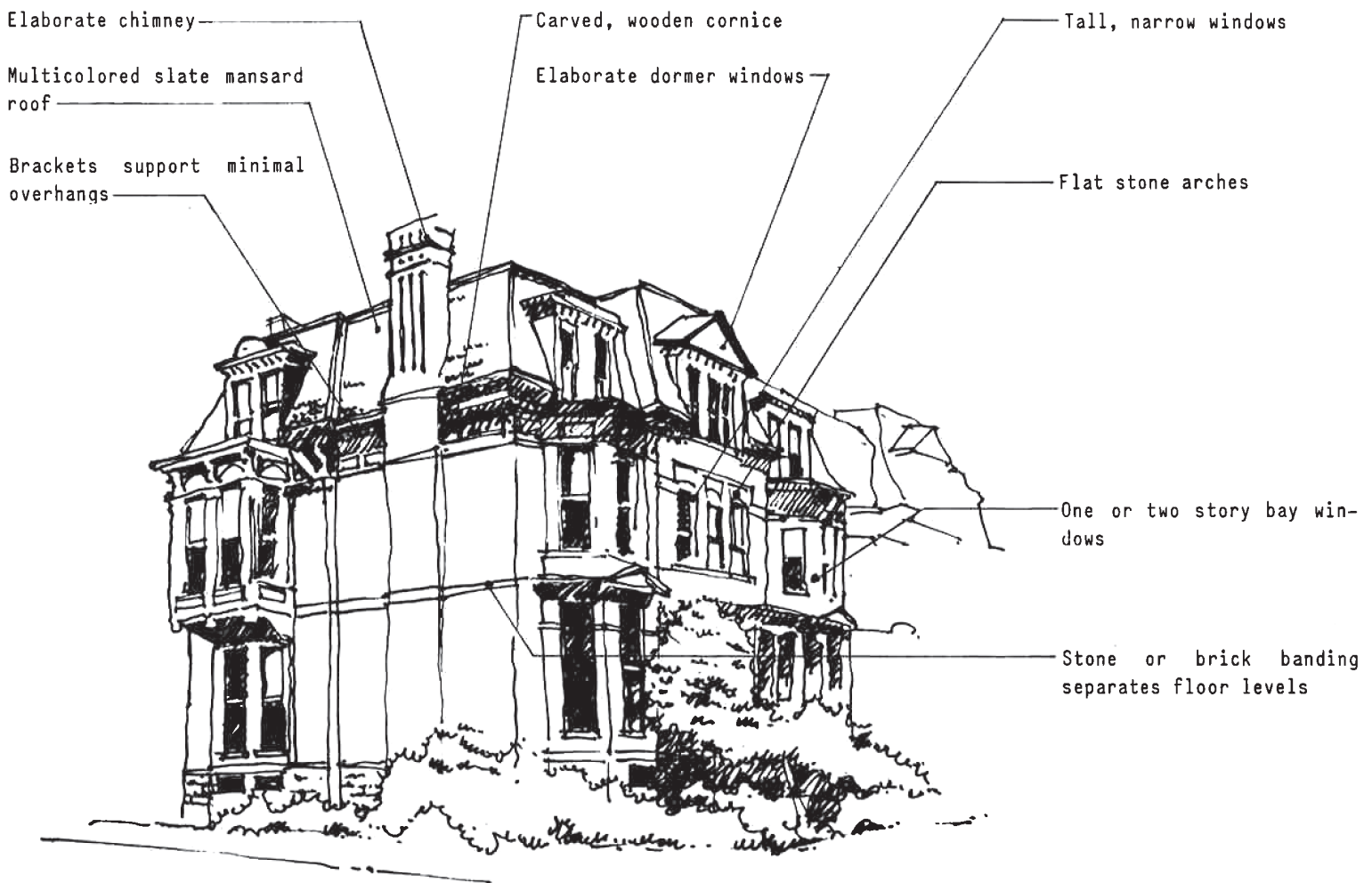
Suited to Gothic asymmetry or classical symmetry, the Italianate was one of the most popular styles of the mid-to-late 19th Century. L-shaped plans with gable roofs and the addition of towers and bay windows created the picturesque Italian Villa while the rectangular or square mass with a low hip roof and symmetrical facade were typical of the Italianate Style at its simplest. Facades of many late 19th Century commercial buildings were also adorned with the detailing of this versatile style. Earlier examples were often frame structures with board and batten or stucco finishes. But like many of Detroit's residences of the late 19th Century, the remaining examples of this style, primarily in the Brush Park and West Canfield Historic Districts, tend to be brick with wooden trim. The typically low pitched, hip or gable roofs with intersecting gables have characteristic wooden cornices and single or paired brackets supporting wide eaves. Tall, narrow windows, typical of the Victorian Styles, have round or flat, brick, stone or wooden arches. One or two story bay windows are common, as are verandas, balconies and entry porches.



# 3 SECOND EMPIRE

1840 - 1880

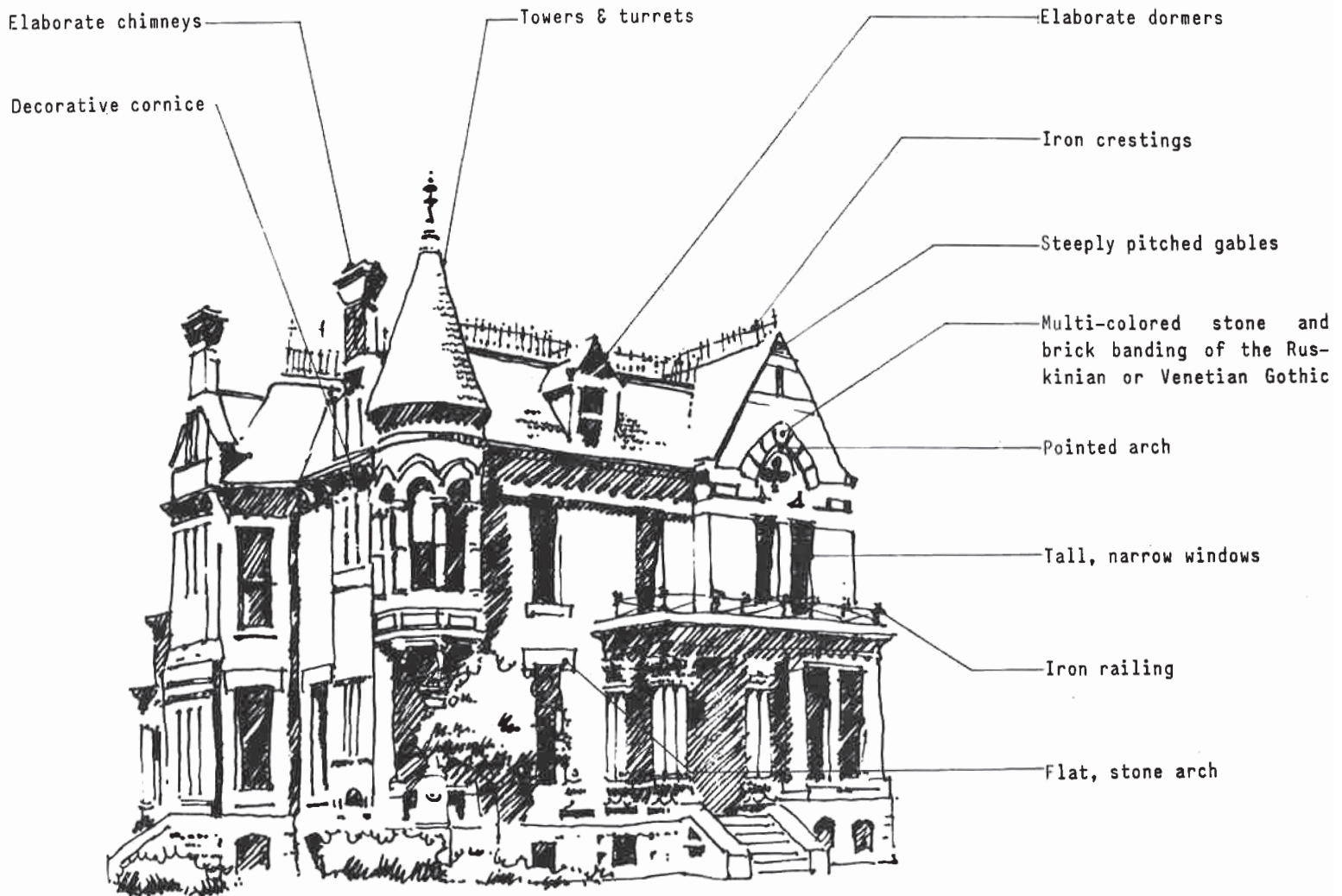
The Second Empire Style in America began by using French elements, specifically the French Mansard roof, on the Italianate Style residence. Therefore, like the Italianate Style, the Second Empire could be either symmetrical or asymmetrical in mass, with or without a square tower. The tall paired windows with flat or curved arches, the one or two story bay windows and the brackets were also characteristics shared with the Italianate Style, while the multi-colored slate roofs and stone or brick banding at the floor levels and windows were characteristics often found in the Victorian Gothic Style. The examples in the West Canfield and Brush Park Historic Districts illustrate the varieties of this style as well as its application to rowhousing, a housing type unusual in Detroit.



# 4 GOTHIC REVIVAL

1860 - 1890

The Gothic Revival, in reaction to the classical formalism of the Greek Revival, was a picturesque style with multiple gables, wings, porches and dormers. Steeply pitched hip and gable roofs, often decorated with bands of multi-colored slate and punctured by dormers and elaborate, high chimneys, gave a vertical character to Gothic residences which was achieved by the spires in the churches of this style. Pointed or straight-dead arches over tall doors and windows were often striped, and multi-colored bands at floor levels were characteristic of the Ruskinian or Venetian Gothic of the late 19th Century. Decorative woodwork at the gables, eaves, dormers and porches evolved from the Carpenter Gothic of the mid-century. Though many of the mid to late 19th Century churches remaining in Detroit are Gothic Revival, there are very few residential examples. The Brush Park Historic District contains a few examples including 205 Alfred, an example of the Venetian Gothic, while a simpler Gothic Villa can be seen at 627 West Canfield in the West Canfield Historic District.



# 5 STICK

1860 - 1890

The Stick Style combined the influences of the Carpenter Gothic and Swiss Styles with medieval half-timbering. Asymmetrical massing and tall proportions created a picturesque character typical of 19th Century styles. Diagonal framing members with brick or clapboard infill resembled half-timber construction or an exposed balloon frame. Rafters or brackets supported wide overhangs and decorative stickwork in the gables and at porches created an airy character.

Vertical 'sticks' under roof line

Low pitched or Swiss Style gable

Decorative brackets support wide eaves

Tall, narrow windows often paired

Wooden half-timbering

Brick infill

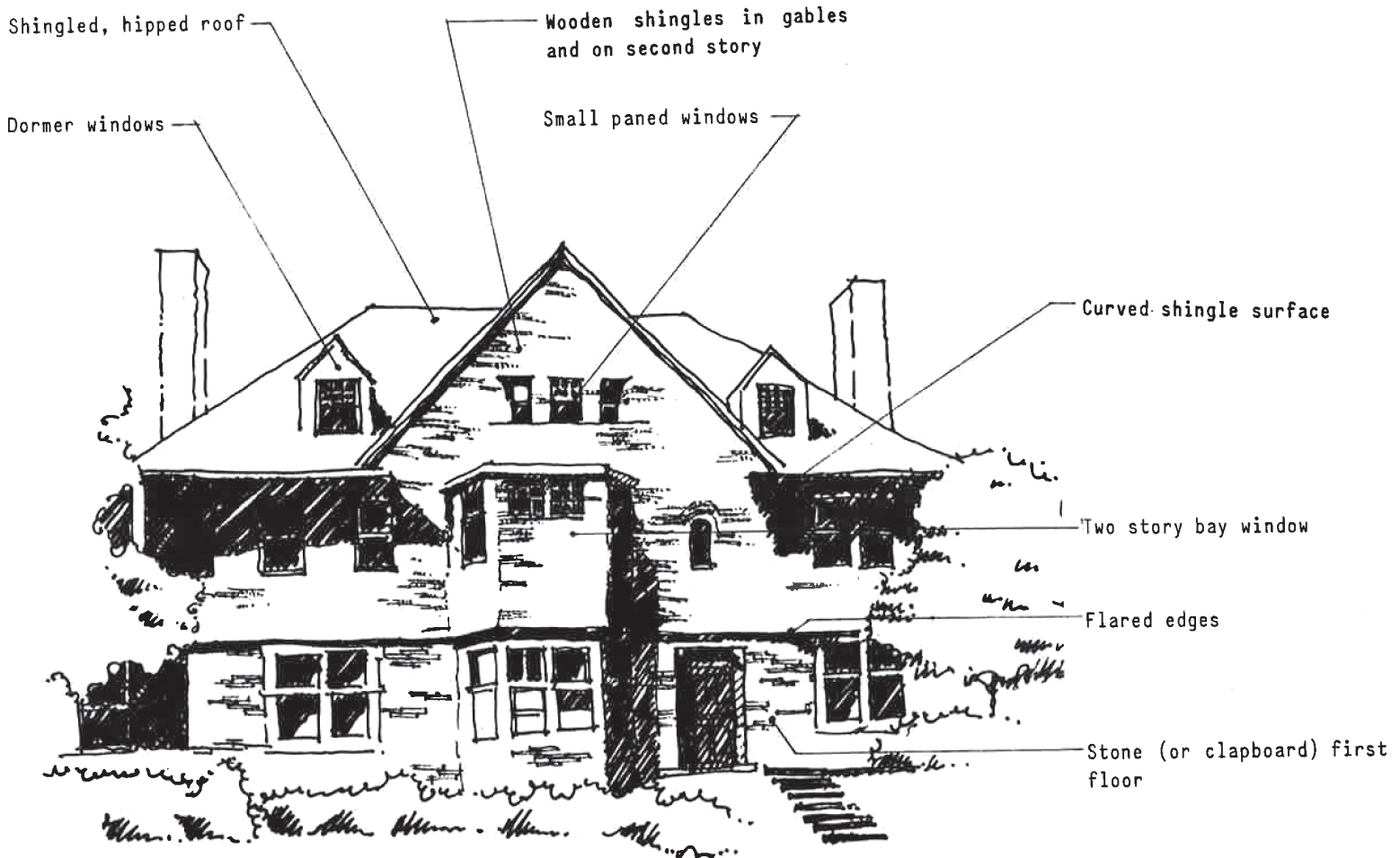
Bay or boxed-out windows



# 6 SHINGLE

1880 - 1900

The informal simplicity and strength of the Shingle Style evolved from the Queen Anne and Richardsonian Romanesque Styles, with Colonial elements frequently used. A horizontal profile was emphasized by bands of different materials, typically a clapboard or stone lower floor with a dominating wooden shingle upper floor. Well defined entries, often with a large arch, fixed windows with small panes of glass, two story bays and eyebrow dormers were common characteristics. The low rambling profile and large verandas of the Shingle Style were well suited to the resorts which became extremely popular in the opulent 1880s. However, the style was adapted to suburban sites as well. The East Ferry and Indian Village Historic Districts contain two of the few Shingle Style residences left in Detroit. The flowing nature of the shingled surface is evident in the flared edges and curved surfaces at door and window openings. However, the confines of the City or suburban lot and the lack of sea views and breezes tended to restrain the typically rambling plan and profile and diminished the need for the large verandas found on the East Coast.



# 7 EASTLAKE

1870 - 1890

Like the Queen Anne and Stick Styles, Eastlake was another decorative and picturesque Victorian Style. Eastlake residences had irregular massing similar to Queen Anne, but were typically more compact and vertical and generally had no tower or encircling veranda; porches instead tended to be small with a mansard roof. Carved wooden porch posts, railings, and gable and window ornamentation were often massive and knoblike, loosely taken from the style of Eastlake furniture popular at the time. Two story bay windows were common as were shingled gables. The majority of Eastlake Style residences remaining in Detroit, especially in the Brush Park and West Canfield Historic Districts, are masonry with wooden ornamentation. Therefore, the frame Eastlake residence at 640 West Canfield is a rare and valuable example.

Steeply pitched roof adds to verticality

Carved, wooden ornament in the gable and around windows

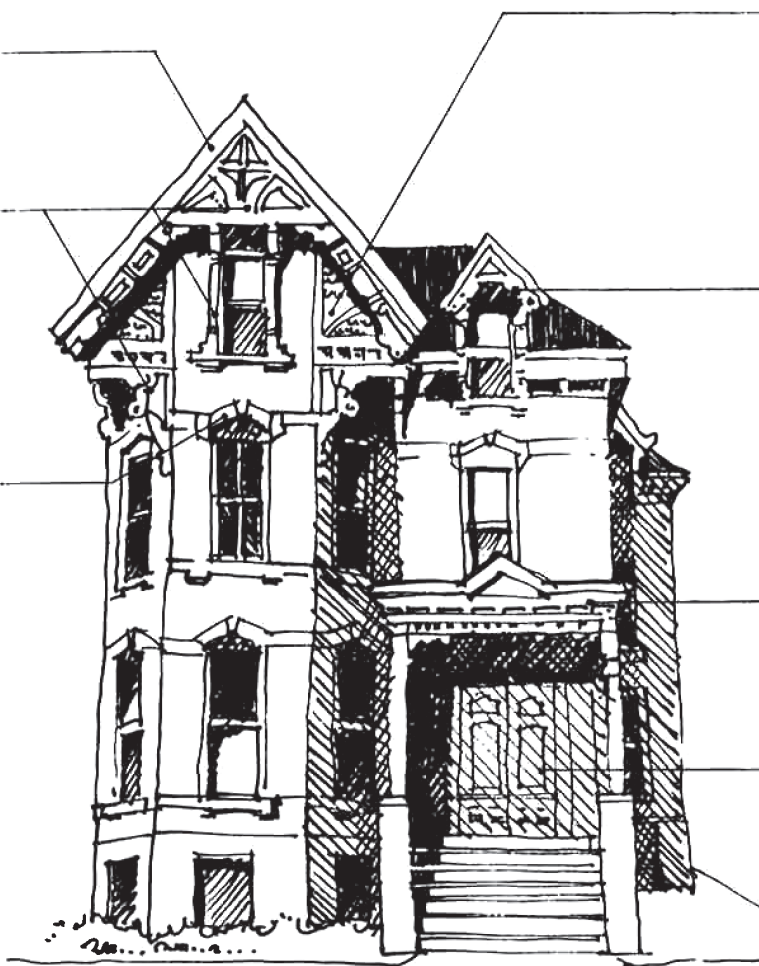
Tall, narrow windows with decorative wood or stone arches

Shingles in the gable

Dormer window

Small entry porch often with massive posts

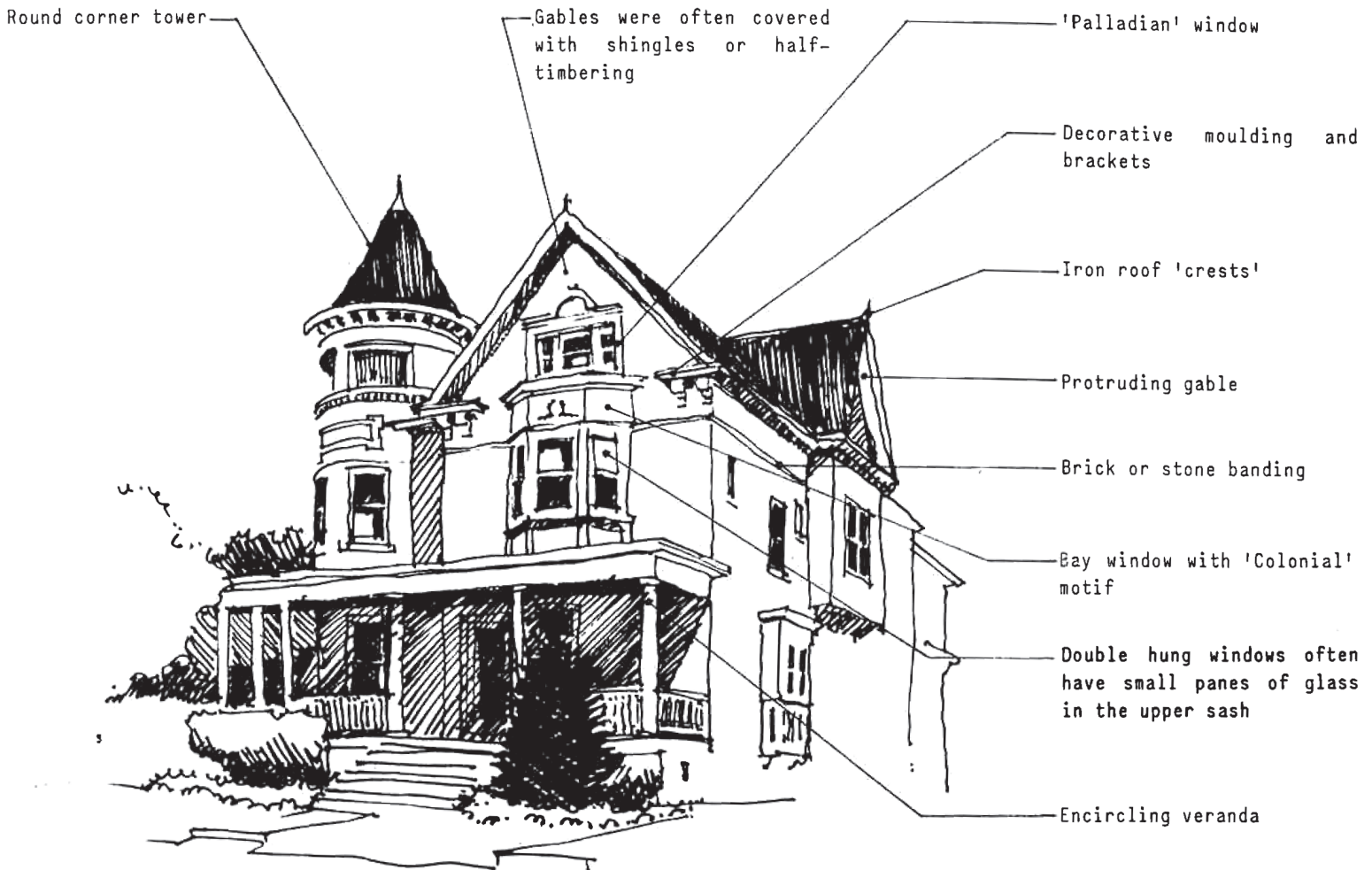
Tall, paired entry doors



# 8 QUEEN ANNE

1880 - 1900

The Queen Anne Style combined elements of the Stick and Eastlake Styles with Colonial elements such as Palladian windows and doors with fan and sidelights. Irregular silhouettes, with gables, turrets, towers, tall and elaborate brick chimneys and encircling verandas contributed to the picturesqueness of the style. Wall surfaces and gables were broken up by a variety of textures and materials including clapboard siding, half-timber, wooden shingles in various shapes, decorative brick work and carved brownstone and cast terra cotta. With the influence of the Richardsonian Romanesque, Shingle and Colonial Revival Styles on late Queen Anne houses, airy gingerbread was replaced with heavier, simple motifs. This combination of styles resulted in late 19th Century residences that are difficult to describe simply.

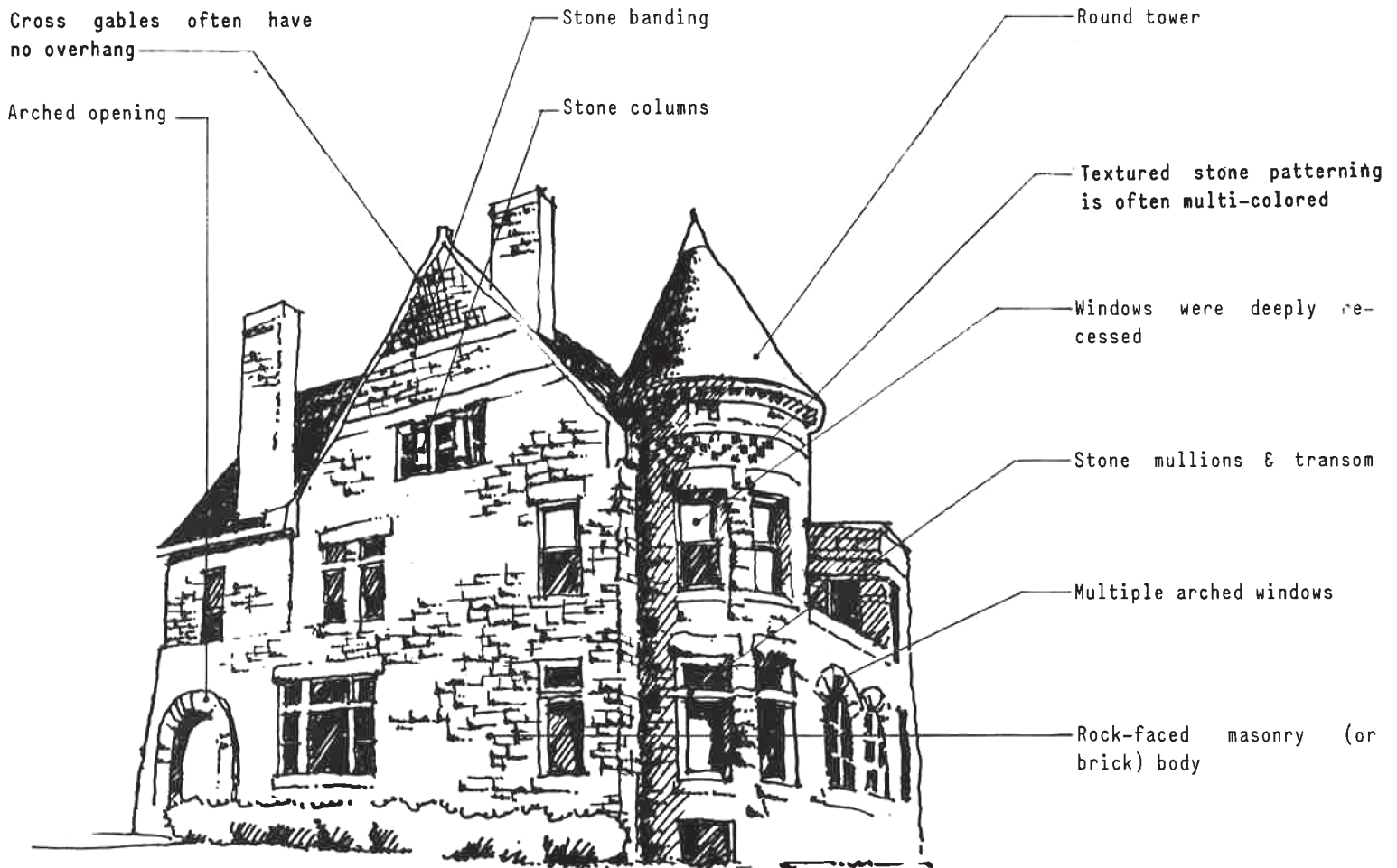




# 9 ROMANESQUE REVIVAL

1870 - 1900

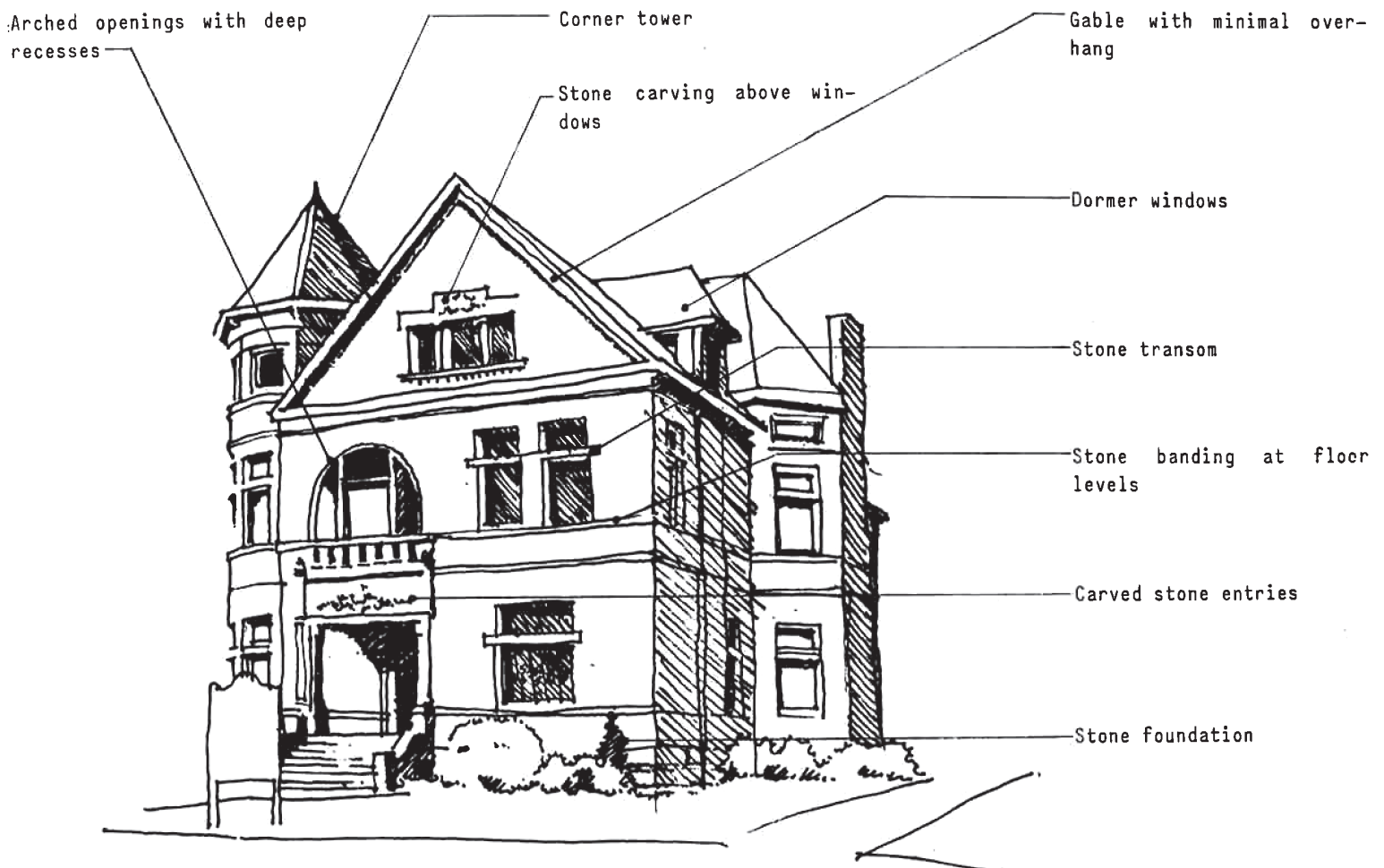
Many of Detroit's Romanesque dwellings can be found in the East Ferry and Brush Park Historic Districts. The rock-faced masonry or brick walls are patterned with variously colored and textured stone or brick window trim, arches and belt courses. Multiple round-arched openings are sometimes supported by polished stone columns. Square or round-arched windows have stone mullions and transoms. Roofs combine a steep hip with a cross gable, and are often pierced with small dormers and short chimneys. The picturesque quality of the plan, roof and tower are very much like the Queen Anne Style. With the influence of the architect H.H. Richardson, however, the style took on a heavier, more horizontal appearance and the monochrome rock-faced masonry walls were rougher and pierced by deep windows and heavy arched entries.



# 10 QUEEN ANNE/ROMANESQUE

1870 - 1900

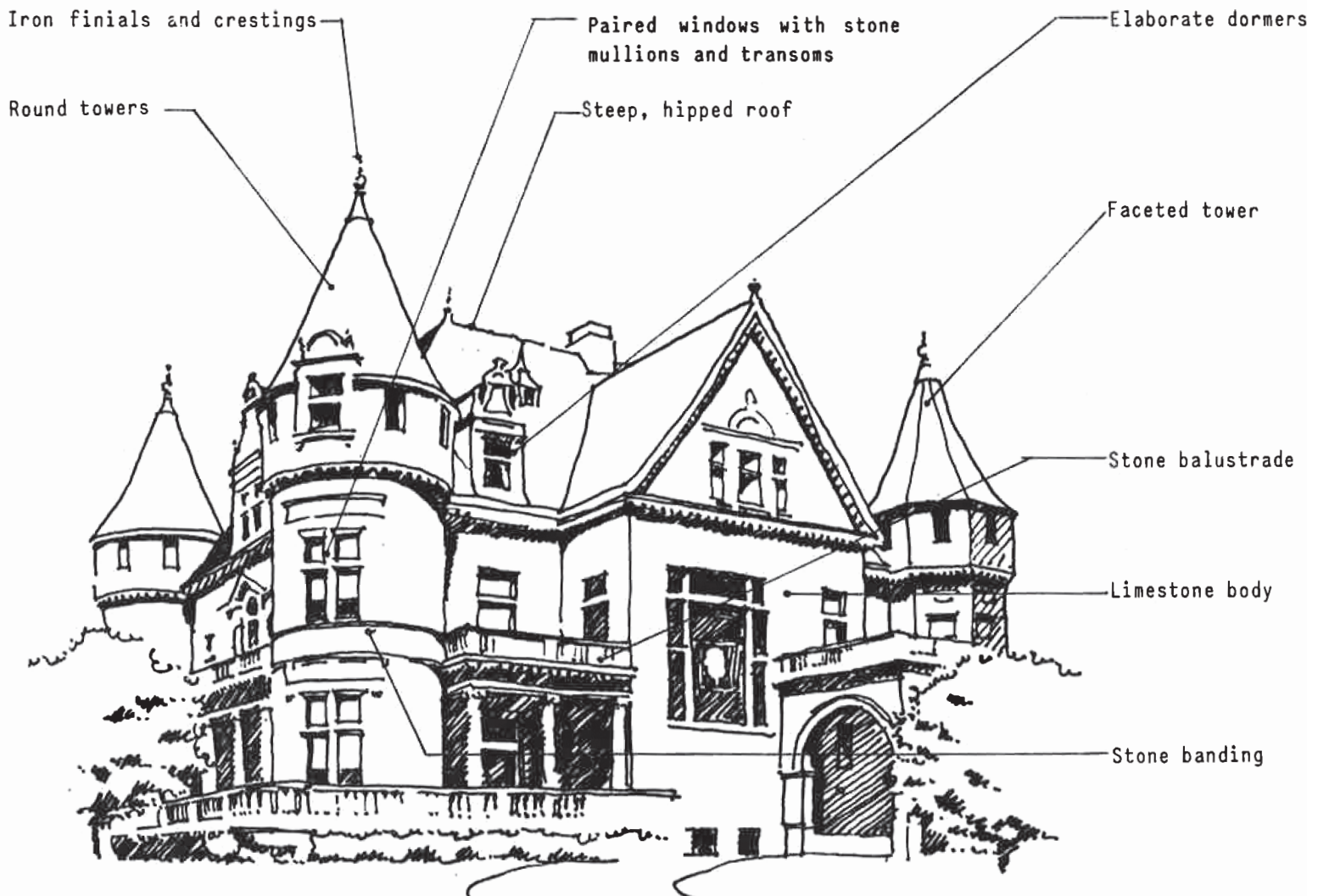
The late 19th Century saw a great mixture and confusion of styles. The combination of the Queen Anne with the Romanesque Revival appears to have been very common in Detroit and well illustrated in the East Ferry Historic District. Most of these composite residences have Romanesque gables without overhangs, but have round towers which are found on both styles. Multi-colored brick or stonework appears in gables, at foundations or around arched windows. Stone transoms from the Romanesque Style commonly divide windows. Porches are often large, wrapping around a corner as in the Queen Anne house, but the overall effect is heavier, more like the Romanesque. Shingled end gables as found in the Queen Anne Style are also common.



# 11 FRENCH RENAISSANCE

1860 - 1890

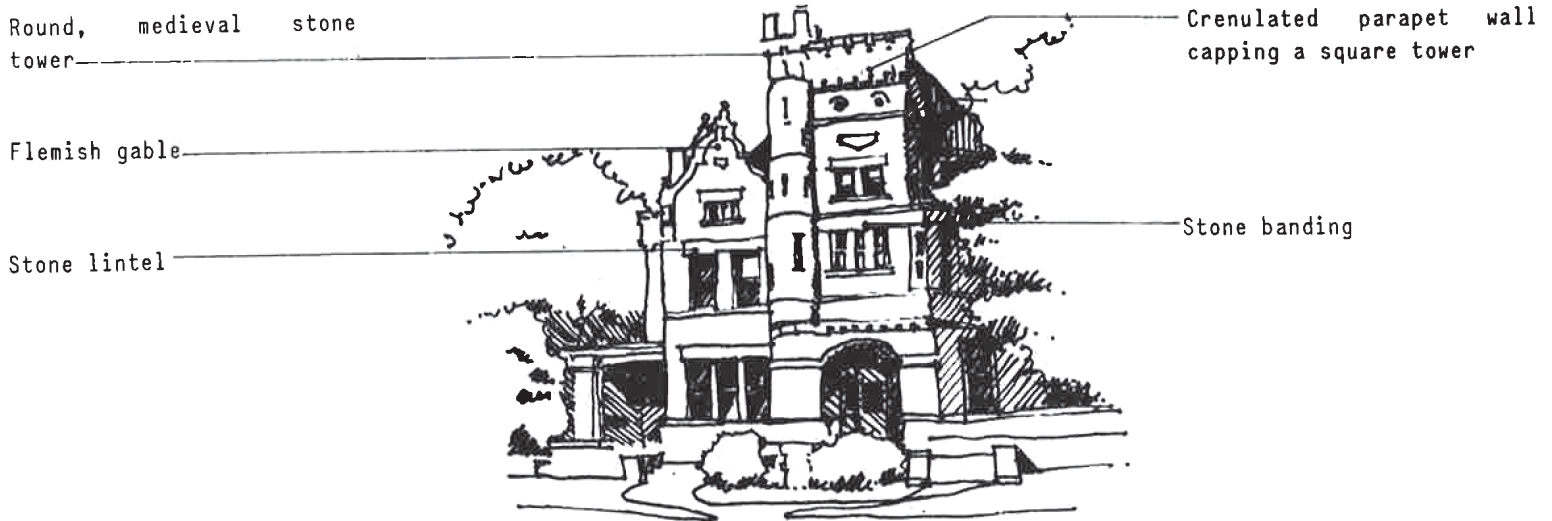
The French Renaissance Style is often referred to as Chateausque since earlier examples were based on the Chateaux of 16th Century France. The unique Frank J. Hecker House in the East Ferry Historic District is an impressive example. A massive limestone body is topped with a very steep hipped slate roof which is pierced with pointed picturesque elements including elaborately carved dormers and wall gables. Round or faceted towers and turrets and tall elaborate chimneys add to the irregular and picturesque silhouette. Rectangular windows, typically grouped in twos or threes have stone mullions and transoms. Detailed stone carvings and pilasters flank door and window openings and stone banding separates the floor levels. The style is uncommon in Detroit although French Renaissance details can be found on several Composite Victorian residences.



# 12 COMPOSITE VICTORIAN

1850 - 1900

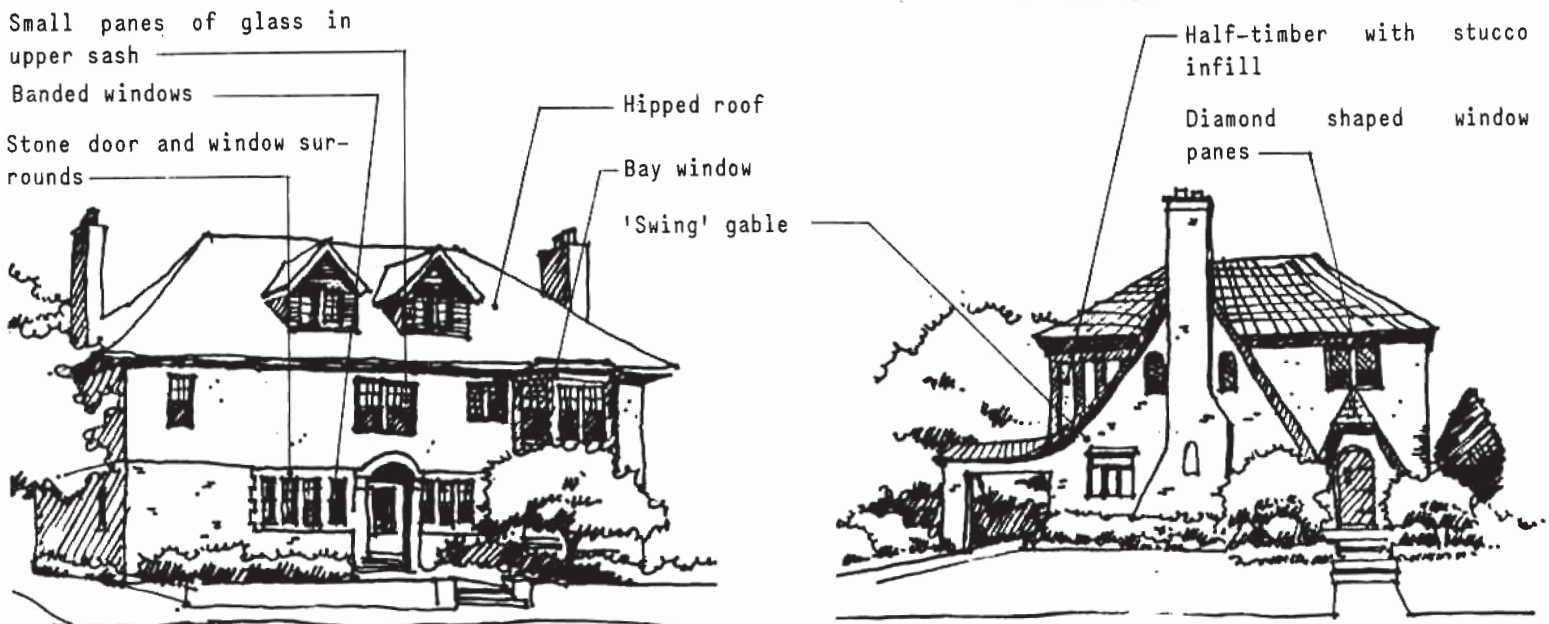
The architecture of the Victorian period was known for its eclecticism. The combination of styles, including Greek, Italianate, Gothic, Romanesque, Colonial, Stick, Queen Anne, French and others resulted in buildings which are difficult to categorize. Examples of composite styles are found in most of the Historic Districts. However, Victorian Composites are found especially in the East Ferry and Brush Park Historic Districts. A unique example in the Berry Subdivision Historic District referred to as the "castle" combines Gothic and Flemish elements in a manner typical of the Victorian eclectic. Most examples, however, tend to have more restraint such as 255 East Ferry where various Queen Anne and Colonial elements were added in an unusual way to a basic hip-roof box.



# 13 ENGLISH REVIVAL

1900 - PRESENT

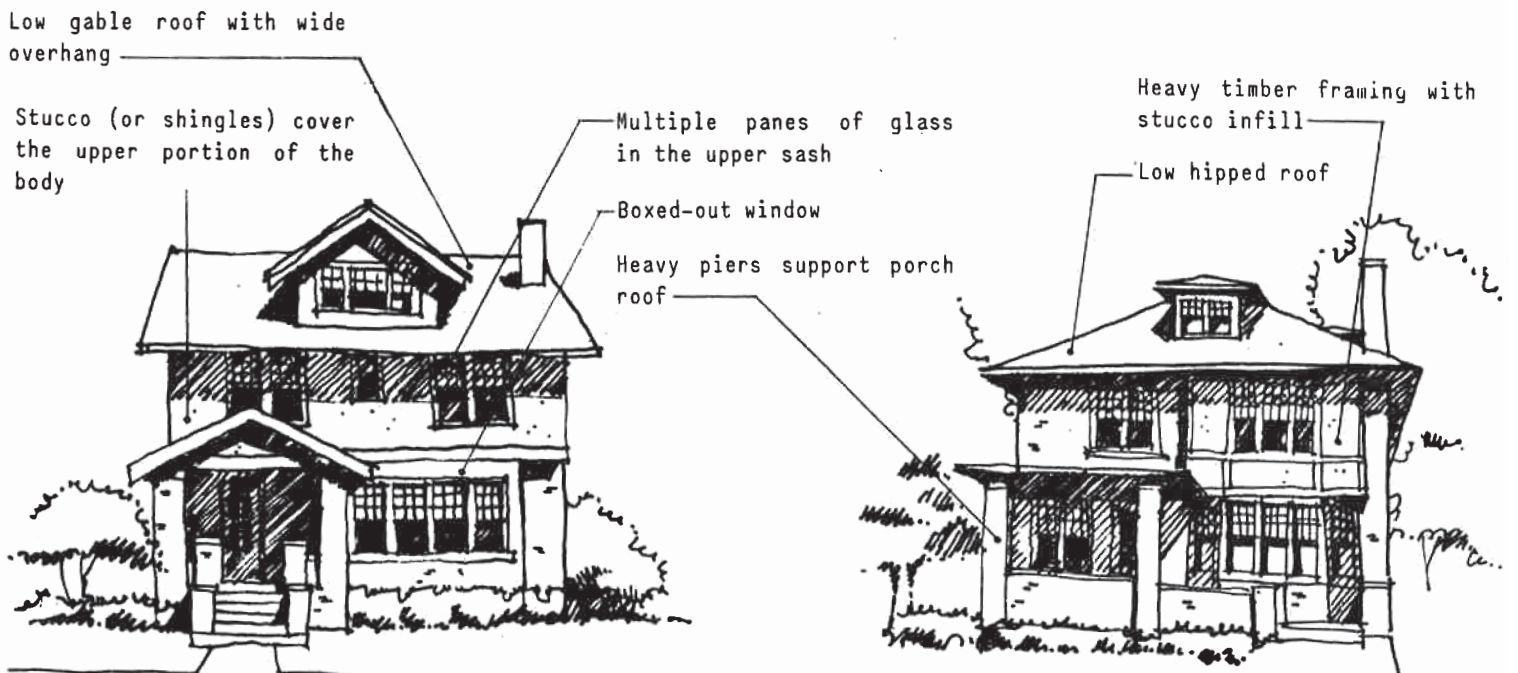
The English Styles are a major influence on Detroit's residential and church architecture, even up to the present. The Medieval Tudor and Gothic Styles were prevalent as well as the informal Cottage Style, based on the English Arts and Crafts Movement, which returned to natural materials and a hand-made aesthetic. A medieval character is seen in the irregular massing with cross gables, the half-timber upper walls and gables with brick or stucco infill, the massive, ornate chimneys, the small leaded casements and, often, an overhanging second floor. Pointed arch windows, crenelated walls and wall gables are characteristic of the Gothic while other English Styles often had elaborately carved vergeboards. Stone quoins and door and window surrounds were common. The simple English Cottage Style had broad wall surfaces and banded windows located according to the function of interior spaces. A variety of materials were used such as stucco, shingles, half-timber, brick, stone and wood. The 1930s and 40s saw medieval elements, such as the flowing "swing" gable and half-timbering added to a basic hip or gable roof box. The English Styles can be found in all Historic Districts that had building activity in the 20th Century.



# 14 PRAIRIE

1900 - 1920

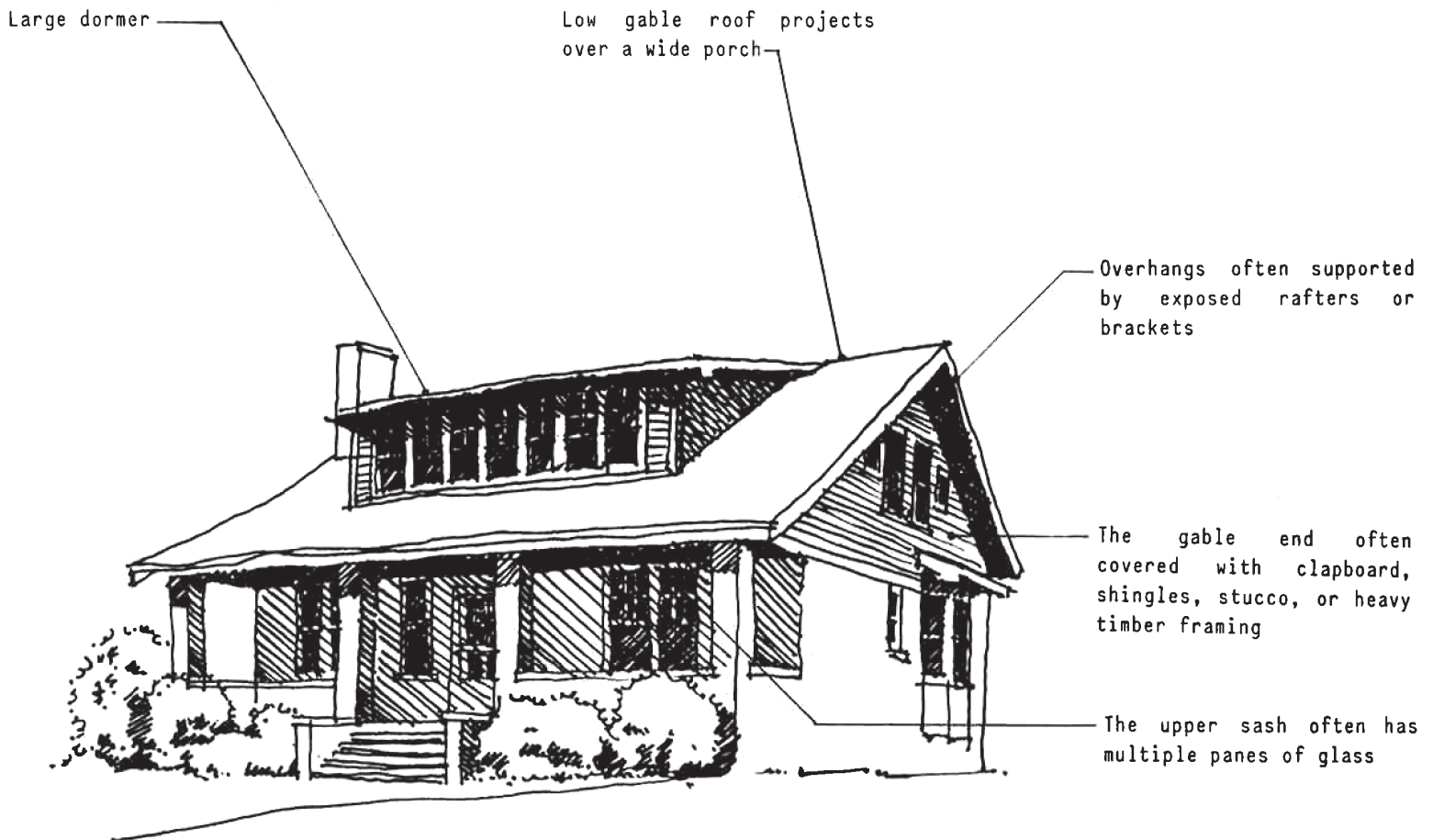
The development of the Prairie Style in the midwest by Frank Lloyd Wright and others, was concurrent with the Arts and Crafts movement in Detroit. Attention to craftsmanship and the use of natural materials were characteristics of both. Even though Frank Lloyd Wright was attempting to destroy the box with the low, long lines of large terraces, overhanging eaves and bands of ribbon windows, most examples of homes in Detroit that were influenced by the Prairie Style tended to retain the box-like shape of the 4-Square or Neo-Georgian Vernacular Style while exhibiting Prairie characteristics. Low hip or gable roofs with wide overhangs and flared eaves, ribbon windows and a change of materials from the first to the second floor suggest the horizontality of the Prairie Style. Shingles, brick (often Roman), and stucco were common materials. Large porches with heavily battered piers were characteristics shared with the Bungalow Style. However, many of Detroit's Prairie-influenced homes have a simple arched canopy borrowed from the Arts and Crafts movement. The Arden Park, Boston Edison and Indian Village Historic Districts contain many Prairie influenced residences.



# 15 BUNGALOW

1900 - 1940

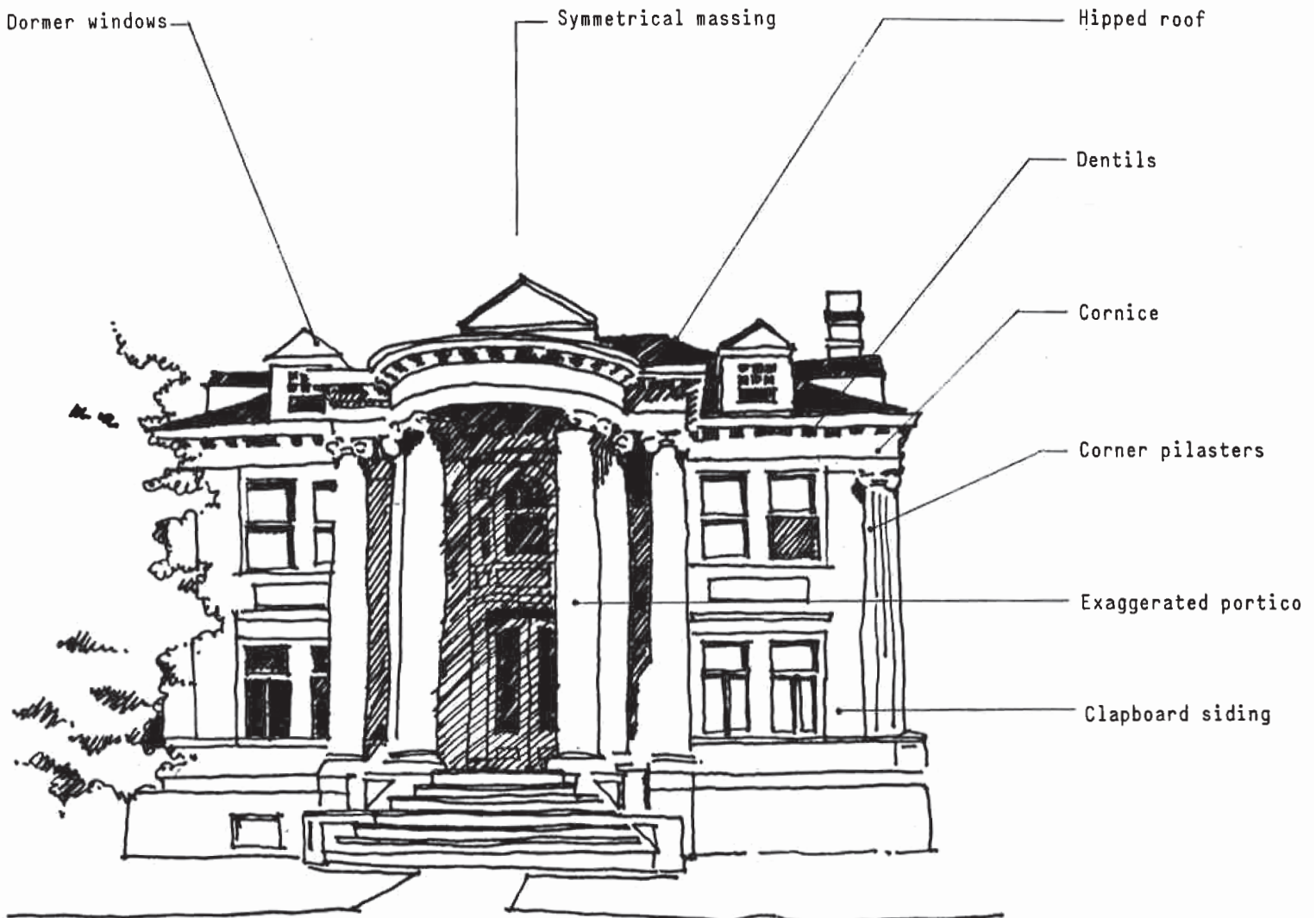
The Bungalow was a functional, cottage-like structure with an informal plan and elevation. Typically one to two stories in height, these dwellings had low and simple roof lines pierced by large dormers. Broad, projecting overhangs rested on heavy piers, forming large porches. Found in many of Detroit's early 20th Century neighborhoods, including the Indian Village, Arden Park and Boston Edison Historic Districts, these simple dwellings, with their exposed rafters, and natural materials such as cobblestone, wood shingles and stucco show the evidence of the Craftsman, the Japanese and the Prairie Styles.



# 16 COLONIAL REVIVAL

1890 - 1900

The Colonial Revival of the late 19th Century began with the addition of Colonial elements such as dormers, fanlights, swan's neck pediments and Palladian windows to the vertical and picturesque massing of the Victorian home. As the style moved towards greater accuracy in the early 20th Century, (then referred to as Neo-Georgian), it began to return to greater formality and symmetry, but exaggerated the elements. Large dormers and entry porches and vertical doors and windows retained Victorian proportions. As this transition occurred, the color also changed from the rich deep tones characteristic of the High Victorian Styles to the pastels of the Colonials. The East Ferry Historic District has examples of the Composite Victorian with Colonial details, while the house at 506 Parkview in the Berry Subdivision Historic District is an example of the Colonial Revival with its high exaggerated portico, dormers, and windows.

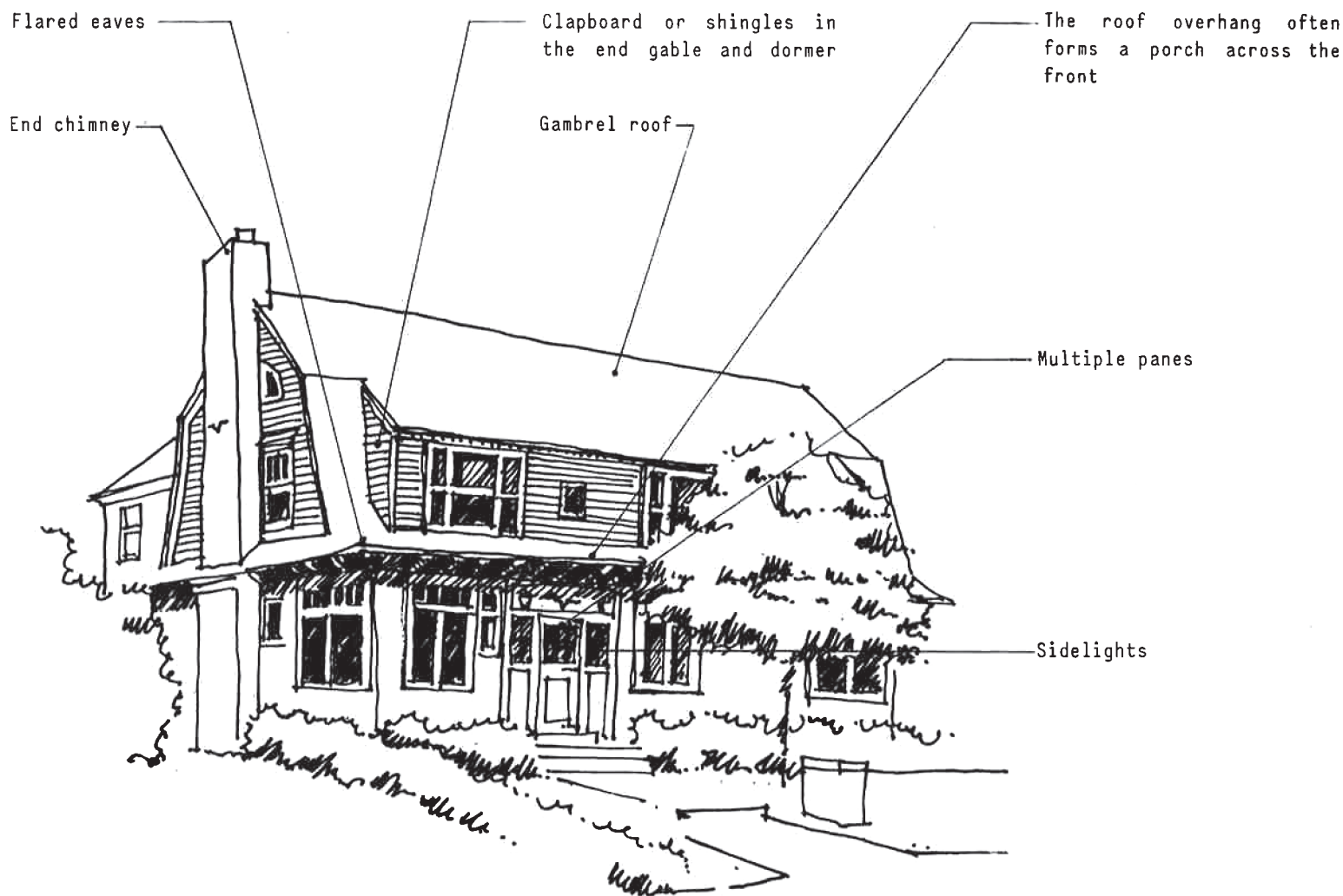




# 17 NEO-DUTCH COLONIAL

1910 - PRESENT

The most predominant feature of the Neo-Dutch Colonial Style was a gambrel roof, often with flared eaves. However, this type of roof could also be found on Shingle, Arts and Crafts (English Revival) and Neo-Georgian Style homes. The entrances to Neo-Dutch Colonials were often classical, borrowed from the Georgian Styles, as were shutters and windows with small panes. Clapboard or brick with wooden shingles in the dormer were common building materials with the latter being more prevalent in Detroit. Neo-Dutch Colonial residences can be found in the Boston Edison, Arden Park and Berry Subdivision Historic Districts.



# 18 NEO-GEORGIAN

1900 - 1940

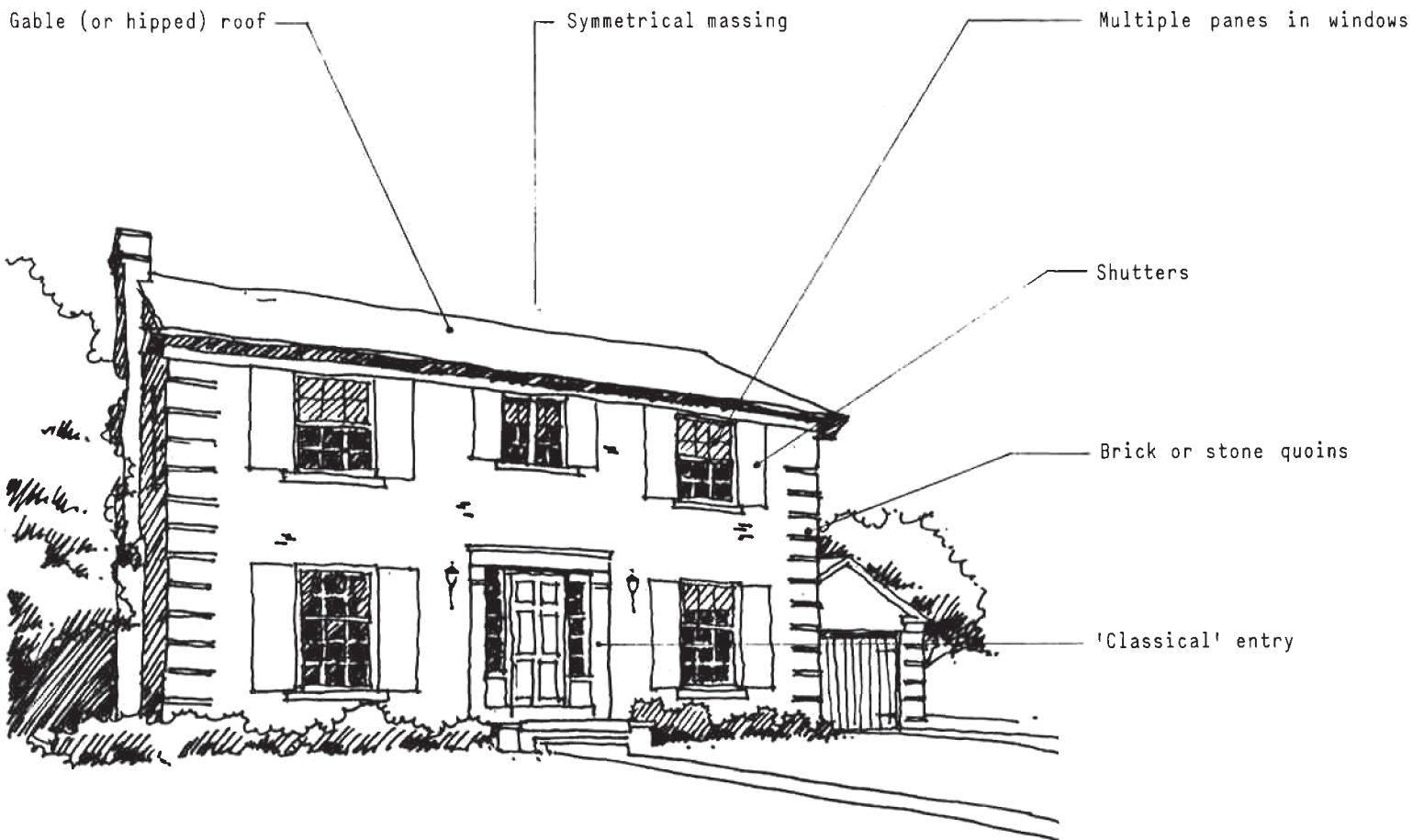
The relative simplicity and formality of the Neo-Georgian Style appears to have been a reaction against the picturesque Victorian Styles. The exaggerated classical elements often attached to the Victorian homes of the 19th Century Colonial Revival gave way to a more subdued and accurate use of classical detail and proportion, even though at times the accuracy was diluted by the Prairie and arts and Crafts movement. These two story rectangular dwellings could have a hip, gable or gambrel roof. The fronts were often symmetrical, based on the standard 5-bay facade, with porches at one or both sides. Detroit has many examples of Neo-Georgian residences, in nearly every Historic District. The accuracy and amount of detail on these residences vary to a great extent. Most are masonry, even though wooden sided Neo-Georgian homes tended to be more common elsewhere. Brick or stone quoins or corner pilasters, swan's neck pediments, Palladian windows, splayed lintels, articulated cornices, shutters, large keystones and fan lights can be found on many, while others are stripped of detail, identified mainly by form and window placement.



# 19 POST - 1940 COLONIAL

1940 - PRESENT

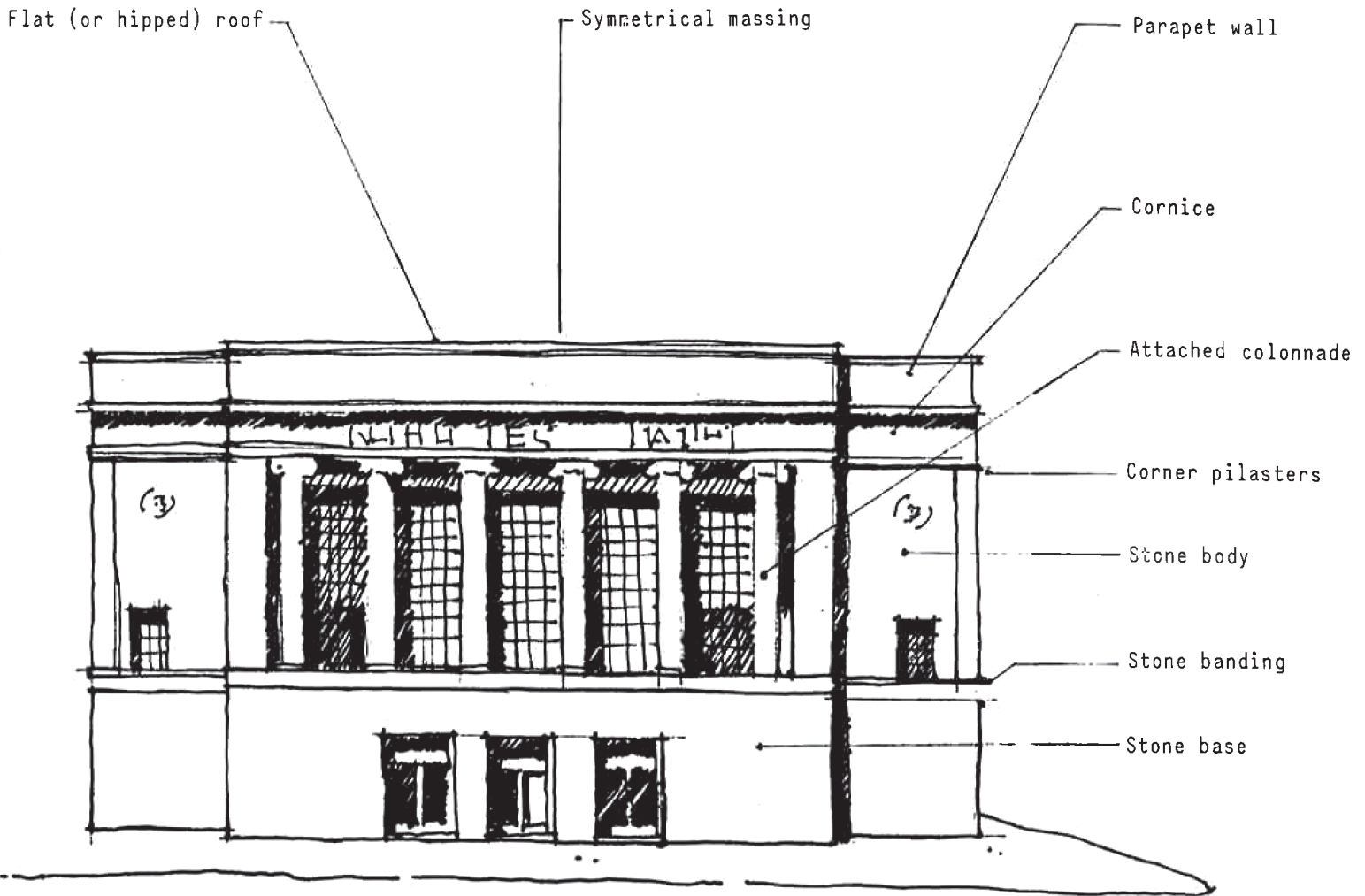
The Post-1940 Colonial homes built from the mid-20th Century to the present are contractor constructed houses which return to the traditional American ideals of the Colonial, and Georgian styles. Imitation shutters, attached garages, brick and aluminum siding, quins and pedimented entries are found on Detroit Post-1940 Colonial homes. Ranches and split-levels with Colonial or Neo-Georgian elements are also in this category.



# 20 NEO-CLASSICAL

1890 - 1920

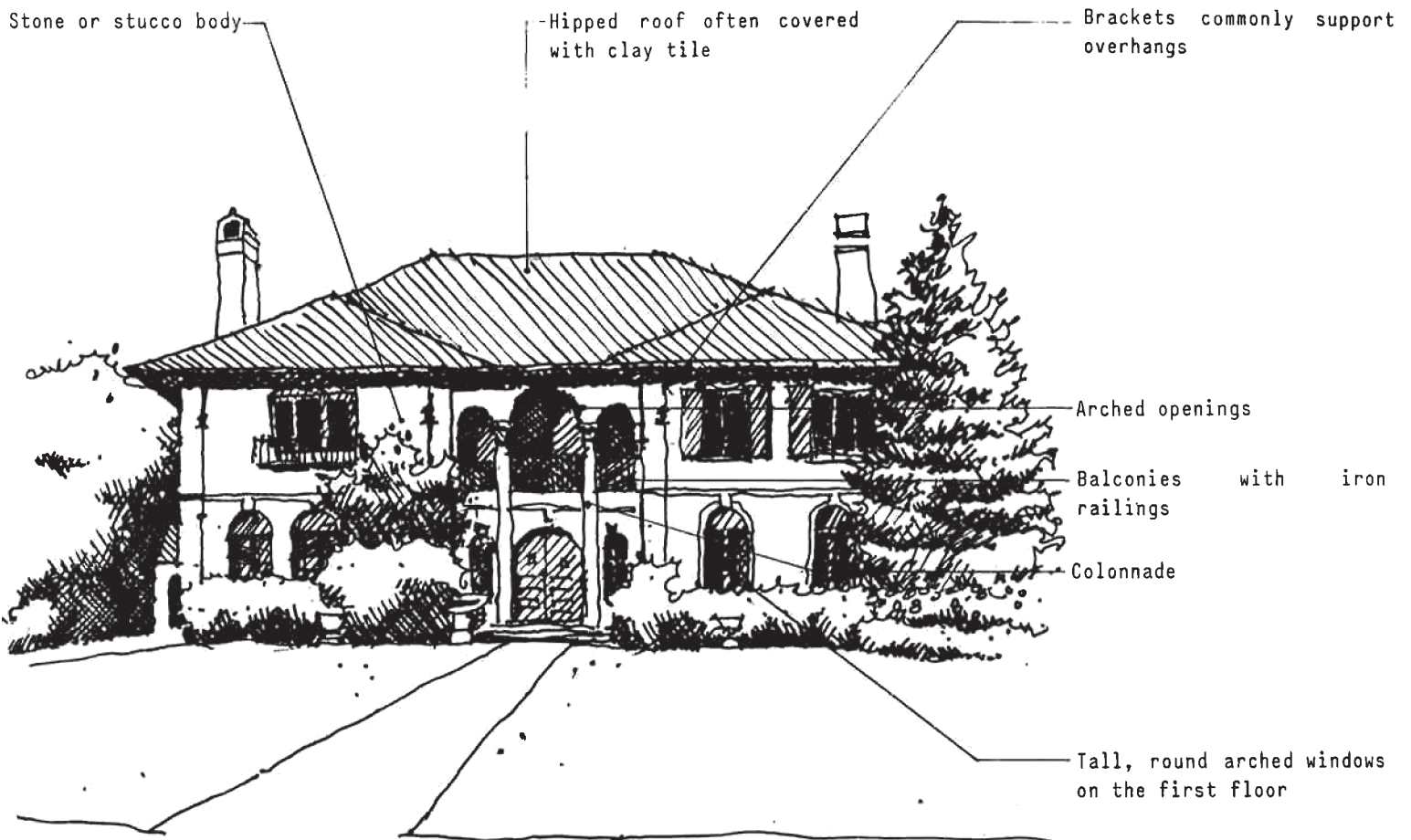
A renewed interest in classical architecture began in the late 19th Century with the Ecole de Beaux Arts in Paris and the World Columbian Exposition of 1893 in Chicago. The return to symmetry and formalism was a reaction to the asymmetrical informalism of the Victorian Styles. Beaux Arts Classicism was a monumental style based on the Greek and Roman orders with heavy stone bases, grand stairways and arched openings, large paired columns, statuary and balustrades. Neo-Classicism tended to refine the grandiose Beaux Arts with simpler detailing and less exaggeration. Attached colonnades, large windows and parapet walls were common. This style was popular for many of Detroit's commercial structures while most of the classical residential structures had a Mediterranean flavor.



# 21 MEDITERRANEAN

1900 - 1940

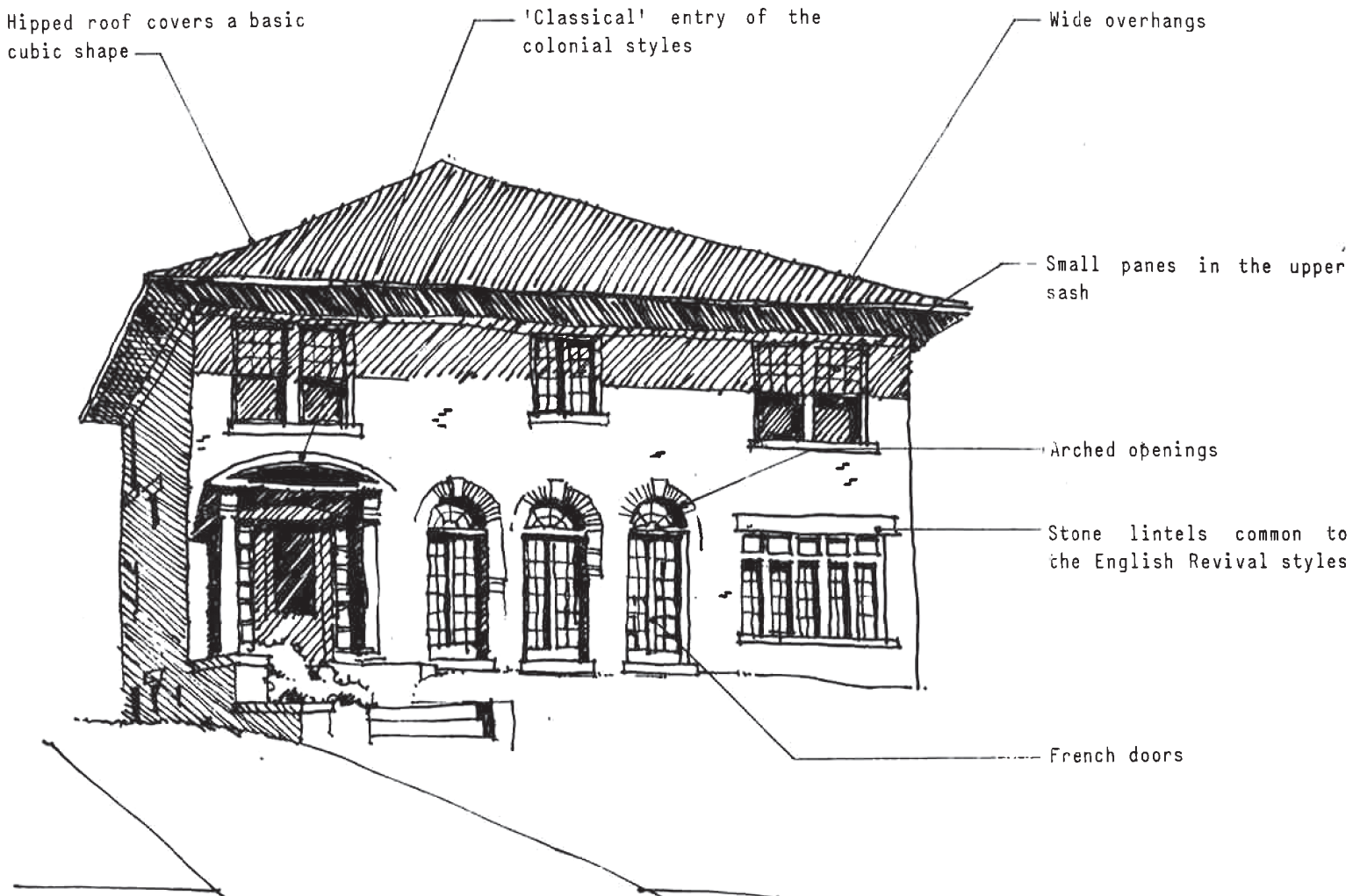
The Mediterranean Style includes everything from the formal and monumental Southern French or Italian Renaissance to the informal Spanish Villa. Often of smooth stone or stucco with a low hip roof in green or red tile, the more classical versions had a symmetrical facade with tall windows, French doors and multiple arches. Parapet walls, quoins, and small balconies were common. Brackets and wide eaves appeared on many, borrowed from the earlier Italianate Style. These elements were often added to the simple hip roof box, giving this popular Detroit housing form a Mediterranean flavor. Several of the more modest dwellings of the 1920s and 1930s had irregular massing, stucco walls and simple arches. Residences influenced by the Mediterranean Style can be found in the Boston Edison, Arden Park and Indian Village Historic Districts.



# 22 20TH CENTURY COMPOSITE

1900 - 1940

The eclecticism of the Victorian period did not end at the turn of the century. Even though Arts and Crafts was primarily an English movement, Detroit architects tended to combine it with German, Dutch Colonial, Classical, Neo-Georgian, Mediterranean and Prairie influences. Many of these styles were added to the basic hip roof box, sometimes called the 4-Square Vernacular or Neo-Georgian Vernacular. Those examples where one style dominates will be found under the dominating type, otherwise, it will be considered a composite style. Boston Edison, Arden Park and Indian Village contain many composite dwellings from the early 20th Century.



# 23 20TH CENTURY MISC.

1900 - PRESENT

Many of Detroit's Historic Districts contain both commercial and residential infill structures which may not fit within the historical styles previously described. Since the 1950s, contractor homes were built in any number of styles. However, many styles (both residential and commercial) had little or no historical precedent, and therefore, neither did the color scheme. If built before 1940, the color choice should be made from the appropriate time period. Contemporary structures, despite the availability of an infinite palette of colors to choose from, should, never-the-less, be painted in colors which blend harmoniously with existing materials as well as with their historical neighbors.

