

Appendix B

Architectural Style Guide



Appendix Overview

This Appendix provides a brief overview of the historic architectural styles known to exist in Redlands, and lists the common character-defining features of each style. This guide to architectural styles is broadly applicable to designated and undesignated properties alike.

Use this Appendix If...

- You are wondering what your historic building’s architectural style is.
- You are undertaking a rehabilitation or restoration of your historic building and need to know which features are original and characteristic of the style, and which are not.
- You are designing a new building within a historic district and need guidance on making the new style and features compatible with the historic architectural styles in the district.

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Victorian-Era Architecture

Introduction

Victorian-era architecture became popular in the United States during the 1860s when new advances in construction (i.e. the creation of the lighter wood “balloon” framing, and wire nails) allowed for more complicated building forms. Victorian styles reflect these changes through their extravagant detailing and complex volumes. Victorian-era architecture was further popularized during the Centennial celebrations of 1876, becoming the dominant architectural idiom of the 20th century. Victorian architecture is loosely derived from medieval prototypes, typically featuring multi-colored or multi-textured walls, steeply pitched roofs, and asymmetrical façades. By the turn of the century, Victorian styles had moved out of favor, replaced with America’s first truly modern styles, Craftsman and Prairie.

Second Empire

The Second Empire style is rooted in the reign of Napoleon III from 1852 to 1870, reflecting Paris’ late 19th century redevelopment into a city of wide avenues and monumental buildings. This reconstruction of a formerly medieval city was very influential on architectural design in Europe and the United States, particularly on institutional designs. Intended to exude a feel of stability and wealth, the Second Empire style is marked by mansard rooflines; heights of two stories or more; cladding of brick, stone, or wood; and decorative details like stickwork, ornamented trim, and pilasters.

Common character-defining features of the Second Empire style include:

- Usually two stories in height
- Simple rectangular building forms
- Shiplap exteriors, sometimes with fish scale shingles below the Mansard roof
- Mansard roofs with high pitched surfaces, sometimes with cupolas
- Eastlake detailing on symmetrical front porches
- Double-hung windows, sometimes with hoods or pediments



Victorian-Era Architecture

Eastlake/Stick

The Eastlake or Stick style emerged in the 1860s as a transitional style combining elements of the earlier Gothic Revival style and the subsequent Queen Anne style. The style was influenced by the Picturesque Gothic ideals of Andrew Jackson Downing and popularized through pattern books in the 1860s and '70s. The architectural idiom is largely defined by its decorative details, including multi-textured wall surfaces, horizontal, vertical, and diagonal stickwork, embellished trusses, brackets, and ornamented trim. Eastlake/Stick architecture was rapidly replaced by the Queen Anne style in the 1880s, which was far more influential and widespread.

Common character-defining features of the Eastlake/Stick style include:

- Steeply pitched gable roofs, typically with cross gables
- Overhanging eaves, often with exposed rafter tails
- Embellished truss detailing
- Brackets (in town house examples of the style)
- Multi-textured, patterned wood cladding
- Horizontal, vertical, and diagonal stickwork detailing applied to wall surfaces



Victorian-Era Architecture

Queen Anne

The Queen Anne style is a late example of Victorian-era architecture that emerged in the United States in the late 1870s. Pattern books and pre-cut architectural details helped to disseminate the style across the country. Queen Anne architecture is characterized by steeply-pitched roofs, complex and asymmetrical building volumes, partial or full-width porches, textured shingles, and decorative spindlework.

Common character-defining features of the Queen Anne style include:

- Two stories in height
- Complex building volumes and asymmetrical façades
- Steeply-pitched roofs of irregular shape
- Dominant front-facing gables
- Patterned wood shingles
- Partial or full-width porches
- Single-pane double-hung wood sash windows
- Decorative spindlework and half-timbering



Victorian-Era Architecture

Vernacular Types

From the 1870s to the early 1900s, a number of vernacular building styles applied much-simplified elements of more opulent Victorian styles like Queen Anne to modest one-story cottages. These dwellings typically had complex rooflines dominated by either a gable or hipped primary roof, and some adopted features popular in the Arts and Crafts era as well as some basic characteristics of the Queen Anne style. Partial-width or full-width porches are very common features of vernacular Victorian-era buildings. Modest in size and appearance, these dwellings were popular in Redlands at the turn of the 20th century.

Common character-defining features of vernacular Victorian-era architecture include:

- One or one-and-a-half stories
- Box-like shape
- Hipped or gable roof, with or without central dormer
- Wide overhanging eaves, often boxed
- Wood clapboard siding
- Partial or full-width porches
- Single-pane double-hung wood sash windows



Arts and Crafts Movement

Introduction



The Arts and Crafts movement emerged in England as a reaction against the materialism brought about by the Industrial Revolution. Led by English designer William Morris, the movement focused on simplicity of form, direct response to site, informal character, and extensive use of natural materials. At the turn of the 20th century, the Arts and Crafts movement had made its way to North America and gained popularity through the efforts of Elbert Hubbard and Gustav Stickley, as well as other designers, architects, and builders who advocated the ideals set forth by Morris. The Arroyo Seco, a valley stretching from the San Gabriel Mountains above Pasadena through northeast Los Angeles, became a major center of the Arts and Crafts movement in the United States. Charles Fletcher Lummis and George Wharton James, along with artists and architects such as William Lees Judson, Frederick Roehrig, and Sumner Hunt, contributed to the development of the Arroyo Culture, the regional manifestation of the Arts and Crafts movement in Southern California.

The Arts and Crafts movement was popularized throughout Southern California by Pasadena-based brothers Charles and Henry Greene, whose interest in Japanese wooden architecture, training in the manual arts, and knowledge of the English Arts and Crafts movement helped to develop regional Arts and Crafts styles. The styles were then applied to a range of residential property types, from modest one-story “bungalows” to grand two-and-a-half story houses.



Arts and Crafts Movement

Craftsman

The Craftsman style is largely a California phenomenon that evolved out of the Arts and Crafts movement at the turn of the 20th century, a time during which Southern California was experiencing tremendous growth in population, expansion of homeownership, and new aesthetic choices. Craftsman architecture combines Swiss and Japanese elements with the artistic values of the Arts and Crafts movement. The style began to lose popularity in the 1920s with the emergence of Period Revival styles.

Common character-defining features of the Craftsman style include:

- One or two stories in height
- Building forms that respond to the site
- Low-pitched gabled roofs
- Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts
- Shingled exteriors (occasionally clapboard or stucco)
- Broad front entry porches of half- or full-width, with square or battered columns
- Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features
- Casement windows situated into groups
- If the Airplane variation of Craftsman, then has a “pop-up” second story
- If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends.
- If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second-story balconies, and flat balusters with decorative cutouts or decorative brackets and bargeboards.



Arts and Crafts Movement

American Foursquare/Classic Box

The American Foursquare/Classic Box style is an early, fairly modest style of the Arts and Crafts movement. It was used widely across the United States, including in Southern California, due to its practicality and ease of construction made possible by pattern books and mail order house catalogs at the turn of the century. The style is characterized by its box-like form, two- to two-and-a-half-story height, and lack of ornate detail.

Common character-defining features of the American Foursquare/Classic Box style include:

- Two stories in height
- Simple, rectangular building forms
- Clapboard exteriors (occasionally shingle or stucco)
- Low-pitched hipped roofs
- Large centrally located hipped dormers
- Substantial front porches
- Double-hung sash windows



Arts and Crafts Movement

Shingle

The Shingle style is an early style of the Arts and Crafts movement, reflecting some carryover from Victorian styles like Queen Anne and Eastlake/Stick. As its name suggests, it is characterized by the covering of all or nearly all of a building with wood shingles stained a single color, reflecting the natural aesthetic of Arts and Crafts. Shingle-style buildings are typically two stories in height, though smaller examples are sometimes found, and have asymmetrical façades, steeply pitched roofs, and large porches. They often incorporate Craftsman-style elements like exposed rafter tails and wood brackets.

Common character-defining features of the Shingle style include:

- Asymmetrical façades and roof forms
- Complex cross-gables and front-facing gables
- Occasional use of gambrel roof
- Clad with stained shingles in natural tones
- Simple eaves
- Rough-hewn stone foundations and porch supports
- Rectangular, grouped, double-hung windows



Arts and Crafts Movement

Stone Buildings

As the Arts and Crafts movement emphasized natural materials, several of its related architectural styles incorporate natural stone (both unmodified arroyo stone and cut stone) as a common feature. Stone buildings are clad entirely in stone, typically unmodified arroyo stone as seen in groupings adjacent to arroyos and washes; buildings clad in a mix of stone types or entirely in cut stone are less common but still representative examples of this Arts and Crafts-related idiom. These buildings often took a long time to construct and reflected eclectic design influences as well as the idiosyncrasies of the builder; some have distinctive vernacular/folk art elements.

Common character-defining features of the Stone Buildings style include:

- One or two stories in height
- Elevations clad fully with natural and/or cut stone
- Hipped or gabled roofs with overhanging eaves
- Small, recessed window openings



Period Revival

Introduction

By the late 1910s, Period Revival architecture prevailed throughout Southern California. A range of styles associated with Europe and Colonial America inspired Period Revival architecture in the early 20th century. These styles remained a popular choice for residential design through the late 1930s and early 1940s. By World War II, Period Revival architecture had largely given way to styles such as Minimal Traditional and Mid-Century Modern, which were more pared down and embraced more contemporary materials in lieu of references to the past.

Mission Revival

The Mission Revival style, which some consider the first indigenous architectural mode developed after California became part of the United States, was made popular in the Southwest through its use in the design of hotels and stations constructed for the Santa Fe and Southern Pacific Railroad companies. Though a prevalent style for civic architecture in Southern California in the early 20th century and a particularly prominent style in Redlands buildings of the period, the style lost popularity after the 1915 Panama-California Exposition and the emerging dominance of Spanish Colonial Revival architecture.

Common character-defining features of the Mission Revival style include:

- One or more stories in height
- Horizontal emphasis
- Hipped, tile-covered roofs
- Projecting eaves supported by exposed rafters
- Stucco exterior
- Espadañas, bell towers, and domes
- Rounded arches and arcades
- Impost moldings and continuous stringcourses around openings
- Verandas, patios, and courtyards
- Buttresses, especially at building corners
- General lack of ornamentation or use of Moorish-inspired decoration



Period Revival

Spanish Colonial Revival

Spanish Colonial Revival architecture gained widespread popularity throughout Southern California after the 1915 Panama-California Exposition in San Diego. The exposition’s buildings were designed by architect Bertram Grosvenor Goodhue, who wished to go beyond the popular Mission architectural interpretations of the state’s colonial past and highlight the richness of Spanish precedents found throughout Latin America. The exposition prompted other designers to look directly to Spain for architectural inspiration. The Spanish Colonial Revival style was an attempt to create a “native” California architectural style that drew upon and romanticized the state’s colonial past.

The popularity of the Spanish Colonial Revival style coincided with Southern California’s population boom of the 1920s. The versatility of the style, allowing for builders and architects to construct buildings as simple or as lavish as money would permit, helped to further spread its popularity throughout the region. The style’s adaptability also lent its application to a variety of building types, including single- and multi-family residences, commercial properties, and institutional buildings. Spanish Colonial Revival architecture often borrowed from other styles such as Churrigueresque, Italian Villa Revival, Gothic Revival, Moorish Revival, or Art Deco. The style is characterized by its complex building forms, stucco-clad wall surfaces, and clay tile roofs. The Spanish Colonial Revival style remained popular through the 1930s, with later versions simpler in form and ornamentation.

Character-defining features of Spanish Colonial Revival architecture include:

- Complex massing and asymmetrical façades
- Incorporation of patios, courtyards, loggias, or covered porches and/or balconies
- Low-pitched gable or hipped roofs with clay tile roofing
- Coved, molded, or wood-bracketed eaves
- Towers or turrets
- Stucco wall cladding
- Arched window and door openings
- Single and paired multi-paned windows (predominantly casement)
- Decorative stucco or tile vents
- Use of secondary materials, including wrought iron, wood, cast stone, terra cotta, and polychromatic tile.



Period Revival

Mediterranean Revival

Mediterranean Revival architecture became increasingly prevalent in Southern California during the 1920s, largely because of California's identification with the region as having a similar climate, and the popularity of Mediterranean-inspired resorts along the Southern California coast. Loosely based on 16th century Italian villas, the style is formal in massing, with symmetrical façades and grand accentuated entrances.

Common character-defining features of the Mediterranean Revival style include:

- Two stories in height
- Rectangular plan
- Symmetrical façade
- Dominant first story, with grand entrances and larger fenestration than upper stories
- Low-pitched hipped roofs with clay tile roofing
- Boxed eaves with carved brackets
- Stucco exteriors
- Entrance porches
- Arched entryways and window openings
- Decorative wrought iron elements
- Eclectic combination of stylistic features from several countries of the Mediterranean



Period Revival

Pueblo Revival

Pueblo Revival architecture evolved out of California at the turn of the 20th century. The style drew from flat-roofed iterations of Spanish Colonial Revival architecture and Native American pueblos. Pueblo Revival buildings are characterized by their flat roofs with parapets, projecting wooden roof beams (vigas) that extend through walls, and stucco wall surfaces. As with many Period Revival styles, the architectural idiom reached its height in popularity during the 1920s and '30s in Southern California.

Common character-defining features of Pueblo Revival architecture include:

- One story in height
- Flat roofs with parapets
- Stepped-back roof line
- Irregular stuccoed wall surfaces, often earth colored
- Rough-hewn vigas (roof beams)
- Rough-hewn window lintels and porch supports



Period Revival

Classical Revival

The Classical Revival style, which includes the variants of Neoclassical Revival, Beaux Arts and Greek Revival, was very popular across the United States from the turn of the century well into the 1920s. The resurgence of interest in Classical Revival architecture is often attributed to the City Beautiful movement as popularized at the 1893 World Columbian Exposition in Chicago. This style is characterized by symmetrical façades, columns, and pediments on buildings that are usually two stories in height.

Common character-defining features of the Classical Revival style include:

- Massive symmetrical and rectilinear form
- Low pitched roof
- Decorative dentils along eaves
- Triangular pediments supported by classic columns
- Large rectangular windows, usually arranged singularly
- Decorative plaster elements
- Masonry walls
- Color schemes indicative of stone and masonry construction



Period Revival

Tudor Revival

The Tudor Revival style was loosely based on a variety of Medieval and 16th- 17th century English building traditions, ranging from thatched-roof Tudor cottages to grandiose Elizabethan and Jacobean manor houses. The first Tudor Revival-style houses appeared in the United States at the end of the 19th century. These houses were typically elaborate and architect-designed. Much like other Period Revival styles, Tudor Revival architecture became extremely popular during the 1920s population boom in Southern California. Masonry veneering techniques of the 1920s and '30s helped to further disseminate the style, as even modest houses could afford to mimic the brick and stone exteriors of traditional English designs.

Tudor Revival architecture is characterized by its asymmetry, steeply-pitched gable roofs, decorative half-timbering, and prominent chimneys. High style examples are typically two to three stories in height and may exhibit leaded glass diamond-paned windows and slate roof shingles. The popularity of the Tudor Revival style waned during the Great Depression as less ornate building designs prevailed. Although the style continued to be used through the 1930s, later interpretations of Tudor Revival architecture were much simpler in terms of form and design.

Character-defining features of Tudor Revival architecture include:

- Irregular massing and asymmetrical façades
- Steeply-pitched gable roofs with a prominent front-facing gable and slate, wood shingle, or composition shingle roofing
- Rolled, pointed, and/or flared eaves, sometimes with exposed rafter tails
- Prominent chimneys
- Brick, stone, or stucco wall cladding
- Decorative half-timbering
- Entrance vestibules with arched openings
- Multi-paned casement windows that are tall, narrow, and typically arranged in groups



Period Revival

French Revival/Chateausque

A variety of architectural styles inspired by various periods of French architecture appeared in the United States during the 1910s. During the 1920s population boom in Southern California, the French Revival style was commonly applied to single-family residences as well as multi-family apartment buildings. Earlier examples were typically more eclectic and ornate than refined versions that developed later. Chateausque variants commonly have pronounced corner turrets, a more vertical orientation, and more elaborate detailing

Character-defining features of French Revival/Chateausque architecture include:

- One or two stories in height
- Steeply-pitched, hipped roofs
- Eaves commonly flared upward
- Towers or turrets
- Massive chimneys
- Stucco, stone, or brick exteriors
- Casement or double-hung sash windows
- French doors
- Range of architectural detailing including quoins, pediments, and pilasters



Period Revival

American Colonial Revival

American Colonial Revival architecture experienced a resurgence during the 1920s population boom in Southern California. The style used elements from a variety of earlier classically-based architectural modes, including Neoclassical, Federal, and Georgian. Early examples of the style were typically single-family residences. By the 1930s and early 1940s, the style was often employed in the design of multi-family residential and small-scale commercial properties as well.

Common character-defining features of the American Colonial Revival style include:

- Typically one or two stories in height
- Simple building forms
- Symmetrical façades
- Hipped or gable roofs, typically with boxed eaves
- May display multiple roof dormers
- Clapboard or brick exteriors
- Multi-paned double-hung sash windows that are often paired
- Entryways accentuated with classical detailing
- Paneled front door, sometimes with sidelights and transom or fanlight
- Details may include pediments, columns or pilasters, and fixed shutters



Period Revival

Exotic Revival

Exotic Revival architecture emerged in the United States as early as the 1830s and was patterned after similar movements occurring in 19th-century Europe. The architectural idiom, which includes subsets such as Egyptian Revival and Moorish Revival, experienced a resurgence in Southern California in the 1910s and '20s, largely due to popular media, accessibility of travel, and archaeological investigation. The resurgence of the style was typically more flamboyant and expressive than in the 19th century, and more often applied to grander, large-scale civic buildings as well as new building types like movie theaters and skyscrapers. Popularity of the style waned in the 1930s, when a more minimalist, austere approach to architecture took hold during the Great Depression.

Typical character-defining features of the Exotic Revival style include:

- Courtyards
- Masonry or stucco cladding
- Window openings embellished with corbels, decorative crowns, or grillwork
- Geometric decorative elements
- Flat or low-pitched roofs in Egyptian examples
- Thick columns or pilasters in Egyptian examples
- Arched openings, domes, and minarets in Moorish examples



Modernism

Introduction



Modernism is an umbrella term that is used to describe a mélange of architectural styles and schools of design that were introduced in the early 20th century, honed in the interwar years, and ultimately came to dominate the American architectural scene in the decades following World War II. The tenets of Modernism are diverse, but in the most general sense the movement eschewed past traditions in favor of an architectural paradigm that was more progressive and receptive to technological advances and the modernization of society. It sought to use contemporary materials and building technologies in a manner that prioritized function over form and embraced the “authenticity” of a building’s requisite elements. Modernism, then, sharply contrasted with the Period Revival movement that dominated the American architecture scene in years past, as the latter had relied wholly on historical sources for inspiration.

Modernism is rooted in European architectural developments that made their debut in the 1920s and coalesced into what became known as the International style. Championed by some of the most progressive architects of the era – including Le Corbusier of France, and Walter Gropius and Mies van der Rohe of Germany – the International style took new building materials such as iron, steel, glass, and concrete and fashioned them into functional buildings for the masses. These ideas were introduced to Southern California in the 1920s upon the emigration of Austrian architects Richard Neutra and Rudolph Schindler. Neutra and Schindler each took the “machine-like” aesthetic of the International style and adapted it to the Southern California context through groundbreaking residential designs. While Neutra and Schindler were indisputably pioneers in the rise of Southern California Modernism, it should be noted that their contributions dovetailed with the work of figures such as Frank Lloyd Wright and Irving Gill, both of whom had experimented with creating a Modern aesthetic derived from regional sources.

Prior to World War II, Modernism was very much a fringe movement that was relegated to the sidelines as Period Revival styles and other traditional idioms prevailed. Its expression was limited to a small number of custom residences and the occasional low-scale commercial building. However, Americans’ perception of Modern architecture had undergone a dramatic shift by the end of World War II. An unprecedented demand for new, quality housing after the war prodded architects and developers to embrace archetypes that were pared down and replicable on a mass scale. As a whole, Americans also gravitated toward an aesthetic that embraced modernity and looked to the future – rather than to the past – for inspiration, an idea that was popularized by John Entenza’s Arts and Architecture magazine and its highly influential Case Study House program. Modern architecture remained popular for the entirety of the postwar era, with derivatives of the movement persisting well into the 1970s.

Modernism

Art Deco

The Art Deco style emerged in the United States in the 1920s, inspired primarily by Eliel Saarinen's 1922 unrealized design for the Chicago Tribune building and the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris. Considered the first major style to consciously reject historical precedents (unlike its Period Revival counterparts), Art Deco drew on the industry of the Machine Age for designs applicable to anything from jewelry to skyscrapers. The style enjoyed an intense but relatively brief period of popularity in Southern California, from the late 1920s until the late 30s. In Redlands, the style was primarily employed in commercial and institutional buildings, although some residential examples may exist.

Art Deco is characterized by its vertical emphasis (enhanced by elements like fluted pilasters, stepped towers, piers, and spires), flat roofs with parapets, steel fixed or casement windows, and smooth wall surfaces (typically stucco). Despite Modern tendencies, the style also embraced ornamentation that was uninhibited and extravagant. Decoration included highly stylized, geometric motifs such as zigzags, chevrons, spirals, steps, ziggurats, and pyramids. Ornate metalwork and bold colors were highlights of the style. Ornamentation also depicted motifs found in ancient mythology and indigenous cultures, as well as local flora, fauna and natural features; the latter is commonly seen in Southern California-inspired imagery such as sunbursts, seashells, foliage, and scenes of paradise. The vibrant, exhilarating images that resulted reflected a society that was very much living in the moment.

Typical character-defining features of the Art Deco style include:

- Emphasis on verticality, with elements like towers, piers, spires, and fluted pilasters
- Smooth wall surfaces, such as stucco
- Flat roof, often with shaped or stepped parapets, vertical projections, or towers
- Zigzags, chevrons, natural imagery, and other stylized and geometric motifs as decorative elements on façade
- Metal windows, often fixed sash and casement



Modernism

Moderne

Moderne architecture, commonly reflected in the sub-styles of Streamline Moderne, PWA Moderne, or, in its later iterations, Late Moderne, materialized during the Great Depression when the highly-stylized Art Deco mode had become perceived as excessive and overly flamboyant. The architectural mode was relatively inexpensive to build due to its lack of ornamentation and use of less labor-intensive building materials such as concrete and plaster. Inspired by the industrial designs of the time, the Moderne style was popular throughout the country in the late 1930s and continued to be applied, primarily to commercial and institutional buildings, through the mid-1940s. Moderne architecture is characterized by its sleek, aerodynamic form and horizontal emphasis.

Character-defining features of Moderne architecture include:

- Horizontal emphasis
- Flat roofs with parapets
- Smooth, typically stucco wall surfaces
- Curved wall surfaces
- Steel fixed or casement windows, sometimes located at corners
- Horizontal moldings (speedlines)



Modernism

Mid-Century Modern

In Southern California, Mid-Century Modern architecture was prevalent between the mid-1940s and mid-1970s. While the style was a favorite among some of Southern California's most influential architects, its minimal ornamentation and simple open floor plans lent itself to the mass-produced housing developments of the postwar period. Mid-Century Modern architecture typically incorporated standardized and prefabricated materials that also proved well-suited to mass production. Subsets of the Mid-Century Modern style include Googie, which is a highly exaggerated, futuristic aesthetic, typically employing upswept or folded plate roofs, curvaceous, geometric volumes, and neon signage, and Mimetic, which is characterized by its application of objects or forms that resemble something other than a building. The Mid-Century Modern style and its subsets were broadly applied to a wide variety of property types ranging from residential subdivisions and commercial buildings to churches and public schools.

Common characteristics of Mid-Century Modern architecture include horizontal massing, open floor plans, wide overhanging eaves, large expanses of glass, exposed structural members, and dramatic rooflines (including A-frames).

Character-defining features of Mid-Century Modern architecture include:

- Horizontal massing
- Exposed post-and-beam construction, typically in wood or steel
- Flat or low-pitched roofs
- Wide overhanging eaves
- Horizontal elements such as fascias that cap the front edge of the flat roofs or parapets
- Stucco wall cladding at times used in combination with other textural elements, such as brick, clapboard, or concrete block
- Aluminum windows grouped within horizontal frames
- Oversized decorative elements or decorative face-mounted light fixtures



Modernism

Late Modern

Late Modern is a blanket term that is used to describe an iteration of Modern architecture that came of age between the mid-1950s and 1970s. Compared to their Mid-Century Modern predecessors, which stressed simplicity and authenticity, Late Modern buildings exhibited a more sculptural quality that included bold geometric forms, uniform glass skins on concrete surfaces, and sometimes a heightened expression of structure and system. Subsets of the Late Modern style include New Formalism, which integrates classical elements and proportions, and Brutalism, which typically features exposed, raw concrete (*béton brut*) and an expression of structural materials and forms. Late Modern architecture was almost always applied to commercial and institutional buildings and is associated with such noted architects as Marcel Breuer, Philip Johnson, and Cesar Pelli.

Character-defining features of Late Modern architecture include:

- Bold geometric volumes
- Unpainted, exposed concrete surfaces
- Modular design dictated by structural framing and glazing
- Unapparent door and window openings incorporated into exterior cladding or treated exterior form
- Unrelieved wall surfaces of glass, metal, concrete, or tile
- Minimal ornamentation



Ranch

Introduction

Ranch style architecture first appeared in Southern California in the 1930s. Inspired by the Spanish and Mexican-era haciendas of Southern California and the vernacular, wood-framed farmhouses dotting the landscape of Northern California, Texas, and the American West, the style projected an informal, casual lifestyle that proved to be immensely popular among the American public. Early iterations of the Ranch style tended to be large, sprawling custom residences that were designed by noted architects of the day. However, after World War II, Ranch style architecture was pared down and also became a preferred style for economical, mass-produced tract housing. By some estimates, nine of every ten new houses built in the years immediately after World War II embodied the Ranch style in one way or another. The style remained an immensely popular choice for residential architecture – and was occasionally adapted to commercial and institutional properties as well – until it fell out of favor in the mid-1970s.



Ranch

Traditional Ranch

Traditional Ranch style architecture made its debut in the 1930s and is what is generally considered to be the “quintessential Ranch house.” Buildings designed in the style were awash in historical references associated with the vernacular architecture of 19th century California and the American West, and generally took on a distinctive, rusticated appearance. Examples of Traditional Ranch architecture were prominently featured in general interest publications, notably *Sunset* magazine, which perpetuated the style’s popularity and led to its widespread acceptance among the American public.

The Traditional Ranch style is almost always expressed in the form of a one-story, single-family house, although the style was occasionally adapted to commercial and institutional properties in the postwar era. It is distinguished from other iterations of the Ranch style by the application of elements associated with the working ranches of 19th century California and the American West. Features such as low-pitched roofs with wide eaves, a combination of wall cladding materials including board-and-batten siding, large picture windows, and brick and stone chimneys were commonly applied. Subsets of the Traditional Ranch style include the American Colonial Ranch, which features elements associated with the American Colonial Revival style (symmetrical façades, cupolas, classical details); the Hacienda Ranch, which loosely resembles the haciendas of late 19th century California, incorporating clay tile roofing and textured stucco exteriors; and the Minimal Ranch, which is a pared down version of the Traditional Ranch, featuring simple floor plans and restrained ornamentation.

Character-defining features of Traditional Ranch style architecture include:

- One-story configuration (two story Ranch houses are rare)
- Asymmetrical composition with one or more projecting wings
- Horizontal massing
- Low-pitched gable or hipped roof, originally clad with wood shakes.
- Wide eaves and exposed rafters
- Brick or stone chimneys
- Combination of wall cladding materials (wood board-and-batten siding is most common)
- One or more picture windows
- Multi-light wood windows, often with diamond panes
- Decorative wood shutters
- Dutch and/or French doors
- Attached garage, often appended to the main house via a breezeway



Ranch

Contemporary Ranch

Contemporary Ranch architecture emerged after World War II. Buildings designed in the style took on the basic form, configuration, and massing of the Traditional Ranch house, but instead of historically-inspired treatments and details they incorporated the clean lines and abstract geometries associated with Modernism. The Contemporary Ranch style offered an alternative to the Traditional Ranch house and was applied to scores of residential buildings constructed between the mid-1940s and 1970s.

Like the Traditional Ranch houses from which it is derived, the Contemporary Ranch style is almost always expressed in the form of a one-story, single-family house. In lieu of the historicist references and rusticated features that are associated with the Traditional Ranch style, Contemporary Ranch houses exhibit abstract geometries and contemporary details that are most often seen in Mid-Century Modern architecture. Post-and-beam construction was common; carports often took the place of garages; exterior walls tended to be clad in a more simplistic palette composed of stucco and wood; roofs were of a lower pitch and were often more expressive or flamboyant in form; and ornament tended to be more abstract in character and was applied more judiciously. Oriental and Polynesian-inspired motifs were often incorporated into the design of Contemporary Ranch houses.

Character-defining features of Contemporary Ranch style architecture include:

- One story configuration (two-story Ranch houses are rare)
- Asymmetrical composition with one or more projecting wings
- Horizontal massing and abstract form
- Post-and-beam construction
- Low-pitched gable or hipped roof, sometimes with expressionist qualities
- Combination of wall cladding materials, generally including stucco and wood siding
- Windows and doors are generally treated as void elements
- Abstract ornamental details
- Incorporation of Oriental and Polynesian motifs is common
- Carports are common and often take the place of an attached garage

