

Architectural Styles & Their Characteristics Old House Guide

1. brief history of style: from where? years?
2. theory?
3. defining characteristics of style: roof, materials, doors, windows, chimney
4. variations/style differences
5. commonalities between styles, referred to as..., often misinterpreted as...
6. SD architects of style, examples, & pictures

Spanish Influenced Architecture

Only Spain ranks with England in the establishment of architectural traditions in the U.S. which has greatly influenced Southern California. These traditions first arrived with the Padres who traveled up from Mexico to Northern CA. Some secular buildings accompanied the missionaries, but earnest settlement began during the 1830's. The 1850's had Spanish Colonial traditions exposed and combined with Anglo architectural traditions. With many resurgences of Spanish architecture, after WWI Spanish influenced architecture waned on the national level.

Mission Style (c. 1600-1820)

1. missions of CA were provincial, frontier manifestations of exuberant Churrigueresque style of the Spanish Counter reformation, especially as it developed in the prosperous colonial centers of Mexico.
2. high baroque style of twin bell towers, curved gables, sumptuous ornament applied to plain masonry walls, with dramatic interior lighting was reinterpreted in CA by the untrained priests who mixed elements of the neo-classical orders with that of the Churrigueresque style and vernacular architectural traditions of the native homes in Spain. Lack of skilled architectural training, coupled with limited trade skills and limited resources culminated with a more refined structure whose beauty lies in the simple massing of its elements and ornamented by simple arches that were often repeated in long, low arcades.
3. **roof:** one or two bell-towers flanked the façade, curvilinear gable, roof constructed of clay tiles, some more sophisticated structures had domes, vaulted ceilings, curved stonework
materials: adobe or stone which as white-washed with lime
doors:
windows:
chimneys:
4. style variation:
5. commonalities:
6. SD architects/examples

Spanish Colonial (c. 1600-1840)

1. following the missionaries into CA were some Spanish settlers. Their built structures were influenced by the terrain and available building materials. 1830's gave the secularization of mission lands under Mexican rule which encouraged settlement and the Spanish Colonial architecture flourished. Materials and methods of construction were basically the same as the missions and presidios, adobe, wood, and tile, but the detailing was simpler. Every room in the house was planned to that it opened onto the *corredor*. A wine cellar was usually located in a basement, libraries were common, and gardens quite lavish. The Spanish Colonial Style was the forerunner of the California

- Ranch Style. The house was built low to the ground within a one-story building to allow easy access in and out of the house without the hindrance of steps. The long porch, or corredor, connected all the rooms and served as an outdoor living room.
2. homes started out as one room and with prosperity they extended, to create an “L” or “U” shape
 3. **roof:** flat, shed or gabled and consisted of tile or wood, low-pitched gabled roof proved most popular in CA
materials: long, low one story, constructed of thick stone or adobe, porches, created by extending roof beams supported by posts w/décor brackets, floors were first of adobe, then tile, then joisted wood
doors: no interior connecting doors
windows: covered by grilles or bars made from wood or wrought iron, Angle settlers introduced glass windows
chimneys:
 - 4.
 - 5.
 - 6.

Monterey (1840-1870?) (1925-1955)

1. By the 1850's, Americans were attracted to CA and established their own homes and businesses. The Americans brought with them their English building traditions and soon a fusion of Spanish Colonial with New England Colonial Revival became the preferred style of the more affluent settlers. The arrival in 1832 of Thomas O. Larkin from Boston had an immediate impact on the evolution of the Monterey area. He built a two-story adobe house with a hipped roof and a two-story balcony at the front and sides. Soon, the “Yankee” influence on the Monterey Style extended to almost every detail of the house. The Monterey Style and its one-story counterpart remained popular, and eventually they were a strong influence in the development of modern California architecture in the 1930's and 1940's. The Monterey house balcony was often cantilevered along the front of the house from the second floor, supporting an overhanging roof which provided shade to the entire front wall.
2. this building style, “Monterey” popularized a second story to the adobe structure, decorative treatments
3. **roof:** topped with a low pitched, gabled roof of wood shingles, and included a second floor, cantilevered porch or balcony that was covered by the principal roof, often elevated porch would wrap around whole structure, long gable roof, red tile roof resting on wood rafters
materials: possible wood as a siding material, wood balustrades, colonial columns supporting porches, white adobe washed walls
doors: paneled doors
windows: paired with shutters
chimneys: fireplace with chimney unique for cold nights
- 4.
- 5.
- 6.

Mission Revival (1890-1920)

California had an architecture that was both original and traditional and not influenced by the eastern styles that had dominated the West since the Gold Rush. It became associated with the American Arts and Crafts movement, the primary emphasis of which was a return to the simple, the authentic, and the harmonious. It was particularly popular in the construction of

RR stations. One of the most creative American architects to use the style was Irving Gill. Smooth white stucco walls reflected heat. Lack of sculptural ornament.

1. romanticization of the Mission architecture became a growing influence in the building booms in Southern CA.
2. Structures became simplistic in form with the round arches, supported by piers, providing the major decorative element to the flat stucco or plastered walls, porches became a dominant feature to the house, supported by arched supports to simulate arcades and were situated by the entrance of occupied the full width of the façade. A/Symmetrical in shape, 1 or 2 stories tall, could include a curvilinear gable or tile topped parapets for additional ornamentation as well as towers, small balconies. This style introduces additional decorative elements, which continues to be simplistic in design to compliment the architecture such as: plain string surface ornament which outlines arches, gables, balconies, or other dominating features
3. **roof:** eaves and exposed rafters extended well beyond the walls, providing protection from the sun, could have small visor roofs that are narrow, tiles roof segments cantilevered out from the smooth wall surface
materials: stucco or plastered walls,
doors:
windows: quatrefoil windows gives decoration
chimneys:
- 4.
- 5.
6. Santa Fe RR Station

Spanish Colonial Revival (1915-1940)

Gained acceptance with the popularity of Spanish Colonial buildings of the 1915 San Diego Exposition. It lasted to 1940, but about 1925 it became a craze. The style was essentially a continuation of the Mission Style. The leading practitioner of the Spanish Colonial Revival movement was the architect of the buildings at the San Diego Exposition Bertram Goodhue.

- 1.
2. creates a close relation to the outdoors, using French doors to open out onto terraces and pergolas; most decorative of the Spanish influenced architectural styles which is more intricate or finer substance, and used more often; ornate, low relief carvings highlight arches supported by intricate columns, window surrounds, cornices and parapets; portals are highlighted by compounded arches or low relief carvings; usually rectangular in shape and usually multilevel, commonly 1 story

facades of larger buildings are enriched with curvilinear gables or decorated parapets, cornice window heads, and the symbolic bell tower, open out to the out of doors and gardens are designed in a formal axial manner.
3. **roof:** red tile, hipped roofs are arcaded porches are typical
materials: balconies are often used as a decorative element and the balastrades are of wrought iron
doors:
windows: straight or arched and are often covered by decorative wrought iron grilles, cornice window heads
chimneys:
- 4.
- 5.
6. La Jolla Women's Club

Spanish Eclectic Style (1915-1940)

1. a true representation of the entire history of Spanish architecture depicting Moorish, Byzantine, Gothic, or Renaissance inspiration through the unusually rich and varied series of decorative elements
2. style eliminated the extended eave and overhang, thus opening up the visual exposure to the façade, décor elements borrow from Spanish Colonial Revival include accentuated portals by detailed decoration or heavy wooden arched doors, fountains and arcaded walks became important elements
3. **roof:** basic structures are either side gabled, which are multi-level with taller side gabled sections bounded by lower, side gabled wings or cross-gabled in design, most popular was “L” shaped with the side gable portion parallel to the street and the front gabled portion projecting out front, often highlighted by a series of arched windows.
materials:
doors:
windows: large focal windows punctuated the façade and were tripled arched or parabolic in shape, décor window grilles of wood or iron also provided relief from the stucco surfaces and the element was also repeated in the balustrades of the cantilevered balconies
chimneys: elaborate chimney tops were of tile or terracotta, and brick or tile bents were also used to punctuate the façade.
- 4.
- 5.
- 6.

Colonial

1. To identify houses of the early European settlement period, primarily the 17th century. They were re-creations of homes that the early settlers knew back home. Englishmen built English cottages, the Dutch erected houses in Nieuw Amsterdam that looked like those they left behind in Holland, while Spanish and French colonists recalled the building methods and materials of their native lands when they built houses in CA and the Mississippi River Valley. Although the environmentally dictated changes did not alter the steep pitch of the roof, originally developed for narrow English streets. The Dutch settlers in New Jersey and New York felt most uncomfortable with the ubiquitous brick of the Netherlands. The Cape Cod cottage was the 17th century type that survived and evolved as one of the most popular, thoroughly American styles. This Colonial type never went out of fashion, although it was constantly modified, and it is found from coast to coast as the ideal starter home, an economical, imminently sensible reflection of the idea of home.
2. painted earth tones, but never white, or not painted at all, primarily single story, some with overhanging upper stories
3. **roof:** steeply pitched, doubled pitched on Dutch and Swedish examples, dormers occasionally present, especially in the south
materials: general proportions were tall and narrow, timber framing with overlapping clapboards, some brick in the middle/south colonies, some stone in German, Dutch, and Swedish areas
doors: windowless wooden doors
windows: small with tiny panes
chimneys: central chimney or end chimney in the south
color: wood houses were painted earth tones, but never white, rural ones were not painted at all
- 4.

- 5.
- 6.

Georgian 1720

The style in London set the standards for dress, art, literature, and architecture. And London, along with the rest of the western world, was greatly influenced by concepts of the Italian Renaissance. In 1666, medieval London was virtually destroyed by fire and the city became open to large-scale architectural modernization. The Italian Renaissance influence evolved into the style known as Georgian. Mansions were erected in the fashionable English Georgian Style that were conspicuous symbols of the owner's wealth. Comfort, convenience, and privacy prevailed in the American Georgian house. Separate rooms were designed for each activity throughout the day. Houses became larger, and to keep the rooms warm, large chimneys, which inspired the symmetry and framework, were built at both ends of the house. A well balanced, symmetrical exterior and an ornately decorated entrance were the principal features of the house. The Georgian Style first began in the mid-Atlantic and southern colonies, and started very late in New England because of the difficulty of translating into wood a style that owed its success to the use of stone or brick. The Georgian Style was transmitted by carpenters guides, architectural pattern books, and the immigration of building tradesmen, professionals, and a few trained architects from England.

Medieval 1635

This kind of architecture was built in the Middle Ages, so the following styles are modeled after the architecture of the Middle Ages which had steep gabled roofs, tall brick chimneys, segmented brick arches over windows & doors, batten doors, & casement windows. Medieval architecture came from architecture of larger structures such as churches, cathedrals, & abby's, as well as other formal buildings; mostly ecclesiastical buildings with pointed arches for doors, windows, and interior vaulting. Medieval architecture inspired the Gothic Revival, which in turn inspired other styles, such as follows. Farmers, tradesmen and fishermen were unfamiliar with the great Renaissance Revival buildings then in style in England. Their architecture therefore remained medieval in style, based on the conventional English Gothic or Tudor of the sixteenth and seventeenth centuries: steep gabled roofs, tall brick chimneys, segmented brick arches over windows and doors, exposed post and beam room construction, batten doors, and leaded glass casement windows. Bricks were plentiful because of the excellent tidewater clay. Medieval Style was one-room cottage, except for the use of dormers to add attic light, these houses were simply substantial copies of the English cottage used by the first settlers.

Gothic Revival (1840-1880)

The Gothic Revival began in England in the early 1800s as a revolt against the rigidity of classic forms. The Gothic exerted a strong fascination for homebuilders and the result was some of our most delightful houses. Gothic Revival architects were allowing the plan to grow, naturally, from within, arriving at a final form that was based on the owner's needs and the lay of the land. Gothic forms- pointed arches, castellated battlements, and picturesque rooflines- were revived more slowly than Roman or Greek Revivals. The novels of Scottish writer Sir Walter Scott fueled the passion for the Romantic past of ruined monasteries, knights in armor, and moonlit graveyards. Builders' guides began to include Gothic details, and as early as 1799, architect Benjamin Henry Latrobe built a house outside of Philadelphia that had pointed arches and window moldings in the Gothic style. The Gothic Revival's champion on the domestic front was the immensely popular taste-maker architect Andrew Jackson Downing. Titles such as *Cottage Residence*, 1842 and *The Architecture of Country Houses*, 1850 made English theoretical writing on the picturesque understandable to the average reader and interested in Americans in

their houses as never before and offered advice and house plans so that middle-class Americans could build evocative and Picturesque cottages. With the development of scroll saws, ornate decorations could now be produced economically, so houses could sport “gingerbread” on bargeboards, porch columns, and peaked gables. Gothic was not symmetrical and could be enlarged or expanded without the fear of losing its picturesque qualities. Countless Americans simply made Gothic houses by building taller, narrow houses s/t with peaked gables above the front porch, this vernacular version carried the style south and westward. These cottages of the 1840s and 50s constitute a democratic period in American house building. The first American Gothic Revival houses were built primarily of stone. The costly style was translated into wood. Narrow exposed lap siding gave little indication of a seam and stone tracery soon became wooden “gingerbread.”

1. started in England as a revolt against the rigidity of classic forms, building w/variety of shapes instead of regular/symmetrical
2. vertical emphasized with picturesque outlines, stressed suitability as a rural style, compatible with natural landscape, high gables and wide porches did not physically lend itself to narrow urban lots,
3. **roof:** centered gable-paired gable-front gable-asymmetrical-castellated-polychromed; steeply pitched with steep cross-gables, normally side-gabled, center paired & front gabled roofs generally symmetrical, multiple roof-types (ex. flat roof w/parapet & gabled with parapeted walls (complicated & picturesque, steeply pitched gable roofs are norm, w/one or several intersecting gables; ridges may have cast iron cresting or finials, wood shingles predominate, but many patterned roofs or slate also)
materials: possible patterns in masonry walls surfaces, wooden & masonry construction, wood frame, horizontal cladding, vertical board/batten siding (possible brick or stone, but majority are wood designed to look like masonry, bargeboards decorate the insides of the steeply pitched eaves of both roofs, and dormers, similar elaborate carving may be added to porch railings or cornices also
doors: pointed arches, Gothic motifs, décor crowns similar to windows, elaborate paneled doors, but simple batten doors (set beneath one-story porches, simple/elaborate, doors may be arched and paneled with recessed arch patterns
windows: one w/prominent Gothic details (in prominent gable), pointed arch(s) clustered together, small projecting bay windows (oriels), cut-out patterns commonly drip molds on arches/squares (tall, narrow, glazed w/diamond-shaped panes, often polygonal, placed in projecting bays, window openings are outlined by moldings in the shape of Gothic arches or nearly flat Tudor, pointed ogee, triangular arches
chimneys: often made with patterned terra-cotta pipes ganged together in pairs of placed off center, seen as important decorative accents, tall, thin
colors: tendency toward earth tones, details best painted in several shades darker of the main color
4. gables w/decorated verge boards, wall surface/windows extends into gables, pointed arches shape, one-story porch supported by flattened Gothic arches, possible projecting wings, asymmetrical L-shaped plans, square towers occasionally, with castellated/parapeted eaves will project beyond wall, fanciful decorative ornamentation from wood, one-story porches, decorative trusses at apex of gables, open cornices with rafters exposed/sheathed parallel to roof
- 5.
- 6.

Carpenter Gothic 1850

The proliferation of house pattern books that began with the Cottage Style, powered saws, and new balloon frame resulted in a strong carpentry tradition. The demand for quickly-built

dwelling and the abundance of fine lumber combined to make a wooden Gothic, or Carpenter's Gothic, a natural development. The Carpenter Gothic Style is characterized chiefly by its profusion of decorative sawn details, or gingerbread. Armed with a steam-powered scroll saw and a pattern book that provided floor plans, elevations, framing plans, and sometimes details, a carpenter with a small crew could build a relatively large, elaborate house in a matter of months. In America, this Gothic Revival Style was inspired by such architects as Isthier Town, A.J. Davis, and George E. Woodward and by local carpenters who copied the architects' designs from the pattern books. Gingerbread Carpenter Gothic houses were being constructed all over the nation during the mid-nineteenth century. The typical early Carpenter Gothic Style house has a conservative, boxlike floor plan. It gained picturesque distinction from the steep pitched gable roof and gingerbread ornamentation. As the style evolved, the plan became freer and more complex.

Victorian

This is a broad term; what was once perceived as dark, overdecorated, fussy, and complicated, is now treasured for its variety, craftsmanship and its reflection of a rich and vibrant age. The Victorian era ran from Queen Victoria's ascension to the throne in 1837 until her death in 1901. Thus Greek, Gothic, Italianate, and Second Empire would all be Victorian. It also works as a convenient umbrella for a range of substyles that convey the entrepreneurial and rough and tumble spirit of late 19 century America. The 19 century was a cataclysmic period: the growth of democracy and nationalism, technology and the transformation of the old agricultural economic, the movement of people to cities and across oceans, not to mention the expansion of empires of a magnitude not seen since Rome. There was more money to build houses for more people, and new methods of constructing, selling, and transporting houses. The balloon frame, new saws, new materials, increased publication and distribution of magazines and books, lots of new everything changed the face of architecture.

Eastlake 1880

The Eastlake Style was simply a decorative style of ornamentation found on houses of various other Victorian styles, primarily the Queen Anne and Stick Styles. Eastlake promotes a peculiar kind of furniture and interior decoration that was angular, notched and carved and deliberately opposed to the curved shapes of French Baroque Revival Styles such as the Second Empire. Eastlake houses had architectural ornamentation that had copied the furniture inside the house. American house builders found their own interpretations of the Eastlake Style. Porch posts, railings, and balustrades were characterized by a massive, oversized, and robust Eastlake quality; but over the years they became more curvilinear, more Baroque in style. Many of the pieces of the house had to be ordered by catalog and assembled at the housebuilding site, like a large piece of furniture.

Stick Style (1860-1890)

The decorative impulse was fueled by a demand for greater stylistic choices. The Stick Style is unusual in that it is not tied to an historical event for famous person. While visually frivolous at times, there is something no-nonsense about the style. The Stick Style takes its name from the stick work that outlined most of its component blocks: walls, gable ends, and porch pediments all featured framing. This included diagonal braces, series of flat patterns of vertical and horizontal exposed beams that were often painted in contrasting colors. Some of this had its roots in Downing's published cottage designs, notably the Swiss Chalet. Stick Style also had its roots in manuals as *Rural Homes* by architect Gervase Wheeler, and *Village and Farm Cottages* by architect Henry W. Cleveland. Stick style elements were easily reproduced and prefabricated. A Stick Style house often called a cottage, looked less substantial. The Stick Style had porches with rather more structural elements than necessary, picturesque skylines, and an

abundance of decorative trusses in its numerous gables. So much of American culture comes with European baggage, and the Stick Style had a strong English accent as well; at the end of the run, the decorative elements acquired more curves and showed marks of the lathe. The sticklike delicacy faded further into the past as the profusion of heavier forms seem to blend into the subsequent Queen Anne Style.

1. flourished mid 19th century from Carpenter Gothic/Victorian, 1860-1890, adaptation of Medieval English
2. principle characteristic was expression of interior structure through ornamentation of exterior, "truthfulness" in wooden structures led architects to expose "balloon frame" members, links Gothic Revival to Queen Anne (transition), wall surface as décor element in itself, boards intersecting to produce right angles to symbolize structural skeleton (tall and narrow, emphasis on wood as a material, and linearity)
3. **roof:** gabled-towered-town house; steep, intersecting gables, brackets (from simple gables to picturesque compositions of projecting eaves, dormers, towers, polygonal turrets, weathervanes, and cast-iron cresting, occasional mansards; roofs are wide, flaring, quite steep, and generally covered with wood shingles, or slate)
materials: wooden wall cladding (shingles or boards) with stickwork, board & batten, vertical siding, horizontal clapboards (stickwork outlines the planes of the houses and arranges them into flat panels is what gives the style its characteristic mien, the wall boards can be horizontal, vertical, fish scale, or a mix; open trusses and sometimes, braced arches span the many projecting gables; scroll saw elements contribute to abundant porch braces, railings, window surrounds
doors: placed almost anywhere, but the paneling often reflects the stickwork of the facade
windows: casement-type, sash, w/single or multiple lights, (windows range from standard 2-over-2 to narrower 1-over-1, while square single-pane groupings of windows may run along beneath the eaves
chimney: can rise up from outer walls or along the main roof ridge, but they barely can compete with the finials, towers, and cresting that make up the picturesque skyline of the Stick Style house
color: two or three contrasting colors, early ones appeared with earth tones
4. asymmetrical, large brackets to support roof projections, verandas/porches wide & supported by diagonal braced columns, stickwork to resemble half-timber construction
Eastern: closer to Gothic/Queen Anne style, verandas & porches with diagonal/curved braces,; wood construction of angles, verticality, and asymmetry, overhanging eaves, exposed rafters ends, décor trusses in gables, tower, oversized & unornamented structural corner posts, purlins, brackets
Western (1890-1920): open/informal, gentle pitched gable beyond walls, balconies, & porches; rafters project beyond ends of roof, ends rounded/polished; exterior finish of shingles/wood siding
5. often confused with Queen Anne because of hipped roof and lower cross-gables, High Victorian Gothic
6. Sherman House (1887)

Shingle (1880-1900)

The Shingle Style is one of the most wholly American styles. It derives its chief inspiration from the humbler fishermen's and farmers' cottages of America itself. The Shingle Style was exclusively domestic. It was also an artistic and aesthetic triumph. Shingle is a modest material. Shingles were less costly to make than clapboards, easier to install, and they could be maintained and repaired more simply. When made of certain woods, such as cedar, they required no paint, near the seacoast, where the salt air saturated the wood; the shingles

weathered to a handsome patina. The plans that echoed the relaxed exteriors also influenced later open planning, such as Frank Lloyd Wright's Prairie Style. Some of these got so large, and their patrons demanded more decoration, so that they almost became versions of the Queen Anne in wood. The style also experienced a minor revival in the 1970s and 1980s as part of Post-Modernism's rediscovery of the past. A more American style, with its roots in New England Colonial architecture and the Richardsonian Romanesque Style emerged. American architects began to recall the simplicity of the wood built colonial houses and the strength of the RR Style. Gambrels, porches, bays and dormers were interwoven into a continuity of exterior and interior spaces. Two story bay windows were common. The sweep of the roof often continued to the first floor. The Shingle style was a kind of Colonial Revival style in which the frame was totally concealed, and walls and roof were perceived as a thin skin.

1. (1880-1900), evolved from Queen Anne, born in New England, uniquely American adaptation, roots from New England Colonial architecture & Richardsonian Romanesque Style
2. homogenous/monochromatic shingle covering, fondness for natural wood esp. for weathering, shingles reflected post-Centennial interest in Am. colonial architecture, emphasis on surface, shingle coving unified building, free form and variable style (general proportions are horizontal, rambling, casual)
3. **roof:** hipped roof w/cross gables-side gabled-cross gabled-gambrel; irregular, steeply pitched, multi-planed, eaves close to walls, prominent & complex, dormers hipped/eyebrows as opposed to gabled, intersecting cross-gables & multi-level eaves, possible symmetrical cross-gables, possible gambrels (wood shingles, arrayed in very broad masses, asymmetrical roofs, may have one pitch that slopes down from the ridge two or more stories and may almost touch the ground, lower slopes act as porch roofs; dormers, towers, chimneys may momentarily break up the broad roof surfaces)
materials: uniform unpainted wooden shingles, contrasting rough material for foundations/ columns as stone or rubble (usually built upon stone bases, visible structural elements such as porch posts and cornices are plain
doors: massive Romanesque/Syrian arches, entrance through porch, unmonumental
windows: casement/sash windows generally small, possible multiple lights, groups of 2/3, simple surrounds, walls curving into windows, palladian (rectangular, double-hung sash, either mullions (8-over-8), or multipane top sash over single-pane glazing below; usually grouped in 2s or 3s.
chimneys: massive chimneys, arrayed along the outside walls, usually brick, although many have stone bases and some are rough masonry
color: light gray to dark brown, wood trim is traditionally dark green or dark red
4. possible gambrel roof, porches, bays, & dormers, entries clearly defined, asymmetrical, ornamentation reduced (in relation to time period), circular turrets and verandas more integrated into overall design, possible extensive porches, front dominating gable, towers appear bulging or half-towers
5. borrows wide porches, shingled surfaces, asymmetrical forms from Queen Anne, borrows gambrel roof, lean-to additions, classical columns, and Palladian windows from Colonial Revival, and from Richardsonian Romanesque borrows emphasis on irregular sculpted shapes, Romanesque arches
- 6.

Queen Anne (1881-1910)

As a Victorian-era style, Queen Anne owed much to the Arts and Crafts movement that developed in large part as a reaction to the industrialism. Upset by what they saw as the low aesthetic level of the Great Exhibition of 1851 in London, which they blamed on the machine, reformers sought to change the way goods were manufactured. The Queen Anne style began in

England with the early work of Richard Norman Shaw. A wooden Queen Anne house could be erected inexpensively and quickly by any competent carpenter and his helper. The Queen Anne was the culmination of all the Victorian Styles. It borrowed the planning of the Early Gothic Revival Style which allowed the house to grow organically from the side out. Queen Anne houses were painted many different earth tone colors. Every surface of the Queen Anne was textured or applied. The Queen Anne borrowed many of its details from Islamic styles with exotic results; onion shaped domes and circular open kiosks are regularly found in Queen Anne buildings. Oval and partial or full circular openings were taken from the Orient. Houses of Scottish architect Richard Norman Shaw were widely published and became the most important single source for the American Queen Anne. We loved the illustrations of Shaw's houses in the magazines; we loved the variety of details. Queen Anne allowed us to indulge our fantasies and our desire for ever larger, more comfortable houses. Many of the best features of the Italian villa evolved further in the Queen Anne. She suggested leisure at the American seaside. The watering place of Newport Rhode Island was the site of the first Queen Anne. The style spread westward as far as Seattle, and into urban areas, and is found in great abundance in the streetcar suburbs of cities. Virtually everywhere wealth could support the style's wealth of decoration.

1. started in England to suggest eclecticism, (1881-1910), popularized by Richard Norman Shaw (19th century architect), renewed interest in the picturesque
2. simple, solid construction methods with craftsmanship emphasized, wall surfaces as decorative elements, culmination of all Victorian styles (asymmetrical plans reflective of very busy exterior, often hinge around giant staircases that descend into large entrance halls)
3. (verticality and complex, picturesque silhouettes) asymmetrical, , 2nd story projections, gabled ends ornamented with 1/2 timbering or stylized relief décor, stained glass, projecting front bay, dominant front-faced gable with patterned shingles or more elaborate motifs, towers in front façade corner

roof: hipped w/lower cross gables-cross gabled-front gabled-town house; often gabled/hipped, irregular shape and lines, pyramidal, shingle designs (most complicated, composed of all sorts of steep slopes, turrets, chimneys, finials, and heavily decorated cornices and bargeboards, can be shingled with wood or slate in scalloped or other patterns)

material: contrast of materials between 1st (brick or stone) & 2nd (stucco, clapboard, decorative shingles), several materials of differ textures (stone, brick, wood often combined; wooden porches constructed of turned posts and decorated with all manner of scroll-sawn devices. Wall surfaces can have patterns formed by scalloped shingles, recessed bricks, terra-cotta medallions; gable ends may have elaborate bargeboards

doors: groupings of three+ common, surrounds tend to be simple, delicate décor as well as single large pane of glass (marked by elaborate porches or aedicules that echo other vertical elements on the house, entrance is beneath a veranda; doorways are just as varied as windows, with single/multi pane glazing, paneling and incised decoration

windows: casement, upper panes often contained stained glass, surrounds tend to be simple, sashes single-paned (several different sizes and configurations, while glass panes became quite large in this period, often only the bottom half of the window has a single-pane, while the upper half consists of multi-pane sash, often colored; windows openings can be single rectangles or larger groupings, often in 3s or even curved)

chimneys: large Medieval, tall elaborate, key visual element of the style, chimneys are tall, brick, ribbed in the Elizabethan manner, and have elaborate caps, often placed along the outside walls

color: materials provide color range, dark stains and newly available tertiary colors applied to wood surfaces, trim in richly complex combinations

4. sunburst/sunflower motif common in attic gable, Roman/Greek detailing common, oval/partial/circle openings w/often top sash of window visible, shape vs. decorative detailing, spindlework/gingerbread, free classic details, half-timbered in gables or upper-story walls (early Tudor), corner turrets, molded/specialized bricks or stonework (frequently inset), verandas/balconies, painted & etched glass, rounded bay and dormer windows
5. early ones can be confused with asymmetrical Colonial Revival houses, Stick style
6. D.B. Benson, Long-Waterman House

Tudor (1890-1940)

Many early settlers, including the Puritans and the first Germans brought the Half-Timbered Style with them to America. The most common exterior feature of the Tudor house is the half-timbering. The actual timber framework of the building is left exposed and the spaces between the timbers filled or “nogged” with brickwork and often covered with white stucco.

1. (1890-1940), “Jacobethan,” based on English Medieval precedents, also “Elizabethan” b/c Queen Elizabeth, American Eclectic expression
2. loosely based upon variety of early English traditions from simple Folk to Late Medieval palaces
3. **roof:** steeply pitched, side hipped or front gabled, false thatched roof
materials: variety for differ vertical units/stories, stucco, brick (most common), contrasted by stone, stucco, wooden cladding on gables or upper stories, stone (also as trim), wooden, masonry-veneered walls
doors: Renaissance detailing, tabs of cut stone project into brickwork, round arched doorways, board/batten doors, flattened pointed arches in door surrounds/entry porches
windows: tall, narrow, multiples with multi-pane glazing, casements of wood/metal, double-hung sash, groups three+ commonly located on/below main gable/bay
chimneys: massive, crowned by decorative chimney pots per flue with multiple shafts, elaborate, placed prominently, usually very tall
4. common decorative half-timbering, elaborate décor patters in arrangement of timbers/brick, parapeted gables (formal English), possible Flemish gables, overhang of gabled roof (not parapeted), flat roofed towers & bays with castellated parapets, elaborate Medieval, Gothic/Renaissance façade décor, transoms possibly present above main windows, stone mullions, side porches, infill of half-timbering usually stucco
- 5.
- 6.

Greek Revival 1820

Greek Revival homes bore the mantle of classicism: columns, temple forms, porticoes, and a definite historical presence. The success of the Greek as a domestic style was more a product of fashion than politics, history, or Romantic musings. Americans embraced the Greek because it looked good: a temple form house with columns made the right statement. The simplest way to create the new classicism was to turn the gable end of the house to the front. Suitably pitched, the gable end became the pediment. Add corner pilasters, heavier door and window surrounds, a portico or maybe just a porch supported by a couple of columns was attached. This scheme dictated a revolutionary new floor plan with an entrance hall on one side of the house and a single file of rooms on the opposite side. Of the 3 Greek orders, Doric was the simplest to make and had the virtue of looking more masculine and less delicate. The Greek orders were columns with shafts, capitals, entablatures, and usually bases, decorated in one of the accepted modes of Doric, Ionic, and Corinthian. In the Deep South, where the Greek Revival achieved its finest expression, the Greek Revival house had a giant portico, often stretching around the house

completely, is the antebellum South. The Greek Revival Style was one of the most popular and long-lived styles in America because it was thought to embody the ideals of democracy. By 1830 practically every kind of building of any pretention, whether public or private had adopted this new style. As the style spread, each section of the country contributed its local flavor, dictated in most cases by climate, but sometimes by culture. Most Greek Revival buildings were designed by architects

- 1.
2. rectangular blocks, temple-form massing
3. **roof:** simple gable, low pitch, may not be visible in larger expressions b/c behind cornice and parapet; for peripteral (columns on 3 sides/around house), roof is hipped, but not dormers
materials: brick, wood, masonry walls, with wood being the most common; details like columns, entablatures, and window frames almost always wood
doors: flanking pilasters, or more elaborate with engaged columns, sidelights, transoms, and entablatures composed of Greek frets, palmettes, and acroteria at the corners, a recessed doorway with columns especially Doric and set in antis was popular
windows: have flat lintels, 6 over 6 windows, ground floor windows often taller than 2nd story; 3 stories of ten have half or at least smaller attic windows; surrounds can be heavy with entablatures and details that imitate the main entablatures
chimneys: slender at the eaves, often not visible from front
colors: most were white with dark green shutters
- 4.
- 5.
6. Whaley House, Old Town, San Diego

Renaissance Classical Revival –

Italian Renaissance Revival– typically covered by ceramic tiles or finely cut ashlar stone, second story windows smaller and less elaborate, commonly with arches first story windows/doors/porches, façade often symmetrical; entry w/pilasters or columns; roof as simple hipped, hipped with projecting wings, asymmetrical, or flat roof (w/roofline balustrade) & closely related to Beaux Arts style, has similarities with Georgian/Adam, show of proper formalism

Italianate (1840-1880)

A Romantic fashion that swept American house design in the decades before the Civil War. Of greater influence to Americans was the fact that Andrew Downing included Italianate models in his influential house books. Towers often appeared in the North American version of the Tuscan villa, usually with a pair or trio of round-arched windows, and invariably featured a piazza, or a porch. Ideally the porch wrapped around two or more sides of a house and extended the living space outside. The rooms were grouped by function. Extra-Tall windows increased this interior-exterior circulation, while both porch and fenestration reflected the openness of the plan within. The Tuscan house was more fluid, with spaces flowing easily between rooms. This casual arrangement would have important ramifications in the development of the Queen Anne and the Shingle styles. Usually L-shaped plans, but smaller towers are placed in the center of squarer versions of the style. Especially popular in urban townhouse form, where its elaborate cornices graced brownstones' facades. It bespoke elegance. Around 1860 the use of cast iron became the most popular.

1. borrowed from informal rural architecture of northern Italy, introduced by England in 1830's as part of the Picturesque movement

2. truly indigenous style, , 2/3 story house (rarely one), wide eaves supported by large brackets, windows used for ornamentation (cubic masses, often asymmetrical, square towers)
3. **roof:** simple hipped-centered gable-towered-front gabled-town house-asymmetrical, low pitch, hipped roof with cupola & flat in some examples, overhanging eaves w/decorative brackets, simple roofs may be pyramidal (low pitch supported by bracketed, prominently projecting eaves, brackets usually in pairs)
materials: masonry (stone ashlar/stucco), iron, or combo (wood, brick, stone, but ideal material is heavily-scored masonry or brick covered in stucco finish)
doors: entrance tower, paired/single doors, large-pane glazing in door itself, often same shape as windows w/elaborate enframements above doors similar to those over windows (main entrance door is paneled and double type, either flat or lintel above or a rounded transom; doorway is in the tower block, esp. if tower is centered)
windows: tall & thin 1st floor windows, round & segmented arched, round-headed windows w/hood moldings, elaborated crowns generally of inverted U shape, sashes have 1/2-pane glazing, paired/tripled are frequent (round-arched windows in pairs, ground floor windows often reach to floor level, windows in tower are characteristically grouped in threes)
chimneys: tall, smooth, massive chimneys, asymmetrically placed; cupola known as a lantern, belvedere observatory and widow'
colors: masonry left in natural state, or wood and brick painted to approximate colors of stone with contrasting trim color
4. rectangular, almost square house, balance often pronounced by moldings & details, often string course and corner quoins, often central one bay or long, arcaded porches often small entry porches, balustraded balconies, cast iron fronts as décor, bracketed (single/double) projecting cornice, occasionally mansard roofs are used when tower is present
5. also known as Tuscan, Lombard, Round, Bracketed, American style
- 6.

Italian Villa (1837) - style is combo of tall tower with two-story “L” or “T” shape floor plan as well as windows grouped into threes or small arcades providing an asymmetrical balance of classical forms, sometimes confused with Second Empire, red ceramic tile used for smooth roof/wall surface, board/batten siding; Downing recommended the style because “the irregularity in the masses of the edifice and the shape of the roof” rendered the “sky outline of a building in the style extremely picturesque.”

1. The primary source for the Italian villa was domestic. It was the late-medieval vernacular fortified farmhouses from the hilly Tuscan countryside around Florence that inspired new fashion. Much less pretentious, the country houses were more practical. It encouraged a relatively casual style of living, uniting in/outdoors.
2. rooms were grouped by function, the most influential style developed during the Victorian era
3. **roof:** shallow, hipped, gabled with large brackets under the eaves, red ceramic tiles used on the roof and a smooth wall surface, such as stucco or painted brick, windows round headed with groups of 2's or 3's, windows shaded with canopies or hoods
- 4.
- 5.
- 6.

French Renaissance Revival

Second Empire (1855-1885)

The mansard roofs, tall floors, and heavy moldings of the Second Empire house became so ubiquitous that no one would question is as anything else than quintessentially nineteenth-century Americana. The empire referred to was that of Napoléon III; Louis Napoléon, the second emperor, was remembered for the rebuilding of Paris into the City of Light, an impressive modern capital with grand boulevards lined by public monuments and townhouses, all wearing mansard roofs. The hallmark of the style was the mansard roof, named after its inventor, a seventeenth century French architect named Francois Mansart. This roof style was especially popular because it allowed almost a full story of usable space to be included in what was normally wasted attic space, and at the same time it provided a stylish capping to the building. Many pre-Victorian houses were modernized by adding a stylish mansard roof or tower. It's formality often restricted the nineteenth century life-style that had come to include a veranda, bay window, and light tower of the popular Italian Villa and Carpenter Gothic Styles. After 1874, the basic Second Empire Style house had become a composite of an Italian Villa with a mansard roof with Carpenter Gothic detailing around the windows, doors, and porches. The Second Empire style became virtually an American national style, especially for civic buildings. During its height, almost every courthouse and post office and many a city hall carried the style's characteristic Classic-Baroque decorative devices of paired columns, *oeuil de boeuf* (bull's eye) windows, and mansard roofs squared into domes. Except for the roof forms, the Second Empire house was not all that different from the Italianate villas that preceded it. The facades were more likely to be symmetrical, while the tower was often moved to the center of the composition. The porch is still very much a key feature, round-arched windows have heavier moldings, more elaborate brackets replaced the simpler paired ones of the Italianate villa. In the 1870s the mansards were often shingled in contrasting patterns, rooflines and towers were topped with spiky iron crestings. Second Empire houses added more and more colors; the style was found from Maine to California, for it was comfortable, practical (roofs are usually cheaper to build than walls), and offered a dash of elegance.

1. high fashion in France, appeared in England and trickled to America
2. part of Picturesque movement which looked to the romantic past for inspiration; characterized by distinctive roof, boxy roofline allowed for another floor of space, architects reasoned that "no age had produced the perfect architectural expression," so the idea was to combine the best of the best; character & permanence were important, considered to be fashionable for the time, classical rectangular blocks with second or third story comprised of almost vertical roof
3. **roof:** straight roofed, concave, convex arc, or combo w/"S", mansard (dual-pitched hipped), square or rectangle, symmetrical, town house, centered wing/gable, decorative patterns & texture as well as iron cresting, high roof allows another floor
materials: wood, stone, brick (walls are clapboard and substantial quoins are common)
doors: dormer windows on steep lower slope, (heavy double doors with segmental or round-arch transoms, main doorway treatments can be heavy, porches supported by paired or ganged columns as well as elaborate brackets
windows: unelaborated with arch above are common, windows flanked by columns/pilasters, often casement windows opening out, flanked by shutters (usually 2-over-2 double-hung sash with rounded or segmental arched tops; windows surrounds can range from classical to heavy drip moldings; first floor windows often reach floor level, semi-octagonal bays are common, as are heavy framed dormers)
chimneys: much more prominent and substantial; stacks have enlarged caps and can be placed at roof edges or toward the center, often in pairs, flanking the central tower
color: natural tones of stone and masonry to bright color combinations, often with contrasting highlights

4. molded cornices bound lower roof slope both above & below, decorative brackets beneath overhanging eaves, façade openings are typically 3 ranked, s/t 4 or 5, possible central cupola or center gable, asymmetrical “L” shape, possible tower commonly centered on front façade; ornamentation included classical pediments, balustrades
5. many details similar to Italianate style although less of an eave overhang; associated with Grant Administration so often called General Grant Style
- 6.

Beaux Arts (1885-1930)

Beaux Arts refers to the high-style classicism introduced into this country by Parisian-trained Americans like Richard Morris Hunt, John Mervin Carrère, and Charles Follen McKim. These houses were grand, sometimes pretentious, and often over decorated with giant columns and other trappings of historical styles, particularly Roman. Today BA is accepted as a legitimate expression and not as symbolic of the failure of native creativity. Architectural training was based upon a thorough understanding of the classical orders, and although the primary emphasis seemed to be appearances rather than structure, students were instructed in a system of rationality and clarity. There were no American architectural schools until after the Civil War, so the ambitious aspiring architects went to Paris to study. BA classicism is inextricably associated with the Gilded Age peopled by newly rich entrepreneurs who were in search of a legitimacy that a royal, autocratic style might provide. The BA filtered down to upper-middle-class and middle-class homes, especially along the streetcar suburbs in newly wealthy cities like St. Louis, Chicago, Minneapolis, and Louisville. A good BA house offers presence, symmetry, and a rational clear plan, whether with the use of columns, details from France and Italy or gargantuan scale.

1. 1890-1920, large grandiose compositions, w/much detail, classical style w/ exuberant surface ornamentation, expressed taste/values of America’s industrial barons at the turn of the century
2. refers to the aesthetic principles perpetuated by Ecole des Beaux-Arts in France, or academic design principles, (Greek/Roman structures, composition, symmetry, elaborate two dimensional wash/watercolor renderings, which monitors art forms in France, abhorrence of undecorated surface areas is one characteristics of one phase, generally colossal public buildings), monumental, formal, invariably symmetrical, theatrical
3. **roof:** pronounced cornice, topped w/tall parapet, balustrade, or attic story, flat/low pitch or mansard roof, (mansards, slate shingles, elaborate stone dormers and cornices, but often hid behind classical balustrades)
materials: heavy ashlar stone base, variety of stone finishes (external wall covering of choice is limestone; brick, marble, stucco, and various combinations abound; exterior facing implies wealth, luxury, and abundance, so quoins, columns, window moldings, and decorative embellishments are all large and grand; facades are often enfiladed, layered)
doors: main entrance generally centered, surrounded by any manner of paired columns, pilasters, archways, and small porches
windows: enframed by free-standing columns, balustraded sill, pedimented entablature on top, crowns (quite large, heavy decorative stone surrounds, topped with arches, heavy lintels, or bisected by hefty masonry mullions; can be square, long, narrow, or placed in cruciform frames)
chimneys: not usually prominent, and are most often visible behind classical balustrades, or on end walls or paired at each end
color: beige limestone, white marble, and red brick

4. paired columns with plinths, monumental attics, grand arched openings, cartouches, decorative swags, medallions, and sculptural figures, quoins, grand entrance stairway, projecting facades/pavilions w/lg. columns often grouped in pairs, enriched moldings, Ionic/Corinthian capitals, symmetrical façade, entry porches common, cornice lines accented by moldings, dentils, & modillions
5. closely related to Neoclassical examples, but lacking elaborate decorative detailing
- 6.

French Eclectic (1915-1945)

1. 1915-1945
2. united by characteristic roof
3. **roof:** tall, steeply pitched hipped, occasionally gabled, w/o dominant front gable, eaves commonly flared upwards, flat tile, stone, or thatch
materials: brick, stone, stucco wall cladding, possible decorative half-timbering,
doors: informal has simple arched openings; formal/symmetrical has stone quoins, pilasters, pediments, etc.
windows: double-hung or casement sashes, possible small leaded panes, full-casement windows w/shutters
chimneys:
4. subtype: symmetrical – massive, hipped roof with ridge paralleling front of house, centered entry, formal façade detail, wings added to sides
asymmetrical – most common off-center doorways, asymmetrical façade, picturesque & formal types
towered – round tower w/high conical roof which houses principle doorway, décor half-timbering, often called Norman cottages
5. resembles Tudor style b/c of roof & half-timbering but French lack front-cross gable, w/formal Renaissance details
- 6.

Swiss Cottage 1855

The crudeness of its construction and its often wild and romantic site gave the Swiss Cottage Style a rustic, yet quaint aesthetic. The essential character was retained with the abundant use of galleries, balconies, large windows, and rough-cut lumber as a primary building material. Roofs were allowed to project widely around the building to create deep shadows, and stone was used in a raised foundation for further rustication. The finished exterior siding was made from one-inch wide, rough-cut boards nailed to a wooden underlayment. The American Swiss cottage was made in the usual balloon frame manner. House design books stressed that the selection of the site for the American Swiss cottage was critical. The site was to be bold, mountainous on the side or bottom of a heavily wooded hill, or in a wild picturesque valley.

general proportions: dormers for second-floor bedrooms

roof: stones on roof retained solar heat

windows:

doors:

chimney: fancy stone

materials:

Craftsman (1890-19-50)

The yearnings of the Craftsman Style represent the opposite of the classical revivals. Craftsman house was a workman's bungalow. Most Craftsman houses were one and a half stories, with comfortable porches supported by blocky piers. The emphasis was on humble materials

construction joints were proudly exposed, and there was an overwhelming sense of the handmade. That symbolic image of industrial power obscured a feeling of unease at the loss of the landscape. The desire to emulate a simpler time had been institutionalized by the Arts and Crafts movement in England, and it was winning converts in America. Another influential exhibit in Philadelphia was that of the Shakers. They saw themselves as businesspeople supporting their utopian society. The impact of their sparse furniture and household goods must have struck a responsive chord in the hearts of people depressed by all the factory-made items awash with superfluous ornament. Japonisme and Orientalism had appeared in Western painting, but a certain craft aesthetic attracted English and American Arts and Crafts adherents. The constructional elements are articulated with the respect and sensibility of a hand-made Japanese temple. The constructional elements are articulated with the respect and sensibility of a hand-made Japanese temple. Arts and Crafts colonies were established on both coasts. Despite the unique handcraft aspect of the style, its popularity led to a broad range of imitations that dispensed with hand-built beams and hand-carved posts. The end of WWI prefabricated and mass-produced bungalows, were available from such firms as Sears, Roebuck and Company. The cozy-looking, human-scaled bungalow became a staple of suburban development for decades. Based on the Arts and Crafts movement in Europe lead by English architect William Morris and the English A&C Exhibition Society formed in 1888. This society published articles and held exhibits extolling the virtues of handcrafted art and opposing the machine. The articles had great influence on younger architects, Frank Lloyd Wright, Gustave Stickley, Greene Brothers. The solution was to design a house in which all the elements inside and out received artful attention. The concern and care given to the details of Craftsman houses gave rise to a planned “décor” with built-in furniture, all constructed in the same carved and polished wooden aesthetic.

- 1.
2. low-slung, one to one and a half story, cottage like
3. **roof:** 2nd story often pitch sharply to make porch overhang, often low-pitch, usually gabled w/gable perpendicular to street, and with prominent, overhanging eaves; roof may be steeper, possibly double-pitched, but always with roof forming protective front porch. Second story often consists of a single dormer.
materials: half-timbering, wood porch rails, built on fieldstone bases, variants are frame and often brick; heavy porches supported by chunky square columns and extended eaves with prominent and decorative rafter details; can be an over-emphasis on structural details, like hinges, pegs, and joints
doors: central doorways feature glass in upper third, and often there are wide sidelights
windows: wood framing, double-hung sash, sometimes with smaller multi-pane upper half; dormer windows may be arranged in groups
chimneys: often fieldstone, single chimney stacks, unusual to be a design element
color: natural materials, colors tend toward oranges, browns, and muted earth tones
4. many variations applied to horizontal shapes, heavy wood beams for support, projecting from under overhang roof lines from 2nd story
5. “cut-outs” appear in railings of more solid wood design
- 6.

Prairie Style (1900-1920)

Wright wanted nothing more than to create an entirely new American style, one that would reflect neither Europe nor the past, but the broad expanses of the Midwest. Composed of strong horizontal planes that echoed the flat plains of Illinois, his houses were also anchored firmly to the land by large, massive central chimneys, low pitched roofs with broad overhangs. Long strips of windows and the use of windows at the corners blur the distinction between inside and outside. The Prairie house carried within it two characteristic national traits: the

restless American spirit—the kind that abandoned the Old World to come and turn the prairie into farmland, and a sense of rootedness, hearth, and home. Wright became the most influential architect of the Modern period. Richardson and the Shingle Style, as well as Morris and the Arts and Crafts movement, were ancestors of his house designs. The sense of enclosure coupled with the openness of the flowing plan were brought together in a new way. Wright's great legacy was the breaking of the mold and replacing it with flowing space. Wright designed hundreds of houses, which to Wright, were all examples of organic architecture, buildings designed to unite harmoniously with their particular sites and that are inherently respectful of the human scale. Prairie houses appeared in the suburbs and in the house catalogues. The post WWII Ranch house and the subsequent split-level are direct descendants of the Prairie Style. The Prairie house was immensely influential in Europe. Prairie style influences came from the strength of the Shingle Style, the commercial architecture of Chicago, and the English Art & Crafts movement. Began in Chicago around 1897. Hence, gently sloping roofs, low proportions, quiet sky lines, oppressed heavy set chimneys and sheltering overhangs, low terraces and out reaching walls sequestering private gardens.

general proportions: overwhelming sense of horizontal-ness, asymmetrical building blocks arranged outward as opposed to upward, rooms flow from one to another, no doors, attics, basements, not taller than two stories, strips of windows, low massing

roof: dominating feature, extend beyond walls to create shelter/shadow, ground floor rooflines go to both ends of the house, usually hipped, low pitch

windows: casement, often arranged in strips, s/t displacing wall, panes can be quite small and some have leaded or stained glass

materials: wood stick work or banding that outlines stuccoed walls, brick is common, but smooth bricks of longer dimensions to emphasize horizontal-ness, combos of plaster and masonry also

chimney: massive in classic examples, anchors house to the land, located near center of house, may serve several fireplaces

doors: could be in front, can be hard to find, on side under porte-cochère

colors: stucco surfaces of neutral tones, such as tan or off-white, while bricks are red, yellow, or tan

Ranch House (1950-xxxx)

Embraces Spanish Colonial/Revival styles. The informality and straightforwardness of the Ranch house was somewhat responsible for and reflective of the 1950's American lifestyle. The garage became an important integral part of the house design. Private outdoor living was just as important as indoor and the character of the later Ranch house was accomplished with materials applied over a rectangular box rather than with the manipulation of shape. Low pitched roof, exposed rafters (?), variation of the U shaped Spanish Colonial plan. The Ranch house as we know it today was developed in California by Cliff May. They used local vernacular building methods and materials found in barns, sheds, and other farm buildings such as split shake roofs, b/b siding and concrete slab floors.

Modern

Modern refers to those domestic styles that do not- or do not claim- to rely upon past styles. Modern is the style of newness, born of a desire to throw off the past. Emerging from the ashes of the WWI, Modernism carries with it the promise to toss aside the unimaginative eclecticism of the Beaux-Arts, the Queen Anne, and to employ architecture to improve society and make the world a better place in which to live. Modernism turned out not to be monolithic,

unchallengeable, or unassailably correct. Modernism seemed to be the only style, as well as the only system of architectural ethics. Modernism as a pure style and idea did not survive the Vietnam War, although a new incarnation of Modern continues, but lacking in original zealotry. The best Modern buildings speak of an often bold generation that fervently believed in good design.

Art Deco

Flat roof, white walls, glass bricks, and some strong horizontal lines; the bathrooms have black glass on the walls, and the fireplace andirons feature stylized phoenixes. To some, Deco is seen as naïve Americans' reactions to the machine age or an attempt to humanize the new unornamented style. American Deco's origins go back to 1925, to an exhibition held that year in Paris called L'Exposition Internationale des Arts Décoratifs et Industriels Modernes both the terms Art Deco and Moderne. In the United States, Art Deco was the physical manifestation of the Jazz Age. Art Deco or Moderne was associated mostly with large public buildings. Deco did not sweep the country like the more popular period styles; it had a lot of influence on interior and industrial design like flat roofs and streamlined details. It was the emphasis on the future that gave the style an extra boost on the domestic front. The style did lend itself to warmer climates. Deco houses could be built reasonably cheap in concrete, and soon the white stucco was changed to pastels and Deco took over the Caribbean character. American Deco houses gave their dwellers a sense of reflected Hollywood glamour.

general proportions: low, boxy, horizontal; generally asymmetrical, flowing, open plan, spaces separated by step or low railing

roof: flat, hidden behind low parapets

windows: combos of large single panes, with rows of smaller panes to one side, picture windows often placed at corners; glass blocks admit light, if windows have frames, decorated with abstract motifs

materials: stucco mostly, incised horizontal lines, occasional balustrades, cornices/window surrounds and doorways get décor treatment of abstract geometrical motifs; glass bricks as wall surface or decorative tile

chimney: invisible from street generally

doors: industrially plain or surrounded by abstract geometric patterns, doorways often small, flat roofs above

color: white, sometimes pastel pinks and blues

International Style (1930)

“International” expressed the style’s universality, rather than its geographical range. The spatial planning of Wright was translated into the language of the machine: flat roofs, factory sash, glass bricks, and ramps, as well as roof gardens; only a few splashes of primary color offset the purists’ white walls. International Style reflected the serious ideological beliefs of its creators. Builders or buyers never embraced the International Style. Most of the houses of this style are thus usually associated with the new Europeans. There were those who felt the International Style was somehow un-American. Early in 1932, the Museum of Modern Art in New York City exhibited its first architectural show entitled “Modern Architecture.” They created a style based on modern engineering principles and materials. Concrete, glass, and steel were the primary materials and the unadorned, utilitarian factory was the resulting aesthetic. The Mission Style and the work of Irving Gill paved the way for an open unadorned style. Before WWI modern architecture was the creation of a few great individuals. Since it was based on modern engineering and utilitarian design practices it spread to all parts of the world. By the early 1950’s, these architects and others like them were designing houses using International Style rules but building with materials more indigenous to the site.

general proportions: asymmetrical, horizontal massing composed of rectangular cubes, mostly right angles with semi-circular walls; spaces separated by step, column, or railing

roof: flat, sometimes used as sun deck, exterior stairways and pipe railings, balconies have nautically-inspired pipe railings

windows: ribbon or strip windows of factory sash with single panes, vertical, set against façade, sometimes round, porthole-like

materials: steel frames, exterior surfaces are usually smooth stucco, clapboards, metal, and concrete; décor is eschewed

chimney: sometimes important focal points, can be massive, never square, often industrial, undisguised metal stacks

doors: industrial-looking doors, never set on an axis, often placed unceremoniously to side or rear

color: white, off-white, colors inherent in materials used for cladding

Modern

Modern houses became mainstream following World War II. New technologies made it possible to build flat-roofed, often cellarless houses that hugged the ground. There was a strong conservative streak in much new home design of the postwar years. The popular Ranch House of the period was the direct descendant of Frank Lloyd Wright's Prairie and Usonian designs. Integrating Modernist ideas into an American aesthetic, there was lots of glass, and open plans. Many Modern houses were poorly constructed, and many are showing their age.

Style strove for an architectural expression to compliment the machine age. Inspired by America's love affair with machines. Houses were streamlined with rounded corners, flat roofs, horizontal bands of windows and smooth walls with no ornamentation

general proportions: one story, spread out, horizontal; open plans, living areas one continuous space and bedrooms off from open space, carports are hallmark, sit on ground on concrete slab; basements and attics are rare

roof: flat, sometimes slight pitch, often asymmetrical

windows: floor-to-ceiling glass in living sections, horizontal strips in less public areas, glazing can reach up to eaves

materials: balloon framing more common, some stone and brick, mostly flush-sided vertical clapboarding

doors: somewhat formal main entrance, décor limited, floor-to-ceiling glass sidelight, entry generally from carport to kitchen or utility room

chimney: often appear at the peak of a double-pitched roof and can be substantial and made of stone, Wright inspired

color: white predominates, machine aesthetic of International Style is augmented by warmer colors, or natural colors