

Architectural Analysis of 1001, W. Mulberry Avenue

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This unique Arts and Crafts style bungalow resides on a street softly shaded by a line of Reblado Oaks. A sheltering shingle roof composed of two front-facing gables and a cross gable at the back is supported by exposed rafters and triangular knee braces. A handsome red brick chimney punctuates the roofline on the western side of the house. Unusual in a bungalow of this era is the exposure of the wrap-around porch to the sky, allowing the trees and the extended eaves of the roof to

provide the shade from the Texas sun and plenty of light to enter the window-filled sunroom/study at the front of the house.

The exterior of the bungalow is clad in an artistic pattern of shingles, probably originally exposed cedar. This look recalls the Shingle Style Victorian that originated in New England in the late 19th century. These homes had compact horizontal volumes clad in ornamental patterns of weathering shingles and accentuated by white trim around the windows and doors. The use of the shingles reflected, at the time, a renewed interest in Colonial American architecture. Gustav Stickley was the first to adapt the shingle style to the smaller scale bungalow, with his innovate turn-of-the-century Arts and Crafts style. Today, the artistic shingle pattern is clearly visible and is painted two beautiful shades of sage green. The window and door trim remains creamy white, however the door and screen panels are painted a contrasting rust orange.



The interior of the house has another very unique feature that runs as a continuous theme throughout. The windows panes are composed of a grid of small rectangular glass and wood trim panels, which are echoed in

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the numerous French doors that divide the spaces of the house, as well as the glass doors to the bookshelves on either side of the living room fireplace. This sets the tone of a hand-crafted house. Extensive trimwork and crown molding give a touch of elegance to the walls and ceilings, as well as several unique light fixtures in the living and dining rooms. These metal light fixtures have the patina of pewter and several of the globes are milk glass. The original dual push-button light switches, a form popular before the toggle switch was invented, have been replaced with replicas, except that they now have the dimmer option.



The large eat-in kitchen harkens back to an earlier era, with its working 1941 Chambers gas stove (check out the numerous stovetop and oven control knobs), original cabinetry and glass cabinet doors, deep ceramic sink, and hexagonal tile on the kitchen counters. The size of the kitchen and its original wood paneling wainscot give it the feel of an American farmhouse kitchen. As an added touch of character, an old-fashioned telephone and temperature-clock grace the kitchen walls.

