Chapter Two

Historical Styles

The characteristics of an architectural style are organized into seven topics:

- History and Context,
- Forms,
- Spaces,
- Materials,
- Doors,
- Windows, and
- Details.

The style for each Homesite in these neighborhoods is comprised of both an architectural and a landscaping style.

The History and Context sections describe some relevant events in the development and popularization of a particular style. Some of the style's origins and adaptations are detailed, along with some of its generally accepted defining characteristics. It is hoped that, with a deeper understanding of a style's roots, one may be more successful in pursuing authenticity.

Forms discusses historically characteristic forms, in terms of the basic shapes of a structure. When considered separately from the materials, colors, doors, windows, and details, a house of integrity has a basic simplicity of form and refinement of composition. Poorly conceived massing and forms can not be concealed by the most refined of details.

The Spaces sections are concerned only with exterior spaces, or semi-enclosed spaces—not those actually within the home. These spaces can be as enclosed as a loggia or a covered porch, with a solid roof and partially enclosed by portions of walls—or as open as an arbor or a pergola, with little more than posts and beams to suggest enclosure. These spaces, which are visible from outside the home, can be an important contributor to architectural identity.

Materials is a topic of great importance as a home's material-and-color palette is a prime factor in a building's architectural identity and a neighborhood's character. For many people, the materials are particularly tangible elements which strongly influence one's perception of a home. Historically relevant materials are described, with particular attention to the original materials for a particular style and local adaptations of those materials.

The Doors sections and the Windows sections detail some of the relevant considerations of their subject titles. These components are another strong contributor to one's impressions of a home–particularly regarding its style and authenticity. Historically accurate doors and windows are described.

Details are an important factor when considering the authenticity of a design. One's eyes are naturally drawn to detail: juxtapositions of materials and components, arrangements of features, and architectural ornamentation. As construction methods and materials evolve, authenticity of detail becomes increasingly important as few shortcomings will betray a building more quickly than naively executed details.

The characteristics of a landscaping style are organized into three topics:

- History and Context,
- Materials, and
- Details.

The History and Context sections briefly describe the development and popularization of a particular style. The Materials section describes historically relevant materials as well as local adaptations for each style. The Details section describes specific elements, juxtaposition of materials and components and ornamentation of each style.

In order to evoke a sense of authenticity to style, it is critical that the architectural and landscaping characteristics for a home complement and reinforce each other following the design principles set forth for the specific style chosen by the Homeowner.

09-18-06

2.1 Spanish Revival

Architecture

History and Context

Spanish Revival is a broadly-used term that covers the hybrid styles in which Mission Revival and Spanish Colonial Revival were fused. This Hispanic-influenced vernacular reflects unique chapters in American history and stirs idealized visions of distant, historical European villages and villas.

The Mission Revival style was based on the local adobe churches, missions, and ranchos built by early settlers, while the Spanish Colonial style evoked images of Spain and its rich history. In 1915, the Mission Revival style and the Spanish Colonial Revival style were combined in Bertram Goodhue's Panama-California Exposition in San Diego, receiving great attention. Soon after this landmark exposition, this hybrid style – sometimes called Spanish Revival – became a dominant presence in California neighborhoods, reaching its apogee during the late 1920s and early-to mid-1930s.

As other architects found inspiration from these influences, many discovered Spain's rich architectural history, which was enhanced by Moorish, Byzantine, Gothic, and Renaissance design influences.

A subset of Spanish Revival homes that merits mention is the Monterey style, which appeared in homes where Spanish Colonial detailing was overlaid on forms more typically associated with English Colonial homes. A cantilevered, second-story, covered balcony was characteristic for this style of home.

Today, prime examples of Spanish Revival homes are found from La Jolla to the Palos Verdes Peninsula to Monterey Bay, with the Santa Barbara area perhaps being the greatest showcase of the style.

Forms

Whereas the Mission Revival style valued simplicity, Spanish Revival homes embraced more articulated forms, resulting in the development of greater complexity.

Homes contained asymmetrical volumes – hipped or gabled low-pitched roofs – to create a hierarchy of one- and two-story masses organized around courtyards. Generally, they were additive in form, assemblages of discrete pieces. Subtractive spaces, such as covered porches, were occasionally carved out. Although the compositions were complex, the forms were simple.

Many Spanish Revival homes had side-gabled roofs, often in multi-level designs that combined taller side-gabled forms with lower, side-gabled wings. One- or two-story homes built according to the familiar L-shape form were commonly capped with cross-gabled roofs that featured one prominent, front-facing gable. Slightly less common were hipped roofs of a slight pitch. Such roofs typically appeared on two-story homes with simple, rectangular plans.

Hips and gables could be combined to create forms of varying heights that were assembled in rambling, informal compositions. Such combination roofs were usually found atop irregular, compound home plans.

One of the most distinctive features of many Spanish Revival homes was the cylindrical tower capped with a conical roof. This figurative bell tower was typically inserted at the intersection of two wings. Cantilevers, if included in the tower design, were modest affairs supported by exposed wood-timber framing. Chimneys were common, but not strongly featured.

Spaces

The use of exterior spaces was a fundamental element of the Spanish Revival movement. As a result, the full range of exterior spaces was employed: covered exterior spaces such as porches and loggias; open-to-the-sky spaces such as patios and terraces; in-between classifications such as pergolas and arbors; and spaces which could be covered or open, such as balconies and decks.

Many Spanish-style homes had patio-like features, although few had true patios (exterior rooms open to the sky, and completely surrounded by the home). Covered walkways evoked the cool walkways of monasteries. Entries were featured prominently with recessed, covered areas providing shelter and a pleasing contrast to adjacent planar wall surfaces.

The Spanish Revival style made use of three different balcony types: cantilevered balconies, with exposed wood-timber joists and exposed wood decking; recessed balconies, seemingly carved into the upper floor; and supported, exterior balconies perched atop arcades or porches.

09.18.06

Materials

The original structures on which this style was based were built of brick or adobe, and sometimes coated with stucco. This finish could be smooth and taut or heavily textured. A preferred finish for Spanish Revival homes combined the two textures into a surface which was smooth to the touch, but with gentle undulations that mimicked the texture on older structures that had been created by periodic applications of thin, resurfacing washes.

Red clay tiles with slightly tapered or cylindrical forms (Mission tile) were ubiquitous, typifying Spanish Revival roofs. Ceramic tiles, sometimes in colorful Moorish patterns and sometimes depicting figures, were popular on wall surfaces and in fountains. The decks that overlooked enclosed spaces were constructed with Vermiculite (a lightweight concrete) or pavers (hand-crafted floor tiles).

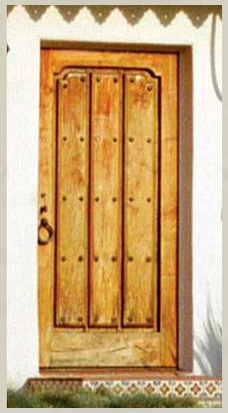
The exterior colors, when not white, were usually warm earth tones and sunshine hues: ochres, sun-washed salmons, pale yellows and creams, taupes and grays. Historical structures occasionally received a specialty finish featuring slightly mottled and graduated tones.

Doors

Many original structures were built with adobe, which had poor structural characteristics. As a result, walls tended to be thick, and the few openings that did exist were separated by generous amounts of wall area. These thick walls, and attendant deeply recessed doors and windows, were a critical characteristic of this style. In conscientiously designed examples, the lower-floor doors were more deeply recessed than upper-floor doors.

Most openings were rectilinear, but some had arched tops with either a shallow radius or the more common full-radius arch. Stucco was sometimes omitted from the tops of the rectilinear openings and replaced with an exposed wood lintel that projected slightly beyond the adjacent stucco wall.

Most doors were paneled or faced with vertical wood planks. Frequently, paired French doors had their glass divided into smaller panes (divided lights). Wood doors could be dramatically carved and studded with nails, especially entryway doors that were deeply recessed. The doors in Spanish Revival homes were often emphasized by flanking pilasters, columns, carved stonework, or patterned tiles. Garage doors, swinging or sliding, were used and faced with planks or constructed in panels. The deep-relief carvings found on entry doors could also be found on garage doors, adding further distinction to the Spanish Revival style.



Windows

As with doors, lower-floor windows were almost always more deeply recessed than upper-floor windows. Most openings were rectilinear, but some had arched tops. The tops of the window openings were often dressed with exposed wood lintels that echoed door details. Window sills were stucco, brick, or shaped wood.

Casement windows were used almost universally and were usually wood, occasionally steel. True divided lights were also used, but never simulated with applied muntins and bars. Usually, each light was taller than wide, and windows typically appeared in pairs, although the occasional single window could be found.

Window location was not strictly regimented and the windows themselves were not large. A notable exception was the over-scale picture window, usually found in the end of a projecting, gable-roofed wing. These were typically arched and sometimes grouped to form a triple arch. Quatrefoil windows, set within cast frames, were also used on occasion.

Both stucco grilles and decorative grilles made from wrought iron or turned wood afforded protection for recessed windows. Functional wooden shutters were also used, as were canvas awnings mounted on steel rods.

Details

In contrast to the simplicity of the Mission style, the Spanish Revival style had a rich heritage that included the entire history of Spain and its Moorish, Byzantine, Gothic and Renaissance influences. This richness was reflected in the details.

Eaves were usually diminutive and featured exposed, shaped rafter tails, and exposed wood roof sheathing. Hand-pulled stucco molds with profiles of compound curves were sometimes installed as an alternative to eaves. The gables, whether shaped or with a parapet, were often decorated with cartouches and quatrefoil windows. The chimneys could be capped with clay or terra-cotta flues, or with pitched clay-tile roofs. Simple piers or columns supported arches, or else the arches sprang directly from their bases.

Balconies were typically of two types: Juliet balconies and balconettes. The Juliet balconies were small, usually of metal, and had little floor area – little more than elaborate pot shelves. Balconnettes utilized full-length, operable doors or windows with an exterior railing, but without a projecting floor.

Stepped plaster guardrails, or sinuous plans, or both, enhanced the sculptural qualities of exterior stairways. The courtyards and gardens to which these stairways led often contained fountains that were simple in design, but dramatic in appearance due to the use of brightly colored ceramic tile in their construction.

Foundation or attic vents were made of cast terra-cotta, or fabricated on site from clay roof tiles. Grilles, balconies, pot-shelves, light fixtures, and decorative hardware utilized hand-wrought iron.

2.1 Spanish Revival

Landscape

History and Context

The origins of Spanish landscape design evolved within the courtyards of Alhambra. Heavily influenced by Moorish and Italian Renaissance principles, these private spaces were typically geometric in design and based upon mathematical proportions and human scale. These courtyards were developed to provide a sense of space and a small piece of paradise. Acting as a series of enclosed gardens, each courtyard took on its own personality. The designs were typically centric with diagonal or perpendicular pathways leading to a central fountain or pool.

Landscaping played an important role in providing a cooling effect for these spaces. Lemon and orange trees were situated to provide shade as well as fragrance, while palm and cypress trees were placed around the perimeter to help frame the space. Flowering shrubs in pots were set out according to the seasons to provide color, direct traffic, emphasize sitting areas and line the bases or edges of fountains, pools and stairways. Vines softened walls and provided additional color.

When development took place on hillsides, a series of terraced gardens was constructed beyond the courtyards and acted as a transition from the house to the outside world. Situated for ultimate viewing, these linear spaces were often defined by rows of cypress trees; embellished with canals, modest fountains, clipped hedges, flower beds; and enhanced with pebble patterns.

As the missions of California were developed, their design principles were incorporated into enclosed outdoor patios. Surrounded by verandas running the length of their living quarters, these spaces became the center of life and were landscaped with agricultural, native and introduced ornamental plants. Color and water continued to play an important role in providing a place of refuge.









Materials

The walking surfaces within the living spaces of interior gardens were made of tamped earth, river gravel, crushed stone or compressed granite. The pathways were constructed of, or lined with, terra-cotta tiles. Larger patio spaces included clay bricks and colorful ceramic tile inserts, with additional accents sometimes provided by octagonal, unglazed tiles and by pebbles at other times.

The whites, warm earth tones, creams and grays that comprised the heart of any Spanish Revival color palette reflected the influence of the surrounding environment. The cool airiness of the environment was captured through the use of ceramic tiles that had been brightly glazed with reflective surfaces. Clay pots were often glazed with bright colors to provide contrast to the dominance of earth tones.

Walls were typically constructed from stone or brick and then painted or covered with stucco. Iron grilles were set into the walls and provided views out from the interior spaces. Iron was also used for fences, railings and hardware.

The local woods provided the raw materials for barriers such as doors, gates and fences.









Details

The shapes and forms of spaces and design elements could be seen in the detailing of the surrounding architecture. Paved areas were often rectilinear in shape with radii reflecting the archways of doors and windows. Fountain designs borrowed either from natural shapes or window designs such as quatrefoils.

Because of the dominance of paving within the courtyards, various paving patterns were incorporated to provide interest. Decorative tile inserts provided additional detailing. Pebbles, often black and white, were set in fanciful patterns to highlight focal areas.

Iron, when used, was forged and tended to have a heavy appearance. Details were simple with twists and scrolls being the primary embellishment. Intricacy could be found in hardware where it would be noticed and appreciated.

The wood doors and gates that marked an entrance to an exterior space were either a series of heavy panels or planks which could be decorated with dramatic carvings. Wood lattice and turned-wood balusters were commonly used for grilles and railings.









2.2 Italian Revival

Architecture

History and Context

By the 1860s, Italian Revival was one of the most fashionable architectural styles in the United States. These Italian style homes usually fell into one of three categories: Villa, Renaissance, and Italianate.

The Villa form included both the rambling Italian Villa with its characteristic tower and irregular massing, and the symmetrical Tuscan Villa with its simple, symmetrical shape and flat roof with bracketed eaves.

The Renaissance style was based on the formal, rigidly symmetrical palaces of the Renaissance in what is now Italy. Strictly interpreted, the palace *(palazzo)* form was used for public buildings; however, several notable mansions were crafted in this style – which was also used for townhouses. In the U.S., this style appeared on architect-designed landmarks in larger cities and was much more faithful to its Italian predecessors than the free interpretations of the preceding Italianate style. Consequently, such Renaissance houses are straightforward and symmetrical, with only window crowns and restrained cornice moldings as ornamentation.

The Italianate form was the most represented style of the Italian Revival in the U.S. It originated in England as an outgrowth of the Picturesque movement. Although Italianate homes built in America generally followed the informal countryside prototypes, these models were adapted into an original style with subtle, but distinct, hints of their origins. These houses incorporated a blending of styles as their architectural details drew from both the informal rural homes and the formal townhouses of the more stylish Villa and Renaissance movements.

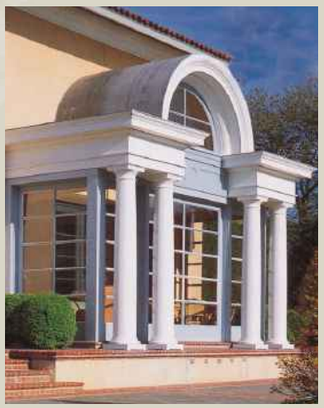
09-18-09

Forms

The asymmetrical forms typified by the Italian Villa style were irregularly massed, and frequently L-shaped, although U-shaped, compound-plan homes with prominent towers could be found. Roofs were generally cross-hipped or cross-gabled and had a slight pitch. On rare occasions, Italian Revival homes had asymmetrical arrangements of doors and windows on an otherwise symmetrical form.

When based on strictly symmetrical palaces, Italian Revival homes were usually simple boxes with low-pitched, hipped roofs and deep, boxed eaves. These simple, hipped roofs were uninterrupted except for an occasional cupola. Occasionally, homes had flat roofs. Many of these houses had symmetrical compositions formed either by one smaller, central wing projecting from a larger mass, or two smaller wings bracketing the primary façade.

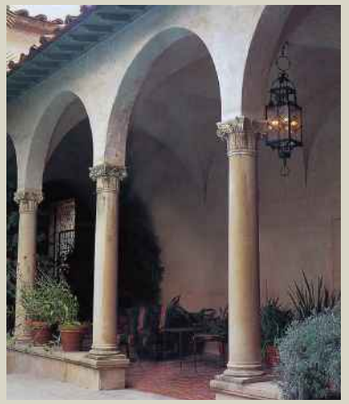
The front-facing, centered-gable roof line was an alternative that capped both simple and compound-plan homes. The gable usually projected from a low-pitched, hipped roof or a side-gabled roof.



Spaces

Porches were a universal feature of the Italian Revival house, especially small, single-story entryway porches. Porches of this type, which contained columns, were called porticos. These porches were usually just the width of the entry and relatively restrained but served as the focal point of the façade. Larger one-story porches as well as full-width porches were not uncommon though. Covered, open-sided walkways along one side of a building, called loggias, were popular. These were lined with columns or arches which supported a roof, terrace or other structure above.

Frequently appearing on Renaissance subtypes was a recessed porch at the entry. These porches tended to be located on the first story, but on homes with a raised main floor (*piano nobile*), the porch served this level, with a stairway ascending beyond the expressed basement level. Where porches were absent, entrance doors were heavily hooded.



Materials

The original Italian prototypes invariably had stone walls – which sometimes received a coating of stucco. Initially, Italian Revival homes with brownstone, brick, and even wood siding could be found, but later homes more accurately reflected their heritage with cut stone. Although the originals' stone was structural, their revivalist counterparts used stone-veneer facing. The masonry was usually ashlar – squared, finely dressed stone – set flush within fine mortar joints.

Belt courses and quoins made of stone were frequent features on some Villa and Renaissance subtypes. Roofs were typically covered with either barrel- or pan-and-roll clay tiles.

Doors

Doors were one of the principal areas of elaboration in Italianate houses, along with windows, cornices, and porches. As with other elements of Italian Revival homes, ornamentation varied according to historical precedent. Homes with humble, countryside origins were ornamented in a simple fashion relative to the more elaborate ornamentation found on Renaissance style homes, particularly at entryways.

Because of the masonry construction of the original Italian prototypes, smaller openings tended to be rectilinear, while larger openings often had arched tops. The tall, wooden exterior doors were normally panel doors, with the panels constructed of either carved wood or glass. Large panes of glass (lights) in the door—rather than small panes within muntins and bars—first became common in Italian Revival homes.

Regardless of the style of the Italian Revival home - simple or elaborate, Villa or Renaissance –lower-floor walls were thicker than upper-level walls. At the very least, the lower-floor doors were more deeply recessed than upper-floor doors.

Windows

As with doors, windows were sometimes rectangular, but often arched, reflecting the masonry construction of the prototypes. The windows were usually large, tall and narrow, and their surrounds exhibited exuberant variation according to the historical model on which the Italian Revival home was based.

The surrounds on homes with rural antecedents were not highly elaborate, nor were they intricately detailed. The windows in more formal homes were shielded by hoods, with tops that could be flat, radial, or angled. Also, the windows could be framed with wide, flat, scrolled trim. Crowns were typical and usually shaped like an inverted U and supported with brackets. On homes inspired by Renaissance palaces, the window ornamentation was copied rather fancifully from the original models, with bracketed window cornices and pediments above the windows. Arches with expressed keystones were also typical.

Window sashes were always wood and usually double-hung, although casement windows were used on occasion. The tall, narrow windows were commonly grouped into ribbons, often three per group. Bay windows were popular and could be one or two stories in height. Oriel windows – projecting bay windows supported by brackets or corbels – were also typical. Tower windows were characteristically narrow and paired, with arched tops.

Details

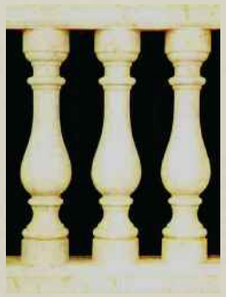
Many details were shared between the Villa, Italianate, and Renaissance subsets of Italian Revival homes, with most of the shared details appearing at windows, cornices, porches, and doorways.

Homes were often topped by a heavy, bracketed cornice that was placed according to the attendant roofline. With a pitched roof, this cornice occurred directly beneath the eave; with a flat roof, the cornice was the uppermost feature, perhaps capped only by a balustrade. This cornice was frequently decorated with ornamental brackets (modillions); a decorative, sculpted band (frieze) was sometimes placed beneath it as well.

Another characteristic common to many Italian Revival homes was a deeply overhanging boxed eave supported by decorative brackets that were prominent and arranged singly or in pairs. Brackets, rather than capitals, were also used at column tops.

Quoins – cut stones differentiated from adjacent surfaces by material, texture, color, size or projection – were used to frame an opening or to accent outside corners. An additional feature, the belt course, was a horizontal course of stone that projected beyond the face of the façade. Also typical were pediments, which according to the Italian Revival interpretation, were low-pitched gables topping doors or windows. Further ornamentation was provided by porch supports that could be square or chamfered, and appeared singly or in pairs.

On occasion, some Italian Revival homes had a window-wrapped belvedere: a cupola enclosed by glass and located atop the roof.



2.2 Italian Revival

Landscape

History and Context

Influenced by classical Rome, the formal gardens of Italy were developed for pleasure within a harsh environment. Though elements of French design were apparent, the designed Italian landscape was more sympathetic to the environment and created a balance between man and country. As the lines of the garden left the house, their formality grew less defined.

Through a series of terraces, accessible by steps and stairways, secret gardens were tied together to provide dignified rooms that were pleasing and refreshing, largely due to their elements of surprise. These formally-designed spaces were often set on axis to the house and key boundary elements. Life was provided to these spaces through water displays, statuary, topiary and parterres.

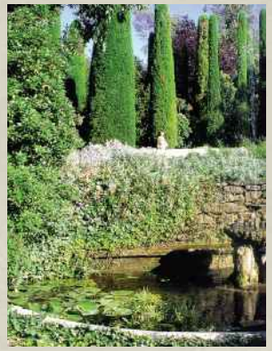
Trees in general, and avenues of cypress trees in particular, provided protection from the glaring Italian sun. The greens and grays of trimmed boxwood, ilex, privet and yew added to the sense of retreat. Lemon and orange trees provided shade as well as fruit, while potted plants allowed for the addition of seasonal accents.

Water was utilized to suggest coolness through sight and sound, and reflective pools provided a sense of peace and rest. The reflective pools were sometimes broken up with a single jet of water or one huge waterfall. On occasion, a pattern of water elements was used where a sense of activity was desired.

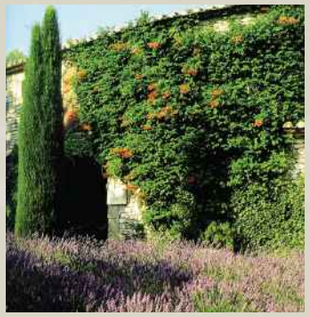
The use of framed views and a gradual closing of elements added a sense of distance to the gardens; hedges contained subtle breaks until they were ultimately set free as they merged into the countryside. Unity within the garden was formed through ribbons of grass or pathways that ended upon a fountain or stairway.









Materials

Indigenous materials provided Italian craftsmen with structure and color for the designed landscape. Tamped earth, crushed stone or stone pavers were used for paths and terraces. Steps and stairways were hewn from stone and flanked by carved railings with pilasters, finials, pots, or urns. Walls were constructed from cut stone and sometimes covered in stucco.

Urns, balustrades, and garden ornaments were also made from local materials. The pots used for seasonal accents and citrus trees were earthenware.

The doors and gates that provided security and protection from the elements were usually made of wood, as were the overhead arbors and trellises that provided relief from the sun. Iron was used for railings, hardware, and gates.

The colors selected from those available through indigenous materials were chosen for their soft, cool tones and their ability to soften the sun's glare. Ivory and brown tones reflected the colors of the house and the surrounding countryside. Landscape colors such as green and gray provided a sense of coolness and worked well in conjunction with seasonal accent colors.








Details

Terraces were often geometric in shape and their patterns were reflected in the clipped hedges, topiary and parterres within the gardens. Pools were used to accentuate the patterns.

When stone was used as paving, it was generally set in patterns. Balustrades and other carved garden elements provided ornamentation to the gardens. Sculpture was used to reflect the home's décor and to create an interest in the garden; they were often themed to reflect the spirit of the surroundings. Vases and urns reflected the patterns of the garden, landscape, foliage or fruit.

The wood doors and gates that were constructed from either vertical planks or panels could also be decorated with carvings. The exposed wood members of shade or garden structures were often shaped as well.

Iron details were fairly simple, but provided ornamentation nonetheless. Such details were provided on hardware and light fixtures where they would be seen and appreciated.









2.3 Colonial Revival

Architecture

History and Context

Colonial Revival refers to the rebirth of interest in the homes of the colonists, particularly those of English heritage, along the Atlantic seaboard. The most popular residential architectural style in America's history, Colonial Revival took root in the late 1870s as a wave of nostalgic patriotism swept the country – inspired by the Philadelphia Centennial of 1876. This style continues to flourish.

Although Colonial houses were admired for their simplicity, by then-current Victorian standards they were too small, too plain, and too backward. Consequently, most of the Colonial Revival homes were much larger and more richly detailed than their colonial antecedents. The Georgian style and the Adam style formed the basis of this revival, with lesser influences from post-medieval English or Dutch Colonial houses.

Although some examples may be strictly modeled on their colonial prototypes, very few of the earliest Colonial Revival houses were authentic copies. Instead, they were interpretations with forms, details, and materials inspired by colonial precedents. Details from two or more of these precedents were combined so that interpretations were more common than pure re-creations.

During the first decade of the 20th century, Colonial Revival fashion shifted toward carefully researched copies with more correct proportions and details: Georgian symmetry returned to the façade, rooflines were simplified, and details were more authentic. The Colonial Revival style maintained its popularity throughout the 20th century, and became simpler with each decade.

90-18-60

Forms

At the center of the Colonial Revival form was the two-story block structure, on which one of several different rooflines were found.

The Classic Box, a name given to homes that featured a hipped roof with a full-width porch, was popular in the early days of the Colonial Revival era. These featured a one-story, full-width porch appended to a symmetrical, two-story house. Closely related were the homes capped with hipped roofs without a full-width porch. This form was built throughout the Colonial Revival era.

Another common configuration for Colonial Revival homes featured a side-gabled roof on a two-story block form. This configuration was built throughout the Colonial Revival, and became the dominant form early in the 20th century.

Loosely based on post-medieval English forms, homes with a second-story cantilever provided a mild deviation from the simple two-story box form. Side-gabled examples of the second-story cantilever (called Garrison Colonials) became quite popular.

Significantly less common were homes topped with either center-gabled roofs or gambrel roofs. The centered front gable was added to either a hipped or side-gabled roof. These rare examples were inspired by high style Georgian or Adam prototypes. The gambrel roofs so closely associated with Dutch Colonial homes were uncommon on Colonial Revival homes.

Asymmetrical façades were even less common, as should be expected given the rarity of asymmetrical forms in the colonial prototypes.

One-story adaptations of the standard Colonial Revival form occurred with some frequency, but three-story adaptations were rare.

Spaces

Due to the variable climate in which the original colonial houses were built, exterior spaces were virtually non-existent. Just before the advent of the Colonial Revival movement, the Queen Anne style had made verandas popular. Porches were the Colonial Revival equivalent, but were usually limited to a small entrance porch and an occasional side porch or rear porch.

Both porch types were likely to be supported by columns in a relatively unadorned Tuscan or Ionic mode. A popular entry porch in the early 20th century featured paired slender columns supporting a pediment with an arched head – echoing the typical Colonial front door with an arched transom.

One-story side wings, usually flat-roofed and open or enclosed, indicated an addition to an original structure. On newly-built homes, these wings were frequent features, contributing a built-over-time quality.

Materials

On Colonial Revival homes in the late-19th century, all wall materials common at the time were used, but masonry predominated in high-style examples. Vernacular examples were typically wood-clad before the 1920s, with masonry-veneer facing becoming more common as construction techniques progressed.

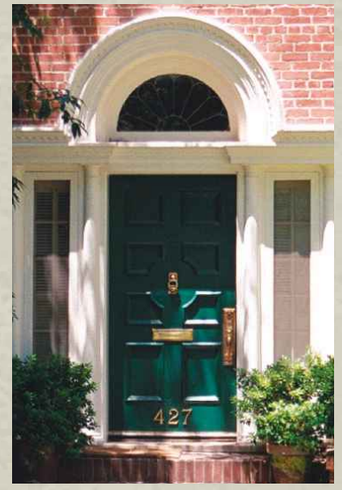
Generally, each home made use of only one or two wall materials. Brick was frequently employed, as was somewhat irregular stone (dressed rubble), and not finely finished. Wood siding was common, with wood shingles appearing occasionally. On some homes, primarily those with a cantilevered second story, the first story was faced with masonry veneer while the second story was clad in wood siding. These materials were almost always simply handled, with elaborations saved for architectural details.

The wood trim was usually painted white, as was the wood siding. Dark green or black accent colors were typical on shutters while front doors, perhaps due to the early settlers' English roots, were often bright red, medium blue, or dark green.

Doors

As in preceding Georgian homes and Adam homes, the focal point of the façade was the front entrance: This frequently-elaborate arrangement of door(s), glazing, and decorative features was usually flanked by sidelights, and sometimes topped by a transom light. The doorway assembly was frequently bracketed by pilasters and topped by a broken (open) pediment. On less precise Colonial Revival homes, door surrounds had less projection than the originals due to fewer and shallower moldings. More faithful examples had greater relief and depth.

This characteristic entryway assemblage was usually placed in the center of the façade, but some examples had asymmetrical compositions. Doors typically had six raised panels of solid wood and were rarely glazed.



09-18-06

Windows

In the late 19th century, modern comforts – such as large-paned windows – had become standard. In Colonial Revival homes, windows were rectangular in shape with double-hung sashes in which all panes of glass (lights) were taller than wide. In the more accurate copies, each sash had six, eight, nine, or twelve panes.

A common feature was a multiple-light upper sash hung above a single-light lower sash – an arrangement never seen on Colonial originals. Paired or triple windows, bay windows, and other variations were also popular. The windows were almost always placed symmetrically on the façade, flanking and above the entryway.

The lintels and sills on brick-faced façades were, naturally, a plain course of bricks: header courses above and rowlocks below. Shutters were a frequent feature – usually with solid panels, but occasionally louvered.









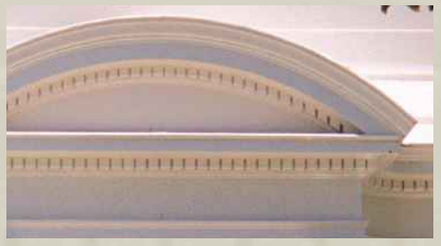
Details

As in their Georgian or Adam prototypes, the principal areas of elaboration in Colonial Revival houses were entrances, cornices, and window surrounds. These architectural details were created by combining Queen Anne features with ornamentation from the Georgian and Federal styles. Details in early examples of Colonial Revival homes were rarely historically correct. Instead, they were free interpretations inspired by various colonial precedents, and as a result, details were freely combined to such an extent that authentic colonial houses were less common than their eclectic relatives.

After 1910, detailing became more correct – restrained and classical in form – by closely following Georgian or Adam precedents. In the 1930s, Colonial Revival homes became less ornate than earlier examples, tending to become simpler with each decade.

Entrance details received careful attention on Colonial Revival homes, with highly detailed assemblies of paneled doors with transoms and sidelights set within porches supported by columns and pilasters. Revivalists were particularly fond of broken pediments.

Roof eaves were almost always of the boxed soffit variety, with little overhang. The cornice at the eave was an important identifying feature in original Georgian or Adam houses, with the cornice lines decorated in geometric wood trim. On the roof, hipped or gabled dormers were usually present, and fanciful dormers with pediments were particularly favored.








2.3 Colonial Revival

Landscape

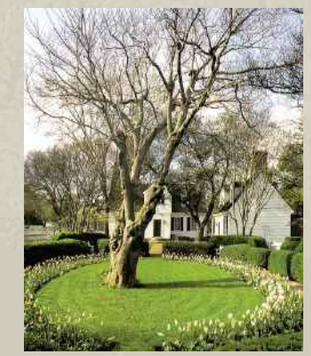
History and Context

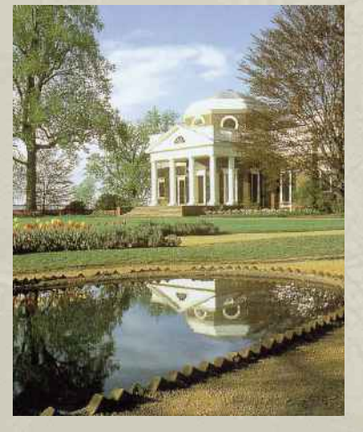
Faced with a new land and a harsh environment, the early colonial gardens were developed to meet the everyday needs of the colonists. The fruits, vegetables and herbs were organized in structured plots that were easy to access and manage. Many of the garden forms reflected the formal nature of the gardens in the Dutch homeland.

As the nation grew and began to prosper, so did the size of properties that were owned. Southern plantation owners obtained the land, resources and labor to develop gardens that represented their acquired wealth.

Thomas Jefferson, the first American landscape architect, used his knowledge of the English Renaissance and its Roman roots to influence the design of landscape in early America. The result was a series of gardens broken into geometric forms and tied together by sight lines that provided the setting for parterres, topiaries, arbors, gazebos, fountains and statuary. Land used for agricultural purposes such as orchards and tobacco fields formed a perimeter for these grand gardens.

A mixture of native plants and imported domestics from England was used in Colonial gardens. Planted in an orderly arrangement, they were still allowed to develop their natural forms in order to represent the surrounding countryside. This feature was indigenous to English design influence. Points of prominence or mounts, were developed or cleared to provide ample viewing of the property.





Materials

As should be expected, the utilitarian gardens incorporated materials that were at hand. Wood and stone were used to build fences and walls. The landscape itself was often developed as a barrier with wooden gates provided at access points.

Brick was introduced as an additional building material that could stand up to the forces of nature. It was used for porches and patios and walkways immediately adjacent to the house. The colors of the brick reflected the local clays.

Pathways were constructed from a variety of materials: tamped earth, crushed stone or decomposed granite. These materials provided a stable walking and riding surface. Turf was also used for pathways and often expanded into large flat areas known as bowling greens.

Garden structures such as gazebos, trellises and arbors were built primarily with wood. Forged iron was also used for fences and gates, as well as for light fixtures and hardware.

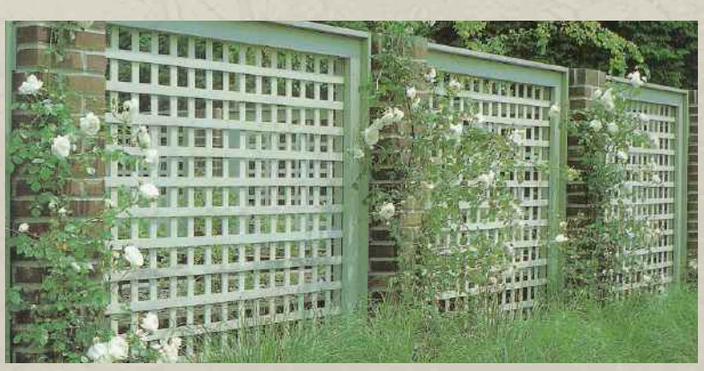
Details

The use of brick in a number of ornamental patterns was an idea borrowed from the landscape history of the Dutch and the English. From running bonds to basket weaves and herringbones, these patterns adorned the porches, patios and pathways that led out to the gardens.

Topiaries, statues, gazebos, arbors, trellises, and other garden ornamentation provided an element of delight in the garden. Typically, the structures were framed using iron or wood.

Wooden fences and gates were often whitewashed to ward off the elements. Furthermore, these garden structures were embellished with turned finials and decorative pickets. Latticework was also incorporated to provide a support for vines.

Iron ornaments were typically simple: patterned hardware or finials on top of posts and pickets represented the blacksmith craft of the time.



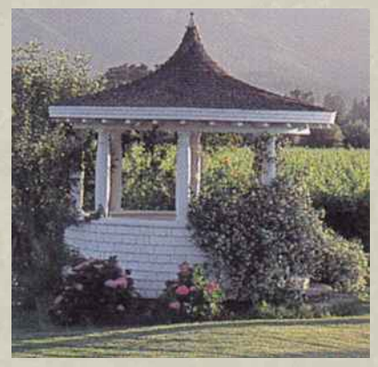











2.4 Craftsman

Architecture

History and Context

The Craftsman style was the dominant style for many moderately sized houses throughout the country from 1905 until the late 1920s. It was popularized by *The Craftsman* magazine, which brought architecture inspired by the Arts & Crafts movement to America.

The Arts & Crafts movement originated in Britain as a protest against Victorian decoration and the Industrial Revolution. Bridging the turn of the last century, this movement received enthusiastic support from forward-thinking American architects, many of who made pilgrimages to England and Scotland. Although British architect-proponents of the Arts & Crafts movement catered to a small, upper-class clientele, their American counterparts served the widespread demand by the middle class for affordable, attractive suburban homes.

Distinctive regional variations soon appeared in the United States, along with numerous pattern books that offered plans for Craftsman bungalows. As a result, the Craftsman house quickly became the most fashionable vernacular for moderately sized homes in the country. Influential architects, such as the California firm of Greene & Greene, blended Arts & Crafts ideals with their well-founded knowledge of joinery – western and Japanese – to produce a high style wooden architecture unique to California. These brothers practiced together in Pasadena from 1893 to 1914, and inspired numerous homes with their intricately detailed masterpieces. With its concentration of landmark examples, southern California is widely recognized as the primary showcase for the Craftsman movement.

In some regards, style is a misleading word to use for an aesthetic that displayed a variety of unpretentious architectural forms. The designs were deceptively simple and honest in their use of materials, especially in the intricate juxtapositions and craft-based detailing.

Forms

The basic building forms of Craftsman homes were simple T-shaped and L-shaped plans, or the occasional U-shaped plan that was designed around a court. Symmetry for its own sake was rare, but simple local symmetries were highly valued. The masses were low, almost ground hugging, and reflected the Craftsman goal of connecting the home to the outdoors. The low-pitched roofs were usually gabled and occasionally hipped.

The front-gabled roof is probably the most common form in California. Most houses with this roof form were one-story, but one-and-a-half- and two-story examples occurred with some frequency. The side-gabled roof was another popular form, and was often found on houses that were one-and-a-half stories high. These houses also had centered shed-roof dormers or occasional gabled-roof dormers.

Slightly less popular was the cross-gabled roof that appeared primarily on one-story houses. Only a few Craftsman houses were built with hipped roofs, and at least half of them were two stories in height.

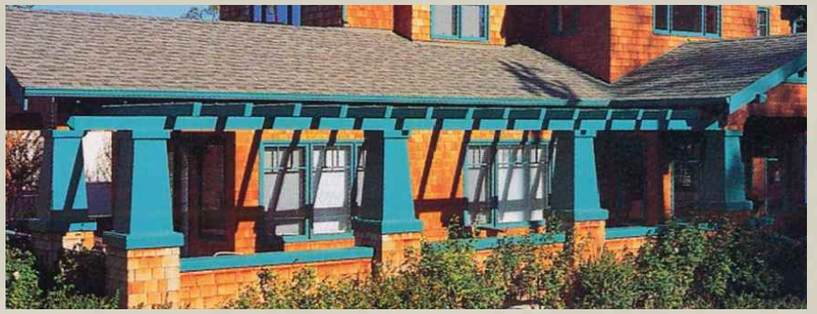
Spaces

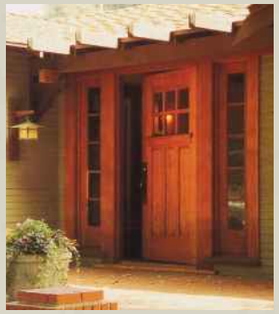
One of the most characteristic features of a Craftsman home was its porch, or more typically, porches. The form and treatment of the porch varied with the primary form of the home.

The porches of homes with a front-gabled roof could be either full or partial width, and were sheltered beneath the main roof or beneath a separate extended roof. The porches of homes with a side-gabled roof, on the other hand, were almost always contained under the main roof, which sometimes had a break in pitch to accommodate the porch. Two-story homes generally had appended, full-width porches. Homes with a cross-gabled roof incorporated a variety of porch forms, but a partial-width, front-gabled porch was the most common type. Its intersection with the main roof formed the cross gable.

On one side of the house, the porch might extend to become a trellised porte-cochère, partially covering the auto entrance. Another possibility was a pergola that tied the structure to the gardens and landscaping, a connection that was considered integral to the design of the home.

An outdoor room was a common feature of the Craftsman home, as fresh air and sunshine were considered essential for good health and personal comfort. These semi-enclosed areas, frequently screened, served as fair-weather dining rooms or sitting rooms. Sleeping porches, perhaps inspired by the numerous ones found in the work of Greene & Greene, were a common feature.

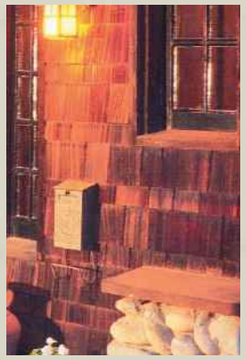




Materials

The Craftsman ideal encouraged natural materials and finishes that were available locally. Walls were typically clad with wood shingles or wood siding, with stone or brick veneer frequently occurring as a feature element. Stucco and decorative concrete block were sometimes used. The foundation was often faced with slightly worn stone, as were chimneys, but richly textured brick appeared as well. Exposed posts, beams, and rafters were wood, with some columns constructed from stone. Wood shingles or slate shingles were the most common roofing materials, although metal sheathing was occasionally used. Craftsman homes could incorporate numerous materials, thanks to the careful attention paid to their interrelationships.

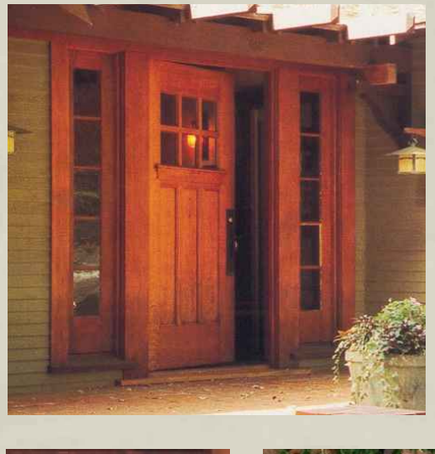
With integration into the landscape being an important ideal, colors related to the surrounding plantings of shrubbery and trees. Earth tones, especially darker ones, were popular.

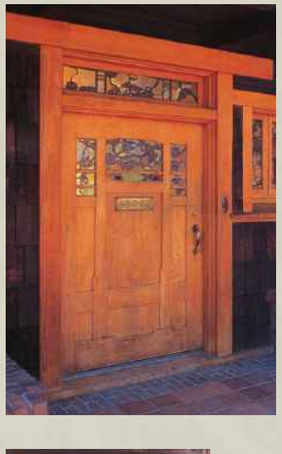


Doors

Doorways were not overly large, although paired doorways were common. Light glimpses of nature were brought into the home through overhead transoms and sidelights. The door surrounds typically included sill extensions and exposed lintels and were almost always wood. The careful and honest detailing expressed traditional woodworking craftsmanship and received significant attention.

Exterior doors exhibited a variety of construction methods, glazing patterns, and detailing. Panel doors were typical, but plank doors were also used. The panels, whether wood or glass, were arranged with great care and commonly included idiosyncratic designs. Richly detailed glass panels were valued features, particularly at front doors. The door hardware was an obvious opportunity for embellishment, and frequently utilized hand-wrought designs.



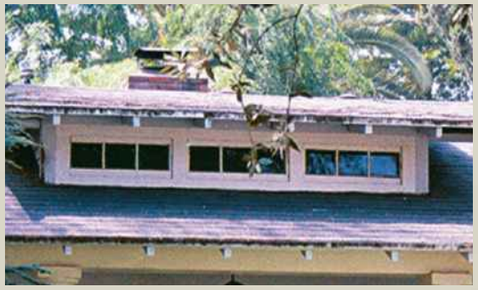


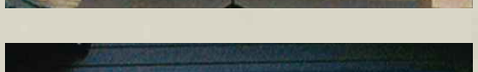
09-18-06

Windows

The Craftsman house almost invariably had wood window sashes and frames in either a double-hung or casement configuration. Although the single-light sash could be found, the glazing was usually divided into panes (lights) by muntins and bars. A distinctive feature of Craftsman homes was the use of custom designed decorative patterns for the muntins and bars, which exhibited a clear preference for straightforward geometries. Intricate designs created with cut glass set in leaded surrounds were frequently found in the windows of Craftsman homes.

Dormer windows, grouped in linear ribbons, were common. Additional views of the landscape outside were provided by small vignette windows that flanked chimneys, and by the transom windows that were characteristic of the Craftsman home.







Details

The detailing where the roof joined the wall was another characteristic feature of the Craftsman home. At the lower, horizontal eave a deep overhang could be found. These eaves were almost never boxed or enclosed, exposing the wood rafter tails which were frequently cut into decorative patterns.

Beam extensions were visible along the pitched gable end, namely the ridge beam at the top and the outriggers at the lower edges. Usually these beams were structural and cantilevered out to support the broad overhang of the gable end; these extensions were frequently embellished by structurally necessary braces that could be cut into decorative patterns and enhanced by additional stick work under the ridge.

The Craftsman porch received a great deal of attention, especially the piers that supported the structure. Although these piers could be simple wood posts, other designs were more characteristic. Larger-scale wood piers with a tapered profile were common, as were tapered stone piers. Also common were piers that combined stone bases with wood posts. Regardless of the materials used, the characteristic taper of the pier continued from the ground to the roof, instead of perching atop the porch floor.

Dormers were frequent features and were topped with gable roofs or shed roofs, and had the exposed rafter tails and braces typical of the style. By flaring or peaking the rooflines, some Craftsman homes were reminiscent of Oriental structures. Chimneys, whether brick or stone, were simply detailed. Foundation walls were often sloped to mirror their companion porch piers. Window boxes in wood or metal, or both, were also frequent features of the Craftsman home.









2.4 Craftsman

Landscape

History and Context

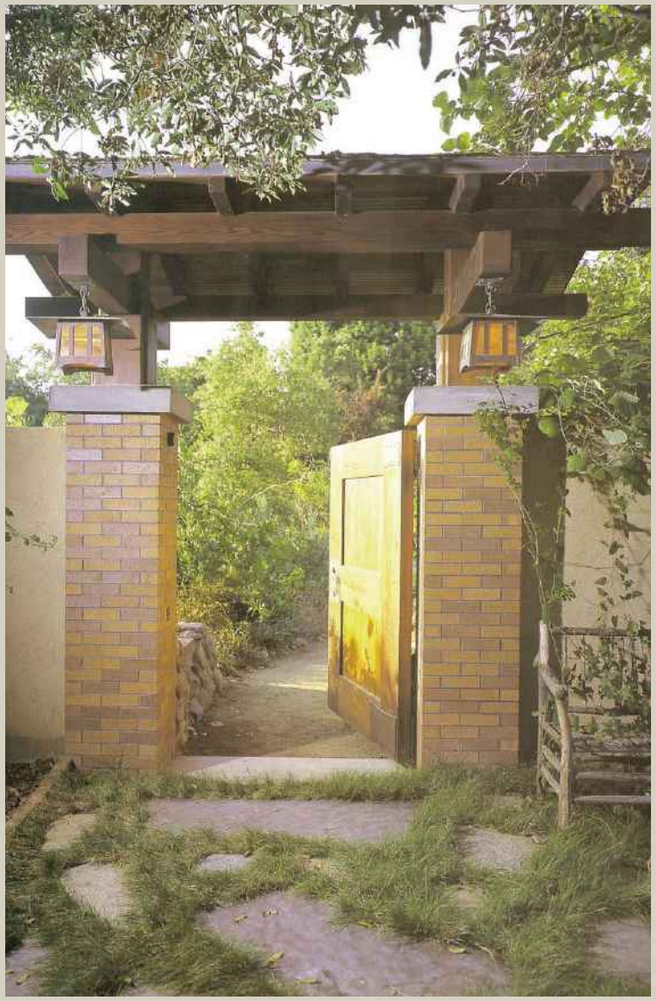
Known as the father of the Arts & Crafts movement, William Morris developed the philosophy of fusing work and art in our lives. His theory was that through this way of life, people would achieve a higher consciousness, a deeper spirituality and a more satisfying life.

The Craftsman garden was first developed in England. In an effort to hold on to the age-old traditions of English crafts and handiwork, the garden was developed as an extension of the home. Porches and windows became integral parts of outdoor spaces.

The landscape itself developed from a need for utilitarian gardens and the desire to use native plant material. Fruit trees, herbs and vegetables were grown in areas easily accessible from the kitchen. Flowers, trees and espaliers were planted informally and with rugged simplicity where they could be seen and appreciated throughout the seasons. Garden art and furnishings were an important part of the overall landscape theme and a way for the Homeowner to express individuality.

Thanks largely to the re-opening of trade with Japan in the 1850s, many Japanese design principles were evident in the layout of the Craftsman garden and in the joinery of structures.

The influence of Gustav Stickley, the famous furniture designer, was widely represented in the designs of fences, gates and structures in the gardens of Pasadena, California.



09-18-06

Materials

One of the primary objectives of the Craftsman design was to blend the home with its natural surrounding environment. The same variety of stone used for foundations, chimneys, and piers was incorporated into the garden in the form of walls and accent pieces. This stone was often combined with other materials such as brick to further reinforce the tie to the existing environment. The training of vines over the garden walls added yet another natural element to the design. Rock and water also help tie the garden and nature together.

In Pasadena, Greene & Greene used clinker bricks in their home designs. Discarded by local brick manufacturers, these irregularly-shaped bricks provided rich colors that included browns, purples and black, all of which contrasted nicely with the natural grays of the local cobblestone. These bricks were used for walls, steps, and caps. Terra-cotta tiles and concrete were also used as paving surfaces. Decorative tiles with thematic engravings could be seen as accent pieces set in walls.

Wood was used for fences, gates, railings, and structures and was colored to match the home. Hardware and most lighting fixtures were constructed out of forged iron.








Details

Dry-stacked cobblestone was probably the most recognizable detail of Craftsman homes. Capped with cast concrete or brick, this detail was used for walls, column bases, and pilasters. The integration of this stone with brick provided a unity between natural and man-made materials.

Wood structures were often supported by tapered columns or substantial posts and braces that were an extension of the exposed framing of the homes. Beams and rafters with eased edges and shaped ends represented the level of craftsmanship that was the hallmark of these homes. Joinery techniques reflected the influence of Japanese craftsmen. Fences, gates and structures reflected the designs of the Mission-style furniture that was popular during this era.

The iron hardware and light fixtures provided an additional opportunity to admire the craftsmanship of the time. These sturdy, simple enhancements often reflected natural shapes and forms. Hardware was left exposed to reinforce the strength of the structure and design.

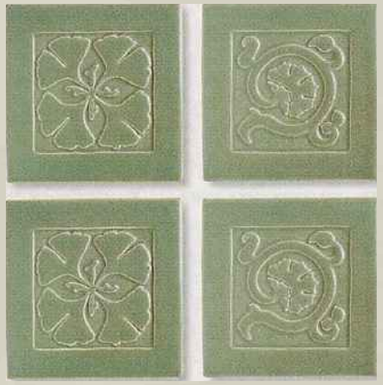
Ceramic tiles with natural patterns added an element of surprise to paving, pilasters, and walls.











2.5 English Revival

Architecture

History and Context

In the first third of the 20th century, most of the popular American residential styles were based on English traditions. Besides the ever-present Colonial and Georgian styles, Homeowners embraced a range of English Revival architecture that extended from folk cottages to late-medieval palaces.

English Revival houses appeared in America in the late 19th century and tended to be architect-designed landmarks that closely copied English precedents. Some architects made their reputations on skillfully designed country homes with results that could hardly be distinguished from an original castle or manor house. Subsequently, many American architects used the English styles solely as a basis for creative reinterpretations.

After World War I, a surge of suburban building spread across the states and English Revival architecture found an eager audience with homebuilders. Although this style was relatively uncommon early in the century, it became very popular during the 1920s and 1930s, and was rivaled only by Colonial Revival architecture as a vernacular style.

09-18-06

Forms

In traditional English houses, additions by successive generations produced homes with rambling compositions that exhibited unplanned informality. Consequently, English Revival homes showed endless variations in plan, shape, and building form.

Despite these variations, almost all English Revival houses had steep gable roofs that were generally oriented side-to-side. Intersecting this gable was one of the most characteristic features of this style: a steeply pitched, front-facing gable. These sometimes housed an entryway and were often joined by companion front-facing gables - closely spaced and overlapping – with eave lines of various heights.

Appended, one-room wings topped by another steep gable roof added to the built-over-time quality of the home. The picturesque, side-swept, cat-slide roofs over the entries became a cliché of English Revival houses. Further articulation occurred where second floors were cantilevered, overhanging the first floor.








Spaces

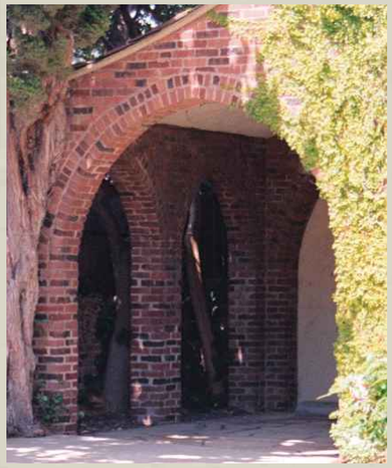
The front porch, formerly the hub of neighborhood social life and a time-honored feature of American homes, was forsaken on the English Revival home in response to the increased importance of family life in the backyard. Porches on the front façade were generally small and only served the entry. Porches were more frequently appended as one-room wings on the side of the house, although they were sometimes carved out of the main mass of the home.

As the front porch was falling out of favor, the automobile was rapidly gaining acceptance. As a result, garages were added to the composition, sometimes with access through a porte-cochère—a uniquely American addition to the English Revival home.










Materials

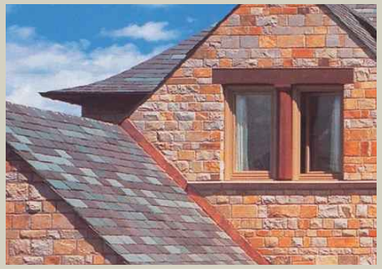
A variety of wall materials were commonly used, often with different materials appearing on different stories or different wings. Although there was great variety, wall materials were generally of four types: half-timber, brick, stone, and stucco.

Decorative half-timber was a typical finish designed to imitate medieval timber-framing. Most homes had stucco between the timbers, but brick was a common field material as well. Although this finish could appear on any wall of an English Revival home, it was frequently reserved for appended wings and second-floor walls, especially projecting gables.

Structural masonry was employed on landmark examples, but non-structural brick veneer became the preferred wall finish. In most cases, these English Revival homes were carefully detailed so that the brick appeared structural even though it was actually applied over a modern wood frame. The picturesque effect of brick walls in English Revival homes was sometimes enhanced with slightly irregular clinker bricks.

Cut stone was common on English Revival houses, where it was generally reserved for structural components, but occasionally used as the primary wall material. As with brick, masonry-veneering techniques allowed modest examples to use stone which, when detailed properly, could convincingly mimic the stone seen on the English prototypes.

Few English Revival houses had walls finished solely with stucco, which was typically employed as the infill material between the timbers on a half-timber wall. The picturesque effect created by this mixture of contrasting facing materials was further heightened with the use of different materials for other components of the home. Arches, columns, corner quoins, chimneys, and other apparently structural components tended to be brick or cut stone; doorways and window surrounds could be brick, cut stone, or wood; ornamental panels were cut stone or cast plaster; fascia boards, rafter tails, and vergeboards were wood; and roofs were constructed with shingles made of stone or wood.

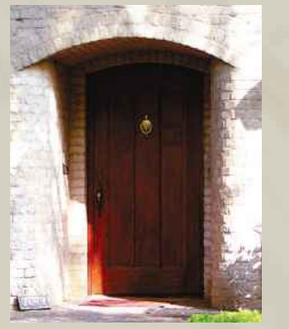


Doors

Exterior doors were built of wood and tended to be large, thick, and heavy. They were often constructed with deeply carved wood panels set within stiles and rails. Plank doors, with thick tongue-and-groove planks, were also typical. Liberal interpretations of the English Revival style made use of French doors with glass panels rather than wood panels. Most typically, the glass was cut into small panes and set in leaded mullions arranged in a diamond pattern.

Doorway surrounds were brick, cut stone, or timber. The detailing varied greatly and was dependent on the adjacent wall materials, with the appearance of structural authenticity a goal. When set within brick walls, these surrounds could be brick or stone. With all-brick detailing, smaller openings were usually rectilinear, while larger openings were often round, flattened (basket handle), or pointed arches. Where the stone surrounds were set into brickwork, the detail was much like the stone quoins at building corners, and imitated the methods of structural masonry construction. In all-stone detailing, the surrounds appeared structural and were usually flush with the adjacent stone. Doorway surrounds were a preferred location for integrating period detailing with intricate carving.

Within half-timbered walls, the exposed timbers provided the surround for the doors. A beam formed the lintel and posts formed the jambs. Again, detailing mimicked construction that was actually structural.



Windows

Windows tended to be tall and narrow, although large-scale windows were used liberally, and frequently three or more windows were grouped together to form ribbons. Transom windows were sometimes added to the window ribbons for greater height; these were typically located below the primary gable.

Large-scale bay windows were also frequent recipients of these window groupings. These bays were usually one story in height, but two-story bays were common. Oriel windows—projecting bay windows supported by brackets or corbels—were commonly employed to light the interiors.

Window sashes and frames were typically wood, but occasionally steel. Window sashes tended to be casements, but traditional double-hung sashes were also common, with both types sometimes appearing on the same house. Regardless of the sash type, the panes (lights) of glass tended to be small and were frequently set in leaded mullions that were most commonly in a diamond or lattice design.

The detailing surrounding windows was much like that surrounding doors, except for the addition of sills and occasional transom bars. In high-style examples, even the mullions and transom bars were stone. Regardless of the materials employed, the appearance of structural authenticity was paramount.










Details

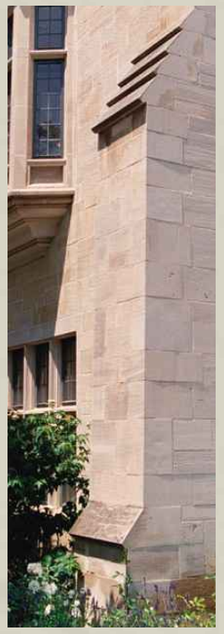
The elaborate, decorative timber patterns of the original half-timber framed homes were carried over to their English Revival descendents. The timbers were sometimes worked with an adze, stained—even charred—to simulate weathering. The infilling of either stucco or brick between the timbers occasionally displayed elaborate patterns.

As with brick, stone could be set in intricate patterns or exhibit richly carved relief. Ornamental panels of cast plaster that imitated carved stone precedents were common. Integral decoration also appeared in other materials such as wood, where rafter tails and vergeboards were subject to the woodcarvers' art.

Most English Revival homes emphasized tall, massive, irregular chimneys. These elaborate chimneys were a characteristic feature and were typically placed in prominent locations. Generally, the lower portions of the chimney contained complex masonry (brick, stone, or both) patterns while the top had multiple chimney pots.

Parapets on gable ends were common in some of the more formal Late-Medieval English buildings. In this detail, the walls of the characteristic front-facing gables rose in a parapet, exceeding the height of the steeply pitched roof behind. Typically, these were stepped as they rose and displayed façade detailing of Gothic or Renaissance inspiration.








2.5 English Revival

Landscape

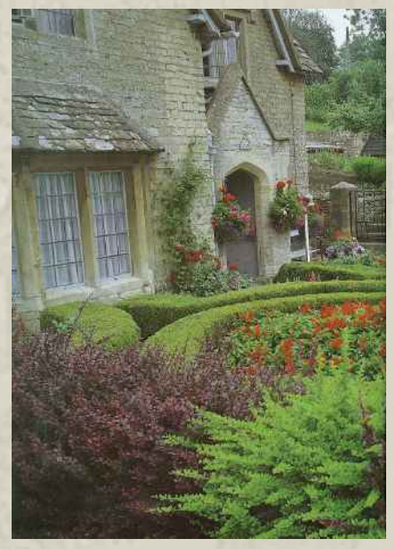
History and Context

Early English gardens were laid out in organized axial and geometric patterns that reflected the influence of Roman art, architecture and spatial design, as well as the influence of the formal gardens of France. Often quartered with a central fountain, these pleasure gardens had covered walks around the perimeter to help define their boundaries. Fruit trees and herbs were an integral part of the palette and helped provide for everyday needs. Embellished with parterres, statutes and grand water works, terraces were connected by groves and avenues with a play on perspective being achieved through the convergence of landscape materials.

In the 18th century, a movement towards the picturesque took place. Headed by designers such as Gertrude Jekyll, Sir Edward Lutyens and William Robinson, a rejection of any foreign geometry in the landscape began to take place. England's soft undulations, green grass, and majestic trees inspired the design concept of developing separate, natural garden rooms. Further influenced by the English landscape gardening school, the reduction of formality became a design philosophy as topography began to shape the character of the garden.

Though formally planned, informal plantings began to dominate the walls, hedges, beds and borders of the garden. Flowers played an important role in providing seasonal color and accent to these pleasure spaces. The temperate climate of England allowed for an abundance of shrubs, perennials, bulbs, wild flowers and ground covers. Antique statuary and topiaries provided an element of surprise within these private spaces.

Water, which was once used for grand displays, now became more natural in appearance with the use of ponds and simple accent features.



Materials

Stone and wood were the primary building materials available for early English gardens. Cut or carved stone was often used for walls, fountains, sculptures and balustrades. Stone slabs, placed in simple patterns, provided the surfacing for outdoor spaces immediately adjacent to the home, while crushed stone offered a stable surface for garden walks, drives and courts. As gardens began to take on a more natural appearance, stone continued to play an important role in providing barriers where needed.

Wood was ample in the surrounding forests and provided framing for garden elements and structures, as well as for the latticework and trellises that were built to help support vines. Fences and gates provided both privacy for residents and barriers for livestock.

Brick was developed to stand up to the weather of England. Set in numerous patterns, it reflected the home and its sense of stability. The colors of the brick blended nicely with the greens of the landscape and the natural stone that was abundant throughout the countryside.

Iron was used for light fixtures, gates, hardware, fencing and railings.

Details

During the 18th century, stone was used in unaltered form to reflect the natural sense of the garden. Stacked field or ledger stone provided barriers where needed and flagstone of random shape was used for pathways throughout the garden.

The brick that provided a hard surface for walkways, porches and drives was arranged in patterns that reflected detailing developed in earlier centuries.

Wood fences and gates were often adorned with turned or carved finials. Pickets were cut to reflect architectural detail or patterns that could be found in the garden, while latticework was often shaped to reinforce patterns on the home.

Metal fences, gates and railings had intricate designs in early gardens. As the move towards simplicity took place, these structures began to blend into the landscape and embellishment was limited to finials on posts and pickets. Light fixtures were designed to be sturdy as was reflected in the popular coach light. Hardware reflected the crafts work in England at the time.

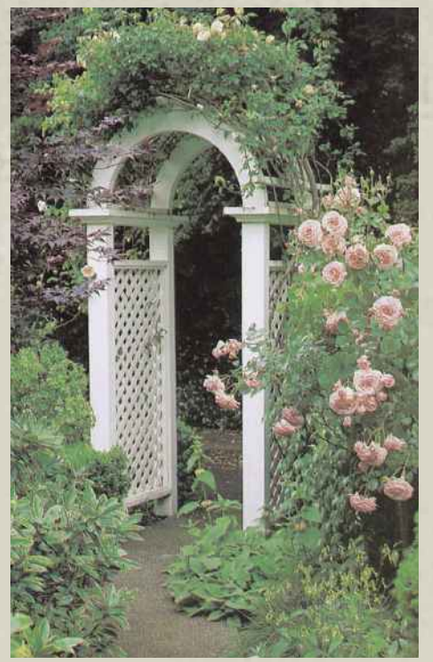













2.6 French Revival

Architecture

History and Context

French influence in American residential architecture has had a long-standing presence. The initial wave occurred during the 17th and 18th centuries, when French settlers built raised cottages along the Mississippi River. Just before the Civil War, a second wave brought the characteristic Mansard roofs of the Second Empire style. Not long after, as the United States entered the 20th century, a third wave of French architectural influence ushered in rather formal reproductions of French Renaissance townhouses and country chateaux.

Before 1920, most homes of French inspiration displayed somewhat pretentious Chateaux or Beaux Arts ideals. From approximately 1915 through 1940, an informal, romantic French Revival style developed that was based less on the mansion and more on the farmhouse, especially those of Normandy and Brittany. In the 1920s and 1930s, this new French Revival style became popular in the suburban areas surrounding large East Coast and Midwestern cities. It even gained popularity in Southern California, where it found favor in Hollywood circles. Subsequently, French Revival architecture had a strong, but limited, influence.

The farmhouses or small manors of Normandy and Brittany provided the evocative images that inspired the derivative American style. Based upon centuries of precedents by French builders, these styles exhibited great variety in form and detailing, but characteristically were identified by steeply pitched roofs. Informal domestic building in northwestern France shared with medieval English traditions so that some French Revival houses resembled English houses.

09-18-06

Forms

A primary characteristic of the French Revival home was a tall, steeply pitched roof that could be hipped or pyramidal, or occasionally gabled. The dominant, front-facing gables characteristic of the English Revival home were not found on the French Revival home. However, the cat-slide roof, with its lesser-pitched lower section curving up to a steeper pitch above, was common to both styles. Conical roof towers were much more likely to be found on French Revival houses than on their cross-channel counterparts. Other typical treatments included varied roofline heights, varied massing of hipped roofs, and cantilevered upper stories.

French Revival homes that predated 1920 were somewhat rare, and usually symmetrical. These homes were inspired by French manor houses, rather than grand chateaux or modest farmhouses. Typically, a steep, tall, hipped roof with a ridge parallel to the front façade, dominated the symmetrical façade and its centered entry. Flanking wings were frequently added to the primary mass.

An asymmetric variation followed one of two approaches: picturesque examples based on casually rambling French farmhouses, and more formal houses similar to the symmetrical variation, but with doorways and other features off-center.

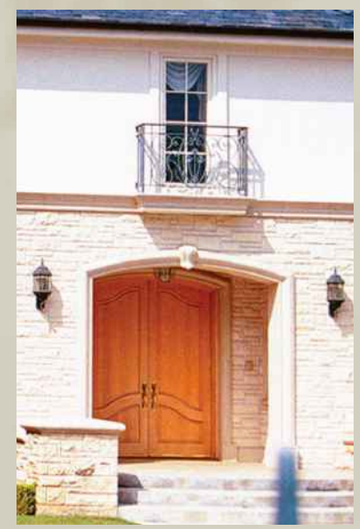
The towered form of the French Revival home, also known as Norman cottages, featured a cylindrical or polygonal tower capped by a high, conical roof. These homes were adapted—with some creative license—from farmhouses in Normandy and Brittany.

Spaces

Most homes had few exterior spaces, largely due to the challenging climates of the Normandy and Brittany regions, and French Revival homes reflected their diminished presence.

Small entryways were common, and were covered by part of the main roof or appended subordinate roofs. The cylindrical or polygonal towers found on some examples of the French Revival style were preferred locations for entryways, but usually had no more exterior space than that created by a deeply recessed front door.

Wings, which were appended to the sides or the back of the home's primary mass, sometimes served as screened porches. Modestly scaled, wrought-iron balconies were occasional features. More rare were larger balconies, which were usually surrounded by balustrades.



Materials

The primary mass of original French homes was usually constructed with masonry on the ground floor, and masonry veneer, stucco, or half-timbers on the upper floors or projecting wings. The masonry could be stone, brick, or both, and was sometimes coated with plaster. French Revival homes likewise had a similar range of wall finishes.

Cut stone was characteristic of the style, and although it was normally reserved for apparent structural applications, it occasionally appeared as the primary wall material. Successful examples used stone veneer convincingly, imitating the structural stone of their historical prototypes.

Structural brick appeared occasionally in landmark examples in the early 1900s, but non-structural brick veneer became popular soon thereafter. Although the veneer was applied over a modern wood frame, it was carefully detailed to appear structural.

Some French Revival houses were finished solely with stucco. This finish was most common on modest, early homes. Stucco was more commonly used as the infill material for half-timber finishes.

Decorative (non-structural) half-timber that mimicked medieval timber framing was used sparingly. Although stucco was commonly placed between the timbers, brick was also used. Typically, the exposed timber was only a surface decoration, with the stucco applied directly over wood-frame construction.

Contrasting materials were frequently used for various components of the house. Arches, columns, chimneys, and other structural components were generally brick, cut stone, or cast stone; doorways and window surrounds were brick, cut stone, cast stone, or wood; fascia boards and rafter tails were wood, and roofs were constructed with either stone shingles or wood shingles.






Doors

Exterior doors were made of wood and were rather large, sometimes thick and heavy, but less massive than English Revival doors. Most were panel doors, with the occasional appearance of plank doors. Glass paneled French doors were frequently used.

Doorway surrounds could be cut stone, brick, or wood, and the detailing varied greatly, depending on which wall materials were employed. The appearance of structural authenticity was a constant goal. French houses were more likely to have arched doorways than their English counterparts.

Where stone surrounds were set into stone walls, the surrounds were usually flush with the adjacent stone veneer. Whether set into stone or brick, the stone surrounds were detailed to mimic structural masonry construction. Doorway surrounds were a preferred location for integrating period detailing.

When set within brick walls, the surrounds could be brick or cut stone. In all-brick detailing, smaller openings were usually rectilinear and larger openings were usually shaped as arches: French, flat, segmental, flattened (basket handle), or trefoil.

In the occasional half-timbered walls, the exposed timbers provided the surrounds for the doorways. A beam formed the lintel and posts formed the jambs in an imitation of structural timber framing.







Windows

Windows were generally tall and narrow. Large windows were a frequent feature, and were formed into ribbons by grouping multiple windows together; transom windows were added, on occasion, for greater height. French Revival homes were more likely to have arched windows than their English Revival cousins.

Window sashes and window frames were usually wood, rarely steel, with casement units being the most typical form. The panes (lights) of glass were small and set in muntins and bars of wood, occasionally lead. Diamond or lattice designs were quite popular. Operable shutters, either louvered or solid panel, were occasionally used.

The detailing surrounding windows was similar to that surrounding the doors, with the addition of sills and, occasionally, transom bars. The use of stone, brick, stucco, or wood was dependent on the wall material used and historical precedent. In more formal examples, quoins that bracketed windows, mullions, and transom bars could be stone. Regardless of the materials used, apparent structural authenticity was extremely important.









Details

Evocative and picturesque design was the hallmark of French Revival homes. In the more formal symmetrical types, the designs were based on manor house prototypes, in which Renaissance inspired detailing could resemble Georgian approaches. In the asymmetrical and towered types, where revivalist homes were based on idealized farmhouses, the detailing was much less belabored.

On the occasional half-timber wall finish, decorative timber patterns were a common detail. The wood framing could be shaped with an adze, stained, and charred to simulate the effects of weather. The wall panels between the timbers were usually stucco.

Brick could be set in decorative, geometric patterns, as could stone, which could also display intricately sculpted relief. Ornamental panels of cast plaster, mimicking carved stone, were not uncommon. Like English Revival houses, the French versions emphasized large, tall (albeit less intricate) chimneys.

Roof dormers were frequent features, as were wall dormers—like a roof dormer but at the lower edge of the roof and atop the façade wall—and usually interrupted the eave or cornice line. These dormers could have gabled roofs, hipped roofs, or curved roofs.

Other common details included wrought-iron balconies or pot shelves.










2.6 French Revival

Landscape

History and Context

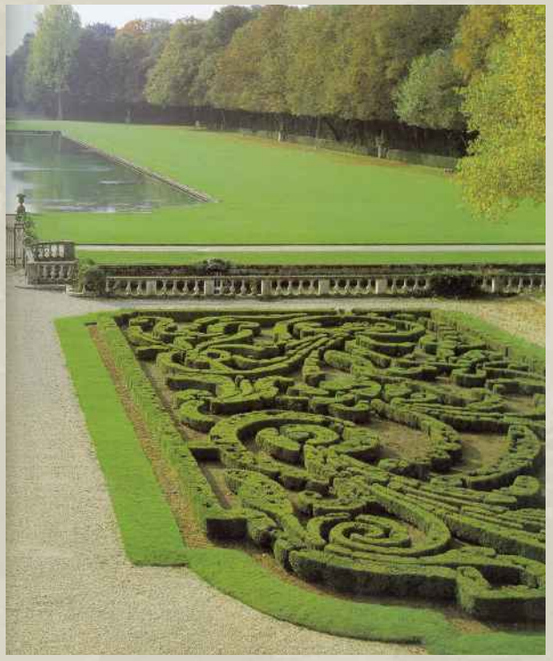
Early French gardens were designed to reflect the characteristics of a grand manor, therefore rigorous order, monumental scale and richness of detail were found within the boundaries of geometric forms. Though the goal was to marry the garden to the architecture, the surrounding landscape was often compromised to reflect a total control over the environment.

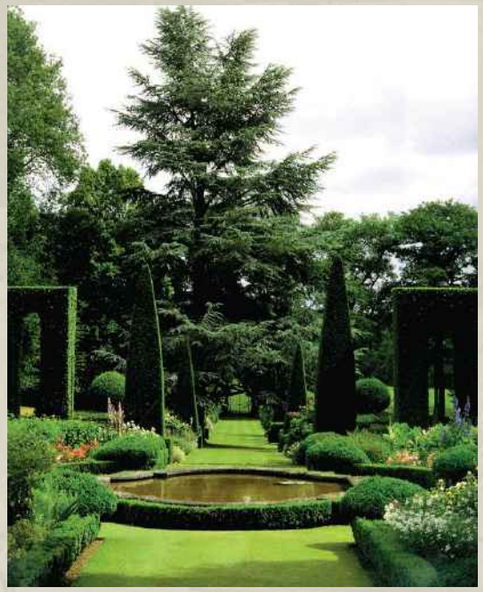
Terraces were developed so that they could be viewed from above. Clipped hedges, parterres, topiaries, fountains, trelliswork and sculpture dominated the garden spaces. Versailles, designed by André Le Nôtre, is a classic example of this type of landscape.

The science of optics also had a strong influence on the placement of features within the garden. By incorporating trees that had been pleached or sheared, the eye could be directed to a view or focal element. Often sculpture and works of art were placed to provide rhythm and punctuate spaces. Through a convergence of landscape material, perspective could be altered to create a more grand sense of scale.

Plant material reflected both the functional and aesthetic use of the garden. Fruits, vegetables and herbs were planted in formal beds close to the cooking quarters. Elaborate beds of flowers and foliage represented the French passion for plants and their collection.

Water features were designed to have a major impact on the garden. Whether reflective, cascading, or a series of fountains, these provided a cooling effect and focal element to the symmetrical garden spaces.





09-18-60

Materials

Stone of various forms was used throughout the gardens. Paving, steps, balustrades and even sculptures were hewn from materials gathered from local quarries. Tamped earth and gravel or crushed stone was used for pathways. In later years, cast plaster was incorporated to take the place of some of these stone elements. Brick was also used as a permanent material suitable for paving and structures.

Wood provided structure to landscape elements such as trellises, lattice, arbors and pavilions. When fences and gates were needed, decorative wood was often used.

Iron was used predominately for fences, gates, grilles, and railings. Its sense of permanence and its ability to be manipulated into various patterns and shapes provided a perfect material for the French to further display their interest in intricate design.

Color was an important part of the garden's overall atmosphere, with beds of flowers providing seasonal accents to spaces that were typically dominated by clipped evergreen hedges, topiaries, and parterres.









Details

The stone that was set in patterns to form the porches, terraces, and pathways was typically cut in square or rectangular patterns. Larger pieces were used for steps and wall caps. Walls were built in a stacked pattern, using stone of various sizes. Stone was carved to provide the components of balustrades and fountains. Sculptures were also carved from both local and imported stone.

As brick became an optional paving material, it was set into a variety of popular patterns and designs that provided additional interest to paved areas. Brick was also used for walls and structures and was often elaborated with detailed pieces.

Wood, when used, was typically cut into shapes and patterns that reflected details on the home or foliage and patterns found in nature. The wood was often painted or whitewashed for protection from the weather.

Iron gates, fences, railings and grilles were adorned with various patterns. Often these patterns and rich details were reflected in the garden hardware and light fixtures.







09-18-06

2.7 Provençal

Architecture

History and Context

Provence is a picturesque sun-drenched, hilly region in the south of France. The origins of the Provençal home are in the simple farmhouses and cottages that exist in the rural hillsides and villages within the Provence region of France. The character of the Provençal house not only comes from these warm, sun-washed farmhouses but also the fortress-like structures found in this area.

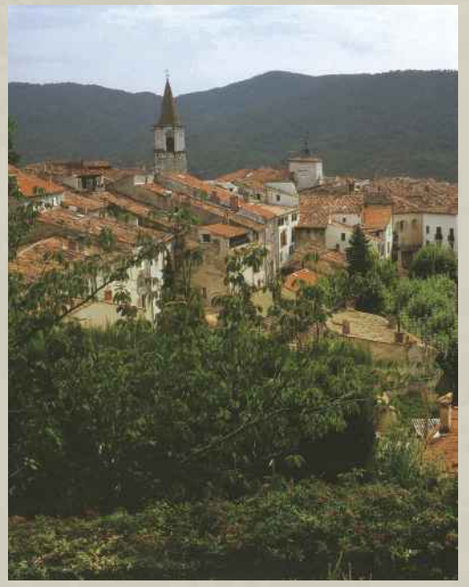
The evolution of Provençal architecture is one based on defense against people and the elements. Many Provence villages were built atop hills for protection.

The charming narrow lanes and stone gateways we see today were originally designed because they were strong and could be closed off quickly. A single tower, serving as a lookout point, often arose from a tight patchwork of russet-tiled roofs.

Bright sunlight washed many of the buildings into a beautiful golden color. But with that special sunlight, came extremely warm temperatures. To keep the heat out, doors and windows were usually recessed. Wooden shutters were painted cool colors and often kept closed.

Rugged hills, fields of lavender, rows upon rows of sunflowers and towering cypresses all come to mind, when thinking of Provence. The character of Provence is a delightful blend of color, texture and substance, all in harmony with nature. The look is eclectic, yet cohesive.

Surprising touches of bright color show up here and there in tile, painted wood, in textiles and in landscaping. A distinctive feature of the Provençal style is the blue painted window shutter.



Forms

Inspiration for the Provençal architectural style is derived from its simple box form. The small home of Provence was a simple farmhouse or cottage. The larger home was an organic collection of box forms that evolved as function dictated.

Roof forms followed the function of each individual box. Sometimes the new addition would call for another gabled roof. At smaller additions, a shed roof would often suffice. On some structures, a more fortress-like element was included, such as a tower or turret. The Provençal home today may be expressed in a clustered courtyard arrangement of multiple boxed forms or as a single more formalized primary massing with smaller components playing a secondary role.

Roof pitches are varied but as a whole, they tend to be fairly shallow. The classic Provençal home has simple shallow gables. There is opportunity for a conical or steeper roof on a curved or rectangular tower element.





Spaces

Because of the strong sun, exterior spaces were and are almost always shaded in Provence. A short overhang could provide some cover for a balcony or a patio. It was common for balconies and balconettes to be made of an ornamental iron. The Provençal stone archway might serve as inspiration today for an entryway or a porte-cochère.

Greenhouses provided a safe haven from the sun for the gardener and his plants. Today, it could do the same or be reinterpreted as an enclosed sun porch.

Tall stone walls occasionally created a courtyard in their negative space. A fountain could often be found in the center of these hidden courtyards. Enclosed pathways and spaces between buildings provide interesting exterior spaces throughout the Provençal village.








Materials

There is a long tradition of recycling building materials in Provence. Builders used a combination of stone from older, abandoned buildings nearby or picked up loose field stones from the surrounding land. Roof tiles and limewash colors echoed the natural pigments of the earth. Shutters and doors were usually made of wood and often painted bright colors. Terra-cotta roof tiles were produced from local clay. The tone varied from browns to reds. This variation in color gave the Provençal roofs their mottled, mosaic look.

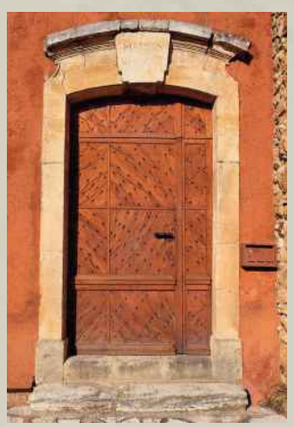
The exterior field colors were most often sun-washed, mellow ochres.

Doors

The Provençal style is an enchanting one made up of graceful details; such as, stone lintels, curved shutters and beautiful doorway surrounds. The use of chiseled stones and arched windows are included in a palette of elements that are subtly placed on the elevation.

A formal pediment above entry doors added a classical touch.

French doors with shutters let in as much sun as the owner desired. Even single doors had the appearance of french doors when the central plane was optically divided in two.

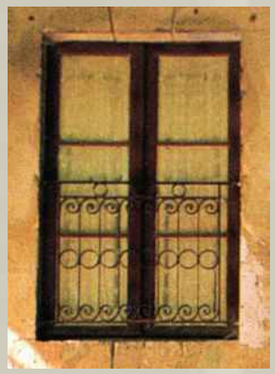


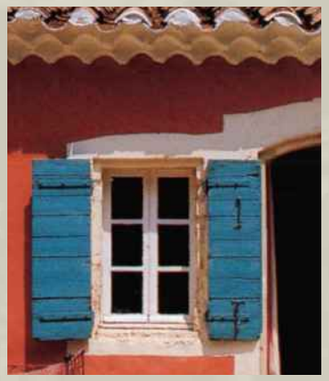
Windows

Groupings of tall, narrow windows with multiple panes are the custom in Provence.

Shutters are often used; the curved shutter being a distinctive Provençal characteristic. Also common, are the segmental arches on both doors and windows.

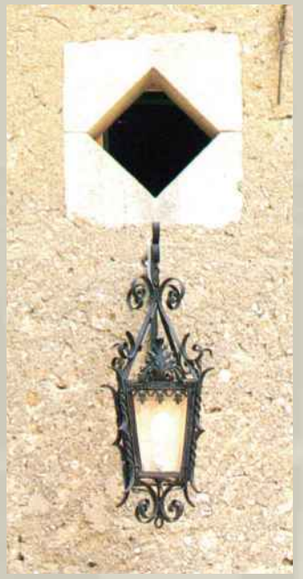
A small non-rectilinear window dressed with ornamentation would occasionally be used high on the front massing to draw the eye upward.





Details

Wrought and cast iron gates, balconies, handrails and light housings were crafted in both simple and intricate designs. The génoise is often seen along Provençal eave lines. It is made up of one to four recessed tiers of canal tiles and acts as a liaison between the roof and the exterior wall. Finely detailed hardware aged to a mellowed dark bronze adds an individually crafted touch at doors, shutters and chimneys. Details such as balustrades, corbels, and quoined corners indicated prosperity.



2.7 Provençal

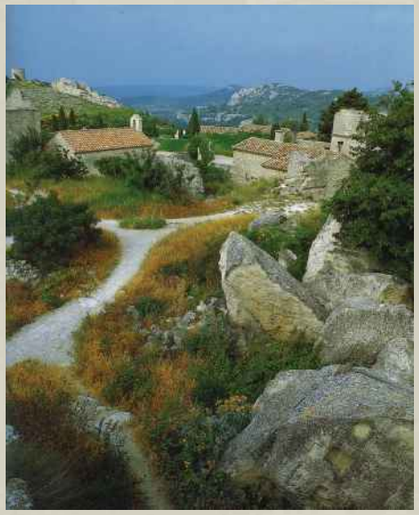
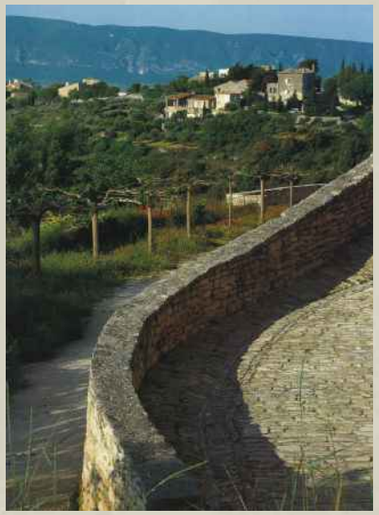
Landscape

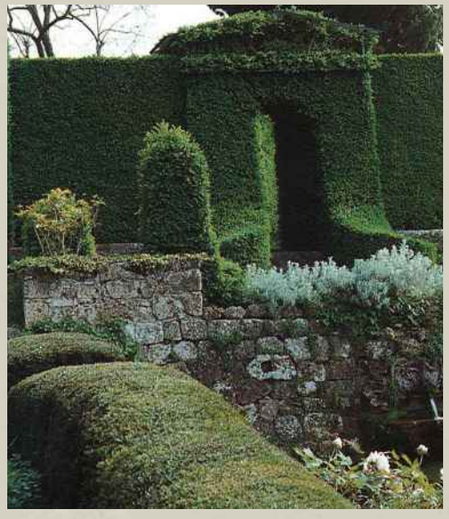
History and Context

As a contrast to the formality of landscape often associated with the French Style, the gardens of Provence had a stronger relationship to their surrounding, native environments. Though a sense of structure was often an integral part of the design, it was reflected more in managed informality with the use of plant material that had a more naturalized appearance and adaptable to the arid region. Accent plantings often reflected species with a more dramtic character in contrast to that of finely clipped topiary often found in the grand manor formal gardens.

Shade and water both played a significant role in the private landscapes of Provence. Shade was often provided by a covered porch, trellis or arbor, outdoor spaces immediately adjacent to the home were protected from the sun allowing the indoor living spaces to flow out into the garden or courtyard. These outdoor spaces were often set out around the home to provide places for daily activities to occur. Water features such as wells, pools or fountains were the central focal feature and addressed the need of water while also assisting in cooling through their qualities of refection, movement and sound.

Plant material was selected to provided aesthetics and color to these private spaces as well as assist in the needs of the kitchen. Fruits, vegetables and herbs were planted close to the cooking quarters and often organized in more formal patterns thus marrying function with beauty. Cypress, lavender and fields of sunflowers were also an integral part of the Provencal countryside.





09-18-60

Materials

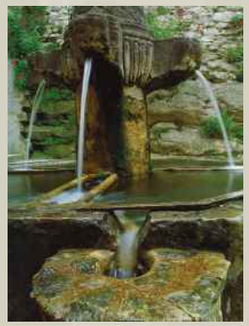
Native stone, stacked or laid out in various patterns was used for walls, structures and paving. Wall caps and steps would at times be more refined by incorporating stone that had been hand hewn into blocks and slabs. Balustrades and sculpture may further adorn the private spaces of the wealthier but still reflected the natural colors and textures of the surrounding countryside.

Tamped earth, gravel or crushed stone was the material of choice for informal drives, trails and pathways. Where additional accents were desired, stones and pebbles of various size, shape a color were laid out in intricate patterns providing interest as well as a more stable surface.

Wood was used to construct patios, trellises, lattice and arbors. Fences, gates and garden structures were also constructed with local materials reflecting the more rustic chracter of the region.

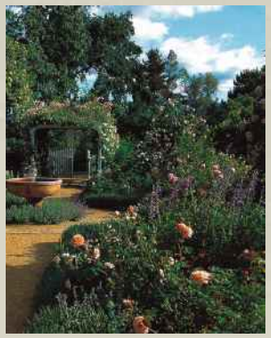
Iron, used for gates, railings, light fixtures and hardware ranged from hand forged to displaying intricate design where it could be seen and appreciated.









Details

The Provecal Garden often reflected a more functional private landscape . Walls, paving and structures were laid up by hand or constructed of native materials reflecting the rustic nature of the surrounding environment.

Color was provided through the use of flowering plant material and the application of paint to wood surfaces such as shutters, gates, doors and outdoor furnishings.

Doors and gates may reflect additional adornments through carvings and decorative hardware. Enhanced light fixtures and harware would display patterns that would be bent, shapped or etched into the materials. Often these shapes, patterns and details would refect those found in nature.

Additional ornamentation would be refelcted through accent plantings, potted plants, furniture and a hand crafted water feature or garden structure. If sculture was used, chances are it would have been imported from another region of the country.

Due to the intense sun exposure to this region, shade, color and water played the three most important roles in the design and character of the Provencal garden








2.8 San Juan Capistrano Rustic

Architecture

History and Context

The San Juan Capistrano Rustic home is in essence a hybrid style gracefully blending the Spanish Hacienda and the Western Ranch House. These types of homes were built between 1840 and 1940 in both Southern California and the "Southwest" ranching towns of the United States.

In San Juan Capistrano, this building typology can be found in several historic adobe ranch homes: the Rios Adobe, a one-story adobe with a gabled roof and extensions that form a porch and a rear addition; the Tejado Adobe, a simple shed roof building with brick and stone walls and a low-wall-enclosed courtyard; the Juan Avila Adobe House, built in 1840, with its full width front porch; the Aguilar Adobe, which in plan, had two wings each built under a simple gable roof—one wing finished with stucco and the other with stone and brick.

Two other examples are the larger two-story Forester Casa Grande wrapped in irregular-sized terra-cotta brick and The Meeker House, a predominantly stucco home with stone accent walls, across from The Mission in San Juan Capistrano.

09-81-60

Forms

The San Juan Capistrano Rustic style calls for gable roofs on primary masses and shed roofs on smaller elements such as porches or extended exterior corridors. Gable ends have tight rakes and overhangs with exposed purlins. Other roof overhangs may be deep with exposed rafter tails.

Forms such as fin walls and "sculpted" chimneys add graceful character to an otherwise simple, substantive overall massing form.

Spaces

A fundamental element of the San Juan Capistrano Rustic style is the relationship of interior and exterior living spaces. As a result, the full range of exterior uses can be found within these homes: covered exterior spaces such as porches, verandas and balconies; and open-to-sky spaces such as patios and terraces; pergolas and arbors.

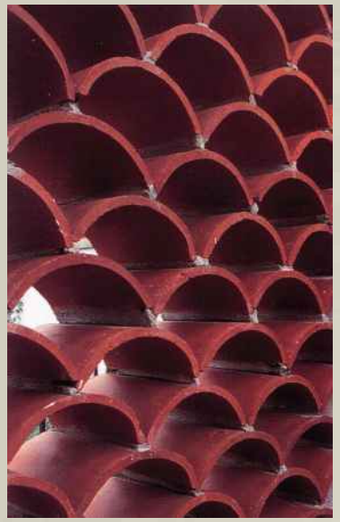
This style typically wraps around a large central courtyard accessible from many of the interior living spaces. Front porches almost always occupy the full width of the home. Balconies may be recessed, cantilevered or perched atop a first-story element.

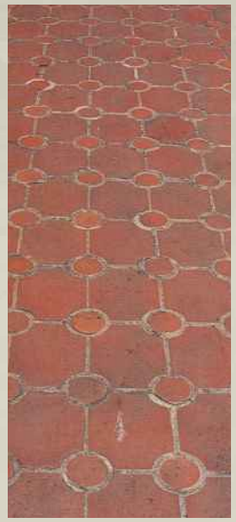
Materials

Exterior walls are typically substantial and rustic looking. They may be finished with stucco, irregularly-shaped adobe style bricks or sacked slump block. Fin walls are generally stucco and often battered in form. Roof materials consist of barrel-tile or S-tile, preferably double and triple stacked on roof edges. A chimney may be rustic brick for its entire length or be sculptured stucco with a clay pot cap detail.

The San Juan Capistrano Rustic style uses multi-color accent tiles, judiciously. They usually have a handmade appearance.

Field colors range from a bright clean white to warm sun-washed earth tones.





Doors

The entry has a sense of enclosure — of a cover-protected place. Recessed doors are quite common. Openings may be rectilinear or arched. Stucco is sometimes omitted from the tops of rectilinear openings and replaced with an exposed wood lintel. The appearance of wood on primary entry doors may range from simple planks to those ornamented with hardware, dramatically carved and studded with nails.

09-18-09

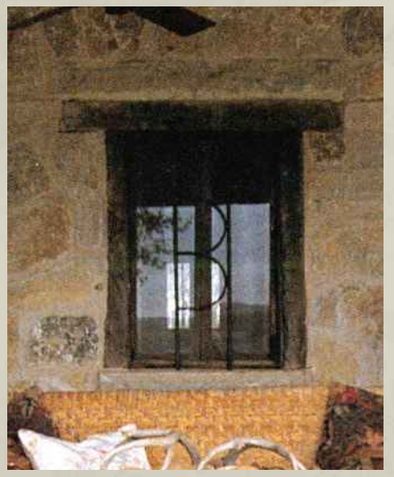
Windows

As with doors, windows are often recessed with moderate to deep insets. Most openings are rectilinear but some have arched tops. Window treatments echo door details. Window sills are stucco, brick or shaped wood. Small accent windows, shutters and ornamental wrought iron grilles are occasionally used.









Details

Details are finely crafted but reflect a substantial quality. Entry gates might be ornate but are made of a heavy black wrought iron or rustic wood. Wrought iron ornamentation and hardware both have a western, ranch-like character. Walls can be thick and sculpted. Chimneys tend to be large but their presence is understated. Sacked slump block or brick typically provide accents.

Historically, interior courtyards provided protection for owners. Today, these spaces are often used for relaxation. Many contain simply designed fountains that are dramatic in their appearance and central location.









2.8 San Juan Capistrano Rustic

Landscape

History and Context

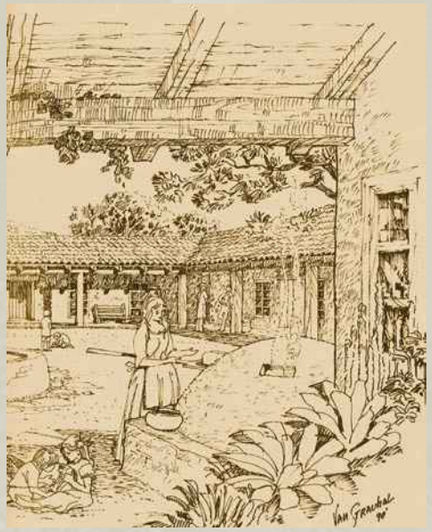
Though the origins of this style evolved from early California Haciendas and Ranch Houses, outdoor spatial design is rooted in the Spanish courtyards of Alhambra. The courtyards were developed to provide a sense of space and a small piece of paradise.

As is evident at the Mission in San Juan Capistrano, courtyards are a series of gardens which take on varying personalities. Designs of the spaces are centric with diagonal or perpendicular pathways leading to a central fountain or pool.

These outdoor spaces were the center of activity for these early California dwellings. Containment of live stock, cooking and an escape from the surrounding desert environment was provided in these internal spaces. Deep, covered verandas surrounding the courtyards provided protection from the elements further enhancing the function of these spaces.

As daily activities such as cooking were moved indoors and livestock was penned away from the central home, the courtyards became private, enclosed spaces which provided for a strong indoor/outdoor living environment and a contrast to the arid native landscape. Plant material played an important role in providing not only a cooling effect, but also in supplying the daily needs of the kitchen. Fruit trees, vegetables and herbs were often a part of the garden. Flowering tress and shrubs along with potted plants provided seasonal color and fragrances. Vines softened walls and provided additional color.

Fountains were often adorned with colorful, handmade tiles further enhancing the dominant focal element of the courtyard.



06-08-06

Materials

Original walking surfaces within the coutyards were tamped earth, river gravel, crushed stone or compressed granite. The pathways were constructed of, or lined with, hand made, terra-cotta tiles. Larger outdoor patios were paved with clay bricks with colorful, hand painted tile inserts. Small stones and pebbles layed out in varoious colors and patterns provided additional detailing to paved areas.

The whites and warm earth tones refelcted the natural colors found in the surrounding environment. Hand painted tiles, used judiciously, along with flowering plant material provided accent color. Pots were typically terra cotta or hand painetd to add additional accents to the garden.

Walls were typically constructed from any local materials available. Stone or hand made bricks were the dominate materials and were often painted or covered with stucco.

Iron grilles were set into the walls and provided views out from the interior spaces. Iron was also used for fences, railings and hardware.

Wood was used for the contruction of overhead shade strutures as well as doors, gates, fences and grills or screens.

Details

Details in both architecture and garden ornaments were often simple and reflected patterns or elements of nature in carvings, iron work or tiles.

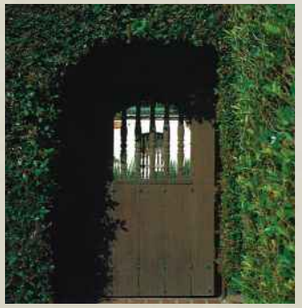
Various patterns were incorporated to help break up the expanse of paving that often dominated the courtyards and gardens. Decorative tile inserts provided additional detailing along with small stones and pebbles that were set in more intricate patterns to highlight focal areas.

Iron, when used, was forged and tended to have a heavy appearance. Details were simple with twists and scrolls. Intricacy could be found in hardware and light fixtures where it would be noticed and appreciated.

Wood doors and gates were constructed with either a series of heavy panels or planks. Studded nails and carvings were used for enhancement. Wood lattice, grill work and turned-wood balusters were commonly used for screens and railings.
















09-18-06

2.9 Tuscan

Architecture

History and Context

Tuscany is the fifth largest region of Italy and is located in the heart of that country. The region has a pleasing and extremely diverse landscape, ranging from the snowy peaks of the Apennine mountains to the green hills of Chianti to the beaches on the Tyrrhenian coast. Majestic forests of pine and cypress are found throughout the interior, as well as open areas of vineyards, olive groves and grassy hills. Some villages were built atop the highest hills, while others have been nestled deep in valleys. Each village was usually dominated by substantial towers which were an essential part of its fortification at the time. During the fifteenth and sixteenth centuries, large numbers of homes were built along roads and hillsides in rural Tuscany, many of which are still in use today. As this region was and still is primarily agricultural, these homes reflected the character of the farmhouse estate or *podere*.

The very informality of the rural farmhouse eventually inspired the more formal and symmetrical massing of the Tuscan Villa. The villa, as a housing type, found great popularity as a country home. Larger than a cottage and more stately than a farmhouse, the scale of the villa was more appropriate for family residences on larger parcels of land. Villas reflect a greater complexity in the overall plan and individual details than the informal farmhouse. Whether it is a farmhouse or a villa, the appeal of the Tuscan style lies with this informality and rustic character which is expressed in warm colors, textures and materials.

Forms

The Tuscan building form and massing is a lesson in simplicity. This plan that began as a simple, usually two-story, rectangular form evolved organically over time. Smaller components including single story elements similar to the original form were typically added to meet the spatial needs of the owner. The resulting building, with the flexibility and variety apparent in this style, is what makes it so appealing.

Typically, this style has a primary hipped or gabled roof with secondary hipped, gabled, shed or lean-to roofs over smaller single-story elements. Varied ridge heights are typical.

With the square or courtyard plan layout of this style, the massing tends to have a more vertical emphasis. A common icon of the Tuscan style is a square bell tower typically expressed today as an entry element. Often there is enhanced articulation and detail of windows, entries and doorways; such as, deeply recessed feature windows, heavy timber elements and columns or rustic stone arches.

Spaces

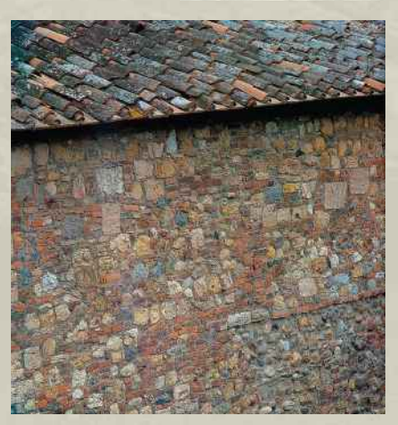
Arches may be used to create or frame spaces for the modern home in several ways. It may be the inspiration for a shady loggia or colonnade along one side of the home. It could provide the support for a more formal portico for the entry or lend itself to the design of a porte-cochère.

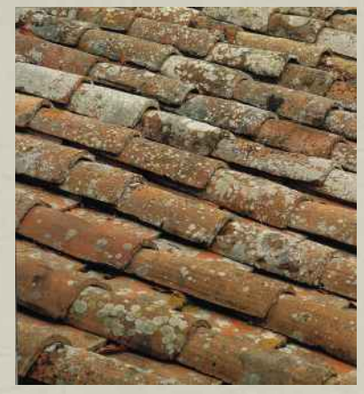
Courtyards are encouraged at the front elevation or as an interior element and may be surrounded with built or living green walls. Balconies are typically constructed with an accent material such as wood or wrought iron. Some of the traditional ironwork had a lacy, ornamental style. An integral roofed balcony may be a simple arcade or colonnade.

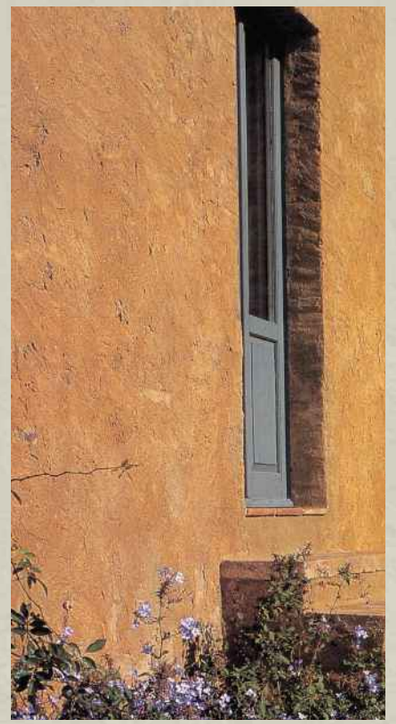
The villa might have a formal trellis with stone columns; whereas, a rustic arbor or pergola would be more appropriate for the character of the farmhouse.

Materials

Built by their owners with the materials and colors of the surroundings, historic Tuscan buildings blend naturally with their landscape. This natural appearance comes from stacked stone and rusticated detail. Field colors are a variety of earth colors from ochres and golds to beiges and tans.



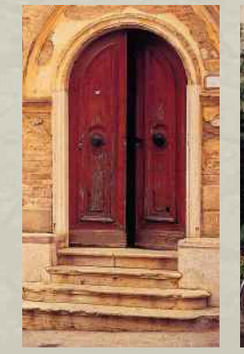


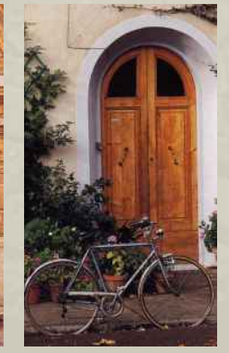


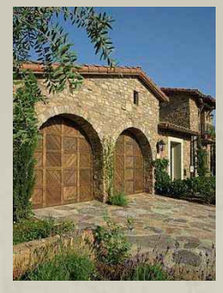
Doors

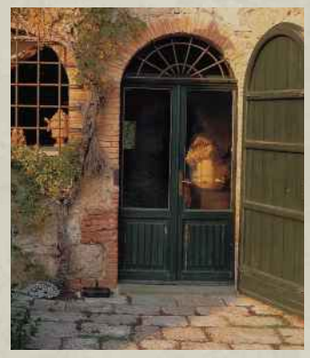
Entries vary according to the massing of this style. Villas are more formal, typically with columns and an enhanced door deeply recessed in an articulated entryway. If there is a tower element, the entry will usually occur within it. Farmhouse entries tend to be more informal with a sloped or shed roof over the doorway.

Both single and double doors are found in Tuscany's historic homes. A transom above the door will often echo the window detail. Garage doors are typically wood, most often planks, battens or panels.









09-18-06

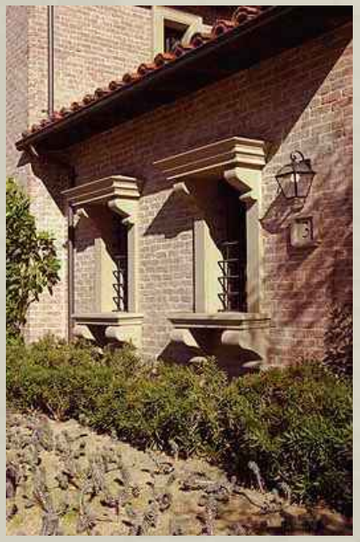
Windows

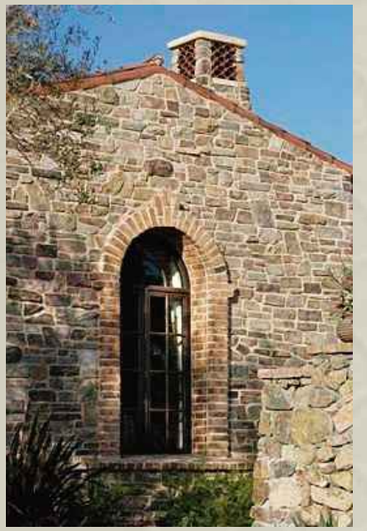
Tuscan windows are typically vertical and rectangular. However, arched or curved top windows are sometimes used above the traditional rectilinear shapes.

Wood headers, sculpted trim surrounds and window hoods are common Tuscan window treatments.

Shutters are generally made of wood and are stained or painted a deep rich color.

Ornamental windows are occasionally found on an elevation in a variety of shapes and can work as strong focal elements.

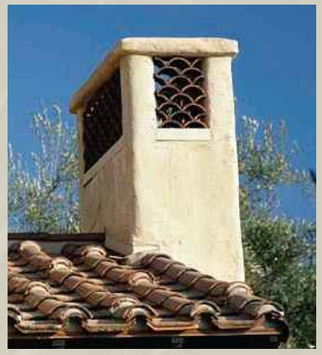


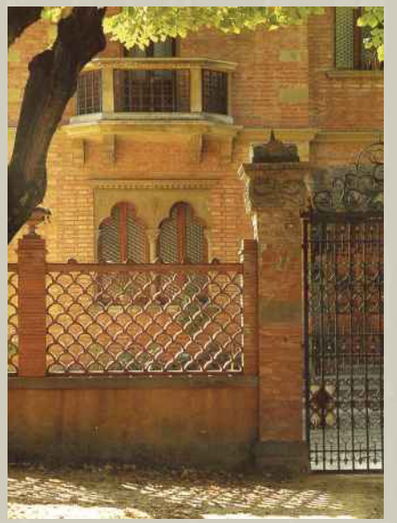


Details

The Tuscan architectural style includes numerous beautiful details such as carved stone, masonry work and intricate, graceful detailing of ironwork.

Like most cultures, Tuscans were very interested in their source of water and how it came into the home. Fountains often claimed the focal point in outdoor spaces. Artisan-made brackets, faucets and rain gutters with downspouts can be found on the Tuscan Villa.





2.9 Tuscan

Landscape

History and Context

The private gardens of Tuscany were influenced by classical Italian gardens and their roots to Roman formality. As a contrast to the surrounding harsh environment, These private spaces were developed for respite from the elements as well as pleasure .

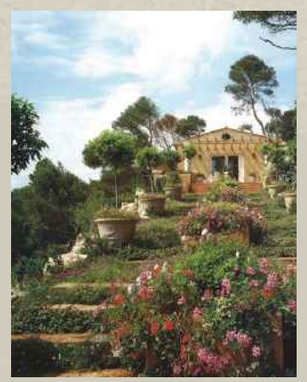
Tuscany was home to both the villa as well as the farmhouse. Villas were often adorned with a series of formal gardens surrounding the residence for both outdoor living and viewing. Spaces were laid out immediately adjacent to the home for ease of access. For the farmer, individual courtyards would serve a number of functions from housing livestock to preparation of daily meals and outdoor activities.

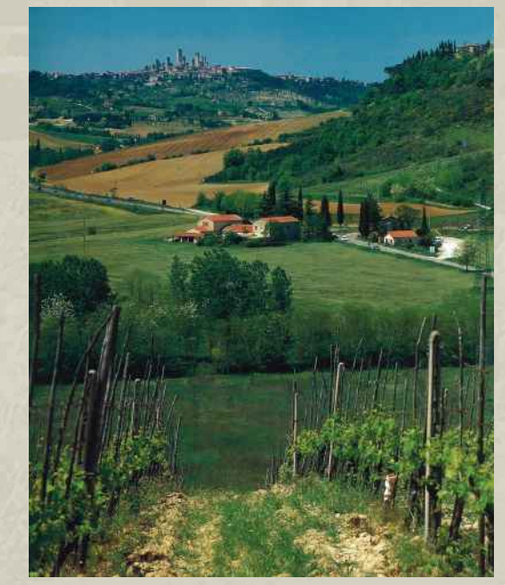
Gardens were created for both beauty and function. With the use of native plant material often developed in formal patterns, landscapes took on the appearance of managed informality with a balance between man and nature. As the lines of the garden left the home, the sense of formality diminished and blended into the rustic countryside.

Water played an important role in all private spaces. Often the center of life, fountains were set in a prominent spot for ease of access and viewing of reflective pools or active sprays. The sounds of spilling, trickling and splashing assisted in providing a cooling affect to the garden as well as adjacent indoor living spaces.

Trees such as cypress and olives along with arbors, trellises and pergolas provided protection from the glaring Italian sun. Potted plants were set out seasonally to provide color and fragrances to the garden. Lemon and orange trees also assisted in providing shade as well as seasonal color, fruit, and fragrances.

Vineyards, herbs and vegetables, a vital part of the Tuscan landscape, provided for daily needs as well as a source of income.





09-81-60

Materials

Native stone provided both the farmer and craftsman with materials of varying shapes, colors and textures. Tamped earth, crushed stone or stone pavers were used for paths and terraces. Steps and walls were either constructed by stacking existing stone or laying up stone that had been quarried from the surrounding hillsides. Often stucco would be used to cover walls to bring a touch of color and refinement to the dwellings.

Urns, balustrades, and sculpture were often a part of the Villa garden. Crafted with indigenous materials and brought from the city to be used as accents and ornamentation.

Doors and gates were generally constructed form wood. Overhead arbors and trellises, that provided relief from the sun, were made up of various branches and limbs or stone columns with heavy timbers. Iron was used for railings, hardware, and gates.

The colors selected from indigenous materials were chosen for their soft, cool tones and their ability to reduce the sun's glare. Ivory and earth tones reflected the colors of the house and the surrounding countryside. Landscape colors were used to provided a sense of coolness and seasonal accent colors.

Details

Formal gardens, often geometric in shape and their patterns were reflected in the informal hedges and parterres. The outline of pools or fountains, further accentuated the patterns.

Natural stones were generally randomly set around the farmhouse where permanent paving was desired.

Cut stones were used in patterns within the Villa gardens. Balustrades and other carved garden elements provided ornamentation. Sculpture was used providing interest often themed to reflect the spirit of nature. Vases and urns reflected garden patterns , landscape, foliage or fruit.

The wood doors and gates that were constructed from either vertical planks or panels were often decorated with carvings and iron hardware. Exposed wood members often were shaped as well.

Iron details ranged from substantial and simple to intricate an lacy depending on their function. Such details were provided on railings, grills, hardware and light fixtures where they would be seen and appreciated.