
4.0 HISTORIC RESOURCES - ANALYSIS OF EXISTING CONDITIONS & HISTORIC CHARACTER

4.1 LANDSCAPE ARCHITECTURE

4.1.1 DEVELOPMENT PATTERNS - FORM AND LAYOUT

The Druid Hills Local Historic District is one of Atlanta's most historically significant landscapes. The original section of Druid Hills was designed by Frederick Law Olmsted, considered to be the "Father of Landscape Architecture" and also called our nation's "most comprehensive environmental planner and designer."¹ Olmsted assisted Joel Hurt and the Kirkwood Land Company in early designs for Druid Hills. After Olmsted's death in 1903, his company, Olmsted Brothers, under the leadership of his son John, continued to be involved in the project. The Olmsted firm created the "1905 General Plan" which guided development along Ponce de Leon Avenue. Earlier concept plans by F. L. Olmsted included the entire Druid Hills Suburb, extending to areas north of Ponce de Leon Avenue along today's Springdale, Oakdale, Lullwater, and Clifton Roads.

Olmsted's influence is evident throughout the Druid Hills Local Historic District, even in neighborhoods outside the boundaries of the original planning area. Many of these subsequent neighborhoods were designed by O. F. Kauffman, a civil engineer, who assisted in the 1905 plan. Kauffman's association with Olmsted resulted in the incorporation of many Olmstedian principles in these later neighborhoods. In most cases, Kauffman's layouts were sensitive to the existing terrain and hydrology. The preservation of open spaces from Olmsted's original concepts was retained in Kauffman's detailed plat designs. Olmsted's original streetscape form with designated spaces for street tree plantings and pedestrian paths was also an element in Kauffman's neighborhoods and others in the district.

Illustration E: O. F. Kauffman Plats shows the extent of Kauffman's involvement. Based on rough calculations, Kauffman appears to have been directly associated with the layout of about 70 percent of the Druid Hills Local Historic District.

Other neighborhood designers also refer to many Olmstedian characteristics, though direct ties to Olmsted have not been documented. Emory Estates in 1925 by C. A. Nash; Stillwood in 1926 by K. T. Thomas, C.E.; and Emory Grove by C. R. Roberts in 1939 and 1941 are examples of other subdivision plats and their designers. Emory Estates follows the traditional Druid Hills streetscape section. Emory Grove is particularly Olmstedian in its pedestrian circulation within the by-walks and the presence of several interior park spaces.

¹ Albert Fine, *Frederick Law Olmsted and the American Environmental Tradition*, (New York: George Braziller, 1972), p. 3.

4.1.2 NATURAL LANDSCAPE

The Druid Hills Local Historic District is a cultural landscape within a natural setting that contains remnants of a mature hardwood forest within a system of creek corridors. The district is located in the Georgia Piedmont within the Peavine and Lullwater Creek Watershed. The district; portions of Edgewood, Kirkwood, Candler Park, Lake Claire, and Poncey Highlands; and the City of Decatur are included in this watershed. This watershed is located near the sub-continental divide, which separates the Atlantic Ocean and Gulf of Mexico drainage areas. *Illustration F: Peavine/Lullwater Creek Watershed Map* shows the extent of the entire watershed on a USGS base map.

This hydrological system was protected by F. L. Olmsted in his original design for Druid Hills and by the later subdivision designers as well. Roads and subdivision lots followed the natural topography, causing minimal disruption to the landscape. Long rectangular lots with houses sited toward the front of their lots fostered the preservation of drainage ways and stream corridors within rear yard spaces. Significant expanses of the natural landscape surrounding the creek corridors were preserved in the overall plan. Fernbank Forest, Druid Hills Golf and Country Club, the chain of parks along and adjacent to Ponce de Leon Avenue, and the open space surrounding Peavine Creek within the campus of Emory University create a network of green, open space areas that comprise a historic design feature of Olmsted.

Trees throughout the study area were originally part of an Oak-Hickory Climax Forest typical to the rolling terrain of the Georgia Piedmont. Remnants of this forest are still the predominant vegetation throughout the study area. The forest is characterized by white oak, southern and northern red oak, blackjack oak, post oak, sycamore, sweet gum, beech, mockernut hickory, pignut hickory, tulip poplar, black gum, white ash, sourwood, dogwood, redbud, and red maple. Several maturing pine stands are also found throughout the study area.

4.1.3 CULTURAL LANDSCAPE

The cultural landscape is composed of private yard spaces, predominately vegetated in naturalistic designs. Yards are typically composed of lawn, ornamental shrub and ground cover plantings, small trees, and large shade trees, many of native varieties. Streets are typically lined with small or large trees, most of which are placed within a publicly owned planting strip.

Residential landscape drawings by Olmsted illustrate the original intent. Individual yards were framed by planting beds filled with ornamental vegetation. Planting beds often lined driveways and walkways. The drives and walks connected the residences with the streets. The planting beds created a separation between individual lots. The balance of the front yard space was grass. In many yards, the lawn became almost a "clearing" surrounded by planting beds. (See *Illustration G: Residential Landscape Plan*.)

Olmsted's intent for the public right-of-way spaces is contained in a drawing by Olmsted Brothers, dated April 5, 1902, and titled, "Typical cross sections for Parkway and 50' Road to accompany plan No. 74." (See *Illustration H: Roadway Section for Main Road of Parkway*.)

The main road of the parkway, Ponce de Leon Avenue, is shown with a 24' wide drive, bordered by a 3' wide stone gutter and 6' wide tree strip. A 6' wide walk borders the tree strip. Large shade trees are placed in the tree strip. The drawing also shows a vine strip, placed 2' from the walk. Vines are apparently planted at the base of a fence, which provide an enclosure along the side of the roadway. The existence of this original feature has not been documented. The vine strip is bordered by a 5' wide turf gutter that formed the edge of the 85' wide right-of-way. Sloping lawn borders the public right-of-way. This same streetscape section is repeated on the opposite side of the street with a few minor modifications to allow for the "Electric Railroad."

A drawing for the "50' Road" shows an almost identical streetscape section with two modifications—a 20' wide road and a 5' wide walk. A drawing for a "Side Road of the Parkway" suggests a smaller-scale version of the typical streetscape section with a 16' wide road and a 4' wide walk. (See *Illustration 1: Roadway Sections for 50' Road and Side Road of Parkway.*)

Pedestrian movement within Druid Hills has been enhanced by a system of "by-walks." These features were not shown on Olmsted's General Plan. A by-walk is a pedestrian path that bisects a block. On Springdale and Oakdale, the by-walks were used to access Oxford, where the trolley was located. In other areas of the local historic district, the by-walk is a recurring feature, sometimes cutting through the center of blocks and in other cases allowing access to interior park spaces. Though not a feature that can be directly attributed to Olmsted, the feature was used by Kauffman, Olmsted's protégé, in the plat for the Springdale and Oakdale area. The feature was repeated by other designers in later sections of the Druid Hills subdivision, Emory Grove, and Woodland Park.

The open stone gutter and turf swale were apparently part of a storm water control system. This system is unique because it encouraged infiltration of storm water into the ground, thus recharging the water table and moderating the flow of area streams.

Olmsted's choice of plant materials for private yard and public spaces was diverse. There was a combination of exotic and native species.

Bridges

The railroad underpass on Ponce de Leon Avenue is an engineering structure that is an important historic resource in the Druid Hills area. It is clearly identified with the Druid Hills neighborhood with its "Druid Hills" terra cotta logo placed on either side of the concrete structure. The underpass was constructed to allow Ponce de Leon Avenue to continue unbroken to the east of the existing railroad line.

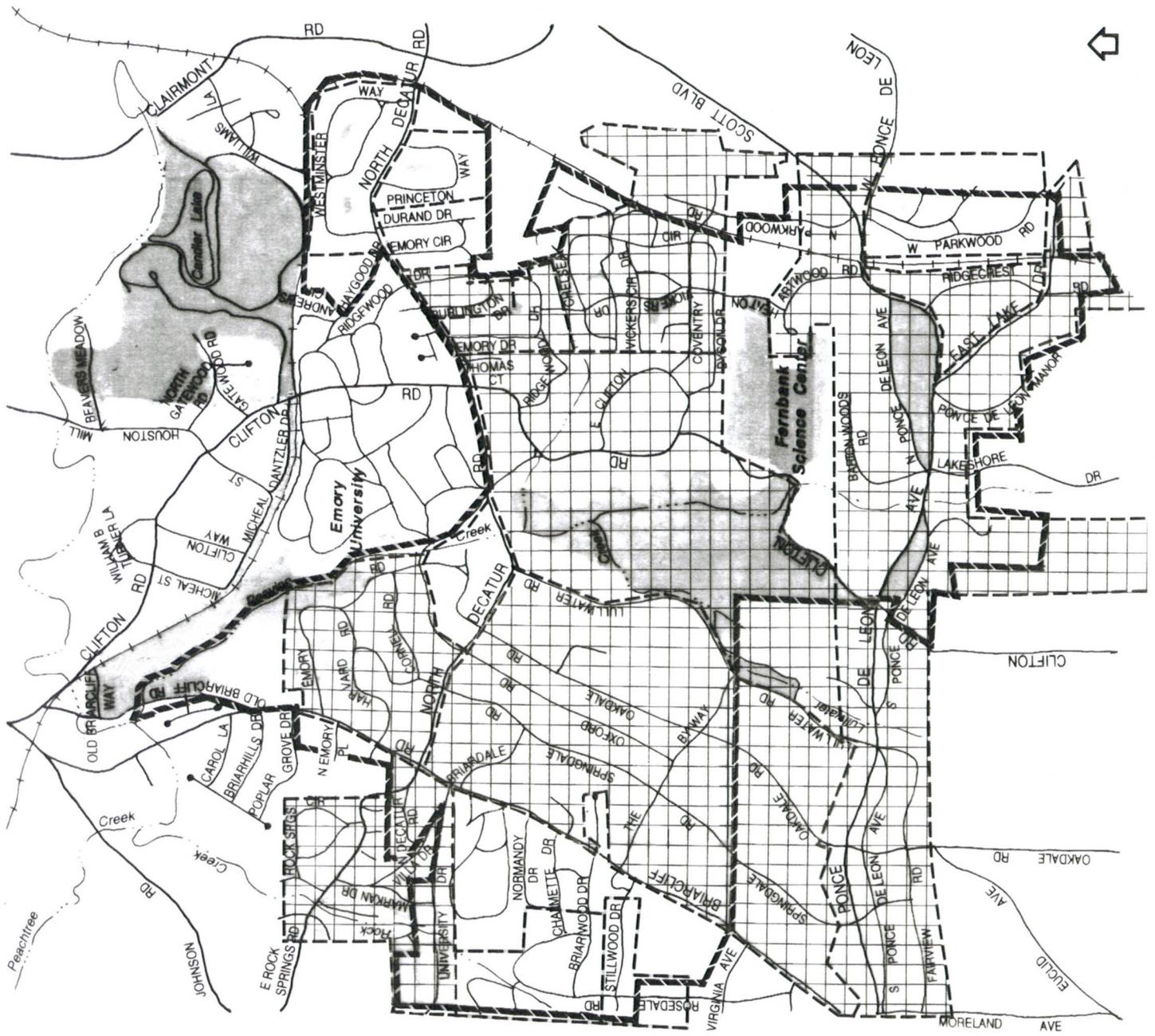
Railroad
underpass on
Ponce de Leon
Avenue.



Several other historic bridges, all of which are concrete structures, exist within the Druid Hills area. These bridges carry rail, vehicular, and pedestrian traffic over the creeks and railroad line.



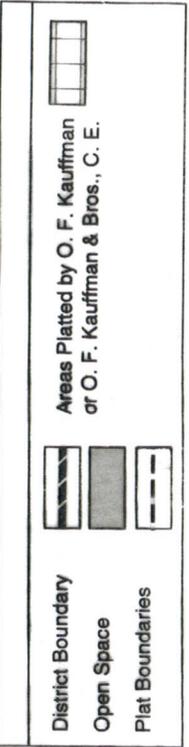
View of
architecturally
significant
bridge balustrade
over Peavine
Creek at Oxford



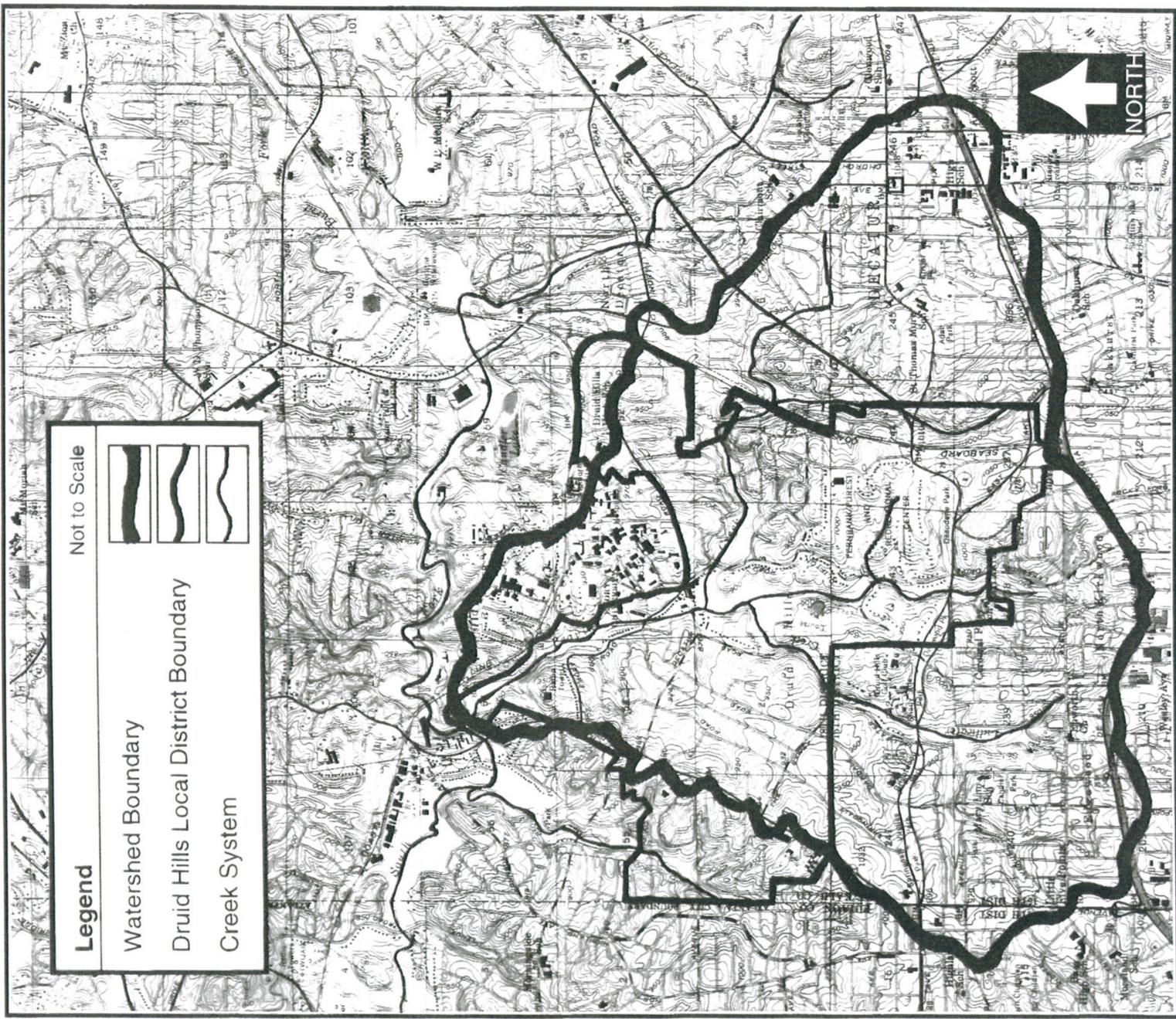
Druid Hills Local Historic District
DeKalb County, Georgia

Illustration E

O. F. KAUFFMAN PLATS



Not to Scale

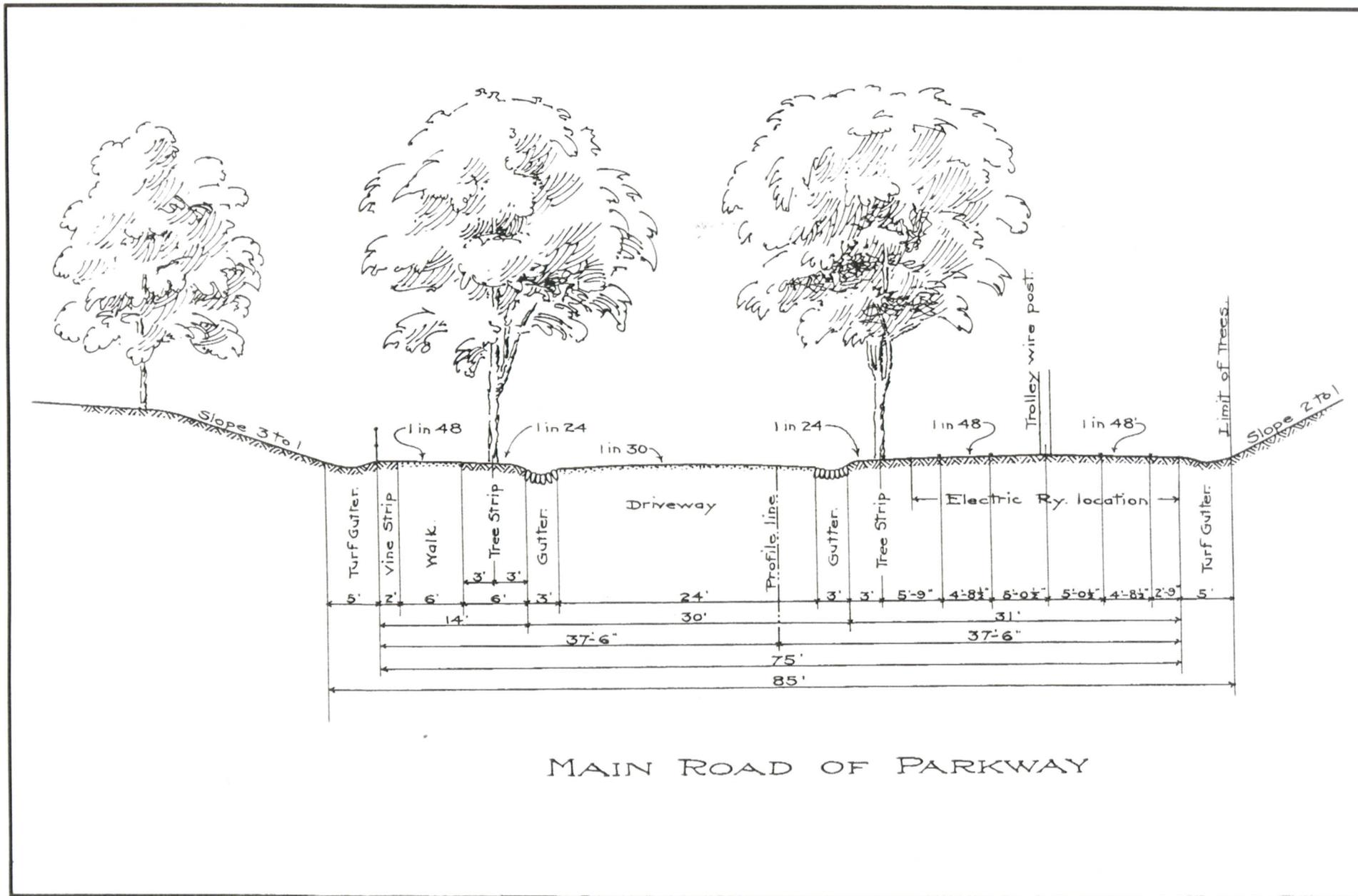


Peavine/Lullwater Creek Watershed Map Illustration F



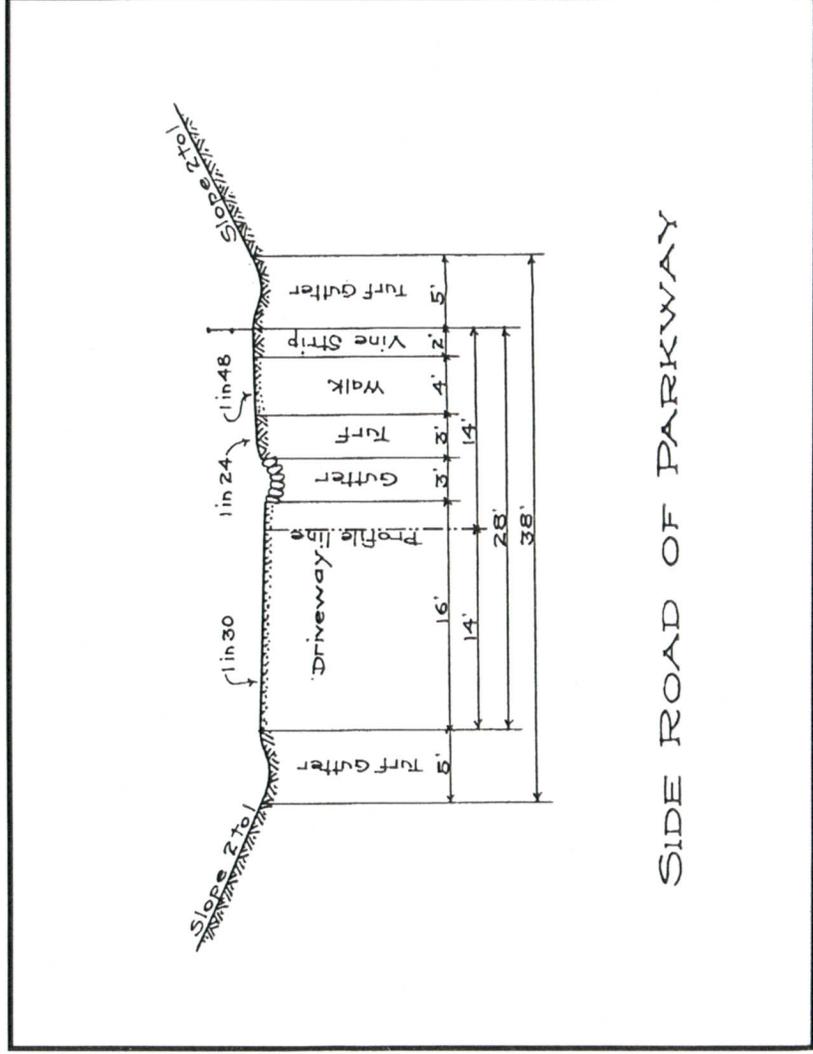
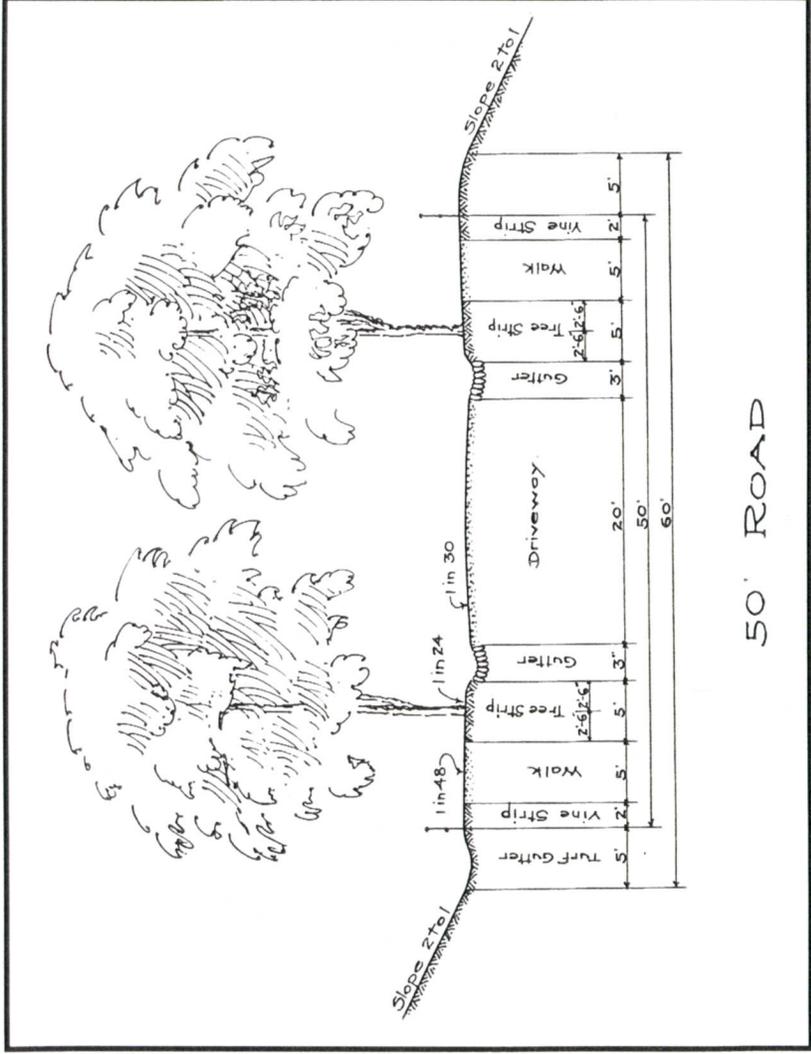
Residential Landscape Plan, Olmsted Brothers, 1903

Illustration G



MAIN ROAD OF PARKWAY

Roadway Section For Main Road of Parkway, Olmsted Brothers, 1902 Illustration H



Roadway Sections for 50' Road Illustration I
 & Side Road of Parkway,
 Olmsted Brothers, 1902

4.2 ARCHITECTURAL RESOURCES

4.2.1 RESIDENTIAL RESOURCES

The Druid Hills Local Historic District contains an outstanding collection of early to mid-twentieth-century residential architecture ranging from high-style, architect-designed houses to the modest house forms of the 1940s. The majority of this collection is part of the Eclectic movement that dominated American residential architecture from the turn of the century into the 1930s, promoting the revival of historic styles and the development of modernistic styles. Also included is a significant collection of late 1930s and 1940s housing important for its modest house forms with minimal stylistic influences and the introduction of new elements into the house form such as the garage. These residential resources were constructed in a wide range of scales varying from large to modest, so that many styles are represented in both an elaborately detailed, high-style fashion and a simpler, modest version. A significant number of houses are the work of many of Atlanta's most prominent architects during this period.

The Eclectic movement in American architecture spanned a period from the 1890s to World War II. The movement encompassed both the revival of historic, or period, styles and the advent of modernistic styles. Beginning in the 1890s, the movement was fueled by the 1893 Chicago Columbian Exposition, which stressed correct historic interpretations of European styles. The work of architects most often reflected this early emphasis on the reproduction of period styles. At the same time, the more modern styles such as Craftsman and Prairie were being developed as an alternative to the revival of past styles. The first wave of the use of these innovative styles came before World War I. After the war, the period styles flourished and dominated residential architecture during the 1920s and 1930s. The early 1920s perfection of the technique for applying brick and stone veneers allowed even the most modest houses to mimic the masonry exteriors of Old World architecture, causing the period-style movement to explode across the country. The mid-1930s saw a new wave of modernism beginning as architecture moved toward less stylistic reference and more emphasis on modern form with the International, Art Deco, and Art Moderne styles. Another result of this modernism was the proliferation of many modest houses still with a basically traditional form but only minimal stylistic references.

This residential architecture section is divided into three parts: **ARCHITECTURAL STYLES AND DETAILS**, **PROMINENT ARCHITECTS IN DRUID HILLS**, and **OTHER RESIDENTIAL RESOURCE TYPES**. These include descriptions and examples of the most prominent architectural styles found in the local historic district, some important house types, and a list of architects known to have worked in the Druid Hills area with examples of some of their works. Other types of residential resources found in the district—apartments and garages—are also discussed.

For more information on residential architecture, see *Sources of Information* in the *Appendix*.

Architectural Styles and Details

Most houses in Druid Hills are easily categorized by their architectural style. In fact, Druid Hills provides a rich study area for early-twentieth-century residential architectural styles and their associated forms and details.

Houses are considered “high-style” examples when all the elements that define a style come together. These high-style houses are often architect designed. It is much more common for houses to have only a few elements of a style. The large percentage of high-style houses in Druid Hills makes it an exceptional residential area in Atlanta and Georgia. Styles are executed in Druid Hills in a wide range of scales from large, high-style houses to smaller, more modest examples.

ARCHITECTURAL style may be defined as the decoration or ornamentation that has been put on a building in a systematic pattern or arrangement as well as the design of the overall form such as proportion, scale, massing, symmetry or asymmetry, and relationships among its parts.

The residential architectural styles found in the Druid Hills area may be divided into the two categories of Revival Styles and Modernistic Styles. Following is a list of those styles discussed in detail in this section.

Revival Styles - Druid Hills contains a significant collection of period revival styles generally constructed from the 1910s to the 1930s. These houses revived styles based on European as well as American Colonial architecture. These examples are distinguished by fine and carefully executed details and ornament, as well as the use of quality materials for the desired effects of color and texture.

- * Colonial Revival
- * Neoclassical Revival
- * Spanish Colonial Revival
- * Mediterranean Revival
- * Italian Renaissance Revival
- * English Vernacular Revival

Modernistic Styles - The popularity of the traditional revival styles was interrupted by the first movement of modernistic styles with the rise of the Craftsman and Prairie styles in the 1910s and 1920s. These styles attempted to provide a more contemporary approach to residential design and are equally well executed and finely detailed with an emphasis on craftsmanship and materials. The second movement of modernistic styles came during the 1930s and 1940s with the introduction of the Art Deco, Art Moderne, and International styles with a focus on modern form.

- * Craftsman
- * Prairie
- * Art Deco
- * Art Moderne
- * International Style

Colonial Revival (1890s-1950s)

This style comes from the late-nineteenth- and early-twentieth-century revival of interest in the architectural heritage of the colonial and early federal periods in America's history. The term "Colonial Revival" is generally used to refer to the revival of both the Georgian and Federal (or Adam) styles built along the eastern seaboard during the eighteenth and early-nineteenth centuries. Most Colonial Revival houses have symmetrical facades, prominent front entrances elaborated with sidelights or fanlights, entry porches with pediments or entablatures supported by delicate columns, multi-paned double-hung windows, and roof dormers. One-story side porches are also a common feature. These examples were based on the classically inspired Georgian and Federal styles brought to America from England and often mixed details from both styles. Some Colonial Revival examples borrowed forms and details from the earlier asymmetrical Postmedieval English buildings of the late-seventeenth to mid-eighteenth centuries, but these examples are less common. The Colonial Revival style was widely popular for a long period from the 1890s until well after World War II. Early examples were more interpretations than reproductions of colonial buildings, but by 1910 it had become fashionable to build carefully researched copies. Later examples, built during the 1940s and 1950s, tended to be much simpler. Druid Hills has an extensive collection of Colonial Revival examples from throughout the style's period of occurrence.



Double-hung, multi-paned windows

Entry portico with entablature supported by columns

Entrance elaborated with fanlight and sidelights

Roof dormers

Symmetrical front facade

One-story side porches often found on revival exteriors

Typical example of the Colonial Revival style with principal features keyed

Colonial Revival House with wood siding.



One-story Colonial Revival House with triple windows reflecting Craftsman-style influence.



Simple one-story Example of the Colonial Revival Style



The **Dutch Colonial Revival** also was part of the movement to revive America's colonial architecture. These houses borrow distinctive features from Dutch colonial traditions. Their major characteristic is the gambrel roof, steeply pitched and side-gabled with two different slopes.

Typical Dutch Colonial Revival House with side-gabled gambrel roof and front shed dormer.



Unusual example of a Dutch Colonial Revival House with front-gabled wing and wood shingle and field stone exterior.



Neoclassical Revival (1890s-1930s)

This style, which signaled revived interest in classical architecture, developed during the same period as the Colonial Revival and was popular through the 1930s. The Colonial Revival and Neoclassical Revival styles have similar features, but the Neoclassical Revival is typically more elaborate and is distinguished by a dominant full-height portico. It is an eclectic style, meaning it is derived from several earlier styles, and it always exhibits elements of the classical orders. Its full-height porticos most often have prominent pediments supported by classical columns. Neoclassical Revival facades are symmetrical, and the central front entrances are elaborated with classical pilasters, pediments, sidelights, fanlights, or transoms.

Example of portico with square masonry corner columns.



Symmetrical main facade

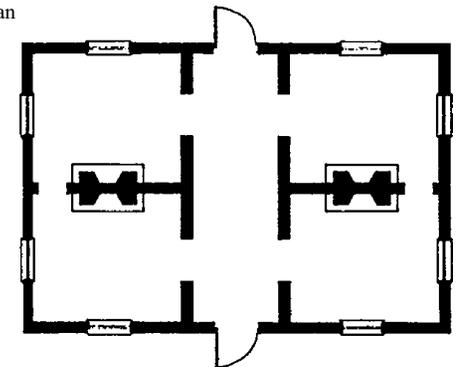


Dominant full-height portico with classical columns supporting a pediment

Entrance elaborated with pilasters and pediment

Typical example of the Neoclassical Revival style with principal features keyed

Georgian House Floor Plan



Many of the Colonial Revival and Neoclassical Revival houses whose styles reference classical architecture have symmetrically designed forms that are based on the traditional **GEORGIAN HOUSE TYPE**. House types identify a building's overall form and floor plan independent of its architectural style. The Georgian house type has a symmetrical floor plan consisting of a central hallway with two rooms on either side. This house type is named not for the state but for its association with eighteenth-century English Georgian architecture. It may be the single most popular and long-lived house type in the state, as it has been constructed here in almost all periods of Georgia's history.

Spanish Colonial Revival (1920s-1930s)

This style was another part of the movement to revive American colonial architecture and drew from the Spanish colonial architectural heritage of the American southwest and Florida, including the mission building traditions of California. The style was not as popular as other colonial styles, but was constructed in neighborhoods during the 1920s and 1930s. Houses in this style have a clay tile roof that is usually gabled with little eave overhang, and walls are of smooth stucco. They are generally asymmetrical, and arched openings and arcaded loggias, or porches, are common. The roof may be elaborated with curvilinear gables or parapets that come from the mission tradition. Several excellent small-scale examples of this style are located in the Cameron Court Sub-division.



Typical example of the Spanish Colonial Revival style with principal features keyed

Example with arcaded front porch.



A more compact example of the Spanish Colonial Revival Style



Mediterranean Revival (1920s-1930s)

This style was based on both Spanish and Italian vernacular country houses in the Mediterranean Sea area and was constructed during the 1920s and 1930s. Houses in this style are usually asymmetrical and have smooth stuccoed or masonry walls. The roof is covered with clay tile and is generally low-pitched hipped or gabled. Recessed and arcaded loggias and arched window and door openings are common. Houses more Spanish in origin will have little or no roof overhang, while houses more Italian in origin will have wide overhanging eaves. An outstanding group of Mediterranean Revival-style houses can be found on Villa Drive in the Druid Hills area just west of Briarcliff Road.



Stuccoed exterior walls

Arched window openings

Low-pitched, clay-tile roof with little overhang (spanish origin)

Asymmetrical facade

Typical example of the Mediterranean Revival style with principal features keyed.

Example with wide overhanging eaves and eave brackets of Italian origin.



Group of Mediterranean Revival Style houses on Villa Drive



Italian Renaissance Revival (1910s-1920s)

This style resulted from the revival of interest in classical architecture during the 1890s and drew directly from Italian Renaissance models. The style was built during the 1910s and 1920s and shares many common characteristics with the Mediterranean Revival style. Houses in this style are generally large symmetrical blocks with low-pitched, hipped roofs covered with clay tile and with wide overhanging eaves and decorative brackets. Renaissance classical details such as columns and pilasters, pediments over openings, and corner quoins are common. Some examples are asymmetrical with doors and windows asymmetrically arranged on the facade. Wall surfaces are smooth stucco or masonry. Window and door openings are often arched and grouped together, and porches may be recessed arched loggias. A significant number of examples of this style are located in the Druid Hills area.



Typical example of the Italian Renaissance Revival style with principal features keyed.

Asymmetrical example with corner quoins.



Simpler example with side-gabled roof.



English Vernacular Revival (1920s-1940s)

This style appeared in many of Georgia's developing neighborhoods and suburban areas in the early decades of the twentieth century. As its name suggests, the style was derived from the vernacular architectural traditions of medieval England. Characteristic features include steeply pitched roofs, asymmetrical front facades, prominent chimneys, and round-arched entranceways. Brick masonry is the usual exterior material and is often combined with accent materials of stone and decorative half-timbering. Druid Hills has a large number of English Vernacular Revival examples ranging from large elaborate examples to more modest ones. The style is commonly found in the University Park/Emory Highlands/Emory Estates area.



High style example of the English Vernacular Revival style with principal features keyed.

Example with decorative half-timbering.



Example with field stone accenting the gabled entry.



More modest example of the style.



Craftsman (1910s-1930s)

Perhaps the most popular architectural style in Georgia during the first decades of the twentieth century, the Craftsman style was quite different from the other styles of its era. Instead of reviving a past style, it broke with tradition and moved toward modern house design. The style was American in origin and influenced by both the English Arts and Crafts movement and the wooden architecture of Japan. Craftsman-style houses emphasize structure and materials. They generally have low-pitched gabled, sometimes hipped, roofs with wide overhanging eaves and exposed rafters and decorative brackets. The houses are most often asymmetrical with porches supported by short columns set on heavy masonry piers.



Excellent example of the Craftsman style with principal features keyed.

The Craftsman style is often associated with the **bungalow house type**. The bungalow generally has a long and low form with an irregular floor plan within an overall rectangular shape. Roofs are low-pitched and may be front-gabled, side-gabled, cross-gabled, or hipped, forming subtypes of the bungalow form. Integral porches are common. Bungalows were very popular in all areas of Georgia during the early twentieth century.

Two-story house with Craftsman-style details.



Symmetrical house form with Craftsman-style details.



Prairie (1910s-1920s)

Like the Craftsman style, the Prairie style was a modern break from the revival styles of the early twentieth century. Developed by American architect Frank Lloyd Wright as a dramatic break with tradition, it was also influenced by the English Arts and Crafts movement as well as Japanese architecture. The Prairie style is characterized by an emphasis on the horizontal. It is usually two stories with one-story porches and wings. The roof is low-pitched and either hipped or gabled and has widely overhanging eaves with exposed rafters. Windows are often grouped together in rows to further emphasize the horizontal. Porches have massive masonry supports. Structure and materials are strongly expressed. The Prairie style was not very popular in Georgia, but when used was often combined with other stylistic influences, particularly the Craftsman style.



Good example of the Prairie style with principal features keyed.

Example with Prairie-style influences combined with Colonial Revival-style details.



Another example with the horizontal emphasis of the Prairie style



Minimal Traditional Houses

A trend in residential architecture beginning in the late 1930s and extending through much of the 1940s produced houses constructed with basically traditional forms and a minimum of stylistic detail. This category of house is often referred to as Minimal Traditional. These houses are generally more important for their house forms than for their architectural style. Although these house types have been little studied so far, they form a large group of important housing stock from this era.

Emory Grove House Types

The Emory Grove area consists of a group of these Minimal Traditional houses. These houses were built throughout the Emory Grove development as well as other developments from the same period, such as Druid Hills Heights and Briarwood Hills. While several variations of these house forms exist, they generally consist of a central block with side-gabled roof and little eave overhang, a chimney that may be located within the interior or on the gabled end of the central block, and smaller side- or front-facing gabled wings. The Emory Grove houses generally have masonry exteriors. Minimal Traditional houses have few specific stylistic details but tend generally to reference the traditional Colonial Revival or English Vernacular Revival styles.



Example of the Emory Grove House Type with principal features keyed.

Example from Druid Hills Heights with basement garage.



Another example from Emory Grove with minimal details



Prominent Architects in the Druid Hills Local Historic District

A number of the Atlanta area's most prominent architects designed houses in the Druid Hills area during this early to mid-twentieth-century period. This work has produced an impressive collection of high-style houses, particularly of the period revival styles. Following is a list of architects and architectural firms known to have worked in Druid Hills. The list is not comprehensive, and certainly will be expanded as other architects and firms are identified.

Daniel Bodine	John Francis Downing	Henry Hornbostel	Philip Shutze
A. Ten Eyck Brown	Walter T. Downing	Ivey and Crook	DeFord Smith
Eduard Clerk	Frazier and Bodine	Robert Smith Pringle	Francis Palmer Smith
Clerk and Lieberman	Hal Hentz	Pringle and Smith	Owen James Southwell
Conklin and Mitchell	Hentz, Adler, and Shutze	Neel Reid	Edward Tilton
Lewis Edmund Crook	Hentz, Reid, and Adler	Arthur Neal Robinson	Leila Ross Wilburn

Example of work of Leila Ross Wilburn, who published a number of architectural pattern books that provided well-designed and modern house plans.



Example of work of Neel Reid, well-known for his traditional house designs in the Atlanta area.



Other Residential Resource Types

Apartment Buildings

Several examples of historic apartment buildings exist within the district. These are located on the major thoroughfare of Briarcliff Road. All the complexes are designed with a residential appearance to fit into the surrounding neighborhoods.

This apartment complex illustrates the use of the Art Moderne style for post-World-War-II residential buildings. Constructed in 1949, it is an excellent



example of a multi-family complex of residential-scale buildings in a landscaped setting that fits well into the surrounding residential community. This complex could serve as a model for the compatible design of contemporary apartment complexes in the area.

Accessory Buildings

Garages

A large number of historic garages exist in the Druid Hills area. They are generally located to the rear of the main house so that they tend to be inconspicuous from the street. These garages are constructed of both wood and brick.

This two-story garage with upstairs apartment is a typical feature of many Druid Hills properties.



4.2.2 INSTITUTIONAL RESOURCES

Institutional resources within the Druid Hills Local Historic District include educational, religious, fine arts, and medical-related facilities. Some of these resources were historically constructed as institutional facilities, while others were originally constructed for other purposes and have become institutional facilities. These institutional resources represent some of the most high-style buildings in the Druid Hills area, as they tend to be architect designed. They all represent important institutions within the Druid Hills community.

DRUID HILLS HIGH SCHOOL

Designed in 1929 by Ivey and Crook, Druid Hills High School is an imposing institutional example of the Colonial Revival style. This educational facility has served many of the community's high school students and has been a meeting place for community activities.

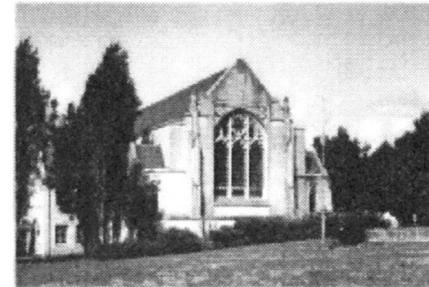
Druid Hills High School



EMORY PRESBYTERIAN CHURCH

Emory Presbyterian Church was constructed c.1941 in an Academic Gothic style, a popular style for early twentieth-century ecclesiastical architecture which focused on an accurate reproduction of Gothic ornament. The stone building has fine details such as the delicate window tracery and buttresses.

EMORY PRESBYTERIAN CHURCH



CALLANWOLDE

Callanwolde currently serves as a fine arts facility but was originally constructed in 1920 as a Candler residence. The large house was designed by Henry Hornbostel in the English Vernacular Revival style with fine stone details and half-timbered upper story.

Callanwolde



REACH REHABILITATION AND EDUCATION CENTER AND GARDENS

The facility now used by the Reach Rehabilitation and Education Center was originally the Cator Woolford estate. The Neoclassical Revival-style main house remains at the center of the complex. Other nonhistoric buildings have been constructed for use by the center. The estate's landscaped gardens were designed in 1921 by landscape architect Robert Cridland.

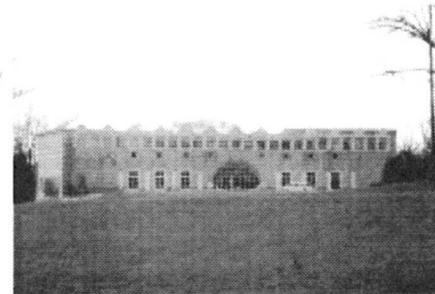
GARDENS AT
REACH
REHABILITATION
AND EDUCATION
CENTER



FERNBANK

Although not a historic building, the Fernbank Museum of Natural History is an important institutional presence in the Druid Hills community. The museum building was sited on the rear portions of residential lots fronting on Ponce de Leon Avenue, allowing this important historic pattern of residential development to remain intact. The building's design lets it clearly stand out as a new resource in the area.

FERNBANK
MUSEUM OF
NATURAL HISTORY



4.2.3 COMMERCIAL RESOURCES

Emory Village

Only one group of historic commercial resources exists within the Druid Hills Local Historic District. Emory Village at the corner of North Decatur and Oxford Roads is a row of attached masonry commercial buildings. The section of the row nearest the corner of North Decatur and Oxford was constructed in the 1920s, and the row was expanded in the 1930s to the west along North Decatur. The row consists of a series of one-part commercial blocks.

A **ONE-PART COMMERCIAL BLOCK** is a one-story, usually rectangular box with a decorated facade. The facade consists of large plate glass display windows and an entrance topped by a cornice or parapet. A space for signage is usually found between the windows and cornice. These boxes are often attached to form a commercial row, such as in Emory Village.

The one-part commercial block building type was probably developed during the mid-nineteenth century and became common throughout American towns and cities. During the 1920s, efforts were made to make these commercial blocks in suburban areas more ornamental and visually harmonious with their neighborhood surroundings. This can be seen at Emory Village, where the buildings have been elaborated with shaped parapets decorated with delicate classical details in terra cotta such as urns, cartouches, and cornices, reflecting the emphasis on period stylistic detailing. Several of the building facades have been stuccoed over, but their glass storefronts have remained largely intact.



Historic commercial building in Emory Village with principal architectural features keyed.

Commercial buildings with stuccoed exteriors.

