

CLEVELAND PARK:

A GUIDE TO ARCHITECTURAL STYLES & BUILDING TYPES

Cherrie Anderson and Kathleen Sinclair Wood
Drawings by John Wiebenson

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Cleveland Park Historical Society
1998

Cleveland Park: A Guide to Architectural Styles and Building Types

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INTRODUCTION

In 1894 the first house was built in the streetcar suburb of Cleveland Park. Eight years earlier, in 1886, the area was renowned as the location of the summer White House of President Grover Cleveland and his beautiful young bride, Frances Folsom. In 1794 it was a country estate belonging to one of George Washington's intimate friends.

Today a thriving in-town neighborhood of Washington, D.C., Cleveland Park retains remnants of each of these three distinct phases of its existence. In 1986, as the result of an intensive community effort, Cleveland Park was designated a D.C. historic district and in the following year was listed in the National Register of Historic Places. This new status for the neighborhood brought with it the requirement that all plans for additions, renovations, and new construction within the boundaries of the historic district be submitted for review by the D.C. Historic Preservation Review Board.

To aid residents in the review process, the Cleveland Park Historical Society in 1987 asked Cherrie Anderson, an interior designer and a founding director and architectural review committee member of the historical society, to write a style guide that would help homeowners plan repairs and additions to be compatible with the original styles of their houses. Washington architect John Wiebenson created drawings of composite houses illustrating the architectural styles and building types. The guide was initially published as a series of articles in the historical society newsletter, *Cleveland Park Voices*. In 1996 Kathleen Wood, an architectural historian, preservationist, and former president of the historical society, supplied the introduction and history of the neighborhood, as well as the text for a few additional styles. With this book the Cleveland Park Historical Society realizes the original conception of the guide as a self-contained publication to help homeowners within the historic district understand the characteristic features of their houses.

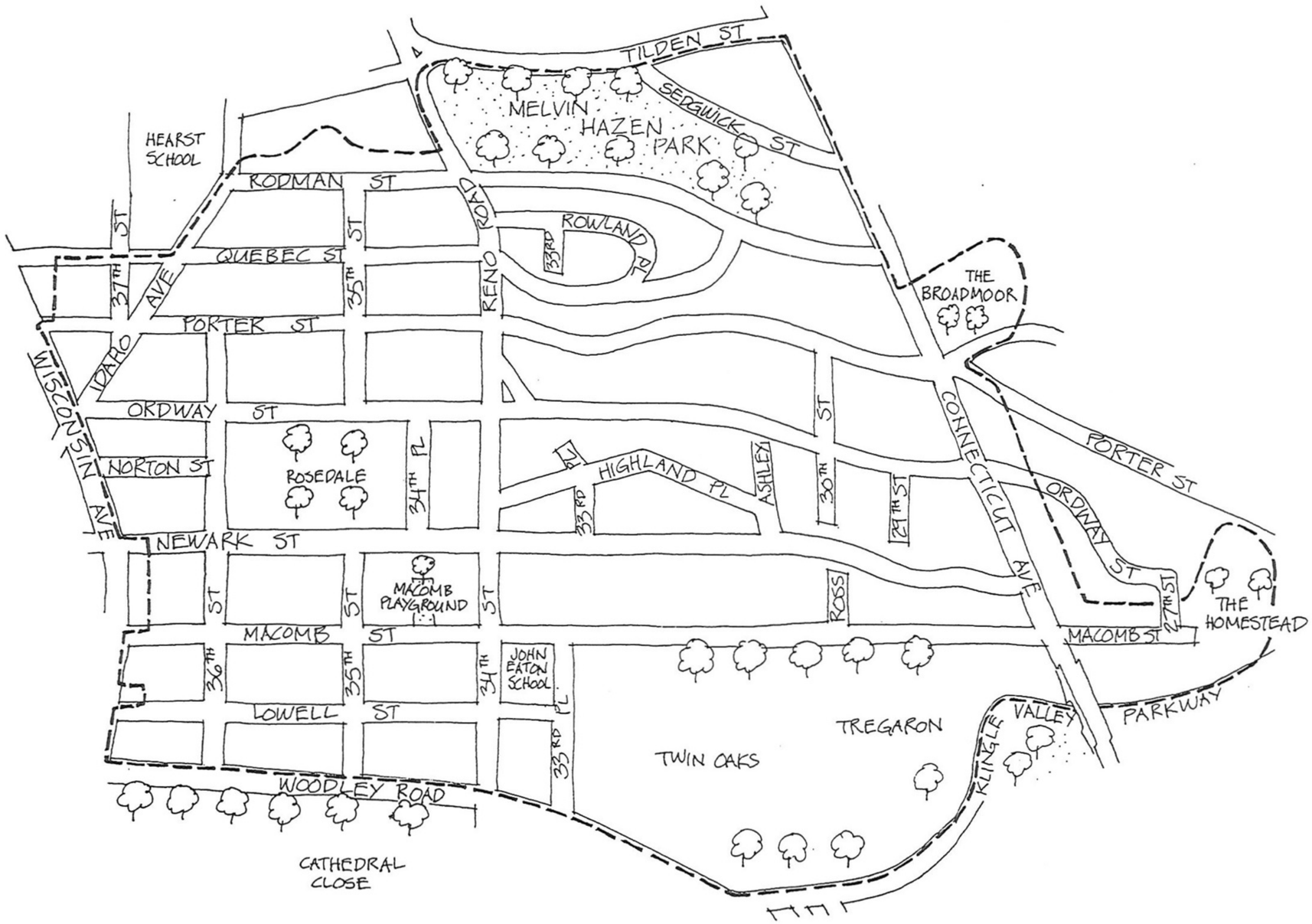
Architectural styles are identified by their external appearance and ornamentation. Like clothing fashions, they ebb and flow in popularity; a new style often refers back to or builds upon a previously popular style. Many of the styles used during the formation of Cleveland Park are revivals of earlier American or English styles. The Queen Anne and Free Classic are the most distinctive Cleveland Park styles predating the turn of the twentieth century.

Building types, as distinguished from architectural styles, refer to the three-dimensional form and layout of a building rather than to its ornamentation. The Bungalow house type is a one-story residence, in appearance, with ornamentation identifying it with a particular style, such as Colonial Georgian Revival, Mission Revival, or Craftsman. These same architectural styles are often overlaid on a Foursquare or a Semi-Detached house type. Similarly, commercial buildings, while visually having a common form and layout, appear in a variety of architectural styles.

The early architectural styles fall into two overall categories that refer to the historical periods from which they were derived: Classical or Medieval. Classically inspired styles, such as Free Classic, Colonial Georgian Revival, and Dutch Colonial Revival, tend to emphasize symmetry, regularity and horizontality, resulting in a contained and static form. Medievally inspired styles like Queen Anne, Sherman Cottage, Tudor Revival, and Old English Cottage accentuate asymmetry, irregularity, and verticality, thereby creating a dynamic and picturesque form.

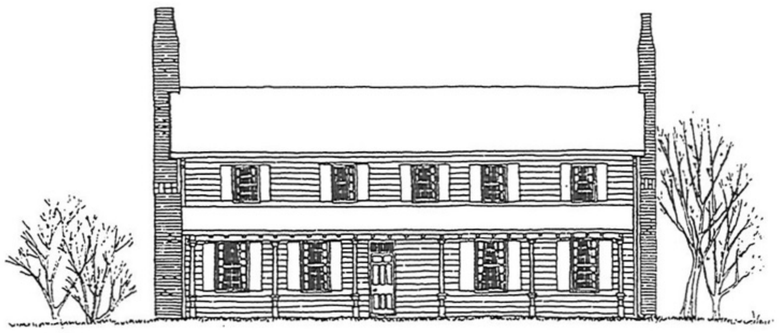
Modern styles of architecture were introduced into Cleveland Park in 1936. The number of examples are few, but they fall into two similar overall categories: Classic Modern, which emphasizes static form and a stripped-down appearance; and Romantic Modern, which highlights picturesque form with more textural surfaces.

CLEVELAND PARK HISTORIC DISTRICT



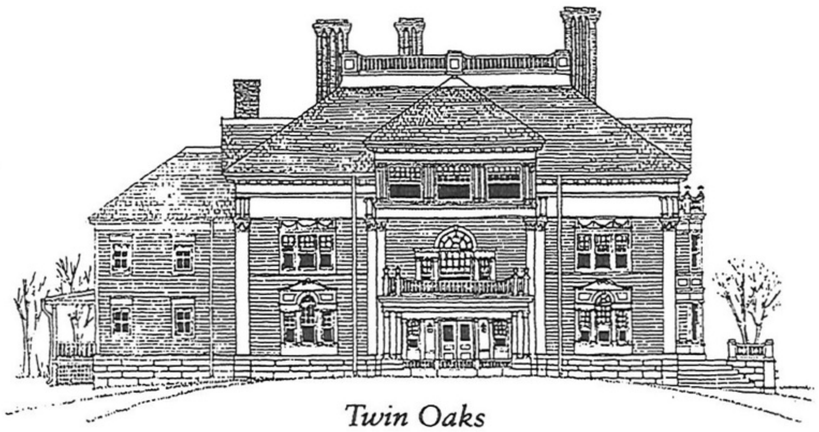
A Brief History of Cleveland Park

Cleveland Park was rolling farmland in the state of Maryland when George Washington picked the site of the capital of the new United States of America. General Uriah Forrest, a friend and aide-de-camp of Washington and a representative from Maryland in the new U.S. Congress, decided to build his country house, Rosedale, on the hills above the new federal city, in the District of Columbia. From there he commuted along the Frederick Road, now Wisconsin Avenue, into Georgetown, where he owned a town house and attended to business affairs.



Rosedale

The frame building, dating from 1793-94, is a simple vernacular farmhouse typical of its period. It is similar to the original Mount Vernon farmhouse before it was extensively remodelled by George Washington to show off the latest English fashions, known in America as the ***Colonial Georgian*** and ***Federal*** styles. Forrest's house, with its attached buildings including an old kitchen perhaps dating to as early as 1740, is still surrounded by open space reminiscent of its original setting amid gardens and farmland. Rosedale stands at the historic heart of Cleveland Park.



Twin Oaks

Twin Oaks was built in 1888 for the Gardiner Greene Hubbards as a summer retreat from their in-town residence on Connecticut Avenue just above the White House. They hired the Boston architect Francis R. Allen, who designed for the former Massachusetts residents a summer house reminiscent of New England seaside cottages. In style it is an early example of the ***Colonial Georgian Revival,*** which enjoyed nationwide popularity after the turn of the century. Twin Oaks was the summer gathering spot for the entire Hubbard family including Alexander Graham Bell who was married to Hubbard's daughter Mabel. Hubbard had financially supported his son-in-law in his invention of the telephone and helped him establish the first telephone company. Twin Oaks is the only surviving summer house in Cleveland Park, and it still dominates the surrounding lawns and woodland areas from the top of the hill. Today it is used by the Taipei Economic and Cultural Representative Office in the United States for special celebrations and entertaining guests.

In 1912 the fifty-acre Twin Oaks estate was divided. The eastern portion, of twenty acres, was sold to James Parmelee, a banker and patron of the arts from Cleveland, Ohio, who wanted to retire to a country estate in Washington, D.C. He hired Charles Adams Platt, the foremost country house architect of the period, to design the brick ***Georgian Revival*** mansion, greenhouse, gardener's cottage, and carriage house as well as the winding entrance road, extensively landscaped gardens, and woodland paths. Parmelee named his estate The Causeway because of the handsome stone bridge at the entrance on Klingle Road. When Joseph Davies and his wife Marjorie Merriweather Post purchased the property in 1941, they renamed it Tregaron, and in 1945 they added a Russian dacha. Today Tregaron is the home of the Washington International School. The original buildings and the surrounding landscaping have survived, with the addition of some new school buildings.



Tregaron

Virginia Stevens Knepper



President Grover Cleveland's Oak View

Cleveland Park derived its name from its most illustrious resident, President Grover Cleveland. In 1886 he purchased an 1868 stone farmhouse directly opposite Rosedale and hired the architect William M. Poindexter to remodel it as a summer home in anticipation of his marriage to Frances Folsom. Oak View, as Cleveland named it, was one of Washington's earliest ***Queen Anne*** houses, featuring extensive porches and a turret with an expansive view of the city. It served as the summer White House during Cleveland's first administration. His failure to win reelection in 1889 led to his sale of the property, which launched the speculative phase of land development that created the streetcar suburb of Cleveland Park. Unfortunately, the house, originally located on the southeast corner of Newark and 36th streets, was razed in 1927 and replaced by a ***Colonial Georgian Revival*** house.

Electric streetcars connected Cleveland Park to the city center beginning in 1890 on Wisconsin Avenue and in 1892 on Connecticut Avenue. At that time the Cleveland Park Company was formed, with John Sherman as president. The first phase of development, from 1894 to 1901, set the tone for the appearance of the neighborhood. Houses were individually designed by local architects and builders, who employed a variety of styles reflecting the eclecticism of the day. During this initial period houses were constructed of wood and displayed a proliferation of decorative details including turrets, towers, oriel and bay windows, steep gables with half timbering, tall ornamented chimneys, Palladian windows, Georgian porches, and Adamesque swags.

In 1894 the first house constructed in the new suburb of Cleveland Park, at 3607 Newark Street, e... ***Queen An*** following Sherman ... tects Pau... tect of the Library of Congress, and his partner Frederick Carlyle to design a series of houses for the Cleveland Park Company in the ***Free Classic*** style. In 1896 Frederick Bennett Pyle continued to practice the ***Free Classic*** style, and builder Robert I. Fleming constructed two ***Queen Anne*** houses. In 1897 the Cleveland Park Company hired the prominent Washington architect Waddy Wood, who introduced two new styles to the neighborhood, the ***Shingle*** style, at 3100 Newark, and the ***Mission Revival***, at 3432 Newark.



3607 Newark Street

In late 1897 John Sherman hired Robert Thompson Head, a young architect from Leesburg, Virginia. During the next four years Head designed a variety of spectacular houses in ***Queen Anne, Free Classic***, and ***Colonial Georgian Revival*** styles. His last few houses, built in 1900-1901, are ***Foursquare*** building types with features suggesting a Japanese influence (3138 and 3140 Highland Place) or the ***Prairie*** style (3416 34th Place and 3416 34th Street). Head also designed important amenities for the emerging Cleveland Park neighborhood: a simple shed to house a chemical fire engine (replaced in 1920 by the house at 3300 Newark) and some stables located behind the houses at 2932-34 Macomb Street. Sherman also employed Head to design a stone ***Bungalow*** on Connecticut Avenue where the library stands today. This building, called the lodge, provided a dry, heated indoor space for awaiting the streetcar, as well as a community gathering spot.

The second phase of Cleveland Park's development was characterized by increasing simplification and standardization in house design, which was typical after the turn of the century in many parts of the United States. New developers purchased land in areas adjoining the original subdivision designated as Cleveland Park and began building houses. The ***Foursquare, Semi-Detached***, and ***Bungalow*** became popular house types representing a need for smaller, less expensive dwellings.



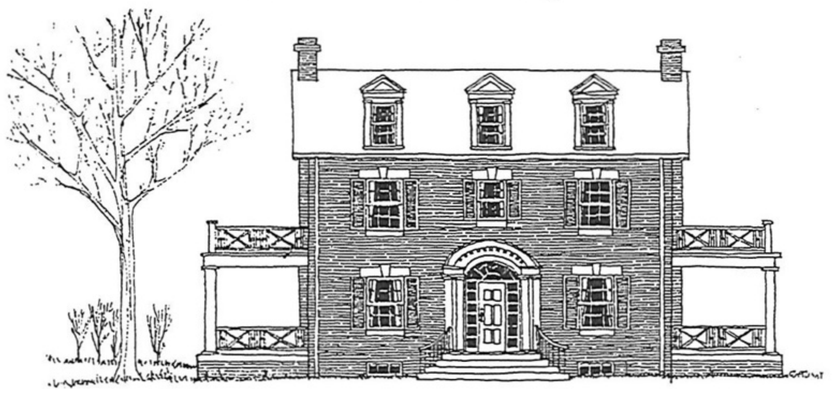
Bungalow

When Robert Head left the Cleveland Park Company in early 1901, John Sherman turned to his wife Ella Bennett Sherman, a trained artist, to design many of the subsequent houses. Her name appears on several building permits and on one of the few remaining blueprints. The Shermans labeled their houses as cottages on the blueprints and subdivision maps filed with the building permit applications. Consequently the distinctive ***Sherman Cottage*** style is named for Ms. Sherman and her husband. Many of the features Ella Bennett Sherman employed derived from ***Arts and Crafts*** motifs used by Robert Head and Waddy Wood. The rope-dipped-in-plaster ornamentation above windows and doors is the most original attribute of this style. The Sherman cottages are located on Newark Street east of 34th Place, on Ashley Terrace, and on Macomb Street between Ross Place and Connecticut Avenue. They were constructed from 1902 until 1909, when the Cleveland Park Company ceased operations.

During the first two decades of the 20th century, new developers moved into the Cleveland Park area. Charles and Louise Taylor were builders who constructed houses between 1908 and 1920. They utilized local architects Hunter and Bell, Raymond G. Moore, and Davis Palmer to design houses located at 3411 to 3435 34th Place and in the 3400 and 3500 blocks of Macomb Street west of the Macomb playground. These houses demonstrate the variety inherent in the ***Foursquare*** building type. Harry Kite, also a builder, constructed a number of houses on lower Macomb Street (3101-3223) representing variations on the ***Colonial Georgian Revival*** style. W.C. and A.N. Miller started their partnership in Cleveland Park in 1912 from their family home at 3155 Highland Place. The two brothers followed the pattern established by John Sherman. They utilized architects B.F. Meyers and G.R. MacNeil, who varied the styles of their houses to avoid repetition and monotony. They introduced an authentic ***Colonial Georgian Revival*** style as well as ***Tudor Revival, Old English Cottage*** and ***Dutch Colonial.*** Many of their houses face the grounds of the National Cathedral on Woodley Road and were constructed just before they began planning and developing Wesley Heights.



Sherman Cottage



Colonial Georgian Revival

William D. Sterrett was the last large-scale developer in Cleveland Park. He concentrated his construction of new residences on Quebec, Idaho, Porter, Rodman, and Rowland Place from 1922 to 1930. He utilized the ***Colonial Georgian Revival*** and ***Tudor Revival*** styles. Ordway is the one street on which houses continued to be built into the 1940s, 1950s, and even 1970s.



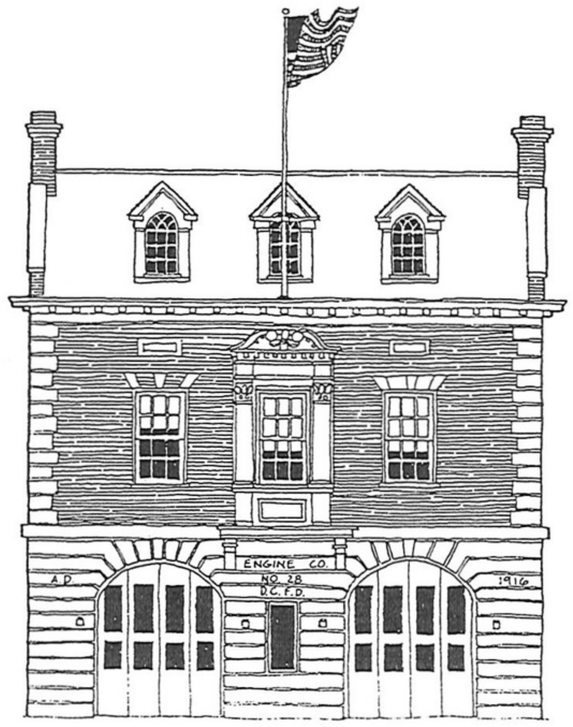
The Waldron Faulkner House

Although Cleveland Park is considered to be primarily a turn-of-the-century neighborhood, it has several of the most significant architect-designed modern-style houses in the city. Waldron Faulkner and his son Winthrop, both prominent Washington architects, designed houses on the periphery of Rosedale on 36th Street and Ordway. William Lescaze, who has been recognized as the Swiss architect responsible for introducing the ***International*** style of architecture to the United States, designed a house on Rowland Place in 1940, long before modern architecture was accepted in Washington, D.C. When nationally renowned architect I.M. Pei was responsible for a house on Ordway Street in 1962, he was quoted as saying, "This neighborhood interests me. I don't feel the heavy hand of conformity." In the 1980s

Washington architects Theresa Weinheimer and Reid A. (Sam) Dunn designed houses for a few of the remaining empty lots.

Since the beginning of Cleveland Park, renovations and additions have played a major part in adding to the unique character of the neighborhood. The "pagoda" porch on the house at 3154 Highland Place was listed modestly as a "new front porch addition" on the 1906 building permit. The distinctive red roof tiles were not added for another ten years. This trend continues today, with prize-winning additions and restorations designed by local and national architects being found throughout the neighborhood.

Another distinctive feature of Cleveland Park is the topography and the extensive green space scattered throughout and bordering the neighborhood. The Washington Cathedral property, the Klingle gap leading into Rock Creek Park, and the Melvin Hazen Park provide natural boundaries for the Cleveland Park Historic District. In addition, the landscapes of the larger estates and of some individual homes provide natural settings on the residential streets. Originally fences were not used to separate Cleveland Park houses and front lawns from the street or neighboring houses, thus creating an open, parklike feeling to the streetscape. The Olmsted firm was actively consulting on a number of projects in Washington during the early growth of Cleveland Park, and Olmsted



The Fire Station

principles guided the laying out of streets, like Newark and Ordway, which gently curve downhill to Connecticut Avenue, respecting the original topography of the land.

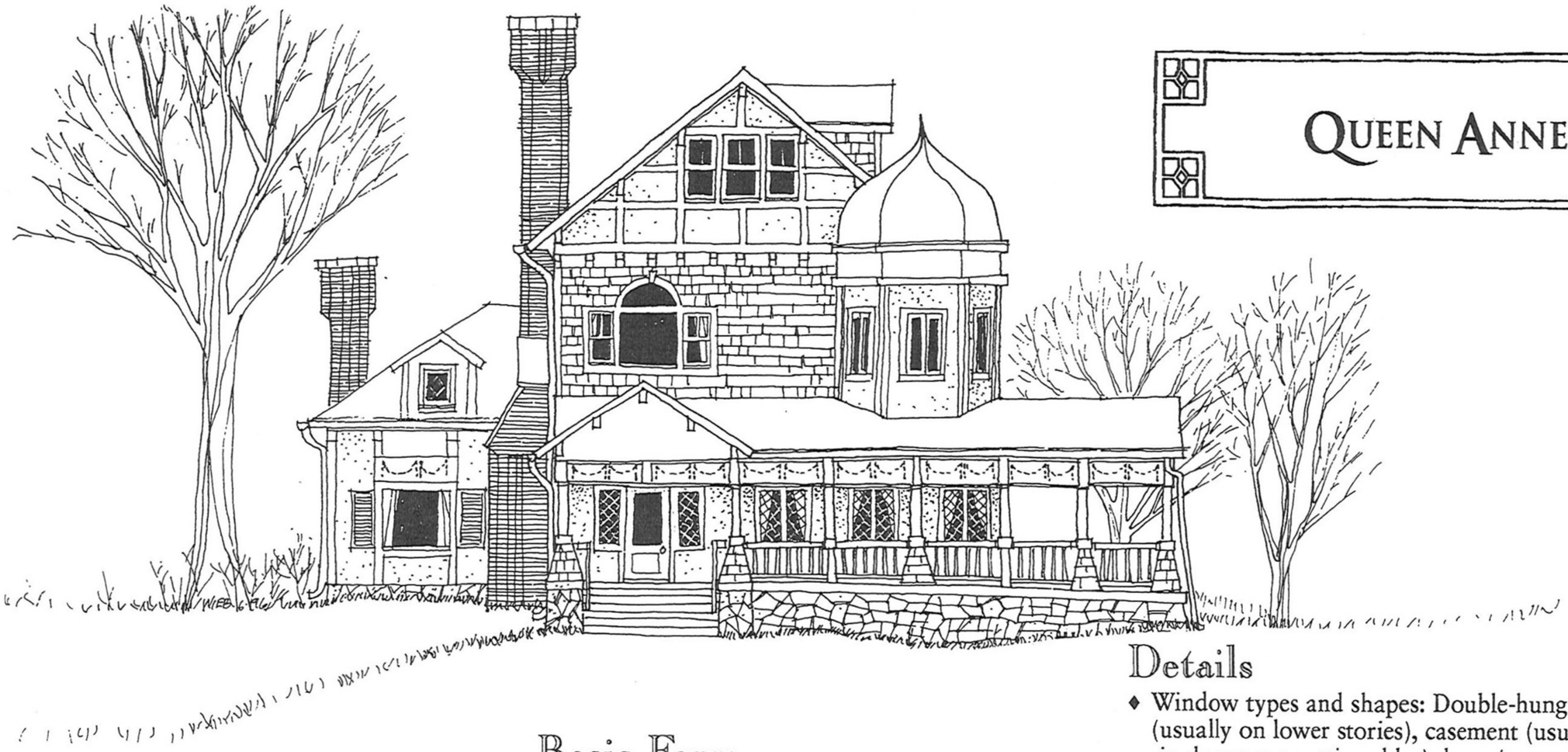
Although the construction of homes in the central core of Cleveland Park was largely completed by the early 1920s, none of the support services along Connecticut Avenue had been developed by then. Residents were dependent upon the city center for everything from jobs to groceries. The opening of the ***Colonial Georgian Revival*** Fire Station on Connecticut Avenue in 1916 heralded the development of one of the main commercial areas serving the neighborhood. The first grocery stores and gas stations opened in 1925 and were immediately followed by additional stores and services.

Stylistically, the 1920s storefronts were attached, forming a low wall along the street. The earliest ones feature stripped-down classical detailing, a phase which was supplanted by the introduction of ***Art Moderne*** and ***Art Deco*** details. ***Art Deco*** is best represented by the treatment of the facade of the Uptown Theatre and the decorative aluminum panels above 3415-17 Connecticut Avenue. 3407 Connecticut is notable for its large show window, which originally displayed Thomas E. Clark's plumbing fixtures; other important features are its use of new materials, visible in the copper cornice and a neon sign, and the introduction of ***Art Deco*** stylized floral patterns, ziggurats, and ogee arches.

The Park and Shop introduced a new concept, the coordinated shopping center with off-street parking in front. Ten complementary stores were unified in a single ***Colonial Georgian Revival*** building capped by an octagonal cupola. The Uptown Theatre and the Macklin Complex followed this model with variations, and both utilized the ***Art Deco*** style.

The opening of the post office in 1941 and the library in 1952-53 made Cleveland Park truly a small town within the nation's capital city.

Queen Anne



The oldest houses in Cleveland Park were built from 1894 to 1901 in the picturesque Queen Anne style, widely regarded as a quintessential late Victorian style. Queen Anne is a highly eclectic style in which seemingly disparate elements from many styles and periods are fused into a coherent, instantly recognizable whole. Its varied form and profuse detail present a wonderful and formidable challenge to the owner seeking to maintain or remodel one of these grand old homes. The most fully developed example of this style in Cleveland Park is 2941 Newark. Other good examples can be seen at 3035, 3149, and 3607 Newark Street, 3141, 3155, and 3315 Highland Place and 3562 Macomb.

Basic Form

- Irregular, asymmetrical massing with many wings and bays
- Complex roof, with steep gables, dormers, towers, turrets, and tall ribbed chimneys
- Off-center front entrance and irregularly placed windows of many sizes and shapes
- Expansive wraparound porches and second-story balconies

Materials

- A variety of sidings, often used in combination on one house, creating a rich texture: narrow wood clapboard, wood shingles, pebble-dash stucco, and fieldstone
- Slate or wood shingle roof, originally
- Wood porches, doors, windows, trim, and gingerbread ornament
- Plaster ornament, such as swags and garlands
- Rope dipped in plaster coiled into ornamental designs

Details

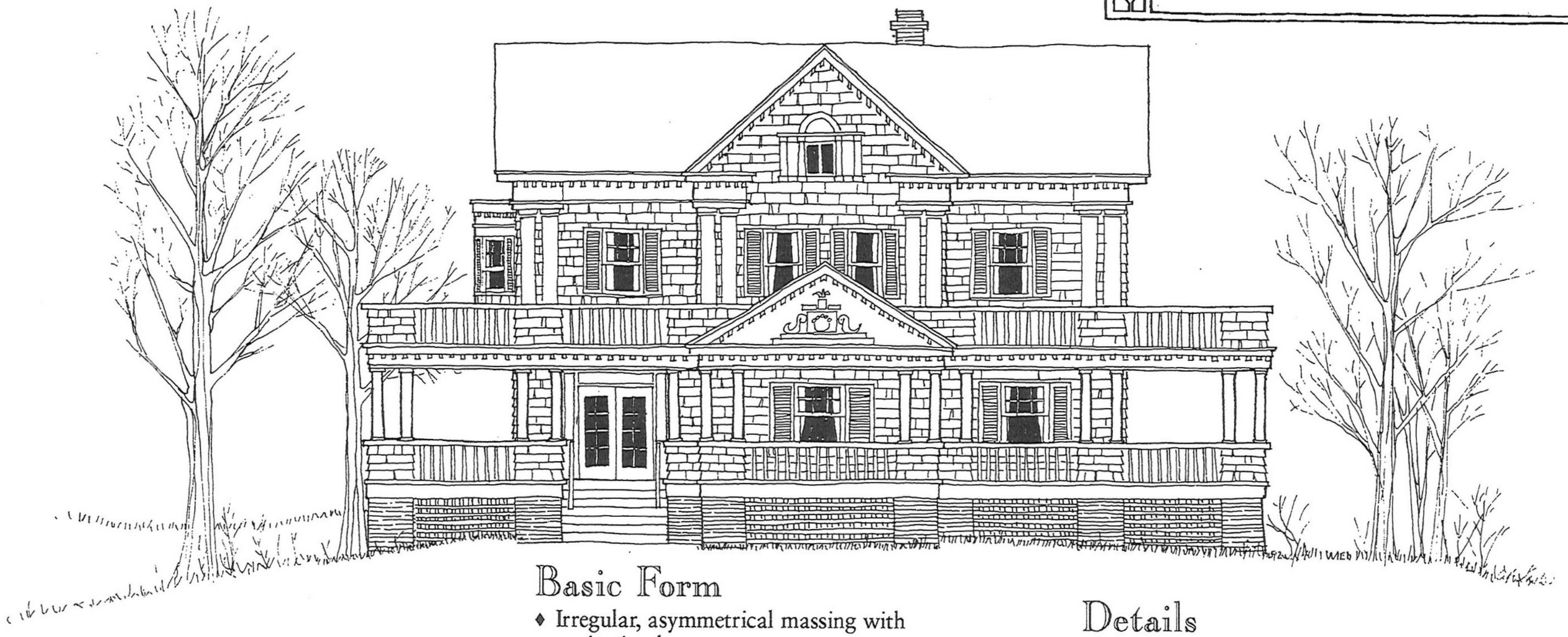
- Window types and shapes: Double-hung (usually on lower stories), casement (usually in dormers or attic gables), bays (on ground floor), oriels (projecting bay windows on upper story), Palladian (central window arch flanked by rectilinear lights), elliptical "oculus" windows, half-round windows and eyebrow-shaped openings in roof, fanlights and transoms
- Sash (holding windowpanes) set with panes in large or small diamond shapes
- Sash set with stained or clear leaded glass in geometric or organic patterns
- Triangular pediments (usually located over front entrance)
- Classical, turned, or spiral columns on porches
- Turned or square posts supporting handrails on porches and balconies
- Open fretwork between porch columns
- Ornamental brackets supporting eaves
- Swags and garlands
- Baroque cartouches (scroll-like tablets)
- Half timbering
- Tall ornamental brick chimneys

Shingle



The Shingle style is closely related to the Queen Anne style. Its distinguishing feature is the use of shingles to cover the house. Originally Shingle-style houses were horizontal, asymmetrical, and curvilinear in form and massing, but their appearance in Cleveland Park was late in the development of the style. The Cleveland Park Shingle-style houses tend to be more rectilinear and often quite vertical in appearance. The earliest example and the one closest to the original style is 3100 Newark Street, designed by Waddy Wood in 1897. This house originally had a curvilinear turret at the eastern end, and it still displays the first rope-dipped-in-plaster ornament in the neighborhood, which was inspired by a Shingle-style house in New England. Arthur B. Heaton designed a Shingle-style house at 3324 Newark in 1906, and Frederick B. Pyle designed a series of houses in this style between 1904 and 1908 at 2949, 3312, and 3319 Newark. A number of later houses throughout Cleveland Park represent a variation on this style, with Sherman Cottages, Bungalows and Foursquare houses covered with shingles. Shingled Sherman cottages are at 2940, 3031, 3038, and 3042 Newark. Bungalow examples are at 2937, 2939, 2941, and 2943 Macomb Street, 3512 35th Street, and 3520 Quebec Street. 2947 Macomb is a Foursquare house clad in shingles.

Free Classic



Free Classic houses, dating from 1895 to 1900, combine an expansive asymmetrical form with stately classical details. Despite their somewhat restrained ornament, they often seem closer in spirit to Queen Anne than to Colonial Revival because of their exuberant massing and rooflines. In particular, their commodious porches add Victorian flavor to the streetscape. Fine examples are the residences at 3100 and 3225 Highland Place, 3440 34th Place, 2960, 3410, and 3445 Newark Street, and 2821 Ordway.

Basic Form

- Irregular, asymmetrical massing with projecting bays
- Complex roof, with steep gables, sometimes gambrel (two slopes on each side, the lower of which is steeper); irregular dormers; and occasional projecting towers or turrets
- Off-center front entrance, fairly regular placement of windows within the context of the asymmetrical massing, a variety of window types
- Expansive wraparound porches and second-story balconies

Materials

- Narrow wood clapboard or sometimes wood shingle siding
- Slate or wood shingle roof, originally
- Wood porches, doors, windows, and trim
- Plaster ornament, such as swags and garlands

Details

- Double-hung windows, with one-over-one sash (single glass panes above and below) or six-over-one sash (six panes above, one below)
- Bay windows
- Oriel windows
- Palladian windows
- Half-round windows
- Elliptical "oculus" windows
- Fanlights and transom windows
- Louvered shutters
- Classical columns of the simpler types on porches
- Square balusters (handrail supports)
- Rectangular lattice below porch
- Swags and garlands
- Dentil molding (rows of narrow rectangular blocks under eaves or on porch cornice)

Sherman Cottage



The Sherman Cottage style is unique to Cleveland Park. These houses date from 1902 to 1909, the second phase of construction by John Sherman, who was president of the Cleveland Park Company from 1895 to 1909. Many of them were designed by Sherman's wife, Ella Bennett Sherman, a trained artist who later listed herself as an architect. The basic form is a simplified and more contained version of the earlier Queen Anne house, although it retains its asymmetry. Some of the later Sherman cottages are similar to the Foursquare houses. Their distinguishing features are the wealth of Craftsman details; especially notable and unique is the ornament formed by rope-dipped-in-plaster. The Shermans themselves referred to these houses as "cottages." Examples can be seen at 2929, 2945 and 3030 Macomb Street, 3300 Ross Place, 2930, 2934, 2940, 3038, 3042, and 3121 Newark.

Basic Form

- Simple rectangular massing with bays, oriels, and balconies on the sides of the house
- Front gable roof with side dormers
- Broad overhanging eaves
- Off-center front entrance, with asymmetrically placed windows of various types
- Full or partial front porch, often wrapping around one side

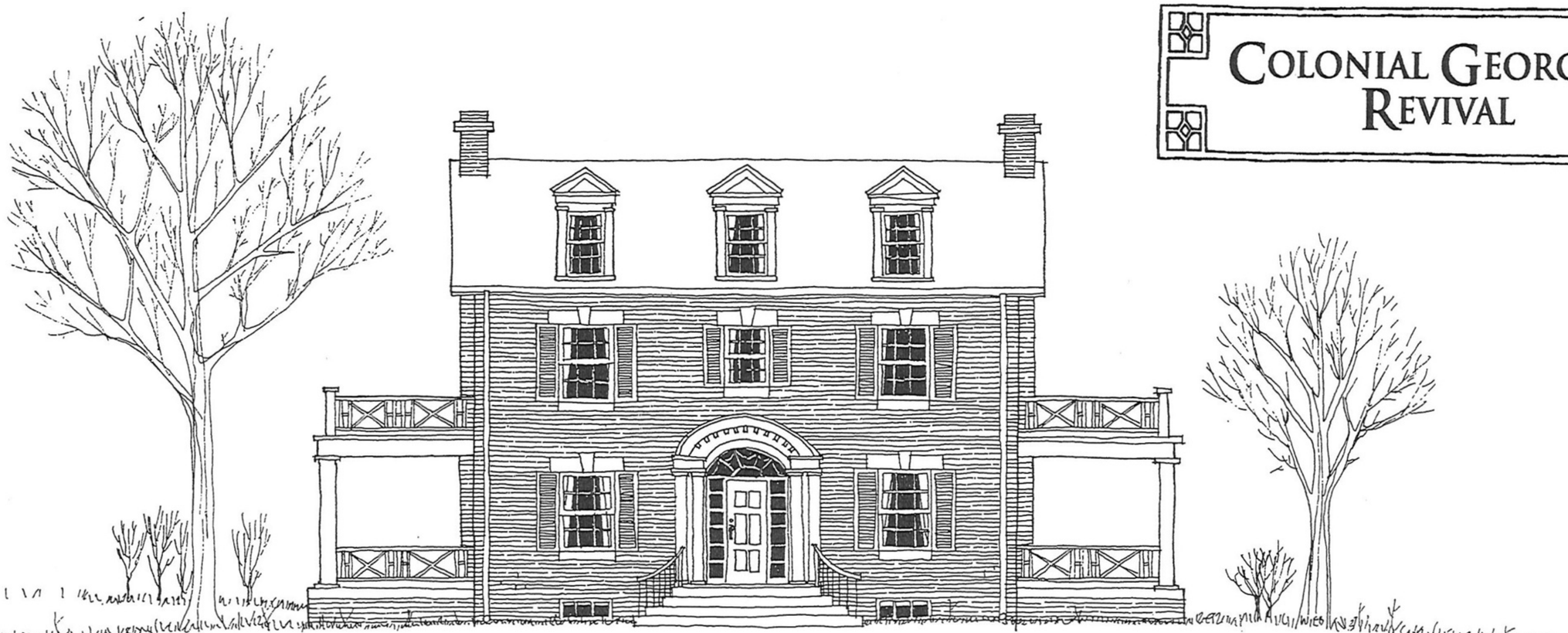
Materials

- Narrow wood clapboard or pebble-dash stucco siding on first story; wood shingles on second story and attic gable
- Wood shingle roof, originally
- Wood porches, doors, windows, and trim
- Rope dipped in plaster ornament

Details

- Double-hung windows, usually on lower stories
- Casement windows, usually in dormers or attic gables
- Modified Palladian windows where top of the arch and side panels are decorated wood rather than glass
- A variety of window sash styles, including one-over-one (one glass pane above and below), one large diamond, small all-over diamonds, horizontal rectangles at top of window, and small all-over rectangles
- Panelled doors, with the upper panel glazed in a single or multiple panes
- Gabled or flat-roofed porches
- Square porch columns with heavy spandrels (triangular supports) between column and pediment
- Tuscan porch columns (the simplest classical order)
- Square porch balusters (handrail supports)
- Sloping shingled, eave-like projections separating stories
- Exposed rafter ends supporting eaves
- Ornamental brackets at eaves

Colonial Georgian Revival



Colonial Georgian is the most historically accurate of the Colonial Revival styles. Appearing in Cleveland Park from 1904 to 1925, these elegant, formal houses often adhere rather closely to their 18th-century prototypes. Their dignified symmetry contrasts pleasingly with the rambling eclecticism of some of their neighbors. As the 20th century progressed, the style was simplified and today is commonly referred to as "Colonial." Fine examples can be seen at 3105 and 3501 36th Street, 3429 34th Street, 3607 Porter, 3307 and 3400 Newark, 3414, 3507, 3515, and 3601 Lowell, 3600 and 3601 Macomb, 3209 Highland Place, and 2942 Ordway.

Basic Form

- Regular, symmetrical massing
- Pitched or hipped roof with front and rear dormers
- Central front entrance flanked by symmetrically placed windows, classical front portico and balancing side porches, sometimes with second-story balconies

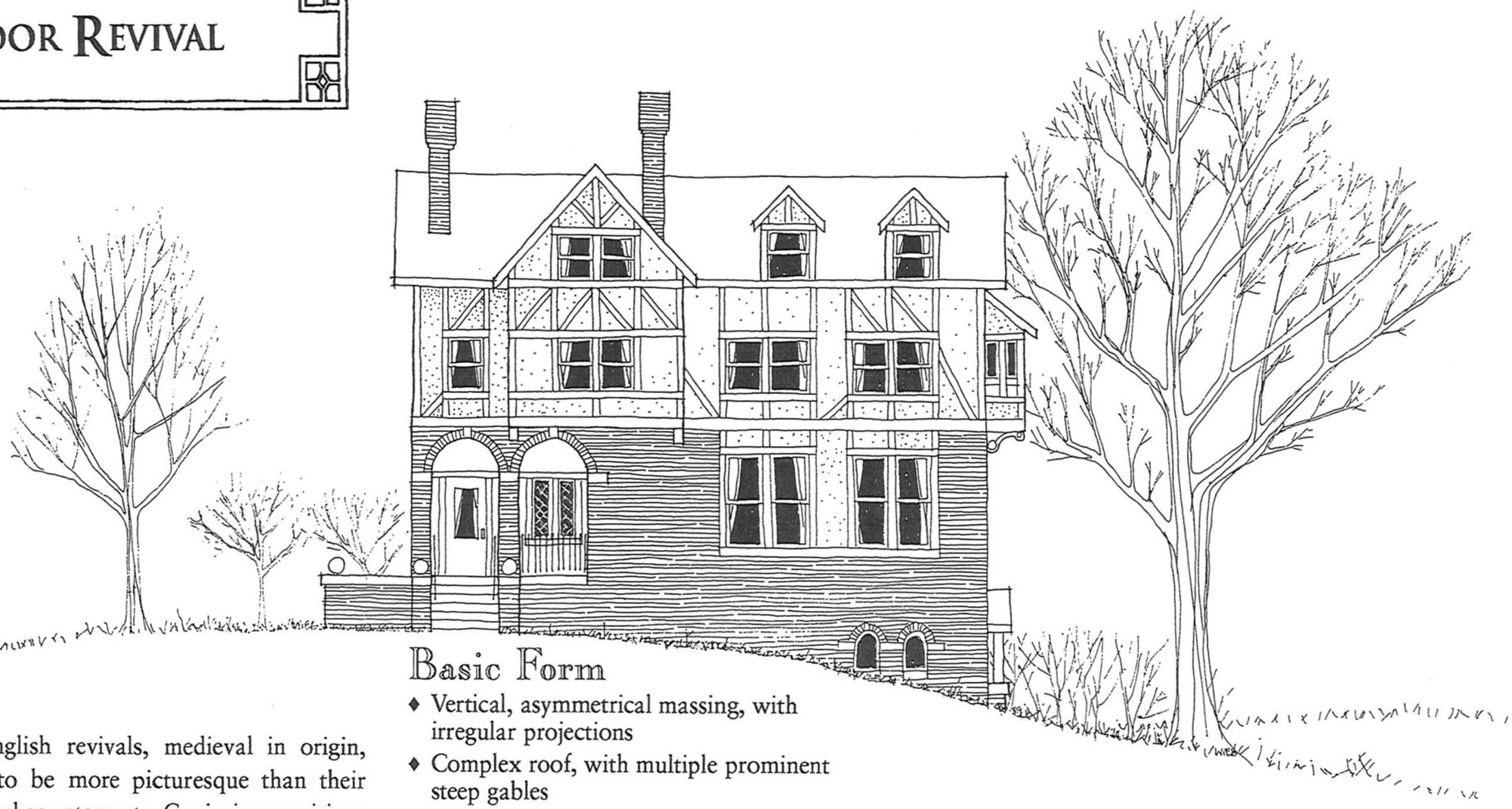
Materials

- Red brick, fieldstone, or narrow wood clapboard siding
- Slate roof, originally
- Wood porches, doors, windows, and trim
- Stone ornament, angle quoins (on corners), swags, and keystones

Details

- Double-hung windows, with six-over-one or six-over-six sash (six panes above and six below)
- Palladian windows
- Half-round windows
- Bull's-Eye (round) windows
- Fanlights
- Keystones over windows
- Louvered or panelled shutters
- Panelled front doors, usually solid without glazing
- Triangular pediments on portico
- Broken or Swan's Neck pediments on portico
- Barrel-vaulted roof on portico
- Classical columns on portico and porches
- Turned or square balusters on porches and balconies
- Chippendale-style balustrade on porches and balconies
- Pilasters and classical ornament on dormers
- Dentil molding and modillions (rows of rectangular blocks)
- Swags

Tudor Revival



The English revivals, medieval in origin, tend to be more picturesque than their classical counterparts. Conjuring up visions of Elizabethan villages, Tudor Revival houses are highly dramatic, with thrusting vertical forms and strongly contrasting materials. These houses were built in Cleveland Park from 1905 to 1930, with their popularity cresting in the 1920s. Half-timbering and dominant verticality are the two distinguishing characteristics of this style. Examples can be seen at 3605, 3609, and 3613 Norton Place, 3110 and 3516 Newark, 3101 Highland Place, 3501-3513 34th Street, 3024 (Sears, Roebuck and Company) and 3235 Macomb, 3110 and 3114 Quebec, 3407 and 3525 Woodley Road, 3308 and 3309 35th Street, 3419 Lowell, and 3500-3506 Rodman Street.

Basic Form

- Vertical, asymmetrical massing, with irregular projections
- Complex roof, with multiple prominent steep gables
- Off-center front or side entrance with asymmetrically placed windows of various types
- Inset corner porch, often covered by the main roof

Materials

- Usually pebble-dash stucco or red brick siding, with decorative half-timbering and stucco on upper stories
- Slate, wood shingle, or clay tile roof, originally
- Wood windows and doors, sometimes steel casement windows
- Rough-hewn timber used as porch columns and/or trim
- Stone ornament, such as finials and keystones

Details

- Double-hung windows with six-over-six sash
- Casement windows opening outward with small panes of glass
- Oriel windows
- Window sash with small all-over diamond-shaped panes, sometimes leaded
- Brick arches forming porch openings
- Rectangular timber porch posts with simple spandrels (supports) resembling arches
- Prominent, complex half-timbering
- Ornamental brick courses (rows)
- Tall ornamental chimneys

Foursquare



One of the most popular house types of the early 20th century, the Foursquare has a solid, comfortable shape and a wide, inviting front porch. This is an archetypical family house and reflects the growing concern for providing economical housing to the escalating number of families seeking to live in the suburbs. Although the basic form is simple, it can be found dressed up with a multitude of materials and ornamental details based on styles ranging from Colonial to Craftsman. The Foursquare in its many incarnations was built throughout Cleveland Park from 1908 to 1930. Some typical examples are the houses at 2739 Macomb, 3431 Porter, and 3519 Lowell.

Basic Form

- Compact, boxlike, square massing
- Low-hipped roof, with front dormer and often side dormers; broad overhanging eaves
- Off-center front entrance with asymmetrically placed windows, full front porch, sometimes wraparound; sometimes a second-story balcony

Materials

- Wood shingles, pebble-dash stucco, fieldstone, brick, narrow wood siding, or a combination thereof
- Wood shingle, slate, or clay tile roof, originally
- Wood porches, doors, windows and trim
- Brick, stone, or stuccoed porch piers (square supports)

Details

- Double-hung windows with one-over-one or six-over-one sash, often paired together
- Shallow bay windows
- Palladian windows
- Diamond-shaped panes
- Louvered shutters
- Panelled doors, often with the upper panel glazed in a single or multiple panes
- Classical, especially Tuscan, porch columns
- Square Craftsman porch piers with sides sloping outward at the base
- Arched Spanish Revival porch openings
- Square balusters on porches and balconies
- Ornamental brackets supporting wide eaves

Bungalow



The charming, unpretentious Bungalow is another house type that was widely popular in the early 20th century. Its cozy atmosphere, economical price, and up-to-date interior appealed to many prospective homeowners. Though the basic form was realized in many different styles, it has come to be associated with the Craftsman philosophy. Most examples in Cleveland Park were built between 1907 and 1925. They reflect the Craftsman ideal of "honesty" in building by utilizing simple, rustic, "handhewn" materials, allowing unconcealed structural elements to form the decoration, and establishing a close relationship between the house and its site. Bungalows were so fashionable in the early 1920s that Sears, Roebuck and Company produced various models, two of which were assembled at 3424 Quebec and 3035 Rodman Streets. Fine examples can be seen at 2904-2910 Ordway, 3425 Porter, 3608 Norton Place, 3501 and 3611 Lowell, and 2735, 2937, 2939, 3301, and 3615 Macomb.

Basic Form

- Low, symmetrical, one or one-and-a-half-story massing
- End gable roof, with large front dormer in half story
- Center or off-center front entrance, with irregularly placed windows
- A full front porch covered by an extension of the main roof; sometimes a partial front porch with front gable

Materials

- Wood shingle, narrow wood clapboard, or pebble-dash stucco siding
- Wood shingle roof, originally
- Wood porches, doors, windows, and trim
- Fieldstone foundation, porch piers, and chimney used to emphasize effect of house rising organically out of the soil

Details

- Double-hung windows on first story, often six-over-one sash
- Casement windows, often in half-story dormer
- Rectangular windows trimmed with sloping-sided casing
- Panelled doors, often with the upper panel glazed in a single or multiple panes
- Sturdy, square porch piers with sloping sides, sometimes topped by Tuscan columns
- Square or rectangular porch balusters
- Low fieldstone walls capped by cement enclosing porch
- Exposed rafter ends supporting eaves
- Ornamental brackets at eaves

Dutch Colonial Revival



Dutch Colonial Revival houses are easily recognizable by their distinctive gambrel rooflines (two slopes on each side, the lower of which is steeper). Their barnlike silhouettes are embellished with simplified classical details especially focused at the entrance portico or side porch. They are less formal and more picturesque than most other Colonial Revivals. Most Dutch Colonial Revivals in Cleveland Park were built during the early 1920s. Examples are the houses at 3409, 3507, and 3509 Woodley Road, 3412 Lowell Street, and 2938 Newark Street.

Basic Form

- Rectangular, symmetrical massing
- Front or end gable gambrel roof with flared eaves, often with shed-gable dormers
- Central or off-center front or side entrance, with fairly symmetrically placed windows
- Small front porch or portico; often a corner porch covered by the main roof

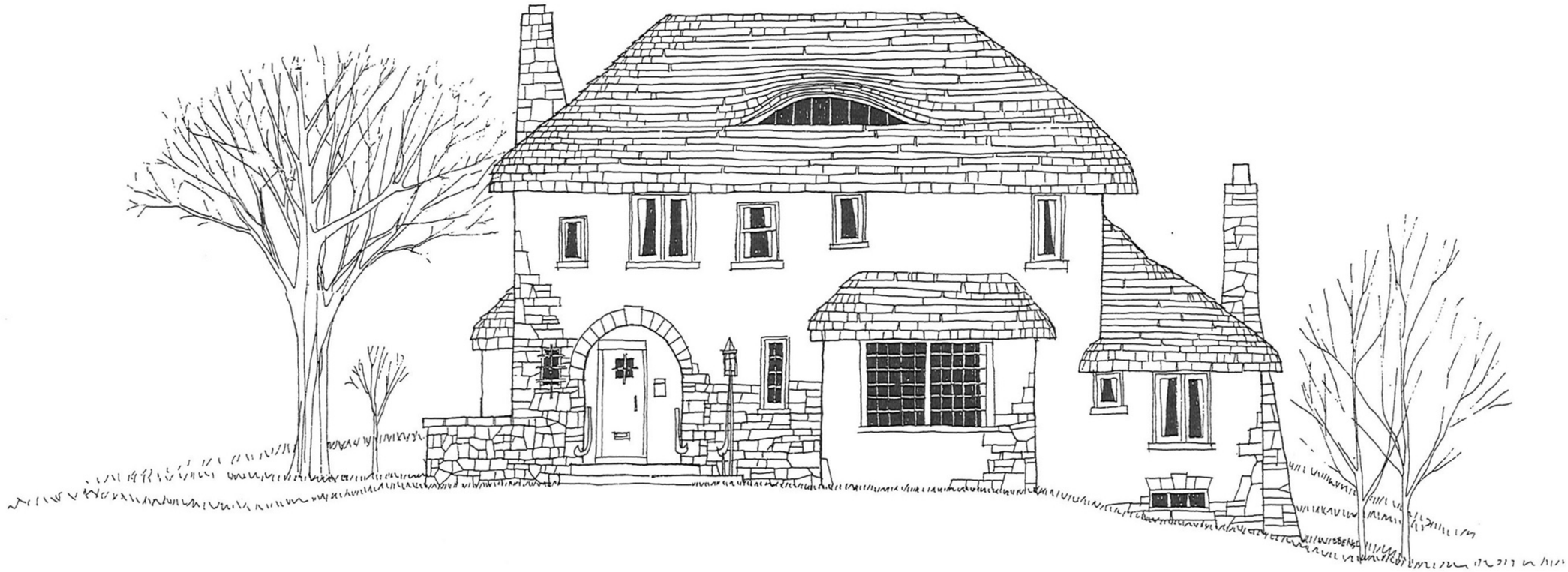
Materials

- Wood shingle, pebble-dash stucco, narrow wood clapboard, fieldstone siding, or a combination thereof
- Wood shingle or slate roof, originally
- Wood windows, doors, and trim
- Concrete porches, occasionally

Details

- Double-hung windows, with six-over-one or six-over-six sash
- Palladian windows
- Half-round windows, often in gable of gambrel
- Louvered shutters
- Classical columns on some porches
- Arched porch opening cut out of front facade

Old English Cottage



Some styles of smaller houses, or houses meant to appear smaller, were developed out of humble precedents found in England. One of these is the Old English Cottage style represented in Cleveland Park by two fully developed examples from the early 1920s. Other houses in the neighborhood have selective details alluding to this rustic rural style.

A distinctive feature of this style is a roof of shingles molded into sweeping curves at the eaves and corners to suggest thatching. Another feature of this bucolic style is its play with both symmetry and asymmetry in order to suggest a picturesque, romantic air and a cozy ambiance. Two quintessential examples can be seen at 3145 Newark Street and 3417 Woodley Road. 2820 Ordway resembles an English stone cottage. Other less definitive examples include 3215 Rowland Place and 3312 35th Street.

Basic Form

- Asymmetrical massing, with irregular projections, usually under a symmetrical, all-encompassing roof form
- Roof with rolling, rounded contours
- Entrance emphasized, sometimes with a projecting "thatched" covering, sometimes with an arched break in the masonry, leading to a recessed front door
- Porch, if it is present, is carved out of the form of the house rather than being an added element

Materials

- Brick or fieldstone siding, often stucco over masonry walls
- Varicolored wood shingle roof or slate roof, originally
- Wood doors, windows, and trim; sometimes metal windows

Details

- Double-hung or casement windows, often with small panes
- Bay windows
- Eyebrow windows in simulated thatched roof
- Tall decorative chimneys of fieldstone or brick and fieldstone

Semi-Detached



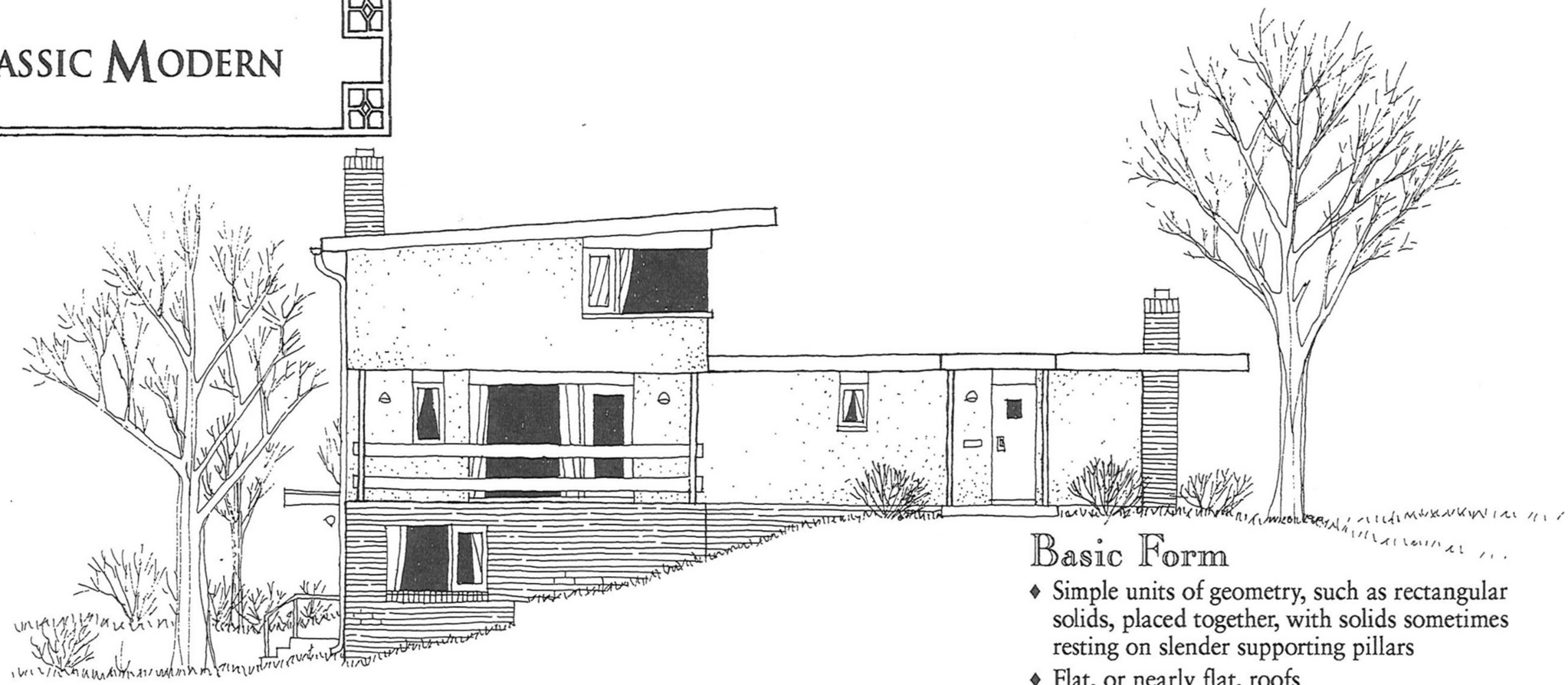
Semi-Detached houses were built throughout the Cleveland Park Historic District from 1907 through the 1920s with a wealth of diverse materials and details applied to their basic form. The standard form of the Semi-Detached building type is a compact, rectangular massing with one common wall and a pent roof with dormers surmounted by a flat metal roof. Often the two joined houses are bilaterally symmetrical. However, some striking examples depart from this norm, sharing only the definitive common wall while maintaining a harmonious distinction between the two houses.

The Semi-Detached building type can be found throughout the neighborhood, reflecting a variety of styles ranging from the picturesque Sherman Cottage, Craftsman, Old English Cottage and Tudor Revival to the more classically inspired Colonial Georgian and Spanish Colonial Revivals. In designing appropriate renovations or additions, owners should study the style descriptions that most closely fit their houses and pay close attention to the adjoining house in the pair.

Each side of the Semi-Detached house was originally designed as part of a balanced whole, with form, materials, details, and colors carefully matched or coordinated. Ideally, whatever is changed in one half should be considered in the context of the whole. This presents an additional challenge for owners of Semi-Detached houses, encouraging them to work closely with their neighbors. The reward is great when the special harmony between the two houses is preserved.

Examples of Semi-Detached houses can be seen at 2924-26, 2950-52, and 3125-27 Newark (Sherman Cottage), 2745-47 Macomb (Craftsman), 3602-04 Macomb (Colonial Georgian Revival), 3193-95 Porter (Old English Cottage), 3197-3201 Porter (Tudor), 3038-40 Rodman (Tudor), and 3506-08 36th Street (Spanish Colonial).

Classic Modern



Modern architecture has been given many labels. "Classic" and "Romantic" delineate useful, although arbitrary, subdivisions. "Classic" refers to fairly severe designs unified around structure and usage with an emphasis on geometric forms. "Romantic" denotes looser, more organic and picturesque compositions which also express structure and use, but with greater emphasis given to articulation and texture.

Classic Modern is associated with the Europeans Walter Gropius and Mies van der Rohe. Both were connected with the German Bauhaus but emigrated to the United States when the Nazis took over. The Martin Luther King Library in Washington, D.C., designed by Mies's firm, exemplifies the International Style, which fits well within the Classic Modern designation. The best example of Classic Modern in Cleveland Park is 3201 Rowland Place, which was designed in 1940 by William Lescaze, the Swiss architect who introduced the International Style to the United States. His one house design in Cleveland Park has asymmetrical massing, but its prim functional expression of structure and volume slips it into the Classic Modern category. 3415 36th Street, the first modern house in Cleveland Park, was designed by Waldron Faulkner in 1936 for his family. Although its massing is severe and unified in a classical sense, it has rich and almost picturesque front-door embellishments, which earned it the label Greco-Deco. 3403, 3407, and 3411 36th Street, designed in 1982 by Winthrop Faulkner, have the crisp lines and rectilinear shape identified with the International Style, placing them clearly in the Classic category. In the late 1980s, Dickson Carroll remodelled 3204 Rowland Place in a Classic Modern style. At its best, Classic Modern makes geometry useful and poetic; at its worst, it makes a house dull and cold.

Basic Form

- Simple units of geometry, such as rectangular solids, placed together, with solids sometimes resting on slender supporting pillars
- Flat, or nearly flat, roofs
- Roofs projecting beyond walls (to provide functional shading)
- Entrances in front or at one side, always clear and direct, usually without a porch

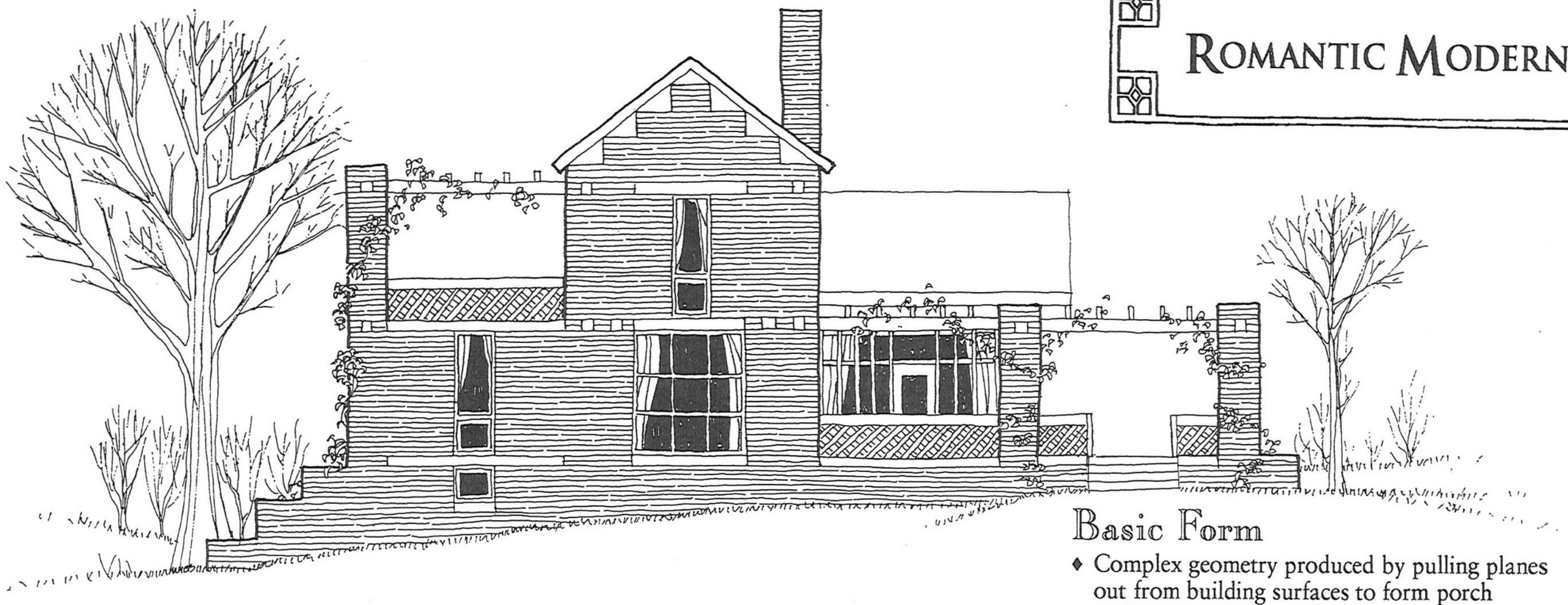
Materials

- Smooth, planar surfaces of stucco, plywood, and/or painted brick
- Occasional textured surfaces such as rugged rock masonry or shingles, but usually as panels rather than as the surfaces of masses
- Large panels of glass used as planar surfaces

Details

- Minimal, functional trim
- Trim of smooth, off-the-shelf lumber such as 1x4's or 1x6's
- Simple, unenriched corners, often denied entirely by mullionless windows wrapping around the corner
- Typically no references to historical styles in detailing

Romantic Modern



Romantic Modern harks back to the organic architecture designed by Frank Lloyd Wright in the early years of the 20th century. Wrightian architecture often relates to its site through the use of natural, textured materials. Frequently the overall mass of the house spreads out picturesquely as if growing naturally from the earth, and curvilinear forms are utilized to further enhance its organic character. There is a willingness to depart from rigid rules, as by letting planes slide out from masses and into space.

A Romantic Modern house is compatible with its context. Such a house is designed specifically for its site and respects the neighboring houses and landscape as well as the character of the neighborhood as a whole. It is designed to "fit in" rather than to "stand out." Romantic Modern fits in well with the picturesque Queen Anne, Shingle, and Free Classic Cleveland Park houses, which are also essentially romantic in spirit.

Romantic Modern was first introduced in Cleveland Park by I.M. Pei, whose house at 3411 Ordway is nestled into its site and dominated by a triple arch motif. The style is especially well represented by the house at 3305 35th Street, designed in 1983 in a contemporary Shingle Style by Washington architect Theresa Weinheimer. Reid A. (Sam) Dunn designed 3418 and 3617 Newark Street with the aim of creating modern romantic houses that would blend in with those built a century ago. On one, he playfully utilized lattice as a dominant motif; on the other, he created a gable of fish-scale shingles. Both motifs accentuate decorative texture created from natural materials. The addition to 2739 Macomb, with its integration of vines into the structure, and 3513 30th Street are also examples of Romantic Modern.

Basic Form

- Complex geometry produced by pulling planes out from building surfaces to form porch enclosures, columns, or sometimes just planes
- Asymmetrical massing, to develop more picturesque compositions
- Steeply sloped roofs
- Entrances off-center, another move toward the picturesque
- Openings varied in size and shape, but usually generous enough to make interiors bright

Materials

- Several materials combined to enrich surface textures
- Ordinary materials, such as lattice, vines, or corrugated fiberglass panels, serving as prominent features

Details

- Trim, such as lattice and decorative shingles, augmenting texture and variety of form
- Trim of ordinary lumber, such as 1x4's or 1x6's, embellished with contrasting paint or unusual locations
- Details referencing, but rarely precisely duplicating, historical details and architectural styles



In 1925 three stores opened on the east side of Connecticut Avenue, launching the development of a commercial area to support the Cleveland Park residential neighborhood. These early stores established a rhythm of bays between Macomb and Ordway Streets typical of 1920s linear shopping strips. Stripped-down classical and Art Deco details ornamented the projecting or flat store fronts, which utilized a maximum amount of glass to display the goods within and draw pedestrians into the shops. Both the buildings and the signs were relatively small and pedestrian-oriented. In 1930 the Park and Shop heralded a new kind of shopping center featuring "one-stop shopping." A coordinated variety of shops, including a grocery store and drug store as anchors, were housed in an L-shape building set back from Connecticut Avenue to provide easily accessible off-street parking for customers. The Colonial Georgian Revival building with its prominent copper-colored cupola was its own advertisement to passing motorists.

The Art Deco Uptown Theatre and shops, 3414-3428 Connecticut, opened in 1936 as a mixed use entertainment and shopping complex. The 1939 Macklin apartment house and shops, 2911 Newark and 3400-3412 Connecticut, followed the Park and Shop model with a small parking lot at the base of the building adjacent to the stores. In the mid-1930s, the 1921 Colonial Georgian Revival townhouses at 3500-3518 Connecticut were converted to businesses on the ground floors, while maintaining their residential appearance.

The Cleveland Park commercial area is characterized by its low scale appearance which affords a pleasing contrast to the taller apartment houses on the north and south. It has continued to serve as a neighborhood shopping area for Cleveland Park residents while increasingly becoming an entertainment area for the larger Washington population with the addition of new restaurants and the maintenance of the Uptown Theatre as the single remaining large-screen movie theater in the city.

Basic Forms

- Individual shops placed side by side facing the street and creating a set rhythm, but containing many variations in size (width and height) and architectural style
- Multi-shop complexes preserving a unified design
- Rectilinear forms, one or two stories high
- Doors frequently off center, but occasionally centered
- Some commercial uses are also found in the first floors of apartment buildings or in formerly residential buildings

Materials

- Stone, brick, concrete walls; large single-light plate glass window walls with metal framing; stucco with half-timber decoration (In remodeling, avoid the use of slick, fake modern materials to replace or cover original materials.)
- Tile and slate roofs, when visible from the street
- Wood, metal, and glass doors

Cleveland Park Commercial



Details

- Stone and wood trim, including urns on rooflines, to define rhythm of stores, accentuate human scale, and provide detail that adds texture to storefronts
- Stone piers with classical detailing indicating boundaries between shop bays and framing shops, thus making each a discrete entity and enhancing rhythm along the street
- Modillions under eaves emphasizing horizontal line and defining upper limit of architectural form of buildings
- Decorative pent roofs or parapet walls
- Art Deco motifs, including stainless steel decorative panels at 3415, and 3417 Connecticut Avenue, glass brick at 3433 Connecticut, decorative carving in stone or concrete facade at Uptown Theatre and Four Provinces
- Projecting and flat storefront windows made up of large plate glass atop polished stone or other masonry base, to provide human scale, enhance rhythm of storefronts along the street, and display activity or products featured within
- Flags, punctuating rhythm of storefronts, drawing public attention
- Canopies and awnings, to provide shelter from sun and rain and smaller-scale advertising for the business within (In remodeling, awnings should be designed to be in scale with the building and to avoid obscuring architectural details such as transom windows.)
- Signage was historically small and often united with surrounding shops. Many buildings have an area on the facade which was specifically designed to hold signs. In remodeling, the sign should be kept within the architectural framework of the building, maintaining the integrity, intended scale, and balance of the whole ensemble. Overscaled signage destroys the scale of the building and the street rhythm. Large plaque signs cover up architectural detail, thereby damaging the integrity of the building
- Sidewalk cafes (Though not a historical feature, they can enhance street life when design is compatible and in scale with building.)
- Streetlights (Their design should be compatible with the historic time of the commercial area.)

Historical Styles in the Commercial Area

- Small-scale 1920s Commercial: 3309-3327 Connecticut
- Colonial Georgian Revival: fire house, townhouses at 3500-3518 Connecticut, Park and Shop
- Tudor Revival: 3307 Connecticut Avenue
- Art Deco: Uptown Theatre, MacDonalds, Yenching Palace, Macklin apartment house, shops and Four Provinces at Newark and Connecticut, Ofty Building at 3433-35 Connecticut
- Classic Modern: Cleveland Park Library and Cleveland Park Post Office

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Tregaron, Kathleen Sinclair Wood, 1989
Springland (Dent House), Kathleen Sinclair Wood, 1989
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* Most highly recommended

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