Individual building features are important to the character of the historic districts in Anderson. The mass and scale, form, materials and architectural details of the buildings are the elements that distinguish one architectural style from another, or even older neighborhoods from newer developments. This chapter presents an overview of those important elements of the built environment which make up the historic districts in Anderson. This includes a brief history of development, as well as a summary of the different types and styles of architecture found in its neighborhoods.

Using Architectural Style Descriptions

The following summaries of key design features of building types and styles are important pieces of information that should be used when considering how the design guidelines will apply to an individual project. Throughout the guidelines, owners are encouraged to “preserve key character-defining features.” In order to determine which characteristics are likely to be important, the styles summaries in this chapter should be consulted.

The predominant building type which defines many of the city’s historic districts is the single-family house. Single-family homes built prior to the Twentieth Century from the vernacular cottages to suburban homes of city businessmen, were derived from popular Victorian era styles. They were wood frame or brick structures, vertical in massing and typically had steep gable roofs, dormers and wide ornamented porches. Turrets, balconies and complex roof systems were present in the homes of the wealthy, while the decoration of one-story structures occupied by families of more modest means were less detailed.

The majority of the buildings after the turn-of-the-century represent the Arts and Crafts period or the many Period Revival styles. The third decade of the twentieth century saw the proliferation of single-family residential subdivisions designed in a variety of Period Revival styles. Most prominent were the Tudor Revival, Neoclassical and Colonial Revival styles.
Folk Houses
circa 1860-1900

Vernacular or National
Sometimes referred to as “other,” “no style” or “folk houses,” the vernacular residential style focuses on being functional. The houses are constructed of simple designs, some of which remained common for decades. Many of these designs were indeed based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles found in the districts will appear on the vernacular but in simple arrangements.

While the historic districts include “folk houses” of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one-story with a front-facing gable roof.

Characteristics
• Gabled or hipped roof over the main block
• Porch, with steps
• Usually round columns
• Raised first floor
• Eaves encased and trimmed with moldings
• Small dormers

While the historic districts include “folk houses” of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one-story, has a front-facing gable roof with a full-width front porch.
Greek Revival
circa 1825-1860

The end of the 18th century brought about great interest in classical building styles throughout the United States and Europe. The Greek Revival style became quite popular during the middle of the nineteenth century. Most domestic examples date from 1830 to 1860, and were spread through carpenter’s guides and pattern books of the time.

**Characteristics**
- Gabled or hipped roof with a low pitch
- Cornice line of main roof and porch roofs emphasized with wide band of trim (representing the classical entablature)
- Entry porch or full-width porch supported by prominent square or rounded columns
- Examples without porches sometimes have pilasters at building corners and at an entry pediment
- Narrow line of transom and side lights around front door, usually incorporated into an elaborate door surround
- Windows typically six-over-six

An entry porch supported by prominent square or rounded columns is a common characteristic of the Greek Revival style.
Romantic Era

circa 1860-1880

Nationally, the picturesque styles from the Romantic era—especially the Gothic Revival and the Italianate—began in America during the 1830s and moved westward with expanding settlement.

Gothic Revival

The Gothic Revival style was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and applied ornament.

Characteristics

- Often used “classic cottage” building form, with steeply pitched gables and dormers
- Cross gable roof plan or side gable roof plan with central cross gable over the door
- Clapboard or plaster siding
- Highly emphasized decorative ornament
- Dormers and eave lines ornamented with decorative wooden bargeboards
- Pediments over windows
- Full-length windows and bay windows
- Lancet windows
- Elaborate turned posts, cut-out boards

The Grace Episcopal Church is example of the Gothic Revival style.
Victorian Era  
circa 1860-1900

Technically the word “Victorian” refers to the long reign of Queen Victoria, which lasted from 1833 to 1901, and encompassed the rich variety of architectural styles that were popular during the nineteenth century. Architecturally the word “Victorian” evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions.

Queen Anne

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture of its namesake’s reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures and a desire to bring about a close relationship of architecture to ornamentation. In the United States, it developed from a desire to identify a national style. Both the Centennial Exposition, held in Philadelphia in 1876, and the popularity of New England coastal towns exposed Americans to their colonial, vernacular architectural past. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels.

Characteristics

- Irregular, asymmetrical massing
- One to two stories
- Bay windows, towers, turrets, oriel s, dormers, gables—anything that protrudes from the wall and the roof
- Windows with leaded or stained glass (usually at staircase)
- Tall brick chimneys (usually ornate)
- Multi-gable roof with predominately front gable
- Shingles used as embellishment, especially in gable ends and dormer walls.
- Ornamental woodwork, especially on gables and porches.
- Combinations of siding materials, e.g., horizontal siding on the first story and shingles on the second.
- Double-hung wood sash windows in tall narrow openings.
Folk Victorian

While most simple vernacular or folk house forms are relatively plain in ornamentation, some Folk Victorian examples exist which are defined by the presence of Victorian era detailing. These houses are, however, much less detailed than their elaborate counterparts, including the Queen Anne and Second Empire styles. The details that are seen are usually inspired by the Italianate, Queen Anne or Gothic Revival styles. Details are primarily applied to the porch and cornice of the building.

Characteristics

- Basic house form, usually front-gabled, side-gabled or cross-gabled
- Brackets under eaves
- Spindlework porch detailing
- Flat jigsaw cut trim

The Folk Victorian houses are much less detailed than their elaborate counterparts, such as the Queen Anne style. The details that are seen are primarily applied to the porch and cornice of the building.
Colonial Revival Period

circa 1890-1930

Two distinct phases are represented, however, in the forty-year time frame. Architecture from the earlier phase tended to use classical elements in a strict sense; whereas, the later phase interpreted them in a more modern, scaled-down vernacular form.

The Colonial Revival period tends to be a more symmetrical and formal style than others discussed in this chapter. It incorporates less applied decorative detailing than the Victorian era and displays traditional features that are restrained and classically inspired like fluted columns and pediments.

Classical Revival

Classical Revival was a popular house style throughout the country during the first half of the 20th century. The Classical Revival style tends to me a more symmetrical and formal style than others discussed in this chapter. It incorporates less applied decorative detailing than the Victorian styles and displays traditional features that are restrained and classically inspired like fluted columns and pediments. Early houses emphasized hipped roofs and colossal columns. Later examples emphasized side-gabled roofs and simple, slender columns.

Characteristics

• Full-height porch
• Hipped roofs
• Dentiled cornice, modillions and frieze
• Panelled doors surrounded by side lights, fan lights, pilasters and a pediment
• Double-hung, wood windows (often with multiple lights)
• Typically two stories
Neoclassical
Inspired by some of the smaller pavilions at the Columbian Exposition in 1893, the Neoclassical style was for those who did not appreciate the excessive monumentalism of the Beaux-Arts movement. Incorporating less decorative details, smooth, plain walls and simple moldings, this style was still grandly assertive.

Characteristics
- Classical columns and pediment over the entrance
- Low porch rails with turned balusters
- Hipped or gabled roofs
- Eaves with simple dentils, modillions, frieze
- Panelled doors surrounded by side lights, pilasters and a pediment
- Palladian window (usually on front elevation).
- Narrow, clapboard or stucco siding
- Double-hung windows, 1/1, multi-pane/1, multi-pane/multi-pane, leaded glass in upper sash or transom.

Colonial Revival
The Colonial Revival style encompasses many variants of residential architecture used from about the turn-of-the-century through the 1930s, and was especially popular during the teens. It can apply to a bungalow or post-war cottage in which elements of several of these styles were used. Massing forms vary but they often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

Characteristics
- Rectangular plan, often with “L” wing
- One or two stories
- Symmetrical, three bay facades, usually with a central, front gabled, portico-like entry and tripartite window openings in the side bays
- Gable or cross-gable roof
- Front porch, sometimes wrapped around corner, with wood post supports and classical detailing
- Horizontal wood siding, often painted white
- Paneled door with decorative glass light and overhead transom and/or sidelights
- Windows are double-hung, (usually 1/1)
Dutch Colonial Revival
The Dutch Colonial Revival style is named so because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

Characteristics
- Gambrel roof, both side- and front-facing variations can be found
- Shingled gable end
- Two story, with the second floor in the roof form
- Prominent front porch, with classically-detailed porch supports and plain balustrades
- Double-hung sash windows, with either single panes or multiple panes in the upper light
- Lunette windows in the upper gable
- Large, single pane windows with a fixed transom on the first story

The Dutch Colonial revival style is seen here with a side-facing gambrel roof.
Arts and Crafts Period
circa 1900-1925

In contrast to the vertical orientation and outspoken decoration characteristic of Victorian era homes, the many configurations of houses during the Arts and Crafts period had in common a new horizontality emphasized by broad gables, overhanging eaves and an informal plan which spreads out to hug the landscape. The use of brick and stone for foundations, porch walls, chimneys, retaining walls and horizontal siding or shingles stained dark brown or green tended to make the homes merge with the landscape.

The Arts and Crafts period dwelling is represented in three distinct forms: the Bungalow, the Craftsman and the flat-roof Prairie house. During the Arts and Crafts period, other influences in residential designs were introduced in Anderson neighborhoods. Architects and designers created moderate and large size homes that were inspired by the English Arts and Crafts movement and philosophical idealism of American Colonial life.

Bungalow

The word “bungalow” denotes a type of building rather than a style of architecture. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of “art” glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance.

Characteristics

• Rectangular plan with one or two stories
• Different roof types: a steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch
Chapter 2: Architectural Resources

- Exposed rafters, brackets—anything to evoke the structural composition of the building
- Brick, wood shingle or clapboard siding
- Broad eaves
- Thick, tapered porch posts
- Full-width front porch
- Tripartite (divided into thirds) windows
- Rectangular bay windows
- Casement windows
- Large, plate glass windows
- Doors are wooden with panels and windows in the upper third
- Wing walls from the porch
- Dormers that follow the line of the roof
- Use of cobblestone
- Concrete cap around porch wall
- Both sandstone and concrete foundations were historically used
- Concrete foundations generally extend one to two inches beyond the wall

20th Century Revival Period
Circa 1920-1940

After World War I, revival styles for houses grew in popularity. Changes in building technology, such as inexpensive methods to apply brick, stone veneer or stucco to the exterior of the traditional wood-framed house facilitated the popularity of Twentieth Century Revival styles. The period encompassed the reworked versions of the Spanish Colonial, Tudor, French Norman and classically-inspired architecture along with many other variants used throughout the country’s colonial history. With the exception of the Neoclassical, which was generally reserved for mansions, period revival styles lent themselves well to designs for modest homes and offered an alternative to the bungalow.

Developers and builders found that evoking a cozy image of the past sold well, and that revival styles satisfied the need of home buyers to conform to tradition while making use of contemporary convenience and floor plans, such as the “L-shaped” living room.

Tudor Revival
As with many styles, the Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture—but instead is a mixture of elements from an American image of medieval forms that resulted in something “quaint.”
that resulted in something “quaint.” The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States.

**Characteristics**
- Asymmetrical with irregular plan and massing
- Steeply pitched roof
- Gable or Cross-gabled roof
- Decorative half-timbering
- Decorative masonry on exterior walls or gables
- Recessed entry, usually under a front-facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Rolled edges on roofing to imitate thatch
- Combined use of stucco and brick

**Italian Renaissance**

The Italian Renaissance style closely resembles classic Italian design than the earlier Italianate style because a great many of the practicing architects of the time had visited Italy and possessed a working knowledge of the architecture. Details on the Italian Renaissance were therefore borrowed directly from Italian originals. Some of the most character-defining features include the recessed entryways, full-length arched first floor windows and widely overhanging eaves supported by decorative brackets. These features are helpful in distinguishing this style from the Spanish Eclectic or Mediterranean Revival styles which are very similar otherwise.

**Characteristics**
- Low-pitched hipped roof
- Roof typically covered with ceramic tiles
- Full-length, arched first floor openings
- Upper-story windows are smaller and less elaborate than first floor counterparts
- Facade is mostly symmetrical
- Widely overhanging eaves supported by decorative brackets
- Recessed entryway usually accented by small classical columns or pilasters
• High-style examples are three to four stories in height and include a rusticated first floor, quoins, bracketed windows and different window treatments in each story

**Historic Districts**

This section presents a summary of three historic districts in Anderson, including the character-defining characteristics and design goals for infill construction within the districts. Designing a building to fit into the context of a neighborhood requires careful thought. First, it is important to realize that while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

**Anderson Historic District**

**Historic District Background**

The Anderson Historic District is roughly bounded by East Market Street, South Fant Street, East Hampton Street and South Main Street. The entire district is listed on the National Register as are two properties, the Caldwell-Johnson-Morris Cottage on Morris Street and the McFall House on River Street. Other prominent properties in the district include Christopher Orr's Tavern on South Manning Street, Grace Episcopal Church on South McDuffie Street, the Poppe House on South McDuffie Street and St. John's United Methodist Church on South McDuffie Street.

**Architectural Styles**

The following list represents the many different architectural styles, types and forms represented in the neighborhood. For more information regarding the development of or the character-defining features of these architectural styles, consult the detailed descriptions listed earlier in the chapter.

• Vernacular
• Neoclassical
• Colonial Revival
• Dutch Colonial Revival
• Queen Anne
• Tudor Revival
• Greek Revival
• Folk Victorian
• Gothic Revival
• Italian Renaissance
Summary of Key Characteristics

Key design characteristics of this historic district include the following:

- Shallow building setbacks
- Narrow side yards
- Parking to the side of houses
- Large trees (oaks, dogwoods and magnolias)
- Old growth evergreens
- Some remaining historic wrought iron fences
- Variety of architectural styles
- Diversity of building scale
- Houses are longer than they are wide (due to narrow lots)
- Several community churches
- Variety of applied ornament and architectural detailing
- Wood details
- More Victorian era architecture

Design Goals

The Anderson Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the City.

The design goals for the Anderson Historic District are:

- Maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.
- Guide new construction so that it is compatible with the scale, style and character of the district.
- Preserve the environmental setting of the district by encouraging the retention of open front yards or designing fences that are in character with the historic buildings in the district.
- Recognize the importance of the diverse characteristics of each individual architectural design, especially on the front elevations, in the district.
- Encourage restoration and rehabilitation efforts to replace incompatible and inappropriate architectural elements that were added during times of uninformed building practices in a historic district.
Boulevard Historic District

Historic District Background
The Boulevard Historic District runs along Boulevard between Mauldin Street and Calhoun Street. The district includes the campus of Anderson College, which is listed on the National Register. Also included on the National Register is the Ralph John Ramer House on the Boulevard. Other notable properties in the district include the Brown House; Young Memorial Church, Boulevard Baptist Church and the Marchbanks House.

Architectural Styles
The following list represents the many different architectural styles, types and forms represented in the neighborhood. For more information regarding the development of or the character-defining features of these architectural styles, consult the detailed descriptions listed earlier in the chapter.
- Neoclassical
- Colonial Revival
- Italian Renaissance
- Queen Anne
- Tudor Revival
- Greek Revival
- Folk Victorian

Summary of Key Characteristics
Key design characteristics of this historic district include the following:
- Building setbacks vary from block to block
- Significant setbacks on larger, grander homes
- Parking is located to the side or rear
- Mix of residential and institutional uses
- Wide streets
- Old growth trees
- Brick walkways
- Park-like setting
- Eclectic mix of architectural styles
- Generally very large houses
- Buildings are well-spaced along the street
- Mostly 20th century architecture
- Architectural details are less noticeable on many structures (partially due to the large building scale and use of later architectural styles)
- More revival styles of architecture

A variety of architectural styles can be found in the Boulevard Historic District.
Design Goals

The Boulevard Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the City.

The design goals for the Boulevard Historic District are:

- Maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.
- Guide new construction so that it is compatible with the scale, style and character of the district.
- Preserve the environmental setting of the district by encouraging the retention of open front yards or designing fences that are in character with the historic buildings in the district.
- Recognize the importance of the diverse characteristics of each individual architectural design, especially on the front elevations, in the district.
- Encourage restoration and rehabilitation efforts to replace incompatible and inappropriate architectural elements that were added during times of uninformed building practices in a historic district.


**Westside Historic District**

**Historic District Background**
The Westside Historic District, established in 1990, is bounded by West Whitner Street, West Market Street, Monroe Street and Rose Hill. This district is home to the Orr House, which is listed on the National Register. Other prominent houses include Little Arlington, the Von Hasseln - Cathcart House and the Coffee House on Maxwell Avenue.

**Architectural Styles**
The following list represents the many different architectural styles, types and forms represented in the neighborhood. For more information regarding the development of or the character-defining features of these architectural styles, consult the detailed descriptions listed earlier in the chapter.

- Vernacular
- Neoclassical
- Colonial Revival
- Queen Anne
- Folk Victorian

**Summary of Key Characteristics**
Key design characteristics of this historic district include the following:

- Brick retaining walls
- Steps lead up to a house
- Setbacks are similar
- Long driveways to the side of a house
- Old growth hardwood trees
- Serves as one gateway into downtown Anderson
- Granite curbs
- Eclectic mix of architectural styles
- All houses have front porches
- Large homes located along the neighborhood’s main streets
- Small homes located along the neighborhood’s side streets
- Stone chimneys
- Top and side lights around many front doors
- Brackets decorate many porches
- Prevalent use of architectural columns

A variety of architectural styles are represented in the Westside Historic District.
Design Goals

The Westside Historic District should continue to develop in a coordinated manner so that an overall sense of visual continuity is achieved. Preservation of the integrity of this area is a primary goal of the City.

The design goals for the Westside Historic District are:

- Maintain and preserve the historic and architectural qualities of the district through review of rehabilitation, alteration and new construction.
- Guide new construction so that it is compatible with the scale, style and character of the district.
- Preserve the environmental setting of the district by encouraging the retention of open front yards or designing fences that are in character with the historic buildings in the district.
- Recognize the importance of the diverse characteristics of each individual architectural design, especially on the front elevations, in the district.
- Encourage restoration and rehabilitation efforts to replace incompatible and inappropriate architectural elements that were added during times of uninformed building practices in a historic district.

One of the design goals for the Westside Historic District is to preserve the environmental setting of the district by encouraging the retention of open front yards.