

RESIDENTIAL ARCHITECTURAL STYLES IN GEORGIA

Architectural style, to many people, is the most obvious aspect of a historic house. The architecture of a house, its overall form and ornamentation, is classified as a style, such as Queen Anne, just as the overall form of a tree, the shape of its leaves and bark, might be called an "oak". Houses can also be studied and identified in other ways, by their building materials, method of construction, and house type. Style, however, has long been an important way to identify historic houses and has been a useful tool for describing, analyzing, and evaluating them. This was especially true in very style-conscious 19th-century America. A style often reflects the needs and tastes of the time and place in which it appears. Styles built during a particular time and in a particular location may contribute to an understanding of the culture of that period.

What is architectural style? The definition really has two aspects: one obvious, the other more subtle. First, style is the decoration or ornamentation that has been put on a house in a systematic pattern or arrangement. This is the more familiar and obvious definition. Secondly, style is the design of the overall form of a house: the proportion, scale, massing, symmetry or asymmetry, and the relationships among parts such as solids and voids or height, depth, and width. This is the more subtle and less obvious aspect of style. Sometimes floor plan and interior layout, as well as construction materials and techniques, also play a part in the definition of style.

How did architectural styles develop? The majority of styles used in the United States and Georgia were adapted from European traditions. Europeans were influenced by three main

sources: the ancient classical architecture of the Greeks and Romans; the medieval buildings of Europe; and the Renaissance buildings of 15th- and 16th-century Italy that reinterpreted ancient classical architecture. The same source often influenced different architectural styles. As a result, many styles have similar features, but are distinctive because they use these features in different ways. During the early 20th century several styles developed in the United States that were breaks with architectural traditions and did not draw upon European sources.

How are architectural styles identified? When all elements that define a style come together, a "high style" house results. Most often this house is designed by an architect. In Georgia, the number of "high style" houses is relatively small. When only a few stylistic elements are found, a house is called a "vernacular interpretation" of a style, or one with "elements of a style". These elements are usually the more obvious decorative ones, the applied ornamental features. Most houses in Georgia fall into this latter category. In fact, all over the United States, these are by far the most common houses.

Stylistic tradition in Georgia is one of applied ornament to underlying house forms or types. It is therefore important to understand both style and type as tools for identifying and analyzing historic houses.

In Georgia, there are 23 major styles of historic houses:

Georgian	Italian Renaissance Revival
Federal	English Vernacular Revival
Early Classical Revival	Mediterranean Revival
Greek Revival	French Vernacular Revival
Gothic Revival	Colonial Revival
Italianate	Dutch Colonial Revival
Second Empire	Spanish Colonial Revival
Stick	Federal Revival
Queen Anne	Prairie
Folk Victorian	Craftsman
High Victorian Eclectic	International
Neoclassical Revival	

On the following pages is information about predominant architectural styles used for Georgia houses from the late 18th century through the 1940s. Categories are in roughly chronological order according to style development and use. All illustrations are Georgia examples.

Georgian

Architectural styles in Georgia begin chronologically with the Georgian style. Named for King George I-III of England, Georgian architecture was dominant during the 18th century in the British colonies along the eastern seaboard. The style was based on English Renaissance architecture of the 17th and 18th centuries, which in turn was influenced by ancient classical Roman design. Georgian style buildings were constructed from about 1750 to 1810 in Georgia's coastal areas and along the border with South Carolina. Few examples remain, and most of these may be found in Savannah.

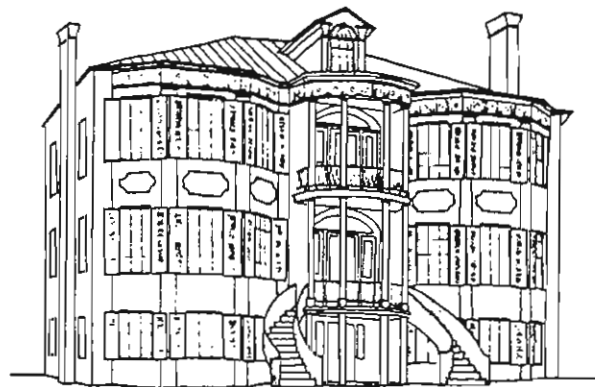


A Georgian style house is a symmetrical, rectangular form with a central entrance and symmetrically placed windows to either side. Bold and big features such as heavy columns and pediments based on classical details are characteristic. Emphasis is placed on the entrance with a transom and decorative crown supported by pilasters or columns surrounding the door. Windows are double-hung, typically with many small panes, often nine-over-nine. The

classical cornice is emphasized with a row of dentils or other decorative molding. The roof may be either tall and hipped or side-gabled.

Federal

The Federal style evolved from the English Georgian tradition, yet was refined by a growing interest in the ruins of ancient classical architecture. The style was influenced mainly by English architect Robert Adam. The Federal style was built in Georgia along the coastal plain and up into the Piedmont from the 1790s to the 1830s. It was probably most common in cities such as Savannah, Augusta, and Milledgeville.



A Federal style house, like the Georgian, is a symmetrical, rectangular block. Proportions and scale of Federal style houses are more slender and light; features are flatter and more delicate. Slender columns and fluted pilasters give emphasis to the entrance. Curved surfaces and openings, such as an elliptical fanlight over the door and projecting bays, are characteristic of the style's delicacy. Design elements introduced directly from ancient classical architecture include swags, garlands, urns, and decorative panels. A Federal style roof generally has a lower pitch than a Georgian one and may also be either hipped or side-gabled.

Early Classical Revival

The Early Classical Revival style was based on ancient Roman architecture. Interest in ancient classical forms continued to grow in Europe during the late 18th and early 19th centuries and developed into a classical revival movement. European architects brought this revival to America. The study of ancient ruins continued to provide a better understanding of ancient design, in particular the differences between Greek and Roman architecture. Thomas Jefferson's interest guided the development of the Early Classical Revival style. His theories were idealistic and anti-English, and he promoted an architecture that would break old ties and be symbolic of the new republic. He not only was influenced by Roman architecture but by the French Classical Revival movement. America's Early Classical Revival basically was confined to the South and was popular in Georgia from the 1810s to the 1840s. This style was found in rural areas of the Piedmont as well as in towns.

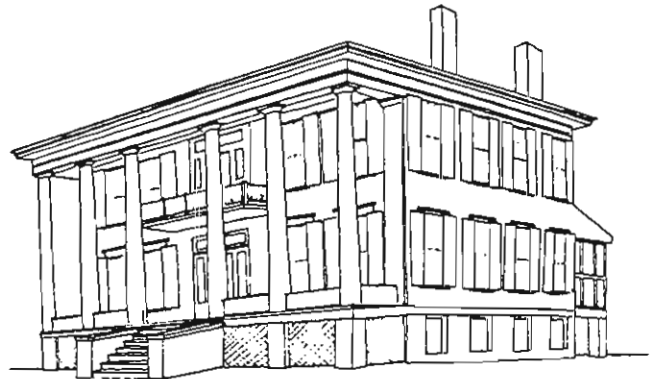


The most prominent identifying feature of the Early Classical Revival style is a full-height entrance portico of columns supporting a triangular pediment. This robust and heavy portico is taken directly from the ancient Roman temple form. The same symmetrical, rectangular house form is still used, and the central entrance has windows symmetrically placed to either side. The cornice is usually decorated with dentils or modillions. The entrance is emphasized with a semi-circular or elliptical fanlight, sidelights, and pilasters. While the Early Classical Revival may have

features similar to the Federal style, such as an elliptical fanlight or delicately detailed interior mantels, the Early Classical Revival has a more direct association with Roman architecture and, as a result, more correct Roman details and heavier proportions. Sometimes the Roman temple form was simply added onto the front of an otherwise plain farmhouse.

Greek Revival

The Greek Revival style conjures up an image of white columns often associated with Georgia; however, this image conflicts with reality. Only a relatively small number of such houses actually existed in the state and most were found in towns rather than as plantation houses in rural areas. By the 1840s, Georgia was completely settled, and the Greek Revival, used from the 1840s to the 1860s, became the first style to appear statewide. A statement of cultural independence, the Greek Revival was a clear break with English and other European Renaissance traditions. It was the beginning of a romantic revival that drew directly from the original source, a sentimental imitation of the architecture of an ancient people that provided associations with Greek democracy. Thought of as a national style, the Greek Revival was used extensively throughout the United States at every level of society and in many variations.



The Greek Revival style is characterized by details such as prominent columns, pilasters, and wide plain entablatures that encircle a house. Proportions are large and heavy. A symmetrical, rectangular block has a symmetrical front facade with a central entrance. An elaborate door surround contains a rectangular transom, sidelights and pilasters. Occasionally confusion between Roman and Greek design occurred, and Roman rather than Greek columns were used. A typical expression of the Greek Revival in Georgia is a low-pitched, hipped roof supported by columns to form a full-width porch. Porticoes with triangular pediments are also found. Vernacular interpretations with simplified details, such as square rather than round columns, are common. Double-hung windows generally have six-over-six panes. The association of white columns with the Greek Revival is certainly accurate, as almost all Greek Revival houses were painted white.

Gothic Revival

The Gothic Revival style provided a contrast to the Greek Revival. Originating in England in the mid-18th century, the Gothic Revival was part of an overall Picturesque movement that emphasized a house's irregular massing and blending with the landscape. Medieval Gothic buildings



constructed through the late 15th century were the inspiration for this style. In the 1840s American builders and architects began looking for design alternatives to the then dominant Greek Revival style. One of their choices was the Gothic Revival, which had a proponent in Andrew Jackson Downing, a New York horticulturist, landscape gardener, and architectural theorist. His popular publications promoted styles that he believed were more picturesque and compatible with the natural landscape than the classical lines of the Greek Revival. The Gothic Revival was

never very popular in Georgia and was used only sporadically during the 1850s, but gained some enthusiasts during the 1870s and 1880s.

Gothic Revival houses typically have steeply pitched gabled roofs with both front- and side-facing gables. Decoratively sawn bargeboards are commonly found along the eaves. Window and door openings often have either pointed arched tops or heavily molded or pointed hoods. Porches are usually supported by slender posts with sawn woodwork forming flattened arches or brackets. Some houses have vertical board-and-batten siding. This style emphasized picturesqueness, verticality, and varied use of materials. To encourage blending with the landscape, Gothic Revival houses were usually painted with earth tones. The irregular lines and dark colors of this style contrasted with the regular lines and stark whiteness of the Greek Revival.

Italianate

The Italianate style also contrasted with the straight classical lines of the Greek Revival. Part of the Picturesque movement in England, the Italianate was modeled on the informal farmhouses or villas of the Italian countryside and on the formal townhouses of the Italian cities. The style was popularized by Andrew Jackson Downing in his publications on architecture and landscaping and adapted to fit American tastes and needs. Occurring in

Georgia immediately preceding the Civil War and through Reconstruction years and competing with the Greek Revival style, the Italianate was never extremely popular here. When it did appear, it was mainly in cities during the 1850s and 1870s.

Italianate houses modeled after rural villas are generally asymmetrical with an L-shaped or other irregularly shaped plan and gabled roof. Those modeled after townhouses are symmetrical box-shaped houses with low-pitched hipped roofs. Both have details that identify them as Italianate. Distinguishing features are the widely overhanging boxed eaves with decorative brackets that emphasize the cornice. Typically tall narrow windows with large two-over-two or one-over-one panes are often paired, arched, and topped with elaborate hoods. Bay windows are also common. The porch is supported with either slender columns or posts separated by sawn decorative brackets. The informal, asymmetrical houses may have a square tower. Formal houses are more likely to have classically inspired features such as columns, corner quoins, and cornices with dentils. There may also be a cupola. The proportions of both symmetrical and asymmetrical Italianate houses are tall to emphasize height and verticality.



The Victorian era in American architecture took place during the second half of the 19th century and during the latter part of Queen Victoria's reign. The styles popular during this era are generally referred to as Victorian. Changes in industry and technology took place that made building materials more accessible and house construction easier. The balloon frame construction method—thin vertical wooden studs fastened to horizontal plates with wire nails—became popular. As a result, house construction became more complex as did styles. Breaking from the preceding romantic revivals when attempts were made to recreate specific past styles, the Victorian era encouraged new styles by combining ideas from many sources, both past and present.



Second Empire

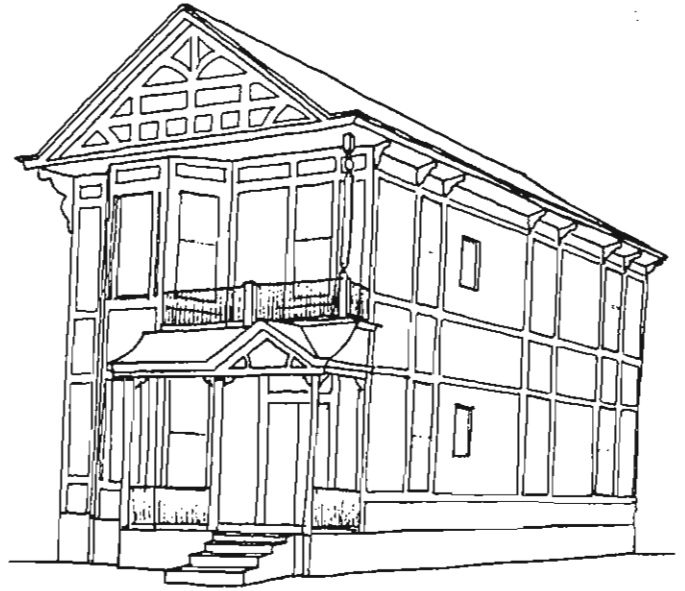
The Second Empire style was one of the first of this era. Based on the current building fashion in France, it was considered very modern. The style was popular in France during the reign of Napoleon III (1852-1870), the era from which it got its name. It was a modern expression of classical precedents. Rare in Georgia, the Second Empire style was built mainly in cities during the 1870s and 1880s. Popularly called the "General Grant" style, it was associated with the industrial cities of the North; its popularity in the South was not great.

The most characteristic feature of the Second Empire style is its mansard, or dual-pitched, hipped roof, named for 17th-century French architect Francois Mansart. The roof's very steeply pitched first slope almost always has dormer windows. The style has robust and heavy proportions. Details are similar to the Italianate but are more massive and loosely based on Renaissance classical sources. These include eave brackets, windows with heavy moldings or hoods, porch columns that may be paired, bay windows, and two-over-two or one-over-one window sashes. The facade may have a forward projection known as a pavilion. With its distinctive mansard roof, the Second Empire is often confused with other styles, such as High Victorian Eclectic and the Italianate, that also make use of this roof shape.

Stick

The Stick style was rare in Georgia. A combination of several influences, it continued the mid-19th-century emphasis on structure promoted by Andrew Jackson Downing, while adapting medieval English building traditions. After incorporating techniques of the newly popular balloon frame construction method, the Stick style emerged. Its main characteristic was the expression of the wooden skeletal frame of a building on its wall surface. This was done by applying flat stickwork over the wall material to represent the building's structural members. Used only occasionally in Georgia during the 1870s and 1880s, the Stick style was most often found in cities.

A Stick style house is always of wood. Its major identifying feature consists of horizontal, vertical, and sometimes diagonal wooden bands applied to exterior wall surfaces to emphasize structural members. The roof is steeply pitched and often gabled with decorative trusses. Cross gables usually exist, and eaves often have brackets. The porch is supported by slender posts with angled braces or brackets. The Stick style house is usually asymmetrically shaped; bay windows are often used to break up the wall surface.



Queen Anne

The Queen Anne was Georgia's most popular 19th-century style. It was developed in England through the work of architects who drew on late medieval Elizabethan and Jacobean sources. In England, Queen Anne houses were masonry and their design based on large country manor houses. In the United States, the Queen Anne was creatively adapted into a wood-framed house that met American needs and traditions of building in wood. The style was extremely popular across Georgia and widely used in many variations all over the state from the 1880s to about 1910.



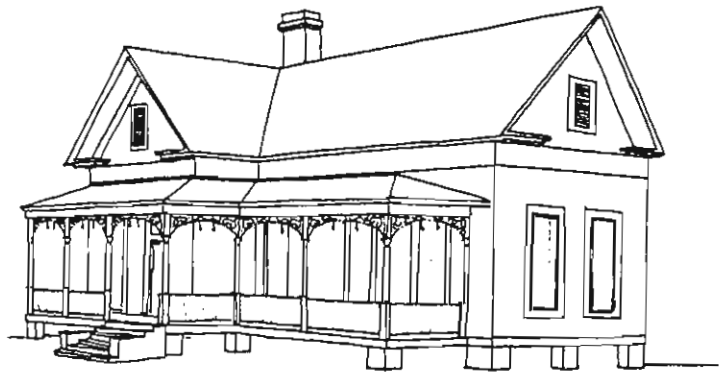
A Queen Anne style house is asymmetrical with complex roof and wall shapes. It displays a variety of textures, materials, and detailing. Details are generally a combination of medieval and classically inspired features. The asymmetrical shape results from a floor plan that is open and flowing. The roof is often steeply pitched and hipped with both front- and side-facing, or cross, gables. Wall surfaces avoid a smooth appearance through the use of projecting bays and materials such as patterned shin-

gles that provide texture. The porch is usually asymmetrical and often wraps around two sides of the house. It is supported with slender turned posts and often decorated with sawn brackets and spindlework friezes. Roof gables may also be decorated with sawn ornamentation or spindlework and covered with patterned shingles. There are often prominent and elaborate brick chimneys with patterned and corbeled brickwork. A round or multi-sided tower may be found at a corner. Some Queen Anne houses have more classically inspired details such as porch columns, Palladian windows, and cornices with dentils. Windows are generally one-over-one or may have a multi-paned border around the top sash.

Folk Victorian

Folk Victorian houses were built across Georgia in very large numbers. They were simple house forms, or house types, with Victorian-era decorative detailing. This detailing generally was taken from the elaborate styles, such as Queen Anne or Italianate, that were popular during the mid to late 19th century. Features were borrowed and added onto such places as porches and roof gables. This provided some hint of stylistic detailing on what was otherwise an unadorned traditional house form. This style is actually more a way of decorating a house than a precise stylistic category; however, the Folk Victorian house is so widespread that it demands a name. The style was commonly found in both urban and rural parts of the state from the 1870s to the 1910s.

The Folk Victorian house is basically a house type such as a gabled ell, central hallway, or I-house. Decorative details are added to the porch, in the gables, and around the window and door openings. Details are usually turned or jigsawn woodwork such as brackets, spindlework, porch posts, other bric-a-brac and gingerbread. This elaborately applied ornamentation is sometimes referred to as Eastlake detailing.





High Victorian Eclectic

The High Victorian Eclectic is a deliberate blending of two or more styles to produce an unusual result. This style appeared in the last part of the 19th century during the height of the excesses of the Victorian era. The High Victorian Eclectic style was not commonly used in Georgia. Houses that fit into this category were architect-designed and generally located in larger cities. They were built from the 1890s to about 1910.

The High Victorian Eclectic house is unique. In the example shown, several styles may be identified: slender and shaped porch posts, brackets, and window surrounds from the Italianate; horizontal, vertical, and diagonal stickwork representing structural members from the Stick style; the wing with widely overhanging gable and curved gable end emphasized with stickwork from the Swiss chalet tradition; and the variety of wall materials such as patterned shingles and diagonal siding, multi-paned windows, and sawn woodwork common in many Victorian-era styles. While stylistic influences are identifiable, this example is clearly Eclectic design.

In the late 19th and early 20th centuries, an eclectic movement began that drew on both European and American architectural traditions. Emphasis shifted from the Victorian era's practice of combining ideas from many sources to create a new style to one of closely replicating a single past style. Interest in a variety of architectural traditions developed at the same time; these traditions became known as "period" styles, based on precedents in specific historic periods. This trend was popularized by the 1876 Centennial Exposition which focused attention on American colonial architecture and by the 1893 Columbian Exposition which encouraged interest in classical architecture and emphasized correct interpretations of European styles. The return to classical order and simplicity was a reaction against the excesses and seeming lack of architectural rules of the Victorian era. Also part of this eclectic movement was the turn-of-the-century development of modern house design and a break with copying styles from the past.

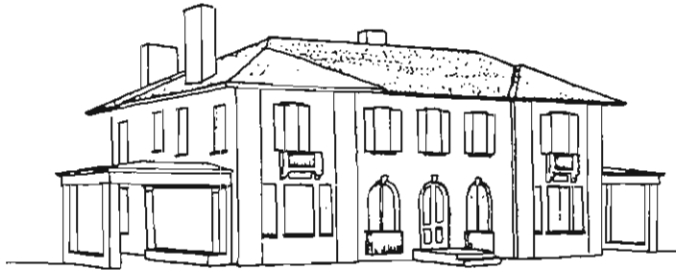
Neoclassical Revival

The Neoclassical Revival style was very popular in Georgia. Almost every small town across the state has at least one example. The style was part of the revival of interest in classically inspired architecture as well as a reaction against Victorian styles. It drew mostly on the Early Classical Revival and Greek Revival of the early 19th century and was often a combination of both Greek and Roman details. Sometimes even the earlier Georgian and Federal styles were used as sources. The Neoclassical Revival was built in Georgia's rural areas, cities, and small towns from the 1890s through the 1930s. Perhaps its popularity was based on its association with the "white columns" of antebellum Georgia.

The most common feature of the Neoclassical Revival style is a dominant full-height front portico with classical columns. The portico may be at the entry or may cover the full facade; it may have a triangular pediment or be part of the overall roof. A full-height entry portico is often coupled with a one-story full-facade porch. The facade is more or less symmetrical, and the central entrance, surrounded with pilasters and columns, is elaborated with fanlights, sidelights, and transoms. There is almost always a classical cornice with dentils or modillions. The roof is usually low-pitched and hipped and may have a balustrade. A porte-cochere and side porches supported by columns are common.

The Neoclassical Revival is often confused with the early 19th-century styles from which it is derived, but there are obvious differences. Neoclassical Revival houses are generally larger, have more elaborate detailing, and may have an irregular shape. Specific features that distinguish the early 20th-century house include a two-story entry portico coupled with a one-story porch, the presence of a porte-cochere or side porch, paired windows with large one-over-one panes, and elaborate column capitals.





Italian Renaissance Revival

The Italian Renaissance Revival was not a common house style in Georgia but was more often used for public buildings. Resulting from the revival of interest in classical architecture brought about by the 1893 Columbian Exposition, this style drew directly from Italian Renaissance models. Italian Renaissance Revival houses were usually architect-designed and located in Georgia's larger cities. They were built from about 1900 to the 1920s.

The Italian Renaissance Revival house is generally a large symmetrical block with stuccoed or masonry walls designed to imitate Italian originals. The low-pitched, usually hipped roof of clay tiles has broadly overhanging eaves with decorative brackets. Renaissance classical details are dominant, including columns and pilasters, pediments over openings, and corner quoins. First-floor windows and doors are elaborated with classical details and are often arched. Porches may be recessed to represent a loggia or open porch. High-style examples may have a flat roof and parapet wall with balustrade and prominent classical cornice.

English Vernacular Revival

The English Vernacular Revival was a common early 20th-century style in Georgia's suburban neighborhoods. Drawn from the domestic architecture of medieval England, this style was based on English country and vernacular houses, ranging from small cottages to large manor houses. The result was a combination of medieval English features. English Vernacular Revival houses were built all across the state in neighborhoods of both large cities and small towns during the 1920s and 1930s. Entire planned residential areas were developed around this theme. This and other revival styles made early 20th-century neighborhoods representative of diverse styles adapted from many parts of the world.

Characteristics of English Vernacular Revival houses are a steeply pitched gabled roof with dominant front-facing gable and decorative half-timbering in the gables. Almost all have masonry walls. Most are masonry-veneered, a recently developed technique for applying a thin layer of masonry to a wall. Some houses have patterned brickwork, while others may be completely

stuccoed. Often a variety of materials are used, such as brick walls with stone trim, wood half-timbering, and stuccoed gables. Massive masonry chimneys with decorative tops are common. Windows are generally tall and narrow, grouped together, multi-paned, and casements rather than double-hung. Some openings, particularly the entrance, may be emphasized by a round arch. Houses of this style are generally asymmetrical.



Mediterranean Revival

The Mediterranean Revival style was found in Georgia's suburban neighborhoods during the 1920s and 1930s. It was based on both Spanish and Italian vernacular country houses in the Mediterranean Sea area. It was not as popular in Georgia as other revival styles.



A Mediterranean Revival house has smooth stuccoed or masonry walls and is usually asymmetrical. The roof is covered with clay tile, is low-pitched, and may be either hipped or gabled. Houses following the Spanish tradition will have little or no eave overhang, while those following the Italian influence will have widely overhanging eaves with exposed rafters. Recessed and arcaded loggias, or open porches, are common. Windows are generally arched and may be grouped together. Sometimes columns and pilasters are used to elaborate openings.

French Vernacular Revival

The French Vernacular Revival style also was built in Georgia's early 20th-century suburban neighborhoods. It was based on the vernacular architecture of the French countryside, including both farmhouses and small manor houses. Only occasionally built during the 1920s and 1930s, the style was not common in Georgia.



The most characteristic feature of the French Vernacular Revival house is a very tall, steeply pitched, hipped roof with dormers. Walls are always either masonry or stuccoed. Houses may be either symmetrical or asymmetrical and may have projecting pavilions or wings. More symmetrical examples tend to have Renaissance classical details such as pediments, pilasters, and quoins. Openings may be round or segmentally arched. Windows may be grouped and either casement or double-hung with multi-panes. Upper windows may extend through the roof line. In some of the asymmetrical examples, there may be a round tower with a conical roof containing the entrance.



Colonial Revival

The term Colonial Revival is sometimes used to mean all of the revivals of American colonial buildings. In discussing Georgia's styles, however, Colonial and Georgian Revival should be considered the same; other revival styles have separate names and features. The Colonial Revival expressed a renewal of interest in American colonial architecture

based on English precedent. Interest in America's colonial heritage grew out of the 1876 Centennial Exposition. Following the centennial, colonial buildings were studied carefully. Some of the Colonial Revival houses that resulted were close copies of originals; others only borrowed details. Often Colonial Revival details were simply added onto buildings of other styles. The Colonial Revival was very popular in Georgia for a long period, from the 1890s through the 1940s and beyond. It was often found in suburban neighborhoods next to many other revivals popular at the same time. During the 1930s and 1940s the style was sometimes referred to as Williamsburg.

Most Colonial Revival houses are symmetrical. A central entranceway is elaborated with a pediment supported by pilasters or columns. The use of broken pediments, fanlights and sidelights is common. Classical cornices with dentils or modillions are usually present. These features tend to be larger than original colonial details. The roof may be hipped or side-gabled with dormers. Windows have double-hung sashes, usually with six-over-six or nine-over-nine panes and may be paired. Walls are of masonry, masonry-veneer or wood.

Dutch Colonial Revival

The Dutch Colonial Revival also was part of the movement to revive America's colonial architectural heritage. This style reflected the colonial architecture of the early Dutch colonists and also grew out of the 1876 Centennial Exposition. Along with other revivals of the same period, Dutch Colonial Revival houses were fairly common in Georgia's suburban neighborhoods during the 1920s and 1930s.

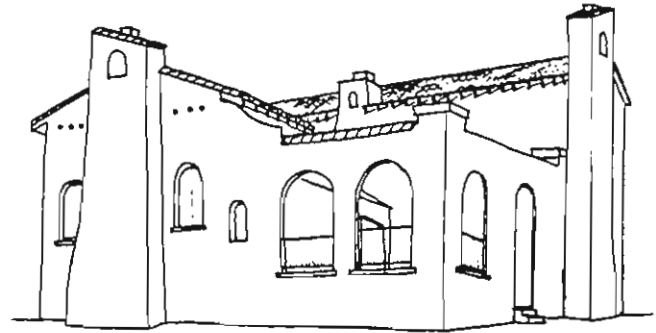


Dutch Colonial Revival houses borrow distinctive features from the Dutch tradition, rather than copying the original colonial form. Their major characteristic is the gambrel roof, steeply pitched and side-gabled with two different slopes. Roof eaves are sometimes flared. A continuous shed roof dormer is common as are other kinds of single dormers. The first floor may have a small entry porch with columns, or the porch may be formed by the eave of the gambrel roof. Occasionally a front-facing gable in the gambrel shape is present.

Spanish Colonial Revival

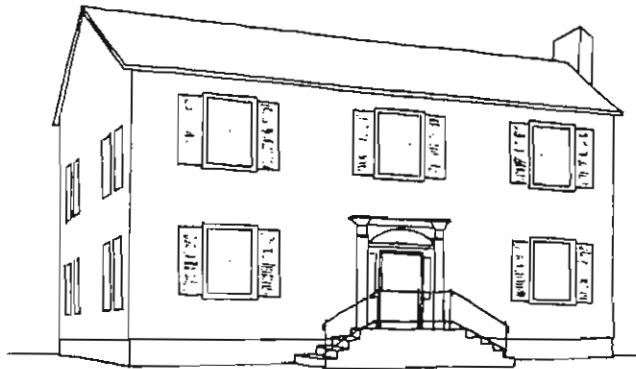
The Spanish Colonial Revival, another part of the American colonial revival movement, occasionally was built in Georgia's suburban neighborhoods during the 1920s and 1930s. The style revived the Spanish colonial architectural heritage of the American southwest and Florida, including the mission building traditions of California. As with other colonial revivals, this style developed as a result of interest in America's colonial past. Along with the other revival styles of the same period, it added a great degree of diversity to early 20th-century neighborhoods.

A Spanish Colonial Revival house has a clay tile roof that is usually gabled with little eave overhang. Walls are of smooth stucco. Arched openings and arcaded loggias, or open porches, are common. Windows are generally casement and grouped together. The roof may be elaborated with curvilinear gables or parapets from the mission tradition. Exposed roof beams may protrude from the walls to emphasize construction methods.



Federal Revival

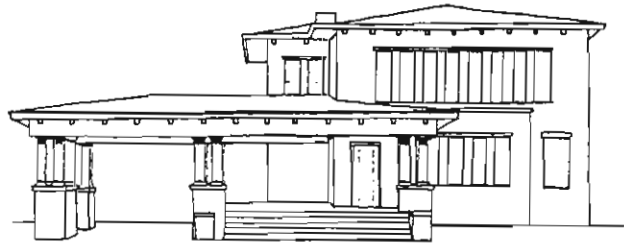
The Federal Revival style was built in Georgia in conjunction with the renewed interest in American colonial architecture and the classically inspired styles of the early 19th century. The original early 19th-century Federal style was sometimes viewed as colonial even though it technically developed after the Revolution. The Federal Revival emphasized the Federal style and the work of Robert Adam in England. Never very widespread, it was found only sporadically in Georgia's neighborhoods from about 1900 to the 1920s.



A Federal Revival house generally has a symmetrical facade. The main focus is on the entrance, which is elaborated with a fanlight, sidelights, and pilasters or columns. There may be a small entry porch. As in the original style, detail proportions tend to be more slender and delicate than the Georgian-based Colonial Revival designs. Fanlights are almost always elliptical. Decorative features may include panels with swags, garlands, and urns. The early 20th-century Federal Revival house is distinguished from the early 19th-century original by larger, less delicate features and larger window and door openings.

Prairie

The Prairie style was a complete break from the revival styles so popular in Georgia during the early 20th century. This modern style was developed by American architect Frank Lloyd Wright, who worked in the Midwest during the late 19th and early 20th centuries. The Prairie style is one of the few styles developed in the United States and not taken from European precedents. Although a break with tradition, it did draw from several influences. These included Japanese architecture displayed at both the 1876 Centennial Exposition in Philadelphia and the 1893 Columbian Exposition in Chicago, as well as the English Arts and Crafts Movement that emphasized use of materials and picturesque irregularity of form. These influences were creatively combined and re-interpreted by Wright to give a new and modern direction to house design. The Prairie style was rarely used in Georgia largely due to the immense popularity of the many revival styles from the turn of the century through the 1930s. Examples that were built were generally constructed during the 1910s and 1920s in city neighborhoods.



A defining characteristic of the Prairie style is its emphasis on the horizontal. This developed from the idea that a building should relate to its site, specifically the flat Midwestern prairie. A Prairie style house is usually two stories with one-story porches and wings. The roof is low-pitched and may be hipped or gabled. Eaves are widely overhanging and open with exposed rafters. Windows may be placed in rows. These features all combine to create a horizontal effect. Porches have massive masonry supports. There is emphasis on expression of structure and materials. The Prairie house as developed by Wright had an open and functional plan that revolved around a central living area and was a move toward the development of the modern house plan. Most Prairie examples in Georgia do not incorporate this interior plan but simply add exterior Prairie style features to an already established house form. Prairie features may also be combined with other stylistic influences, particularly the Craftsman style.

Craftsman

The Craftsman style was the most popular early 20th-century style in Georgia. Like the Prairie style, it was also American in origin. Created primarily in California, it spread rapidly across the country by means of pattern books and magazines. The Craftsman style was a break with the popular revivals of historical styles and a movement toward the modern

house. It was influenced by the English Arts and Crafts movement and by the wooden architecture of Japan. There was a major emphasis on materials and craftsmanship. The Craftsman style produced carefully designed houses, in which materials, especially woodwork, and the way in which they were put together into a structure were emphasized. Craftsman houses were built across the state in rural, small town, and urban settings from the 1910s through the 1930s. Entire neighborhoods of Craftsman style houses are common.

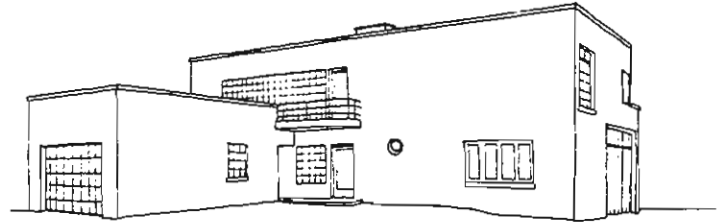


The Craftsman house uses a wide variety of materials both for its structure and decorative detailing. It has a low-pitched roof that is usually gabled but may also be hipped, giving a generally horizontal effect. The widely overhanging eaves are open with exposed rafters. Large gables have decorative brackets or braces at the eaves and may be covered with half-timbering. Roof dormers are sometimes found. Walls are most often wood but may also be covered with shingles or a masonry veneer of stone or brick. Porches have short square columns set on heavy masonry piers extending to the ground. Windows may have a multi-paned sash over a large one-pane sash. Craftsman houses are most often asymmetrical with a generally open and functional plan. The Craftsman style is closely associated with the bungalow house type; however, it was popular as ornamentation for many different house forms.

International

The International style, rarely built in Georgia, provided a radical break with architectural traditions. It was developed in the 1920s and 1930s by European architects who wanted to break with historical precedent and take advantage of modern building materials and technology. The result was a structural skeleton covered with a thin exterior skin of material. Design was

stripped to its basics; the efficient functioning of a house without decorative ornamentation became the guiding principle. Brought from Europe to the United States in the 1930s, the International style was not popular in Georgia. Its radically different approach conflicted with conservative architectural traditions and popular ongoing stylistic revivals. Any Georgia examples were generally constructed in cities during the 1930s and 1940s and were architect-designed.



An International style house consists of simple geometric shapes that reflect the structural skeleton underneath exterior wall material. The roof is always flat. Windows are flush with the walls, often grouped in bands, and may turn a corner. Usually windows are metal casements, and structural glass block may also be used to let in light. Thin exterior wall material is smooth and unornamented and usually stucco. The overall shape of the house is generally asymmetrical, often with cantilevered projections.