

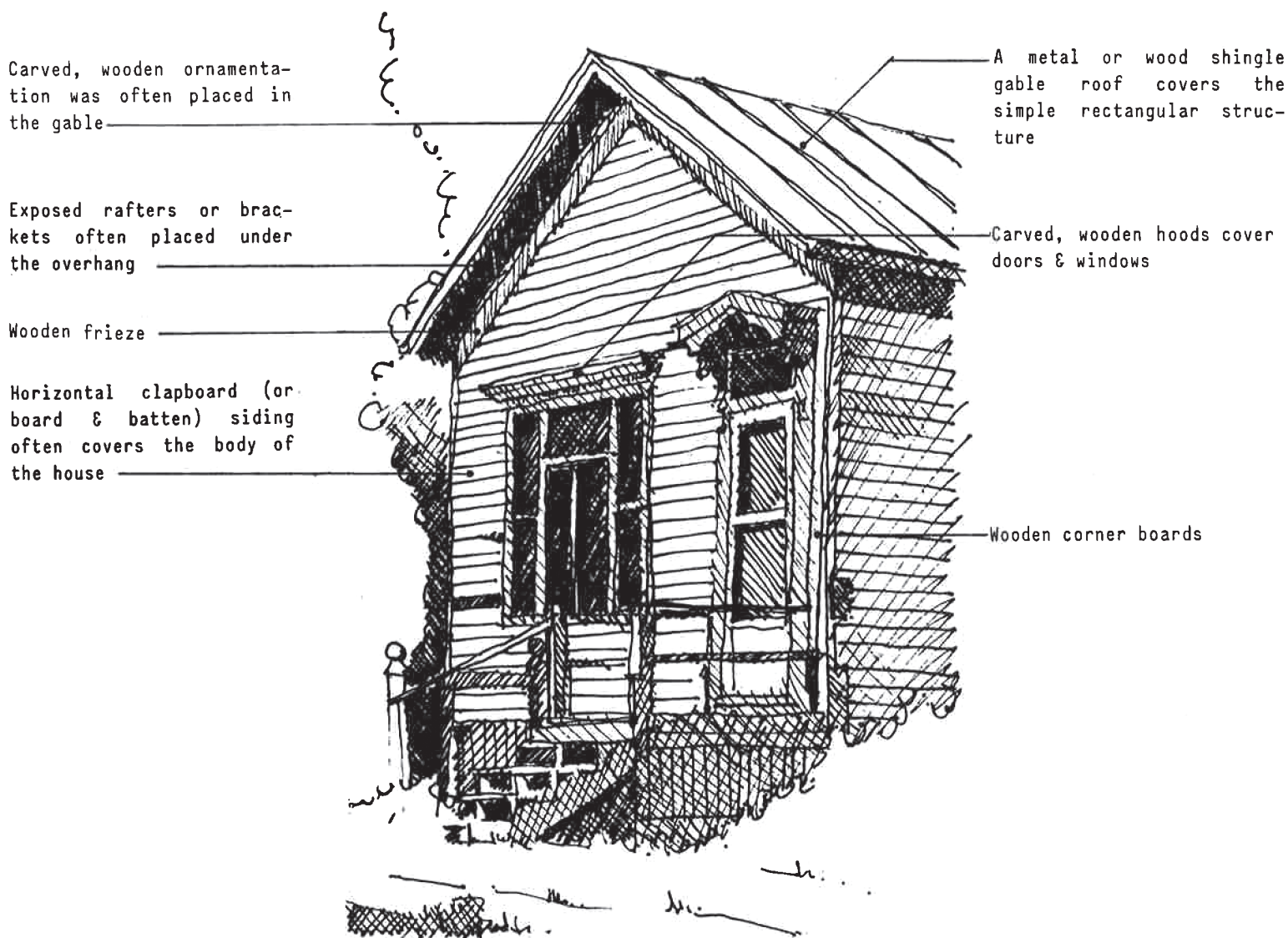
COLOR SYSTEM A

ASSOCIATED ARCHITECTURAL STYLES: (1) MID-CENTURY VERNACULAR

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.

Early Victorian houses, those erected between c. 1840 and c. 1870, display a variety of color schemes other than the white clapboard or board-and-batten structures with white window frames. Sash, and dark green shutters, that were popular in America from c. 1800 to c. 1840. Although white may still be employed, the majority of buildings show a greater use of color, even on relatively simple structures.

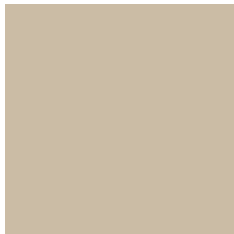
Also, painted stucco structures require paint that matches the original sand color (determined by examining a broken fragment). Otherwise, use A:1, A:3, A:4, or A:5 and paint the trim the same color as the clapboard structures.



COLOR SYSTEM A

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	SHUTTERS
A:1	A:2, A:3, A:6, A:7	Match trim color or A:9	Match trim color or A:8
A:2	A:1, A:5, A:6, A:7	Match trim color or A:9	Match trim color or A:8
A:3	A:1, A:2	Match trim color or A:9	Match trim color or A:8
A:4	A:2, A:6, A:7	Match trim color or A:9	Match trim color or A:8
A:5	A:2, A:6, A:7	Match trim color or A:9	Match trim color or A:8
A:6	A:2, A:4, A:5	Match trim color or A:9	Match trim color or A:8
Existing brick or stone	A:1, A:2, A:3, A:4, A:5, A:6, A:7	Match trim color or A:9	Match trim color or A:9



A:1 Yellowish Gray
MS: 2.5Y 8/2



A:2 Light Olive Gray
MS: 10Y 6/1



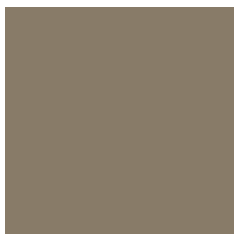
A:3 Light Yellow
MS: 5Y 8/6



A:4 Pale Yellow
MS: 2.5Y 8.5/4



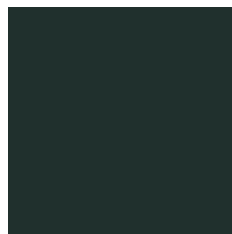
A:5 Grayish Yellow
MS: 2.5Y 7/4



A:6 Light Olive Brown
MS: 2.5Y 5/2



A:7 Bluish Gray
MS: 10B 5/1



A:8 Blackish Green
MS: 2.5BG 2/2



A:9 Moderate Reddish Brown
MS: 7.5R 3/6

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COLOR SYSTEM B

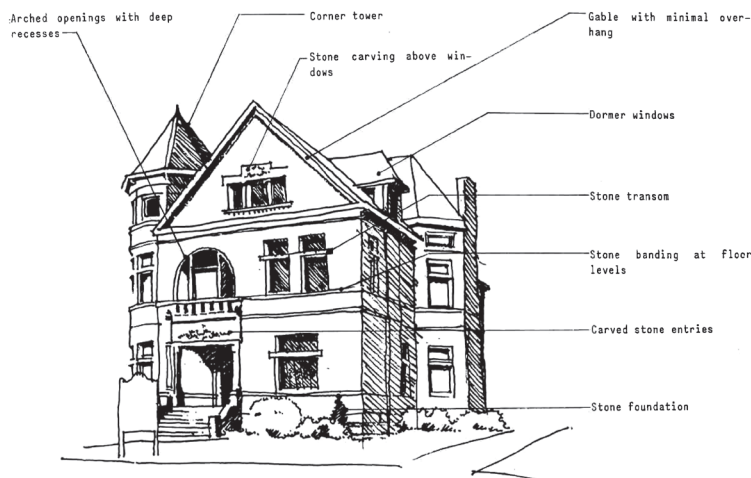
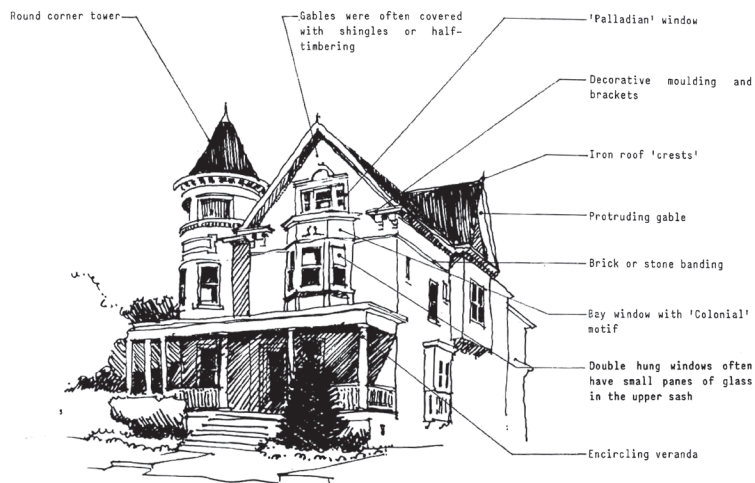
ASSOCIATED ARCHITECTURAL STYLES: (2) ITALIANATE, (3) SECOND EMPIRE, (4) GOTHIC REVIVAL, (5) STICK, (6) SHINGLE, (7) EASTLAKE, (8) QUEEN ANNE, (9) ROMANESQUE REVIVAL, (10) QUEEN ANNE/ROMANESQUE, (11) FRENCH RENAISSANCE, (12) COMPOSITE VICTORIAN

The explosion of styles in the High and Late Victorian periods required a deeper palette of colors to unify the diverse elements of these designs and to highlight the variety of materials and textures used by Detroit's architects and builders. At the same time, paint manufacturers such as the Acme White Lead Works in Detroit and other national firms with a strong market in the region, such as the Sherwin Williams Company, developed ready-mixed paints in resealable cans in every richer and darker colors. Deep olives, browns, and greens in a wide variety of shades became readily available for the first time. While the light colors of the mid-century were manufactured throughout the High and Late Victorian periods (and consequently could, historically, be used on the later styles), the lighter colors were generally used on simple frame buildings. The more imposing High and Late Victorian structures, especially when erected of brick or stone, require the darker colors to bring out their best features, particularly the window frames and sash which almost universally were painted darker than the main body color to make the windows appear to recede into the facade.

The trim color for masonry buildings of this period should always be selected with the color of the brick or stone in mind. Because the natural materials have already determined the overall body color of the house - red, brown, or yellow brick, green or gray stone, for example - the trim color should tend towards the earth tones: browns, yellows, greens, olives, and grays. Modern pastels, especially pale yellows, blues, and pinks, simply are historically incorrect. Occasionally black was suggested as a sash color to provide contrast to one of the browns or greens used for the window frames. This was a logical consequence of trimming a brick or stone building in a color darker than the masonry and then seeking an even darker color for the sash.

If the structure has stone detailing (above windows and doors, for example) it would be appropriate to paint the cornice or porch a color that matches the stone, selecting a darker color for the window frames and sash. If the structure has iron crestings, railings, or brackets they should be painted black, dark brown, or green. Often such details were painted to look like weathered bronze.

Shingle Style houses or those with shingles in the gables pose a special problem. Normally it was recommended that these surfaces be stained, although most surviving examples have long since been painted. The colors of this stain (or, if repainting, the paint) should follow the colors given, with the darker greens, olives, browns and yellows (in that order) being the most popular.



COLOR SYSTEM B

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	CORNICE/ PORCH	IRON CRESTING
Any System B Color EXCEPT A:7, A:8, A:9, B:19	Any System B Color	Match trim color or A:9, B:12, B:18, B:19	Match trim color or stone detailing	A:8, B:8, B:11 or B:19
Shingles: Stained or painted any System B Color ESPECIALLY Dark Greens, Olives, Browns and Yellows EXCEPT A:7, A:8, B:19	Any System B Color	Match trim color or A:9, B:12, B:18, B:19	Match trim color or stone detailing	A:8, B:8, B:11 or B:19
Existing brick or stone	Any System B Color darker than the brick or stone body, ESPECIALLY B:6, B:8, B:11, B:18	Match trim color or A:9, B:12, B:18, B:19	Match trim color or stone detailing	A:8, B:8, B:11 or B:19



B:7 Bluish Gray
MS: 10B 5/1



B:8 Blackish Green
MS: 2.5BG 2/2



B:9 Moderate Reddish Brown
MS: 7.5R 3/6



B:1 Light Yellowish Brown
MS: 10YR 6/4



B:2 Dark Yellow
MS: 5Y 6/6



B:3 Light Yellow
MS: 2.5Y 8/6



B:4 Moderate Yellow
MS: 2.5Y 7/6



B:5 Light Brown
MS: 7.5YR 5/4



B:6 Moderate Brown
MS: 7.5YR 4/4



B:7 Moderate Yellowish Brown
MS: 10YR 5/4



B:8 Grayish Brown
MS: 5YR 3/2



B:9 Moderate Yellow Green
MS: 2.5GY 6/4



B:10 Grayish Green
MS: 10G 5/2



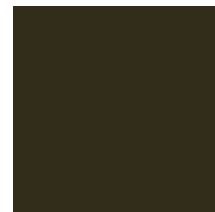
B:11 Grayish Olive Green
MS: 5GY 4/2



B:12 Grayish Green
MS: 10G 4/2



B:13 Moderate Olive Brown
MS: 2.5Y 4/4



B:14 Dark Grayish Olive
MS: 10Y 2/2



B:15 Dark Grayish Yellow
MS: 5Y 6/4



B:16 Light Grayish Olive
MS: 7.5Y 6/2



B:17 Light Olive
MS: 10Y 5/4



B:18 Dark Reddish Brown
MS: 2.5YRG 2/4



B:19 Black
MS: N 0.5/

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COLOR SYSTEM C

ASSOCIATED ARCHITECTURAL STYLES: (16) COLONIAL REVIVAL, (17) NEO-DUTCH COLONIAL, (18) NEO-GEORGIAN, (19) POST-DEPRESSION COLONIAL

As the nineteenth century waned, American domestic architecture began to return to simpler lines inspired in part by our colonial past. With this revival paint colors also changed. Body colors moved towards the pastels; white again became the most popular trim color and was even used for sash. This trend developed in the 1890s, but only for colonial and classically inspired houses; the darker colors found in the High and Late Victorian Styles continued to be popular and it would be inappropriate to use the colonial colors listed for houses not in the Colonial Revival style. Knowledge of true colonial colors was primitive in the late 19th and early 20th centuries. The so-called "Williamsburg" dark reds, uniform blues and greens that resulted from early studies to discover colors used in the colonial era were actually decades in the future.

For the stucco or clapboard, frame colonial, yellow was the most popular body color, although gray or blue was used. Normally these were then trimmed with white or ivory on the cornice, cornerboards, window frames, sash, etc., depending on which gave the lesser contrast. The yellow, gray and blue were less often used as trimming colors for masonry houses where the darker red brick or stone usually was accompanied by white or ivory trim and dark green shutters.



COLOR SYSTEM C

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	SHUTTERS
A:3, A:4, C:1, C:2, C:3, C:4, C:5	C:4, C:5	Match trim color or occasionally B:19	Match trim color or A:8, B:11, B:12, B:13, B:17
Dark brick or stone	A:3, A:4, C:1, C:2, C:3, with C:4, C:5 preferred	Match trim color or occasionally B:19	Match trim color or A:8, B:11, B:12, B:13, B:17



A:3 Light Yellow
MS: 5Y 8/6



A:4 Pale Yellow
MS: 2.5Y 8.5/4



A:8 Blackish Green
MS: 2.5BG 2/2



B:3 Light Yellow
MS: 2.5Y 8/6



B:11 Grayish Olive Green
MS: 5GY 4/2



B:12 Grayish Green
MS: 10G 4/2



B:13 Moderate Olive Brown
MS: 2.5Y 4/4



B:17 Light Olive
MS: 10Y 5/4



B:19 Black
MS: N 0.5/



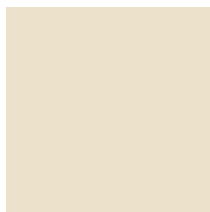
C:1 Light Bluish Gray
MS: 10B 7/1



C:2 Light Yellow
MS: 2.5Y 8.5/6



C:3 Pale Blue
MS: 10B 6/4



C:4 Yellowish White
MS: 5Y 9/1



C:5 Yellowish White
MS: 2.5Y 9/2

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COLOR SYSTEM D

ASSOCIATED ARCHITECTURAL STYLES: (13) ENGLISH REVIVAL

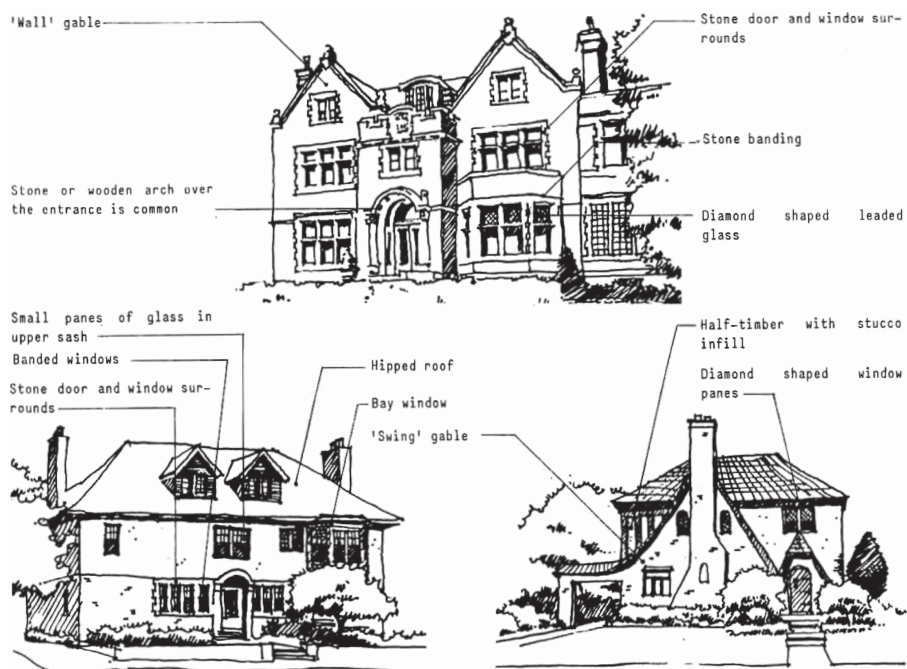
Detroit is particularly rich in examples of the Tudor, Gothic, and English Cottage Styles erected after the turn of the century. Usually of stone, brick, and heavy timber construction, these houses were often influenced by the Arts and Crafts Movement which stressed the use of such natural materials. As a consequence, the colors used on these houses should reflect this concern for nature and an understanding of the original English prototypes on which the styles were based.

A particular problem is encountered with the half-timbering that is so typical of these styles. In the original medieval buildings, these exposed timbers were the structural supports of the frame and roof with spaces between filled with lime plaster or rough cast sand stucco, stone, or brick. With this in mind, these heavy frames should be painted to look like weathered English oak; black, dark brown, or, perhaps, dark green, or olive. When the infill is brick, that area is not a problem unless it has been painted, in which case the paint should be removed or repainted in dark red or dark brown to match the original brick color. If, however, the infill between the framing is stucco, it should be painted white, as so many English originals are, to suggest the lime rich plastering which is naturally white or one of the river sand stuccoes which are more nearly yellow or cream when left in their natural state. On rare occasions when the sand used was of a reddish cast, the stucco assumed a faint rose beige.

Normally, the window and door frames and the projecting cornices will be painted the color selected for the heavy timber frames or a gray, brown or greenish stone color to match the actual stone trim of the house if such exists, or, a dark color such as black, dark brown, or dark green to suggest the metal casement windows which were normally iron and lead set in oak, frames which, like the heavy framing, darkened with age.

The trim of such houses rarely looks well done in a color lighter than the stone trim and certainly not in light reds, blues, yellows or greens. Occasionally, these houses were trimmed in white, but this generally provides too great a contrast to the usual brick and stone construction; as a consequence it is not recommended.

The more self-consciously Art and Crafts houses will hew closely to the guidelines set down above, stressing the darker browns, reds and greens and a concern for stucco that is natural in color and lighter than the dark framing of heavy wood and stone.



COLOR SYSTEM D

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	SHUTTERS
Stucco: Leave natural or match original stucco color, or A:3, A:4, C:4, C:5, D:1, D:2	Match half-timbering color of match existing stone trim color or match shingle color or A:8, A:9, B:6, B:8, B:11, B:12, B:13, B:14, B:18	Match trim color or A:9, B:18, B:19	Match trim color or match sash color
Half-timbering: A:8, B:6, B:8, B:11, B:12, B:13, B:14, B:19			
Shingles/Clapboard: B:6, B:8, B:11 (rare), B:12, B:13, B:14			
Existing brick or stone			



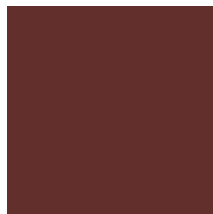
A:3 Light Yellow
MS: 5Y 8/6



A:4 Pale Yellow
MS: 2.5Y 8.5/4



A:8 Blackish Green
MS: 2.5BG 2/2



A:9 Moderate Reddish Brown
MS: 7.5R 3/6



B:6 Moderate Brown
MS: 7.5YR 4/4



B:8 Grayish Brown
MS: 5YR 3/2



B:11 Grayish Olive Green
MS: 5GY 4/2



B:12 Grayish Green
MS: 10G 4/2



B:13 Moderate Olive Brown
MS: 2.5Y 4/4



B:14 Dark Grayish Olive
MS: 10Y 2/2



B:18 Dark Reddish Brown
MS: 2.5YR 2/4



B:19 Black
MS: N 0.5/



C:4 Yellowish White
MS: 5Y 9/1



C:5 Yellowish White
MS: 2.5Y 9/2



D:1 Brownish Pink
MS: 7.5YR 7/2



D:2 Light Brown
MS: 5YR 6/4

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COLOR SYSTEM E

ASSOCIATED ARCHITECTURAL STYLES: (14) PRAIRIE, (15) BUNGALOW

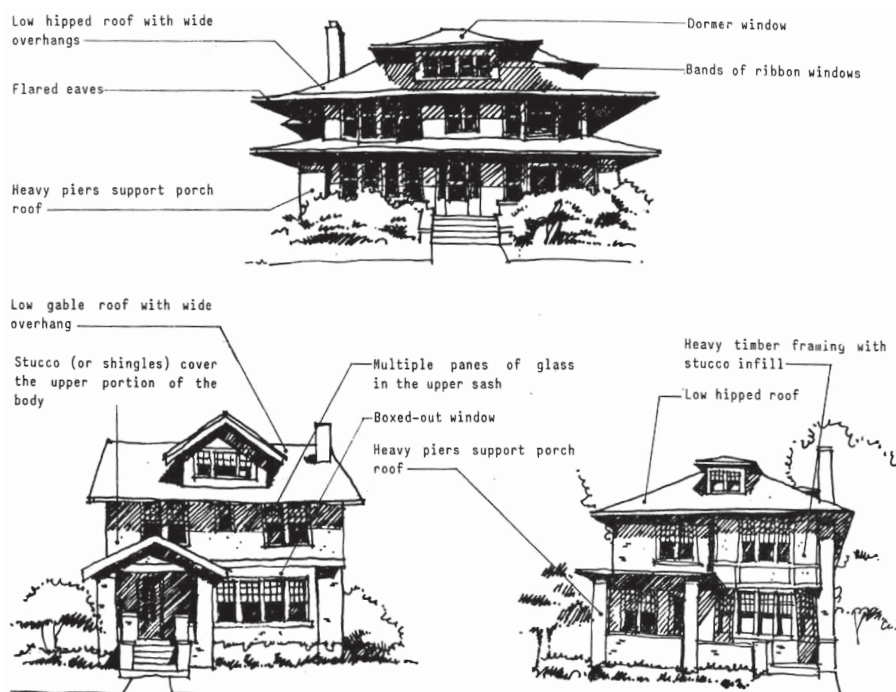
The Prairie School houses with their Neo-Georgian and Chicago School Vernacular spin-offs and the ubiquitous Bungalow Style, all more or less partake of the same color theory as the post-1900 English Revival houses. Both the Prairie School and the Bungalow houses, however, followed a trend toward the lighter colors introduced later in the century. If the owner wished to follow Color System D, he would certainly be historically correct in so doing, however, both Prairie and Bungalow Style houses permit a wider range of choice.

Those Neo-Georgian Vernacular houses that are touched by the Prairie Style (low hip roofs with side overhanging eaves, ribbon windows, a change of materials from the first to the second floors) should not be painted with the Colonial color palette as their name might suggest. Just as the Prairie details might have been grafted onto what is essentially a 4-square box, so the colors of the Prairie Style should be used.

Stucco houses of these styles might be painted in grays, yellows, browns, or when used only for the second floor which is stuccoed above a first floor of another material, one of two oranges. However, stark white was rarely used for Prairie or Bungalow (or for that matter Arts and Crafts) houses.

The heavy timber framing and shingles occasionally used on Prairie or Bungalow Style houses should be painted or stained a dark color to give what one early twentieth-century manufacturer called "the weathered idea of the old bungalow which gained its beauty largely by leaving the unprotected lumber to be exposed to the weather."

It is in the choice of trim colors that there is the greatest freedom, for the use of whites, grays, soft greens, browns, and yellows are all acceptable. Keeping in mind the need to provide color contrast between the trim and any shingles or stucco and half-timbering, (the stucco color should also be different than the half-timbering), grays, yellows, browns, greens and oranges would be appropriate trim colors. For houses of this type, one Detroit manufacturer suggested that "green is by far the most popular color for shutters, though in many instances they are painted to correspond to the body or trimmings of the house." Sash is "usually painted black, white, ivy green or deep rich colors such as copper browns.... If desired, one of the same shades may be used that is employed for the body of the house."



COLOR SYSTEM E

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	SHUTTERS
Stucco/Siding: Any system E color EXCEPT A:7, A:8, A:9, B:19 Use E:2 & E:3 on second floor only above another material	Any System E color to contrast body color	Match trim color or match body color or A:9, B:18, B:19	Match trim color, match body color, or A:8
Shingles/Heavy Timber: Stained or painted A:9, B:1, B:2, B:5, B:6, B:7, B:8, B:11, B:12, B:13, B:14, B:18	Any System E color to contrast body color	Match trim color or match body color or A:9, B:18, B:19	Match trim color, match body color, or A:8
Existing brick or stone			



A:1 Yellowish Gray
MS: 2.5Y 8/2



A:2 Light Olive Gray
MS: 10Y 6/1



A:3 Light Yellow
MS: 5Y 8/6



A:4 Pale Yellow
MS: 2.5Y 8.5/4



A:5 Grayish Yellow
MS: 2.5Y 7/4



A:8 Blackish Green
MS: 2.5BG 2/2



A:9 Moderate Reddish Brown
MS: 7.5R 3/6



B:1 Light Yellowish Brown
MS: 10YR 6/4



B:2 Dark Yellow
MS: 5Y 6/6



B:3 Light Yellow
MS: 2.5Y 8/6



B:4 Moderate Yellow
MS: 2.5Y 7/6



B:5 Light Brown
MS: 7.5YR 5/4



B:6 Moderate Brown
MS: 7.5YR 4/4



B:7 Moderate Yellowish Brown
MS: 10YR 5/4



B:8 Grayish Brown
MS: 5YR 3/2



B:11 Grayish Olive Green
MS: 5GY 4/2



B:12 Grayish Green
MS: 10G 4/2



B:13 Moderate Olive Brown
MS: 2.5Y 4/4



B:14 Dark Grayish Olive
MS: 10Y 2/2



B:15 Dark Grayish Yellow
MS: 5Y 6/4



B:17 Light Olive
MS: 10Y 5/4



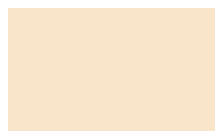
B:18 Dark Reddish Brown
MS: 2.5YR 2/4



B:19 Black
MS: N 0.5/



C:4 Yellowish White
MS: 5Y 9/1



C:5 Yellowish White
MS: 2.5Y 9/2



D:1 Brownish Pink
MS: 7.5YR 7/2



D:2 Light Brown
MS: 5YR 6/4



E:1 Light Grayish Yellowish Brown
MS: 10YR 6/2



E:2 Strong Yellowish Brown
MS: 7.5YR 6/8



E:3 Grayish Reddish Orange
MS: 2.5YR 5/6



E:4 Grayish Yellow Green
MS: 7.5GY 6/2

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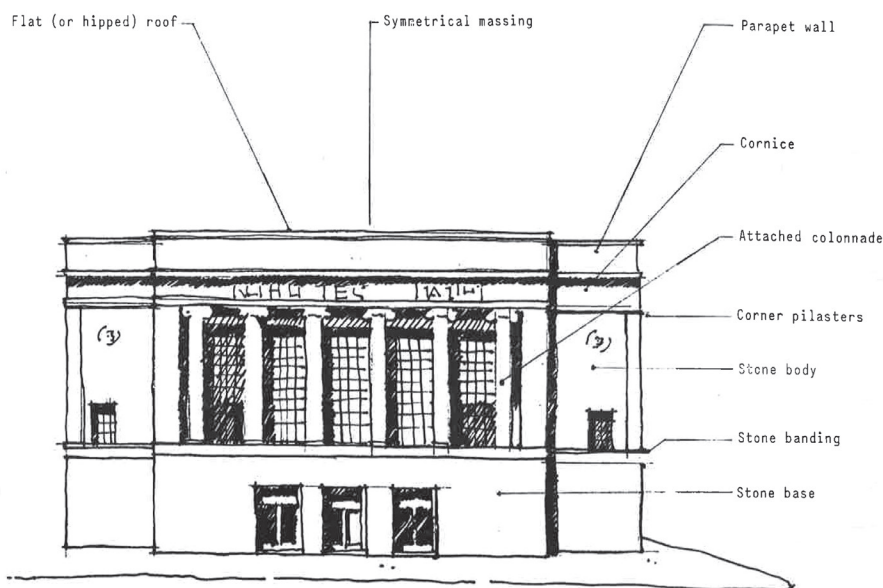
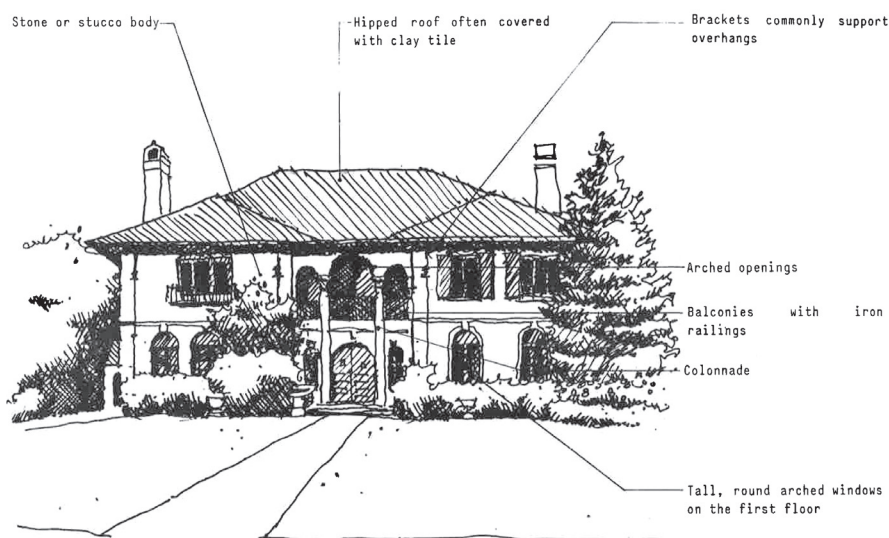
COLOR SYSTEM F

ASSOCIATED ARCHITECTURAL STYLES: (20) NEO-CLASSICAL, (21) MEDITERRANEAN

In the early twentieth-century, a number of Mediterranean Styles became popular in Detroit. These limestone or stucco houses, inspired by the French and Spanish originals, ranged in size from modest stuccoed and white washed cottages to imposing classical mansions. Generally the small houses of this type (which often had red tile roofs) look best painted white. The larger structures, however, require more subtle coloring.

If the house is constructed or trimmed with stone this material might be matched for painting the cornice, windows, frames, sash, and doors. Too great a contrast between body material and trim will defeat the stately, formal character of the design.

If painting becomes necessary for a stucco house, the original color should be matched. Otherwise, the stucco should be painted to match the stone trim above windows and around doors or one of the pale gray or yellow stucco colors. Otherwise, the trim colors may be white, light gray, or one of the darker colors suggested.



COLOR SYSTEM F

ACCEPTABLE COLOR COMBINATIONS *MS = MUNSELL STANDARD

BODY	TRIM	SASH	SHUTTERS
Stucco: Leave natural or match original stucco, or match stone trim, or A:1, A:2, A:3, A:4 C:4 & C:5 for small villas only	Match body or match stone trim or A:8, B:6, B:8, B:11, B:12, C:4, C:5	Match trim color or B:8, B:11, B:12, B:19	Match trim color or A:8, B:11, B:19
Existing brick or stone			



A:1 Yellowish Gray
MS: 2.5Y 8/2



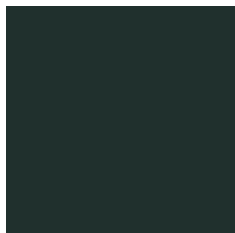
A:2 Light Olive Gray
MS: 10Y 6/1



A:3 Light Yellow
MS: 5Y 8/6



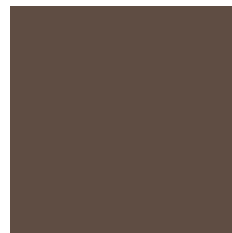
A:4 Pale Yellow
MS: 2.5Y 8.5/4



A:8 Blackish Green
MS: 2.5BG 2/2



B:6 Moderate Brown
MS: 7.5YR 4/4



B:8 Grayish Brown
MS: 5YR 3/2



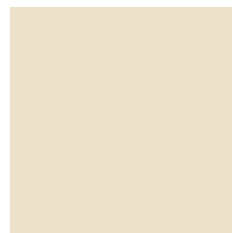
B:11 Grayish Olive Green
MS: 5GY 4/2



B:12 Grayish Green
MS: 10G 4/2



B:19 Black
MS: N 0.5/



C:4 Yellowish White
MS: 5Y 9/1



C:5 Yellowish White
MS: 2.5Y 9/2

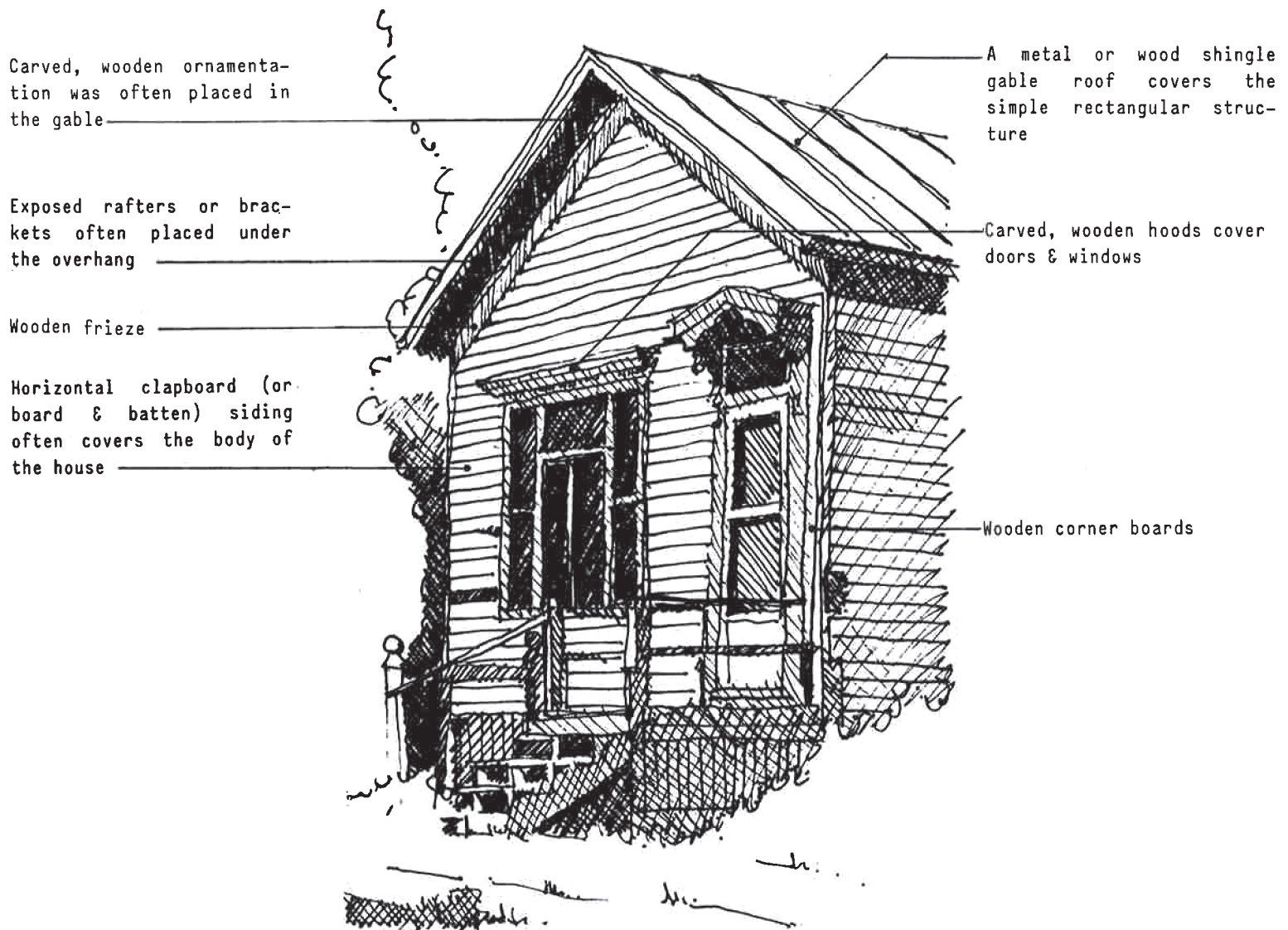
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1 MID-CENTURY VERNACULAR

1830 - 1860

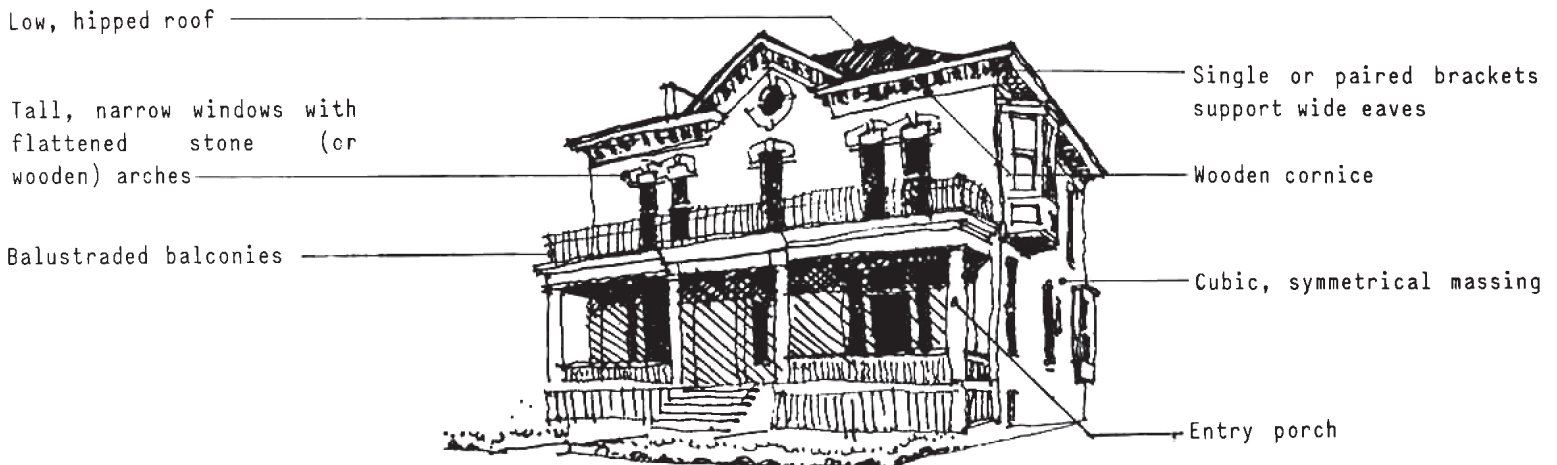
In the mid-1800s, many inexpensive, small frame residences were built in Detroit. The Corktown Historic District contains several of these simple, one to two story dwellings, often called “workingman’s” or “laborer’s cottages.” Typically rectangular in plan, with clapboard or board-and-batten siding, 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

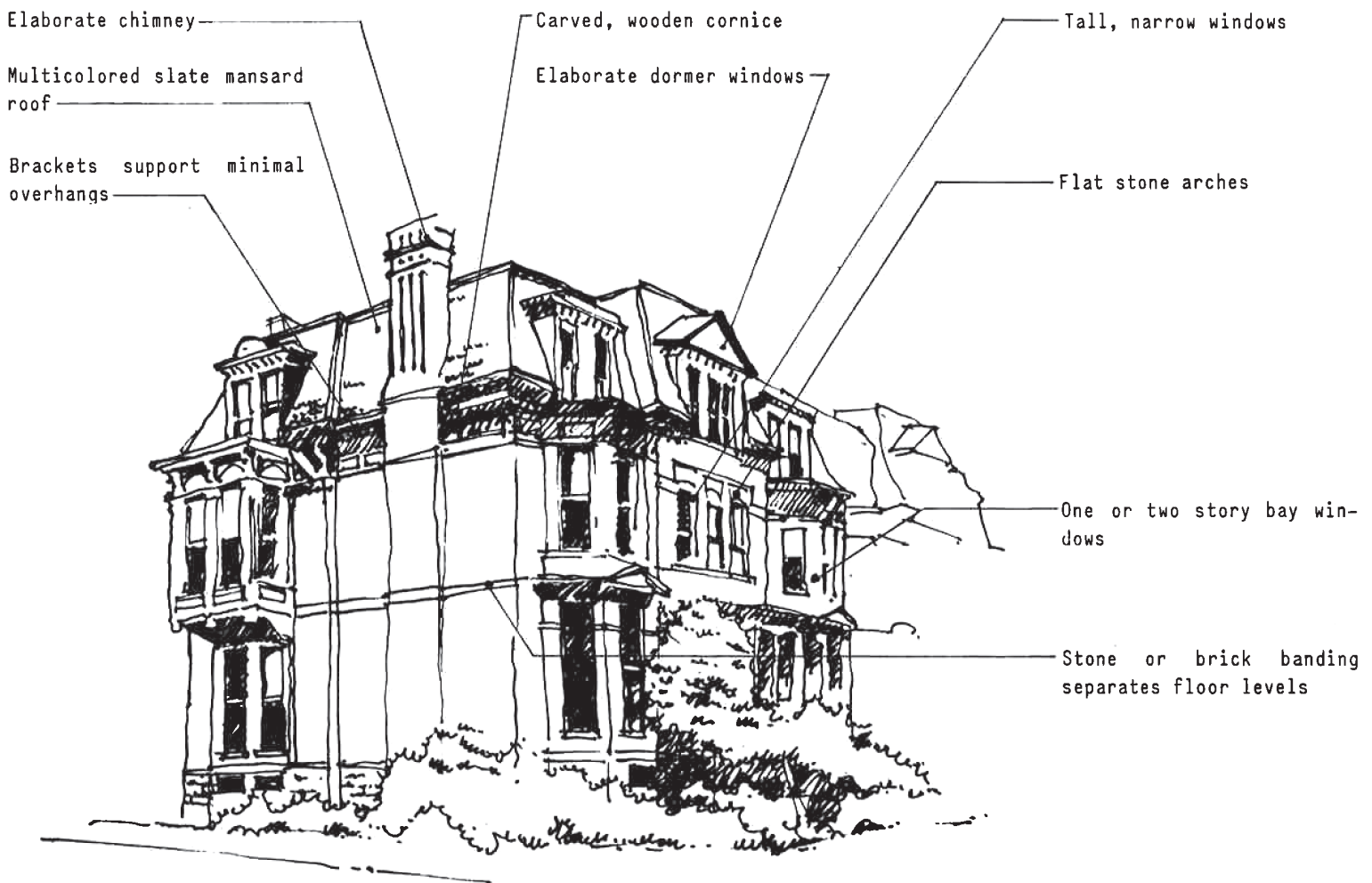
Suited to Gothic asymmetry or classical symmetry, the Italianate was one of the most popular styles of the mid-to-late 19th Century. L-shaped plans with gable roofs and the addition of towers and bay windows created the picturesque Italian Villa while the rectangular or square mass with a low hip roof 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

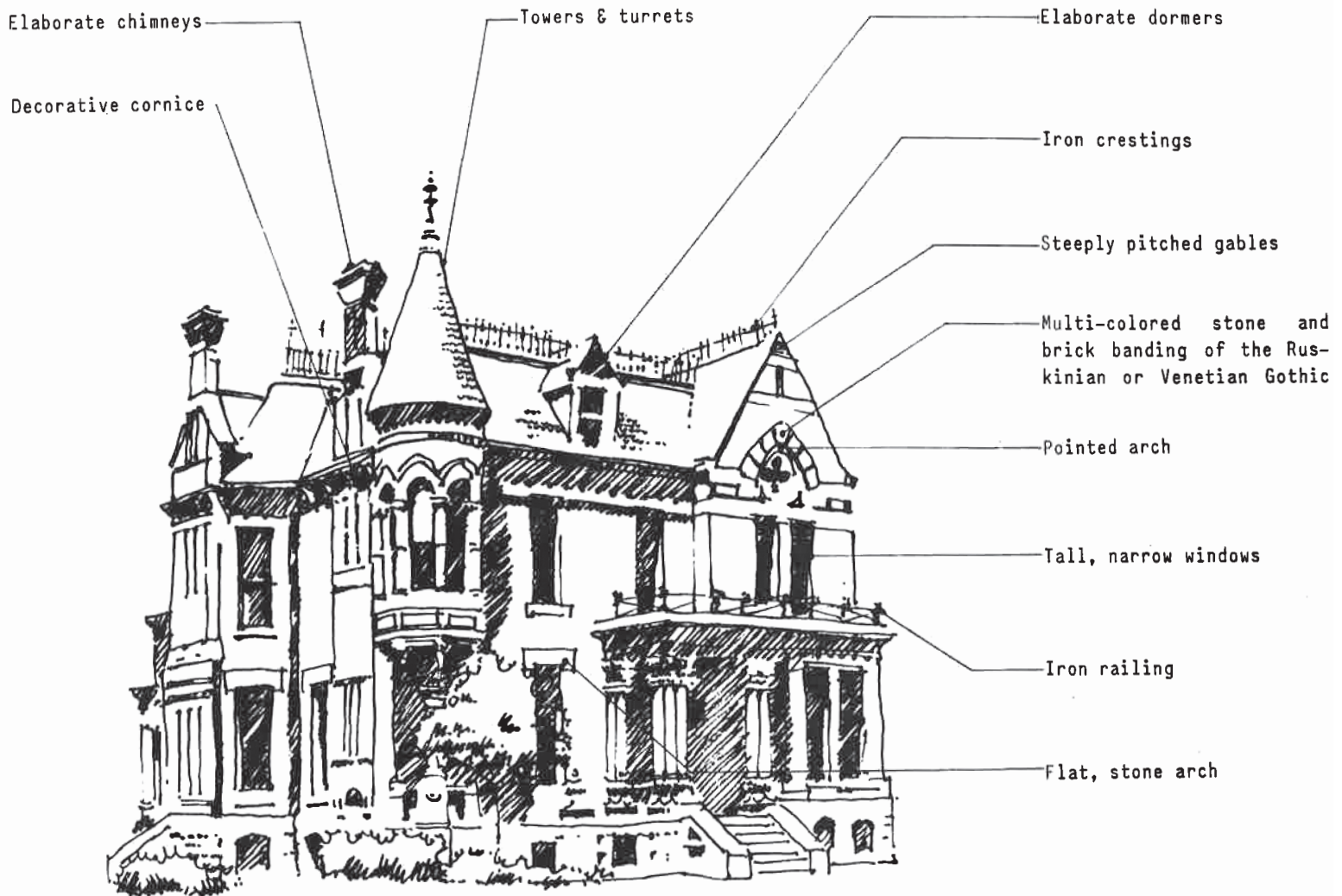
The Second Empire Style in America began by using French elements, specifically the French Mansard roof, on the Italianate Style residence. Therefore, like the Italianate Style, the Second Empire could be either symmetrical or asymmetrical in mass, with or without a square tower. The tall paired windows 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

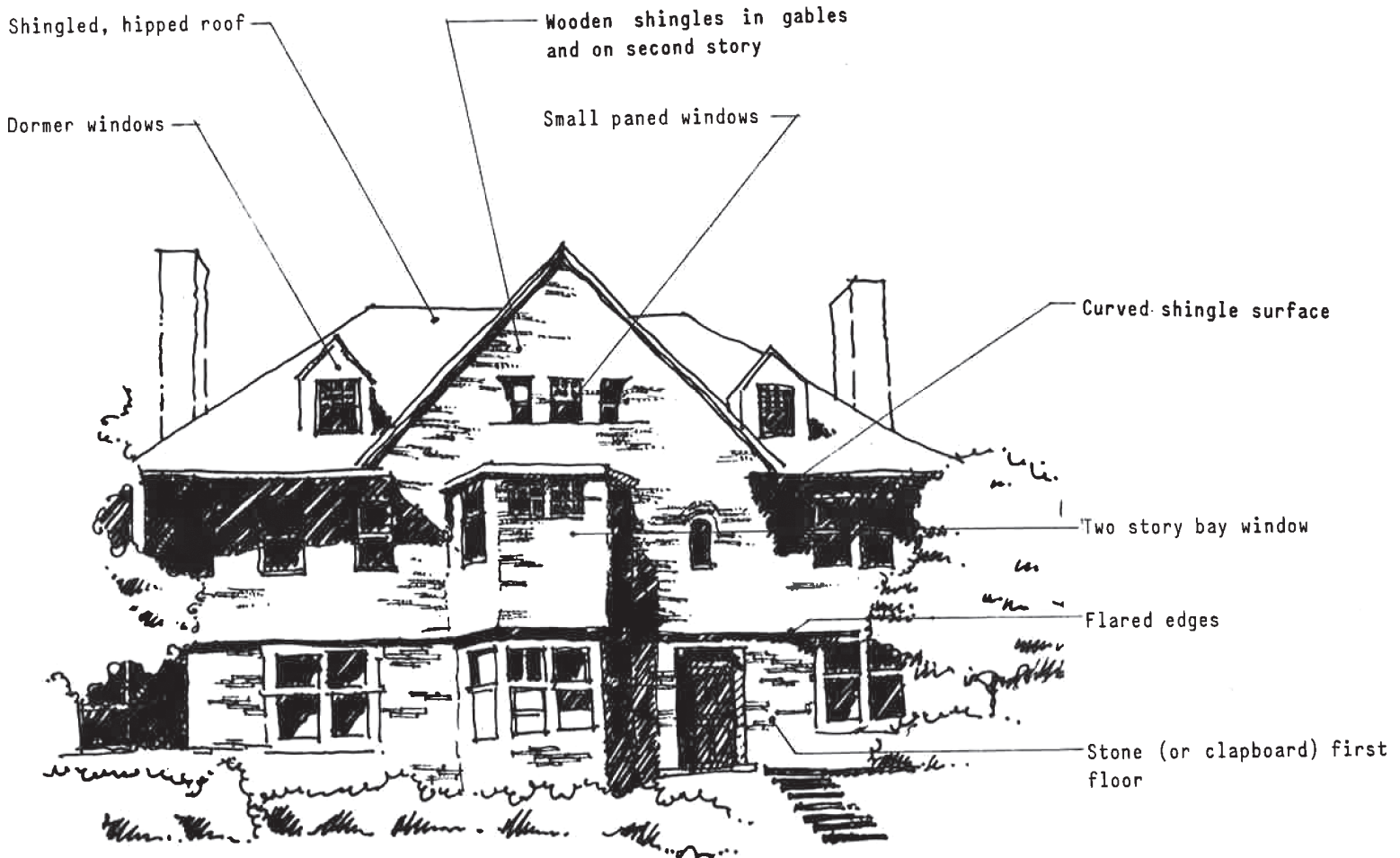
Bay or boxed-out windows



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

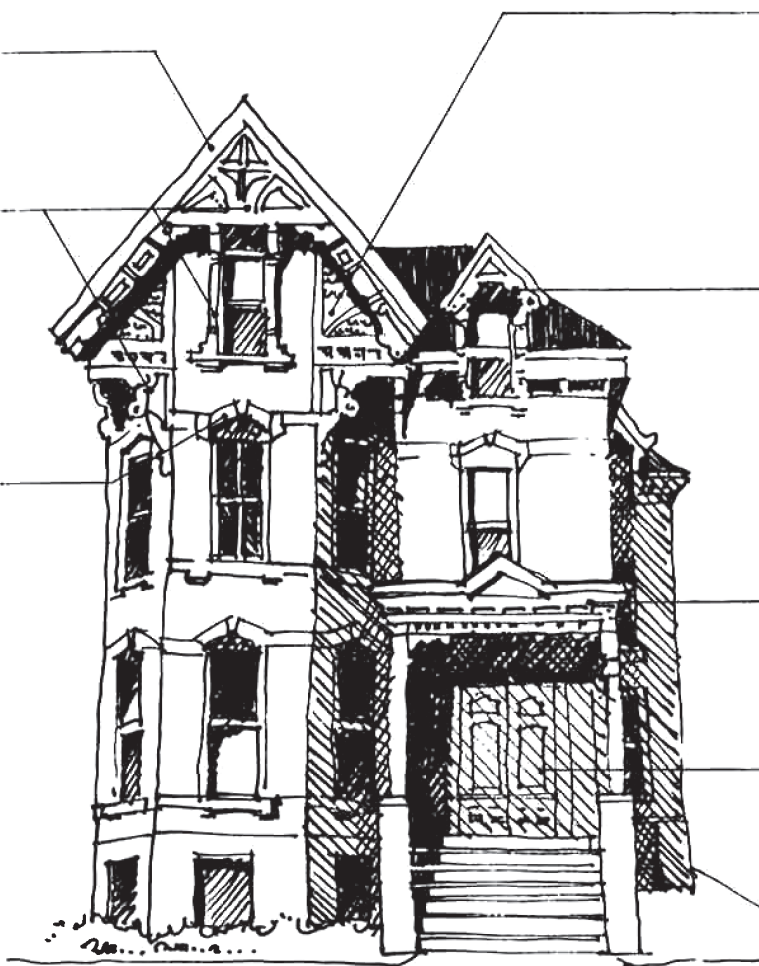
Tall, narrow windows with decorative wood or stone arches

Shingles in the gable

Dormer window

Small entry porch often with massive posts

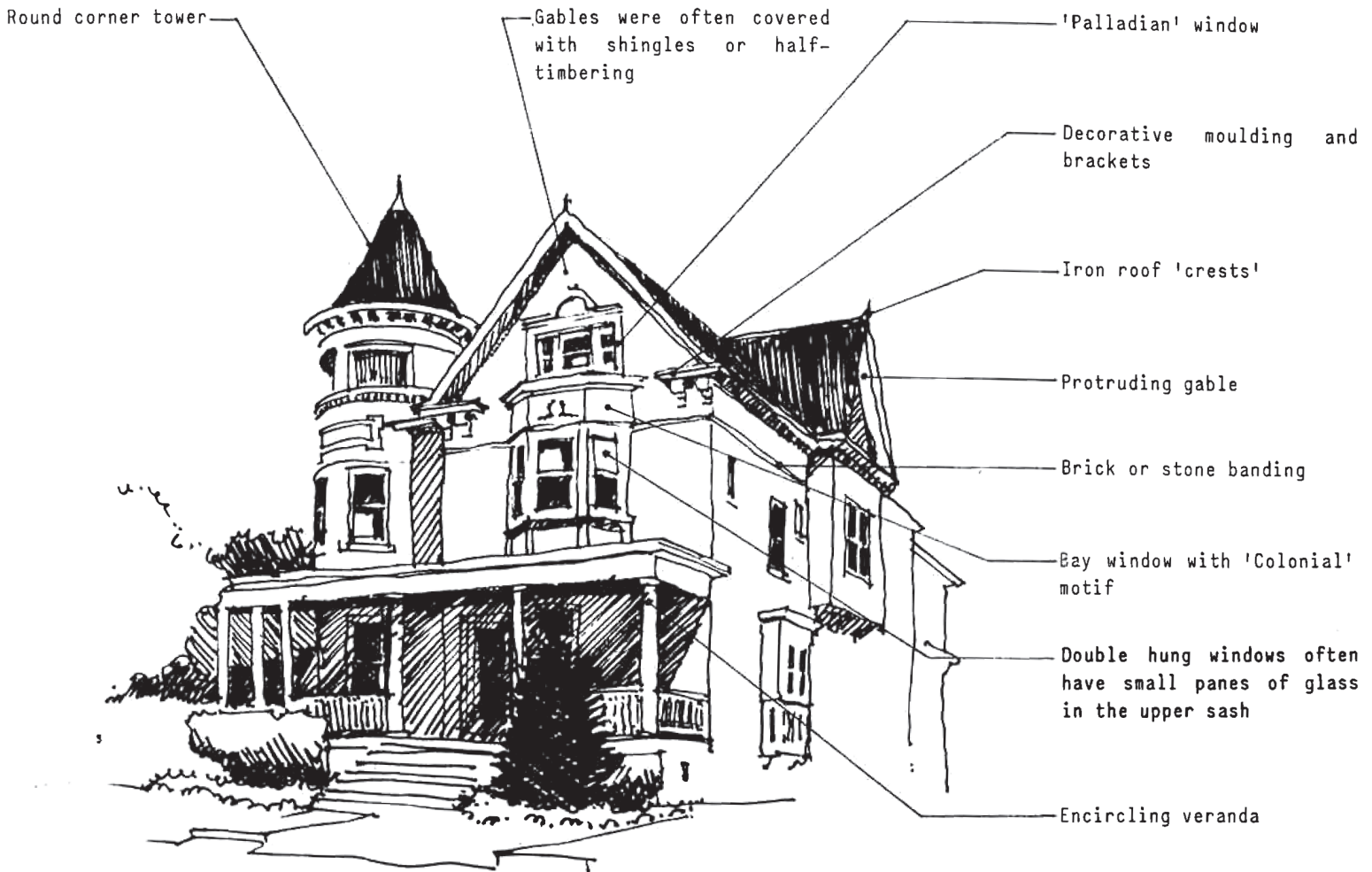
Tall, paired entry doors



8 QUEEN ANNE

1880 - 1900

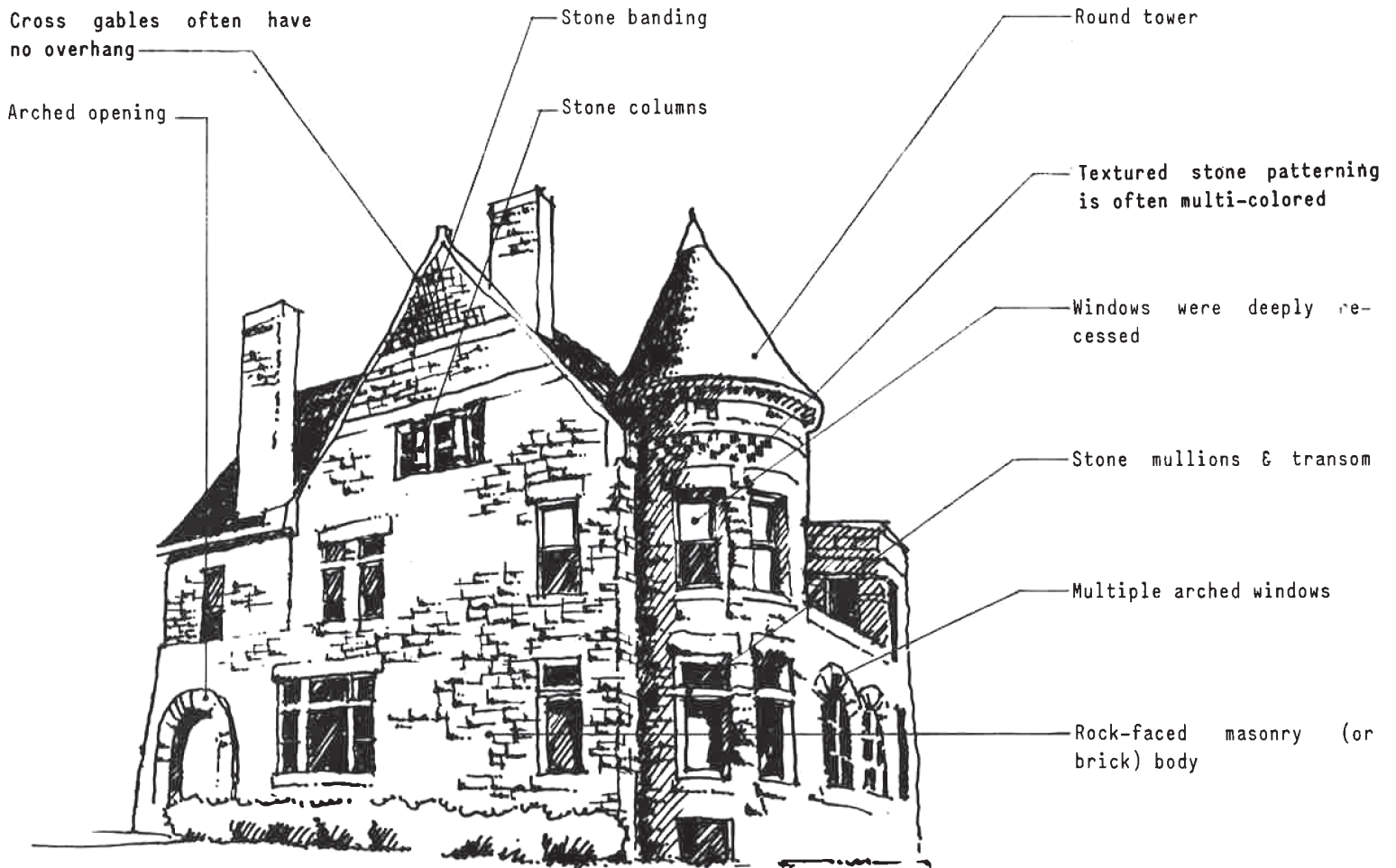
The Queen Anne Style combined elements of the Stick and Eastlake Styles with Colonial elements such as Palladian windows and doors with fan and sidelights. Irregular silhouettes, with gables, turrets, towers, tall and elaborate brick chimneys and encircling verandas contributed to the picturesqueness 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

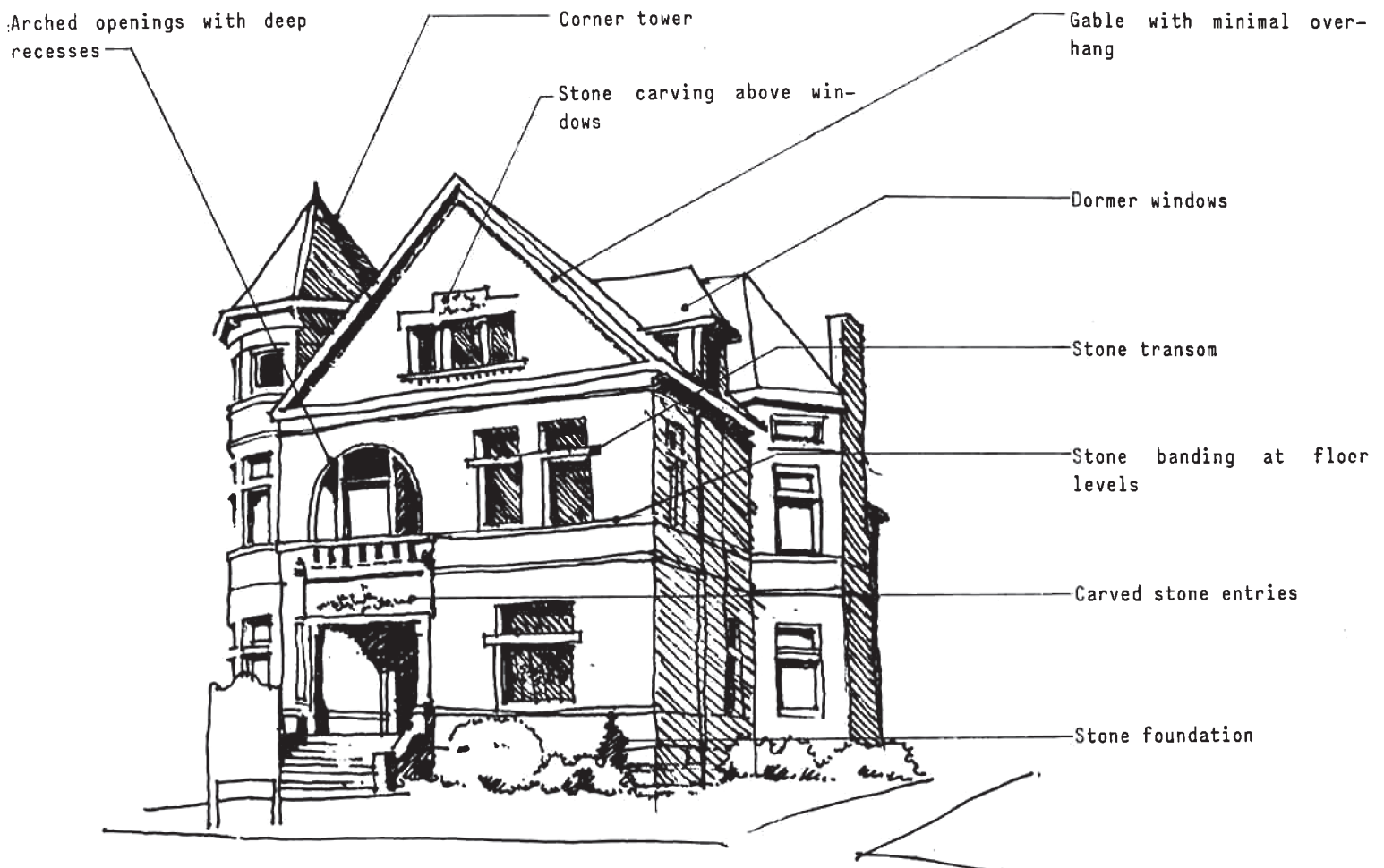
Many of Detroit's Romanesque dwellings can be found in the East Ferry and Brush Park Historic Districts. The rock-faced masonry or brick walls are patterned with variously colored and textured stone or brick window trim, arches and belt courses. Multiple round-arched openings are sometimes supported 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

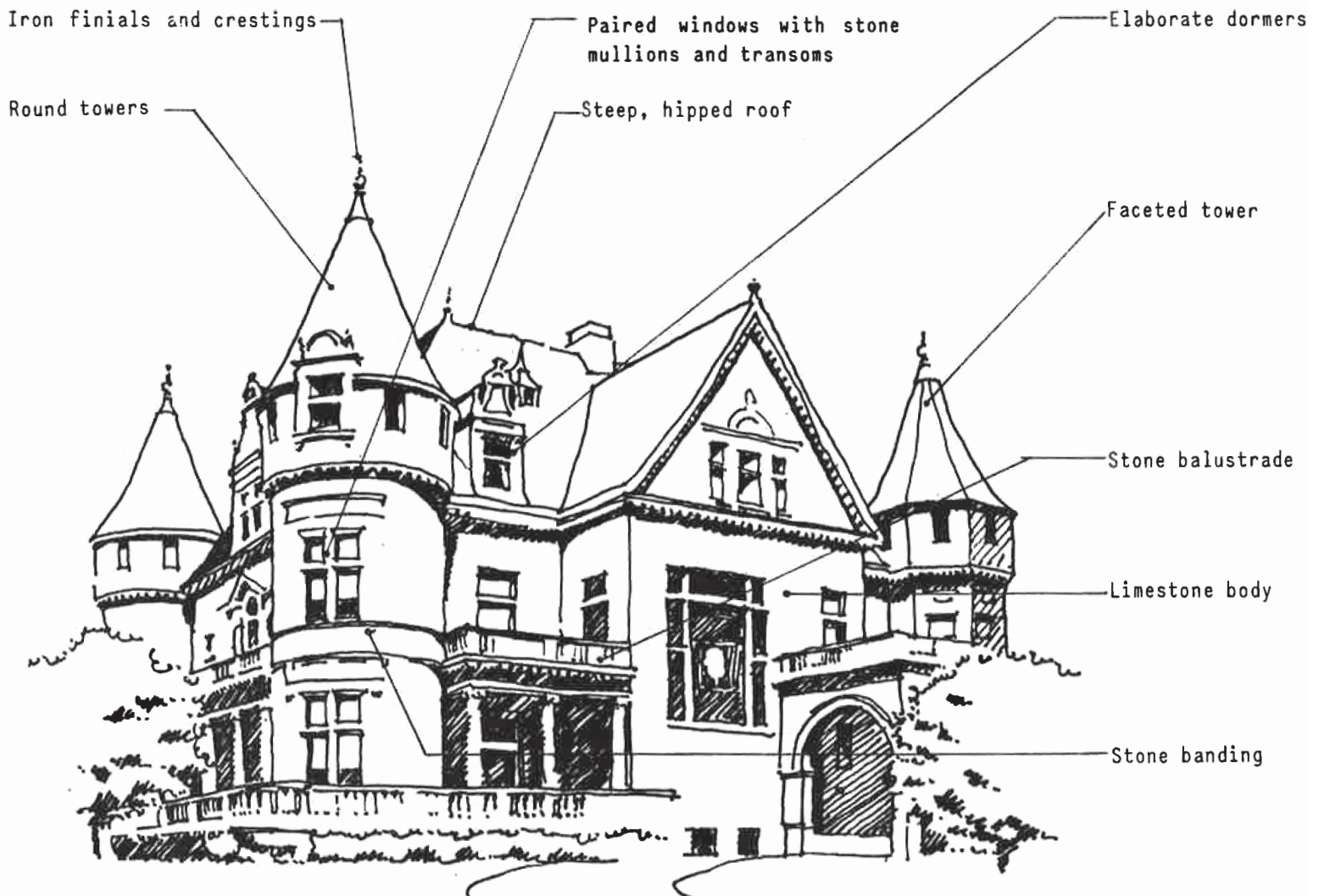
The late 19th Century saw a great mixture and confusion of styles. The combination of the Queen Anne with the Romanesque Revival appears to have been very common in Detroit and well illustrated in the East Ferry Historic District. Most of these composite residences have Romanesque gables without overhangs, 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

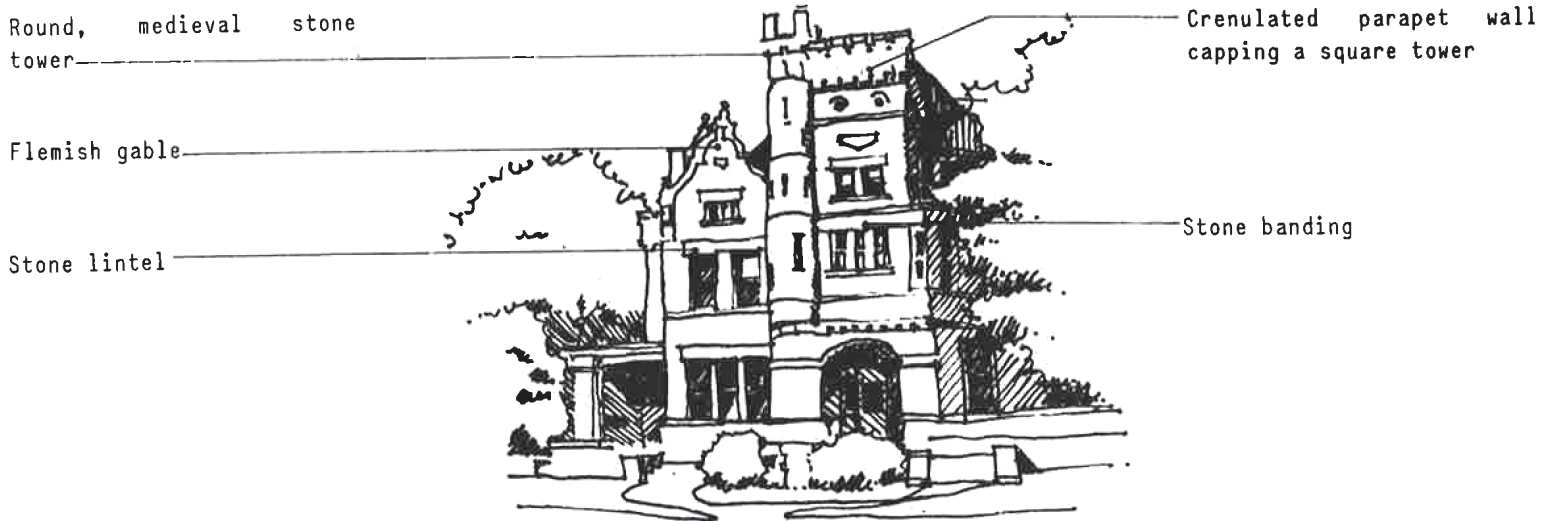
The French Renaissance Style is often referred to as Chateausque since earlier examples were based on the Chateaux of 16th Century France. The unique Frank J. Hecker House in the East Ferry Historic District is an impressive example. A massive limestone body is topped with a very steep hipped slate roof 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

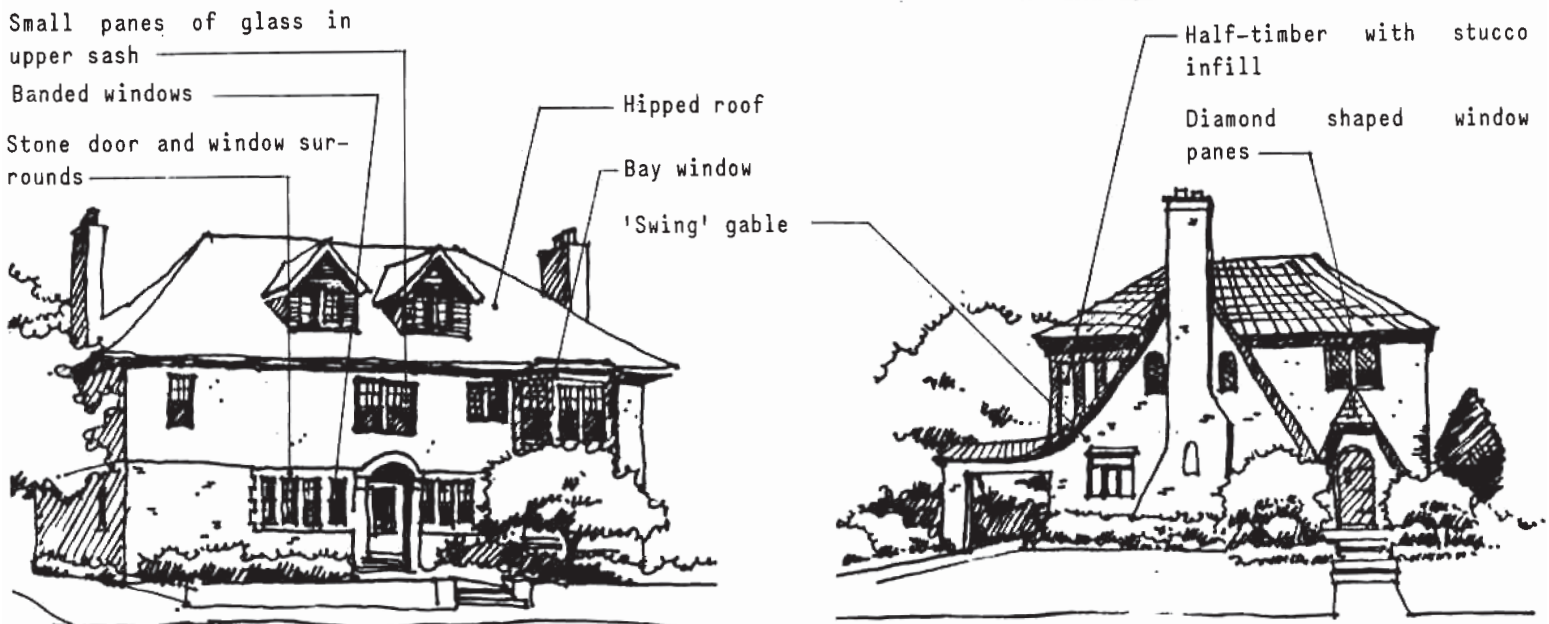
The architecture of the Victorian period was known for its eclecticism. The combination of styles, including Greek, Italianate, Gothic, Romanesque, Colonial, Stick, Queen Anne, French and others resulted in buildings which are difficult to categorize. Examples of composite styles are found in most of 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

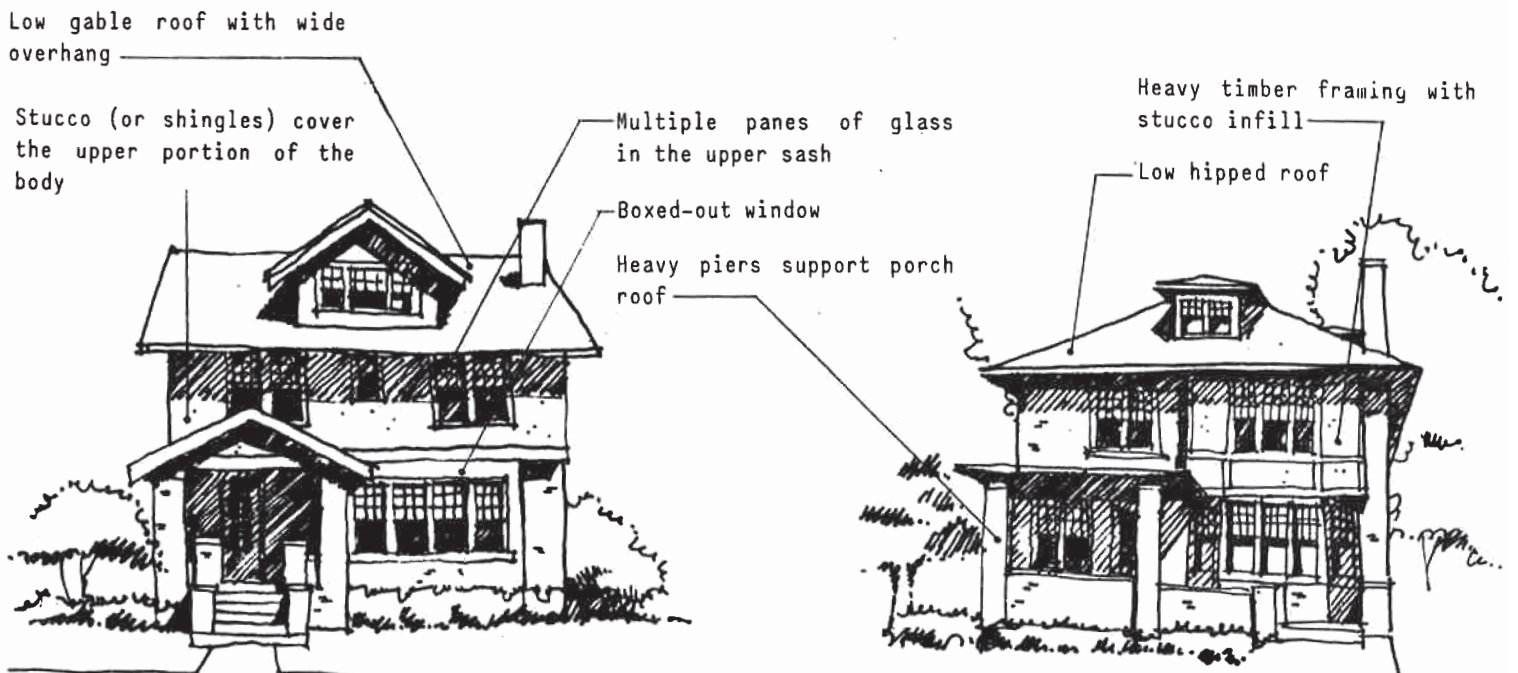
The English Styles are a major influence on Detroit's residential and church architecture, even up to the present. The Medieval Tudor and Gothic Styles were prevalent as well as the informal Cottage Style, based on the English Arts and Crafts Movement, which returned to natural materials and a hand-made 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

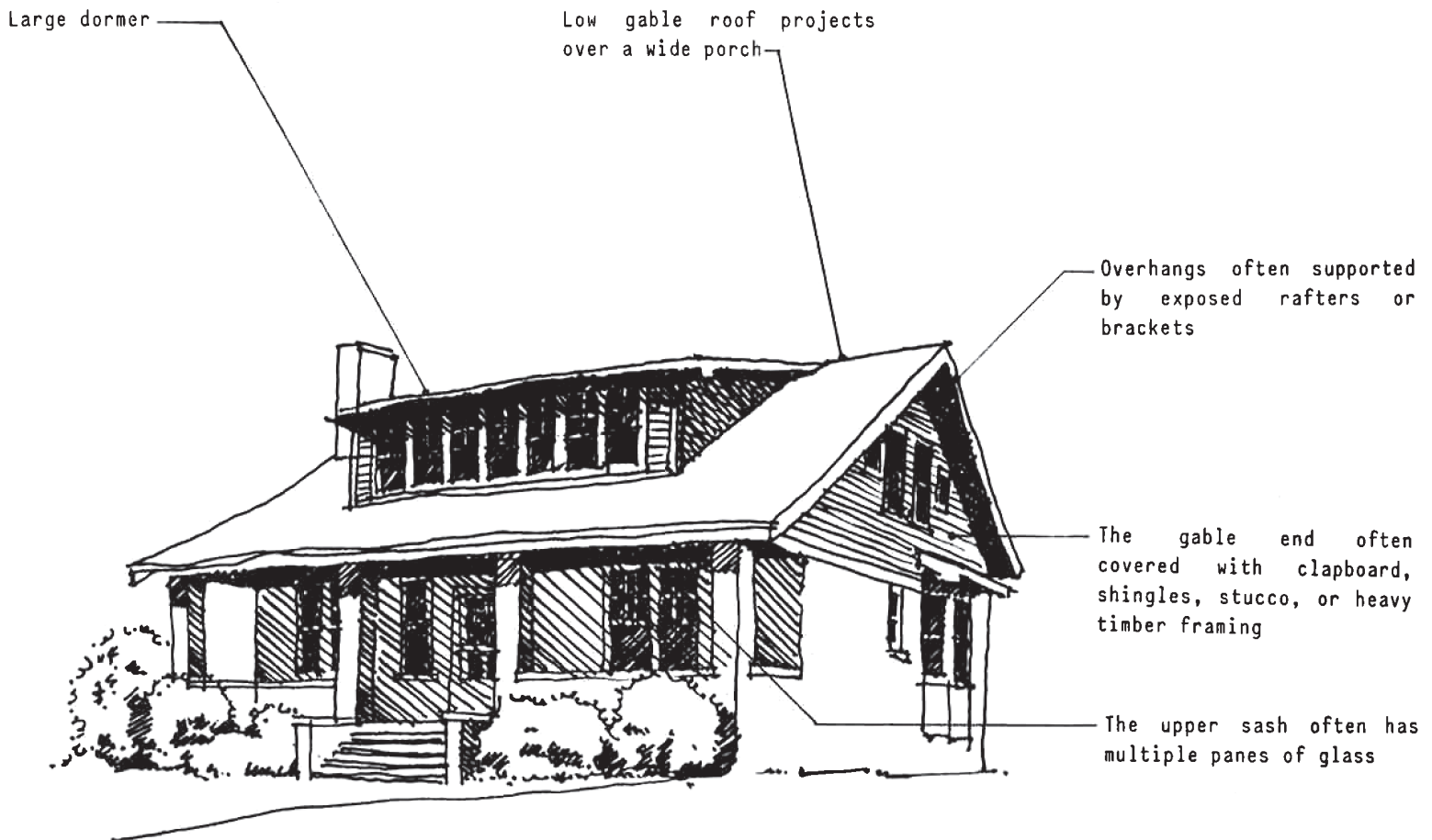
The development of the Prairie Style in the midwest by Frank Lloyd Wright and others, was concurrent with the Arts and Crafts movement in Detroit. Attention to craftsmanship and the use of natural materials were characteristics of both. Even though Frank Lloyd Wright was attempting to destroy the box 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

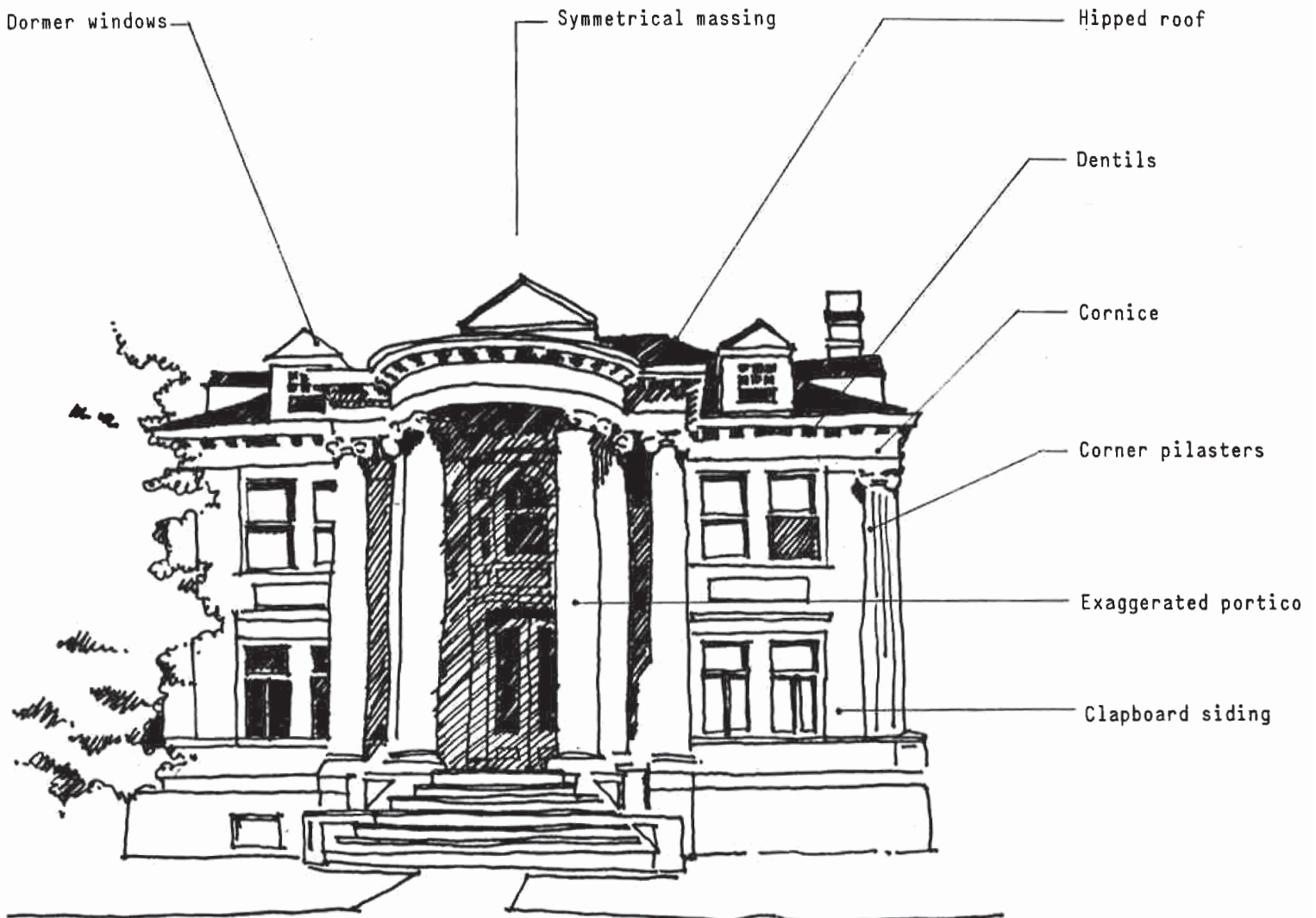
The Bungalow was a functional, cottage-like structure with an informal plan and elevation. Typically one to two stories in height, these dwellings had low and simple roof lines pierced by large dormers. Broad, projecting overhangs rested on heavy piers, forming large porches. Found in many of Detroit's 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

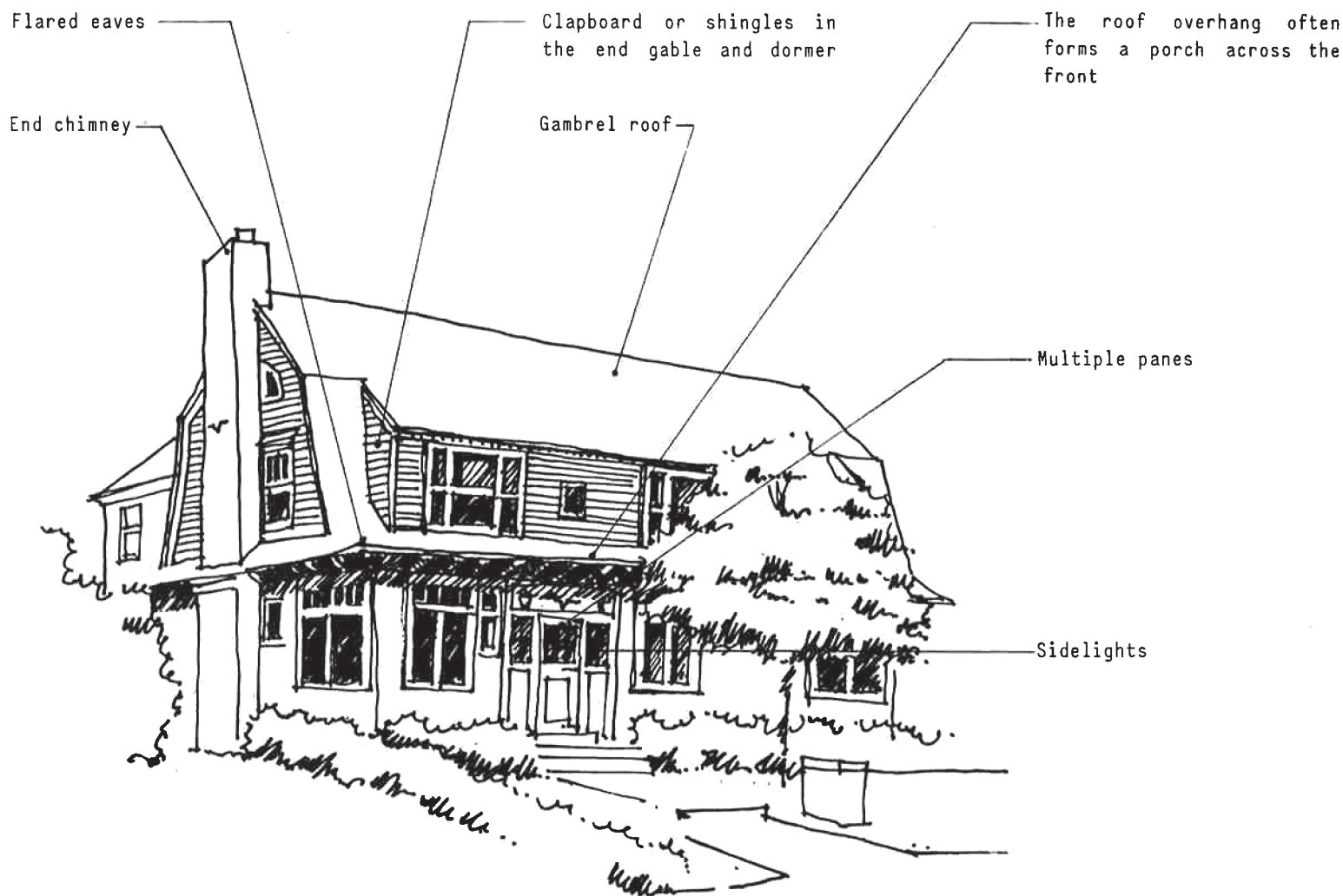
The Colonial Revival of the late 19th Century began with the addition of Colonial elements such as dormers, fanlights, swan's neck pediments and Palladian windows to the vertical and picturesque massing of the Victorian home. As the style moved towards greater accuracy in the early 20th Century, (then 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

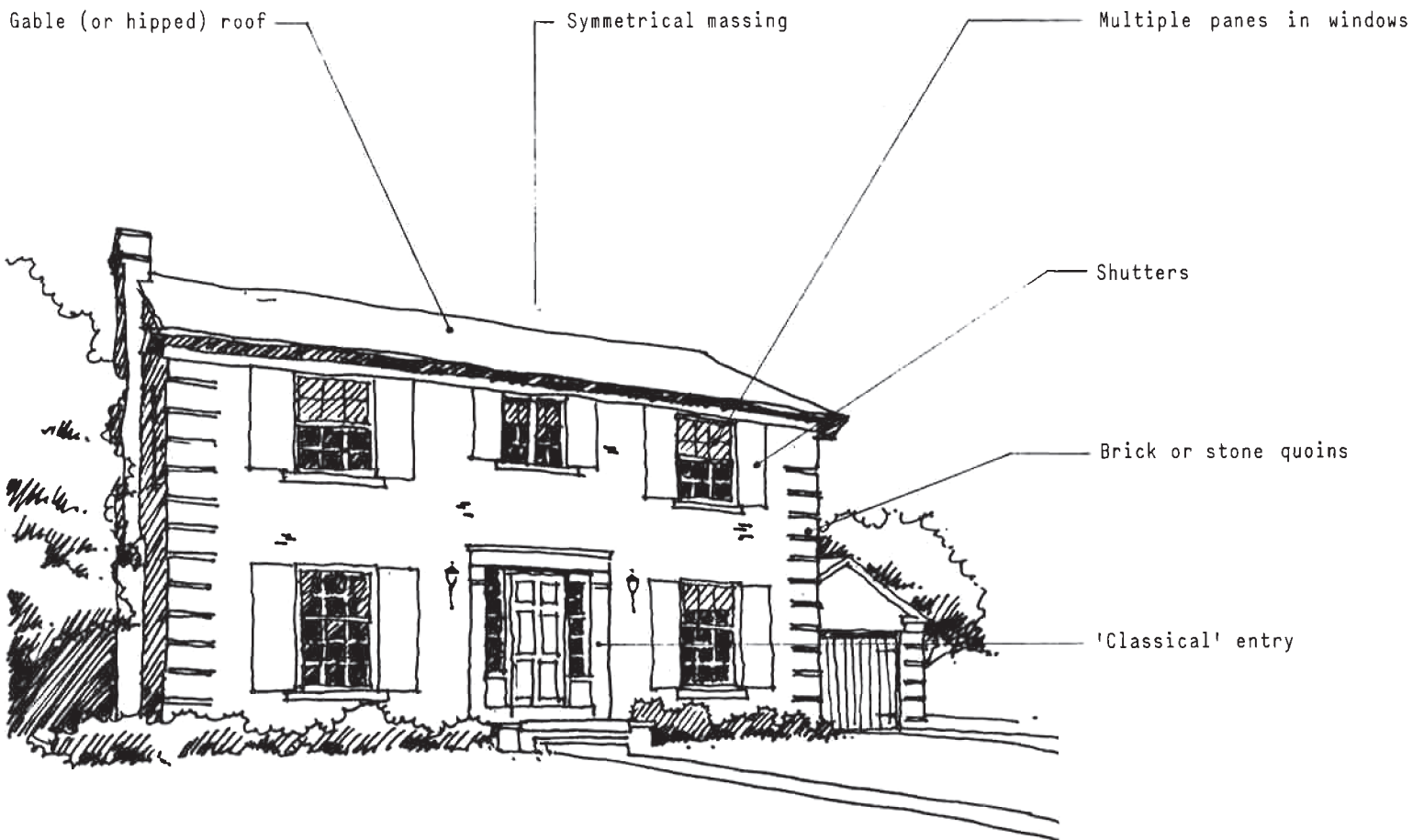
The relative simplicity and formality of the Neo-Georgian Style appears to have been a reaction against the picturesque Victorian Styles. The exaggerated classical elements often attached to the Victorian homes of the 19th Century Colonial Revival gave way to a more subdued and accurate use of classical 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

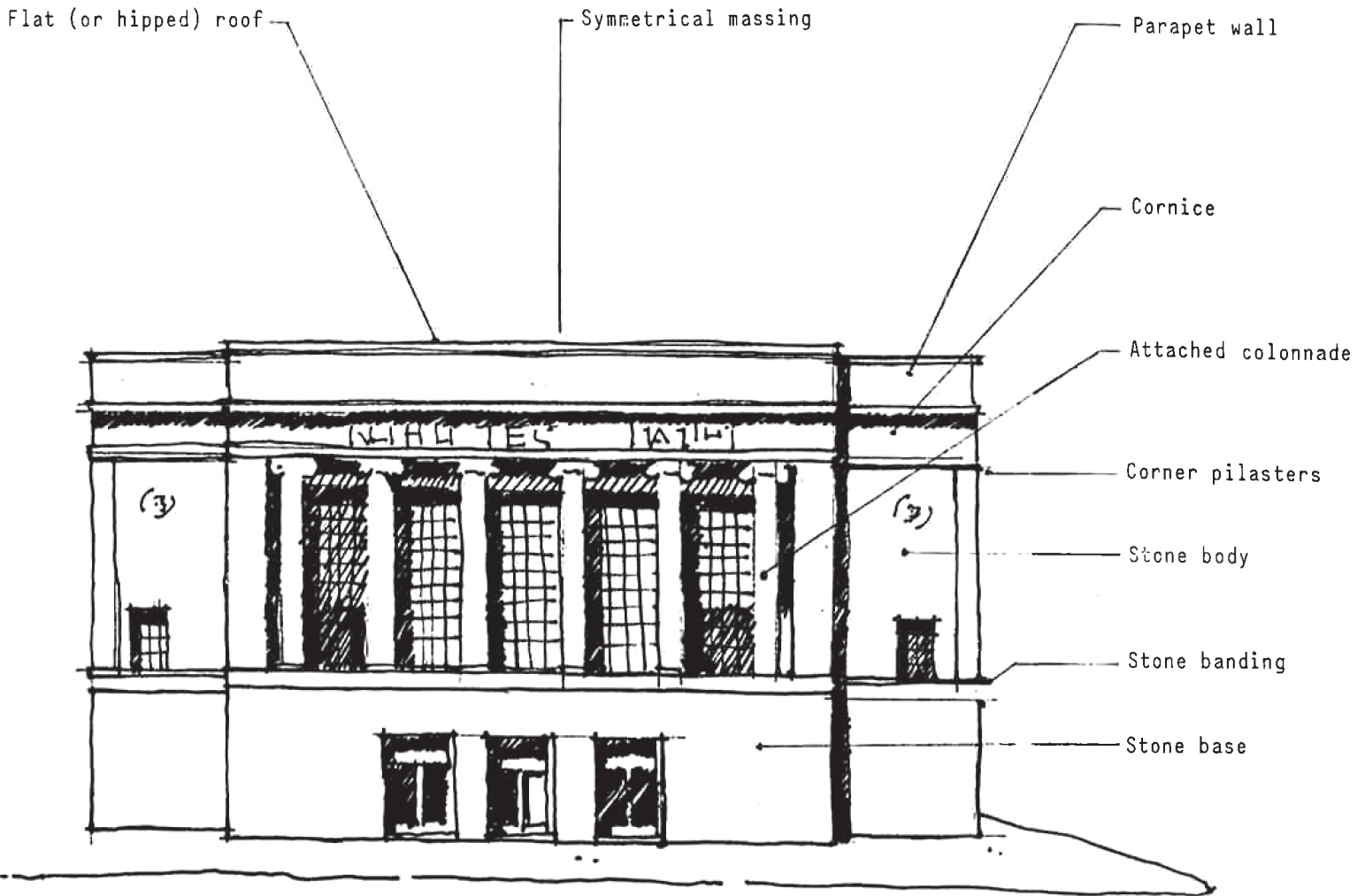
The Post-1940 Colonial homes built from the mid-20th Century to the present are contractor constructed houses which return to the traditional American ideals of the Colonial, and Georgian styles. Imitation shutters, attached garages, brick and aluminum siding, quins and pedimented entries are found on 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

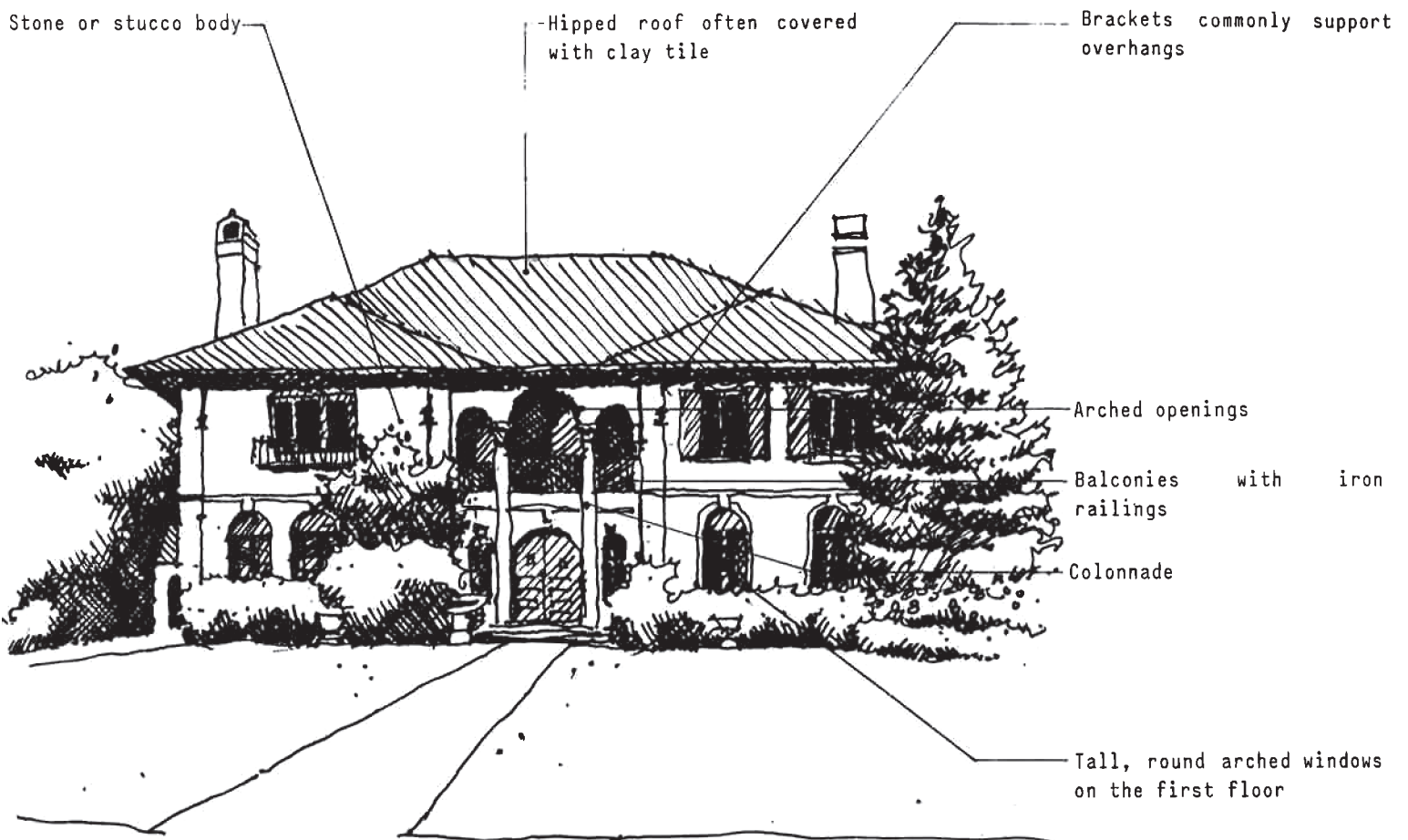
A renewed interest in classical architecture began in the late 19th Century with the Ecole de Beaux Arts in Paris and the World Columbian Exposition of 1893 in Chicago. The return to symmetry and formalism was a reaction to the asymmetrical informalism of the Victorian Styles. Beaux Arts Classicism was 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

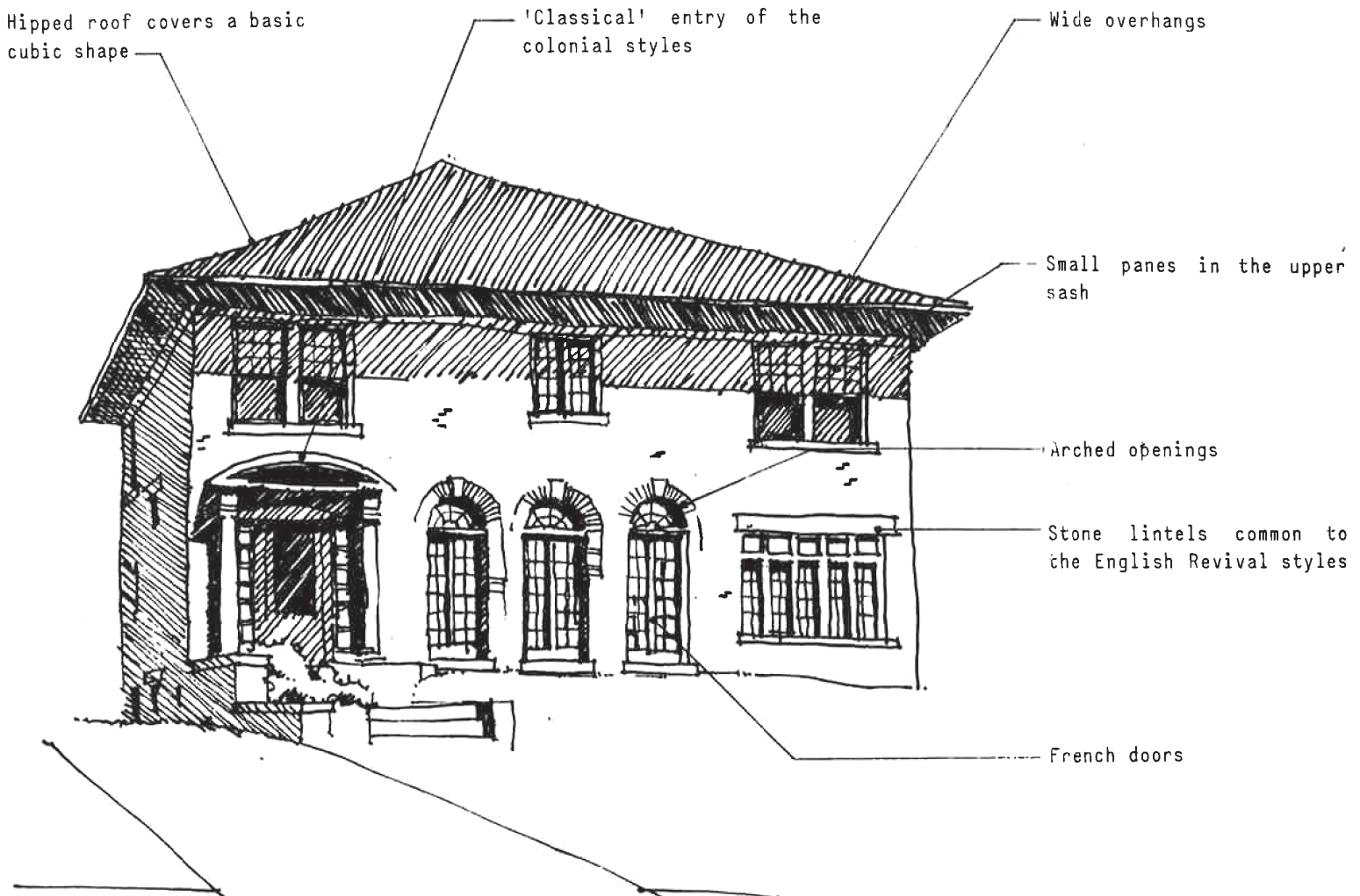
The Mediterranean Style includes everything from the formal and monumental Southern French or Italian Renaissance to the informal Spanish Villa. Often of smooth stone or stucco with a low hip roof in green or red tile, the more classical versions had a symmetrical facade with tall windows, French doors 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.

