

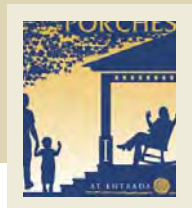
**VERANDA PARK**

# **PATTERN BOOK**

**GUIDELINES TO ARCHITECTURAL PRECEDENTS**

**THE PORCHES AT ENTRADA**

**DRAFT • OCTOBER 2007**



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## THE USE OF PRIMARY PRECEDENTS

*The Pattern Book provides a range of suitable sources for design inspiration in Veranda Park. The vocabulary of buildings in a community should be varied and expressive, not limited to a narrow theme or image: language can be articulate and coherent at the same time.*

*There are seven dominant architectural trends in the region. Their qualities, and the motivations that produced them, remain tangible and important.*

*By identifying architecture of the region that has forged the local identity, the goal is not to encourage duplication of historical examples.*

*Our responsibility to this landscape is to interpret and to renew our heritage, from a full awareness of the factors that have shaped our buildings.*

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## 2. ANTECEDENTS:

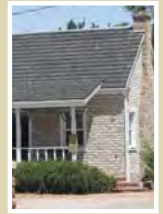
### TRADITION

### PRIMARY PRECEDENT

#### INDIGENOUS

#### *Pioneer Territorial*

• 1850's to 1870's



#### *Dixie Vernacular*

• 1870's to 1900's



#### CLASSIC

#### *Deseret Classic*

• 1870's to 1910's



#### *Beehive Queen Anne*

• 1880's to 1910's



#### ROMANTIC

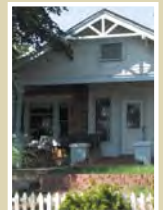
#### *Carpenter Victorian*

• 1880's to 1920's



#### *Mission Craftsman*

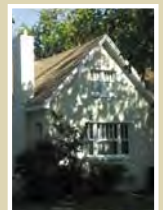
• 1910's to 1930's



#### PICTURESQUE

#### *Southwest Free Style*

• 1910's to 1940's



## 3. GLOSSARY

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## INTRODUCTION

*The architecture of Veranda Park, which may be described as 'Deseret' High Canyon, employs simple architectural attributes and construction details to create a singular aesthetic of quality structures, without applied decoration or inauthentic building elements. The beauty of our homes and shops arises from their graceful, dignified geometry and expressed structures.*

*The collective effort of all builders within this architectural ethic shall harmonize the places of Veranda Park together to a coherent, extraordinary village.*

*A Pattern Book does not describe styles to be copied, in fact, most of the styles mix details from one to another. The intent is to foster understanding of traditions - the conditions that created them and the principles that animate their enduring character. A thorough understanding of the principles and logic of the local architecture, which has been sustained over 150 years, allows designers to reinvigorate and continue the connection to landscape, climate, and community that is at the heart of this environmental heritage.*

## SUMMARY OF KEY ARCHITECTURAL FEATURES

*To introduce the character of the most authentic buildings of the Santa Clara area, a brief list of the compelling characteristics found in the majority of examples is provided here. The intent of these descriptions is to focus on the visual, ambient, and lifestyle character that is well adapted to the southwest environment.*



*The physical setting and the social history are the forces that drive the common ingredients of Washington County's architecture. In the high desert at the northeast reaches of the Mojave, a spectacular and stark landscape, with an environment full of sunlight, sees dramatic swings of temperature. The weather is quite benign, but the central challenge for design is to enhance ways of living outside during the four hottest months.*



### *Building Character*

- In a diverse mix of styles, there is a simplicity of surface and form; with a clarity of elements responsive to the heat and sunlight.
- Materials and methods are expressive of the environment - sun, temperature, winds, and dryness.

### *Massing and Composition*

- Simple massing is observed, with proportions ranging from elegant to pleasantly ungainly. A folk architecture is the prevailing condition of the dwellings.
- Compositions are balanced, sometimes symmetrical but with subtle asymmetries used as well.
- One and two story buildings were built in equal number. At times two story roof eaves were brought quite low. When two story walls are used, their surfaces are simple and their character derives from the arrangement of openings.

### *Walls*

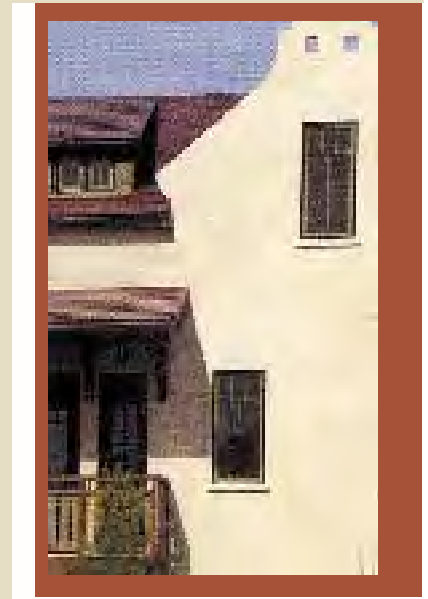
- Masonry is most commonly seen - wood was expensive for many years.
- Exterior walls are found in a limited range of warm, neutral colors.
- Considerable thickness is seen in walls, reflecting the stucco, stone, and adobe tradition - and with that come the benefits of thermal mass during the temperature extremes.

### *Roofs*

- Eaves are frequently deep, and often open with exposed rafter tails.
- Roofs are expressive: light in color and thickness, with attenuated ends, and at times appear to be placed lightly on the building.

### *Openings*

- Vertical proportions are employed for windows, doors, and the spaces between posts or piers.
- Windows at the street façade are large, with tall proportions at both floors. Often, smaller windows are introduced as a counterpoint.
- Recessed into the thick walls, casings are placed inside the opening and large sills span from sash to overhanging lip.
- At minimum, half of the windows of a building have smaller panes of glass.



### *Porches*

- Shade is of paramount importance, and porches are created at all possible locations in the buildings - upper and lower floors, and all sides - providing the qualities of architecture that resonate with a way of life spent outside.
- Porches are occasions of highly emphatic of craftsmanship and material.
- Balconies are cantilevered over the street, ennobling their buildings with a concentration of craftsmanship.

### *Elements*

- Sun shading components are always given strong expression.
- Key building elements and details are genuinely structural.
- Details at transitions (in material and building components) are carefully executed and indicative of quality construction.

### *Yards*

- With smaller lots as the norm, tall garden walls provide privacy and create an ambience evocative of a desert, sub-tropical tradition.
- Strong desert planting creates shade and provides an intense natural integration with building elements.
- The sheltered, private courtyard spaces are integral to the interior rooms adjacent to them.





## HISTORY

Dating from the 1850's, shortly after the first settlements began in the area, Pioneer buildings were the earliest of the St. George area traditions. They reflect the rudimentary means available at the time - immediately local materials and the craftsmanship of a small artisan team - usually a collective effort, by necessity. In response to the climate, this architecture's massive walls and simple roofs were well suited to the extremes of arid heat and cold of the high desert setting. The Territorial characteristics were developed somewhat later, when a less severe adherence to utility was the norm. This culture of building came from the Midwest, which had earlier moved with pioneers in the Trans-Appalachian migration of the early 19th century. Northern and central European settlers pushed west for greater opportunity and freedom, bringing their traditions along.

## CHARACTER

Simplest in its attributes of all local vernaculars, with minimal woodwork of trim and porch elements set against a stucco or masonry volume, the Pioneer Territorial Style invariably employs gable shape (for a rectangular plan) as the primary roof, starting at a height just above the first floor ceiling. Openings are created in the most direct fashion, one at a time, and demonstrate the modest resources of the pioneers' experience.

## VARIATION

### Residential

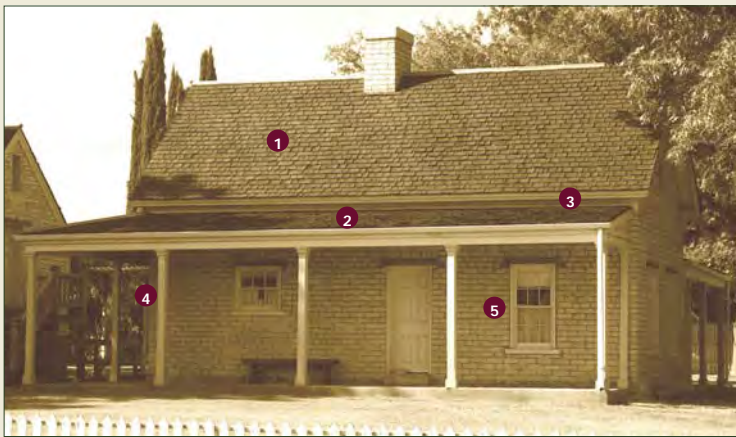
- Cottage Form: Hall & Parlor Plan (Primary Use)
- House Form: I-House Plan

### Non-Residential

- Commercial: Utilitarian
- Civic: N.A.

# PIONEER TERRITORIAL

## MASSING & COMPOSITION



### MASSING

#### 1 PRIMARY VOLUME

Predominantly 1 1/2 stories, with ground floors and porches kept fairly low to outside grade. The buildings are modest in scale and evoke the intimacy of simple craft techniques. In this respect they fall in line with the widespread characteristics of the simple buildings in the mountain west known as 'Territorial' (before statehood).

#### 2 SECONDARY VOLUME

Consists of simple, one story lean-to porch roof, usually placed along one long side of the building. Porches were often not original, but are now a key element of the language.

#### 3 COMBINATIONS

On eave fronts, the top of shed roof of the porch intersects at varying heights on the main roof volume. On gable fronts, the top of the shed porch rests below the upper floor window sills.

### COMPOSITION

#### 4 ELEMENTS

The arrangement of openings, porches, chimneys, other elements is only incidentally symmetrical, and usually balanced in a casual way. There is no formality derived from the pursuit of a defined historical style.

#### 5 FACADE

On eave fronts, the entry door is centered between two single windows. Occasionally two doors are found.

## ROOFS & WALLS



### ROOFS

#### FORM

- A simple gable on a rectangular plan, at times complemented by a cross gable (forming an Ell plan) or accommodating a low porch hip roof.

#### SLOPE

- Typically within a moderate range of pitch, and eave overhangs are quite minimal.

#### PARAPET, EAVE, & RAKE

- Small and simple elements are the norm, given the limited means available. Eaves are alternately open or boxed.

### WALLS

#### GROUND FLOOR

- Commonly found as stucco or adobe brick, and somewhat less so in stone, due to the relative scarcity of hardwood. Massive walls often reach a thickness of 10", and occasionally more.

#### UPPER FLOOR

- Occasionally an upper section of wall is comprised of wood siding.

#### TECHNIQUE

Base: No articulation of material or construction method is seen.

Middle: With the low structures erected, using one available material, no elaboration within the wall exists.

Top: No articulation is used at the joint of wall to roof; such elaboration was a luxury.

## WINDOWS & DOORS

### WINDOWS

#### TYPICAL

- Principally consist of single window units (small paned double hung sash), with only the rare pairing of frames within one opening of the wall.

#### FOCAL

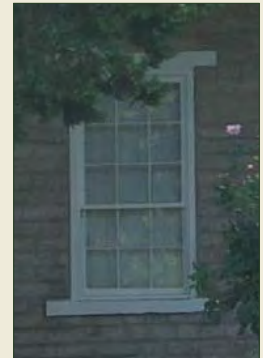
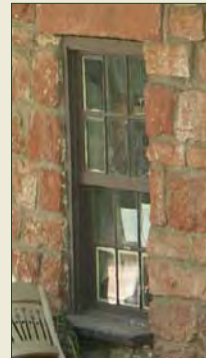
- No focal windows are utilized in the Pioneer idiom.

#### DIMENSION & PROPORTION

- Ground floor windows are invariably larger than upper level windows, and the sill heights of these lower windows are fairly low to the floor - yielding a generous vertical dimension to the opening.

#### SURROUND & SILL

- Lintels are minimal, as set in the adobe wall.
- Sills are moderate in their face dimension and project slightly over an inch from the wall.



### DOORS

#### ENTRY DOORS

- Located close to the ground, doors are cut as simple openings into the thick wall, with no additional window elements surrounding.
- The openings have a straight lintel over the door, infrequently a shallow arch is employed.
- Doors have four or six panels (raised) with no window panels.

#### SURROUND

- Door and window trim is made up of simple moldings and flat wood stock.

## PORCHES & ELEMENTS

### PORCHES

#### CONFIGURATION

- Always constructed for shade, exclusively one story, set against the house as a simple sloping shed roof, with the smallest of eave overhang and minimalist woodwork.

#### STRUCTURE

- Columns are thin posts with the simplest elaboration of bases and capitals: merely the technical details of joinery.

#### BALUSTER & RAIL

- Balusters are unadorned square wood, and rails are simple rectangular stock. Spacings and dimensions are repetitive.



### ELEMENTS

#### ROOF COMPONENTS

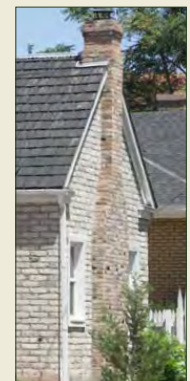
- Chimneys are seen at gable ends as well as at the mid-point of the ridge length. When placed at the gable end (to radiate heat away from the interior in the warm climate), they continue the material of the wall.

#### WALL COMPONENTS

- Elaborations to walls (textures, details) and openings (bays, groupings) are not present.

#### DETAIL & TECHNIQUE

- The simplest possible trim boards cover eaves, rakes, and porch beams.





## HISTORY

Immediately following the early Pioneer (Territorial) period, a mainstream vocabulary developed after 1860. As the area's towns grew more populous, continuous communications more customary, and industries more established, certain techniques became widely incorporated into an indigenous tradition. Larger and more sophisticated buildings refined the local craft and standardized construction products as they adhered to an informal standard of building practices, and began a developing regional vernacular. Through a broad range of cultural mores, including community building and architecture, a common identity was forged as the Territory moved toward statehood.

## CHARACTER

Continuing the Territorial Style's simplicity of stucco walls and minimal painted trim, the vernacular of southern Utah developed more variety in its building elements – combinations of gable and hip roofs, grouping of windows, and detailing porches and chimney with greater elaboration. A simplicity, modesty, and directness continues as the reigning quality in buildings of this era - but with a more generous scope of overall form, composition, major elements, and refined craft.

## VARIATION

### Residential

- Cottage Form: Gable Front (Primary Use)
- House Form: Eave Front

### Non-Residential

- Commercial: Small Blocks
- Civic: Communal

# DIXIE VERNACULAR

## MASSING & COMPOSITION



### MASSING

#### 1 PRIMARY VOLUME

Has slightly exceeded the 1 1/2 story height of Pioneer houses, rising to 2 stories on occasion, and lifting ground floors and porches a little more above grade. The buildings remain modest and intimate.

#### 2 SECONDARY VOLUME

One story lean-to porches are not as prevalent as in the earlier period, a projecting gable entry porch is more commonly used.

#### 3 COMBINATIONS

Cross gable roofs are employed as frequently as simple gables. Minor roof elements are commonly added to the simple main volume.

### COMPOSITION

#### 4 ELEMENTS

Openings, porches, chimneys, and bays are occasionally symmetrical, reflecting simple functional arrangements as well as a minor classicizing influence of Federal and Greek Revival trends.

#### 5 FACADE

Informal compositions of doors and windows, responding to the increasing variety of floor plans, are organized as simple and balanced arrangements of single or double elements.

## ROOFS & WALLS



### ROOFS

#### FORM

- Usually a main gable with a cross gable (or large gable dormer) – held within the rectangle of the Plan. On infrequent occasions a low hip roof form is employed.

#### SLOPE

- A steeper range of pitch than the Pioneer, with rake and eave overhangs a little deeper and fascias a little more substantial in detail than the earlier period.

#### PARAPET, EAVE, & RAKE

- Eave and rake overhangs range from minimal to moderately deep.

### WALLS

#### GROUND FLOOR

- Finished in stucco, applied over adobe brick, and consequently massive in appearance – often reaching a thickness of 12”.

#### UPPER FLOOR

- Rarely comprised of wood siding, usually a continuation of the ground floor material.

#### TECHNIQUE

Base: Minimal articulation between foundation and wall.

Middle: No elaboration of the stucco or adobe brick surface.

Top: The top of wall, at the connection to eave, occasionally employs a simple frieze board.

## WINDOWS & DOORS

### WINDOWS

#### TYPICAL

- Double and triple window units combined at the frame (still with small pane double hung sash), due to the greater capacity of framing techniques to span a wider opening within the wall.
- Windows show greater variation in widths.

#### FOCAL

- A pairing or tripling of sash at the center points of gable ends – both ground floor or upper floor.

#### DIMENSION & PROPORTION

- Ground floor openings are usually larger than upper level windows.
- The sill heights of ground floor windows are fairly low to the floor – yielding a generous vertical dimension in openings.

#### SURROUND & SILL

- Sills are substantial in face dimension and project up to two inches from the wall.
- Lintels are used as an articulation at the top of the opening.

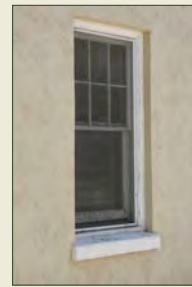
### DOORS

#### ENTRY DOORS

- Express their placement in a thick wall (sometimes woodwork masks this condition), and surrounding window elements are introduced.
- Door openings use a straight lintel overhead (shallow arches are not seen).

#### SURROUND

- Lintels are more substantial in their face dimension than in Pioneer. Moldings around doors and windows show more detailing than trim work of the Territorial.



## PORCHES & ELEMENTS

### PORCHES

#### CONFIGURATION

- Porches are exclusively one story, with either a shallow hip roof or shed roof, with modest eave overhangs and a small degree of woodwork profiles.

#### STRUCTURE

- Round or square columns have become thicker posts with minor elaboration of bases and capitals, again derived from minor Federal Style / Greek Revival awareness.

#### BALUSTER & RAIL

- Demonstrate more elaborate milling capabilities than the prior period.

### ELEMENTS

#### ROOF COMPONENTS

- Chimneys are placed in a variety of locations, with the increasing variety of floor plans coming into the mainstream vernacular mode.

#### WALL COMPONENTS

- Elaboration of walls (textures, details) and openings (bays, groupings) are not common, in fact, the predominance of uniform stucco covering is greatest in the Dixie Vernacular precedent.

#### DETAIL & TECHNIQUE

- A minor increase in amount of detail is found, compared to Pioneer / Territorial. At times, a tentative attempt at classical details.





## HISTORY

After the Civil War, with the completion of the Transcontinental Railroad in 1869, the Classical Revival and Italianate styles (previously established in the east) were popularized in Utah, from the late 1860's well into the 1890's. The first self consciously imported architectural fashion, generated by the first generation of Pioneers' offspring, this simple and clear form of classicism was motivated by the prosperity of the independent State of Deseret, and continued for a short time after statehood in 1896. Building industries grew in sophistication and expanded out from Salt Lake City, bringing a technical confidence and increased aspiration toward a "big town" style to the southern region.

## CHARACTER

*Stylish and, even at a small scale, comparatively monumental - a consequence of the classical aesthetic - simple, clear, and symmetrical. A range of stylistic tendencies can be seen within the regional classical idiom - Italianate, for example - which reflects a folk adaptation of an imported fashion, rather than a rigorous approach to a pure design ideal. With stucco walls and (commonly) white painted trim, the local vernacular developed into a more formal presence for the elaborate, less utilitarian, buildings suited to a growing town.*

## VARIATION

### Residential

• Cottage Form: Greek Revival

• House Form: Colonial Revival  
(Primary Use) Italianate

### Non-Residential

• Commercial: Small Blocks

• Civic: Communal

# DESERT CLASSICAL

## MASSING & COMPOSITION



### MASSING

#### 1 PRIMARY VOLUME

Ranges from one to three stories, with a variety of low-to-moderate ground floor and porch volumes. Building scale is generally modest.

#### 2 SECONDARY VOLUME

Other than one story porches (pitched or flat roofed), a lower gable volume is appended to the main body. Projecting gable entry porches are simple pediment forms, with the roof slope slightly shallower than the main roof.

#### 3 COMBINATIONS

Overall arrangements are extremely clear, with the primary mass given dominance, as with any classical building. One story ancillary volumes are used.

### COMPOSITION

#### 4 ELEMENTS

The arrangement of building features (porches, chimneys, bays) is carefully balanced, frequently symmetrical, with a formality derived from using the diverse styles of the country's extensive classical tradition as models.

#### 5 FACADE

Each wall plane is composed into a strict symmetry of openings.

## ROOFS & WALLS



### ROOFS

#### FORM

· A simple gable, or intermittently a combination of gables, with either gable or eave fronting to the street.

#### SLOPE

· Ranges from shallow to moderate - the most gentle roof pitch found in the area, with the exception of some craftsman bungalows.

#### PARAPET, EAVE, & RAKE

· Eave projection is small to moderate. Woodwork and gutter assembly evokes traditional classical wood profiles.

### WALLS

#### GROUND FLOOR

· Most frequently stucco, with cut sandstone and adobe brick also used routinely. The latter materials yield a massive appearance and are used for public buildings. Often the elaborated wood trim around openings in stucco walls masks wall thickness. Rarely executed in wood.

#### UPPER FLOOR

· Generally given the same treatment as the ground floor.

#### TECHNIQUE

Base: A minor distinction between foundation and wall materials is created.

Middle: Occasional use of stringcourses, or banding, to accentuate the horizontal lines organizing the wall.

Top: The top of wall, at the connection to eave, invariably incorporates a wood expression of architrave or entablature - usually with shadow lines of added moldings.

## WINDOWS & DOORS

### WINDOWS

#### TYPICAL

- Principally consist of double hung units, with occasional pairing of frames into a group. Their placement is orderly - not more than three window sizes per building.

#### FOCAL

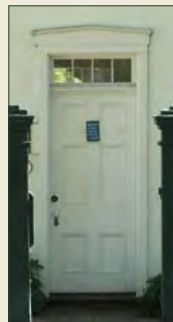
- Gable end windows comprise the only focal window device. The priority of symmetry composes single windows into a visual whole.

#### DIMENSION & PROPORTION

- Ground floor sash and frame are usually larger than at the upper level, with generous vertical proportions in the larger houses or non-residential structures.
- A variety of proportion and size is employed.

#### SURROUND & SILL

- Casings range from simple moldings to heads or sides of classical reference.
- Sills are consistently strong in scale and emphasis, due to the typically thick walls of the style.



### DOORS

#### ENTRY DOORS

- Located at the center of the ground floor composition of the front facade, formal but not oversized.

#### SURROUND

- Additions beyond simple trim become common, usually classicizing, with transom windows or side lites appearing regularly.

## PORCHES & ELEMENTS

### PORCHES

#### CONFIGURATION

- Porches are exclusively one story, placed at the front, and projecting out from the main volume. Concrete base

#### STRUCTURE

- Posts and piers are found as round or square, generally thin in proportion, with minimal classical detailing of bases and capitals.

#### BALUSTER & RAIL

- Minor elaborations of technique begins with this period. Flat roofed porches often add a second balustrade above.



### ELEMENTS

#### ROOF COMPONENTS

- Stucco chimneys are seen at both gable ends and mid-point of the ridge. Some detailing is found with material change at the top cap.

#### WALL COMPONENTS

- Stylized elements are built most frequently at rake returns, typically hinting at the form of column capitals.

#### DETAIL & TECHNIQUE

- Expression of material or craft is found at the roof edges or front porch.

# BEEHIVE QUEEN ANNE



## HISTORY

The Queen Anne fashion spanned from the 1870's to the 1910's in southern Utah, and became as prevalent as the Classical Styles during this period because it was economically and environmentally well suited to the locale. Also known as the 'red brick style', this manner of building can be found in towns large and small throughout the state. New ideas from around the country flooded into Utah around the beginning of Statehood. The architectural tastes and modern conveniences of the Victorian Era, including indoor plumbing, were increasingly popular.

## CHARACTER

Active, composed asymmetry, and a combination of diverse geometrics define the Queen Anne, which initiated a late 19th century stylish architecture in the region (though simpler than examples in other parts of the country). The signature pediment over a ground floor angled bay exhibited a dramatic combination of brick and wood, relying on color as an important part of the image.

## VARIATION

### Residential

- Cottage Form: Eastlake (simplified) (Primary Use)
- House Form: Second Empire, Richardsonian

### Non-Residential

- Commercial: N.A.
- Civic: N.A.

# BEEHIVE QUEEN ANNE

## MASSING & COMPOSITION



### MASSING

- 1 PRIMARY VOLUME**  
With steep roof pitches, both cottages and houses rise to a high point of the (gable or hip roof) ridge. The volumes are complex combinations of hip and gable form.
- 2 SECONDARY VOLUME**  
A projecting gable pediment, one half the width of the façade is the centerpiece. Minor volumes are consistently present, seen as smaller dormers or ells in the main body of the structure.
- 3 COMBINATIONS**  
Numerous projections - one and two story - are attached to the main mass, spurred by the goal of visual intricacy.

### COMPOSITION

- 4 ELEMENTS**  
The building form is scaled into an artful interplay of gable and arch, solid and void (of porch), hip and gable roofs, trim lines and wall surfaces.
- 5 FACADE**  
A loose balance is created from a range of distinctively shaped openings - arched, paired, subdivided, and tall or short.

## ROOFS & WALLS



### ROOFS

- FORM**
- A frontal gable, usually two stories, projects from either a main gable or main hip roof volume. A low porch hip roof is prevalent.
- SLOPE**
- Together with the Carpenter Victorian, these roofs comprise the steepest of the area's traditions - ranging from 9/12 to 12/12.
- PARAPET, EAVE, & RAKE**
- Always taken as an opportunity to elaborate the basic classical moldings with decorative carpentry. Styles for eave and rake include Greek, Boxed, and Porkchop.

### WALLS

- GROUND FLOOR**
- Walls are plain or decorative brick, fired red and using local sand, which grew to replace adobe brick ('dobies'). Wood siding is not used on ground floors.
- UPPER FLOOR**
- The demarcation of material change is consistent, and occurs with the projecting gable form, rather than at the floor line.
- TECHNIQUE**
- Base:** Ground floors were raised higher than in earlier periods, and frequently expressed the base as part of an active pattern. Sometimes brick base used for stucco walls.
- Middle:** A common use of horizontal lines to articulate the wall surface.
- Top:** The top of wall, at the connection to eave, is frequently elaborated with trim or patterns of the wall surface.

## WINDOWS & DOORS

### WINDOWS

#### TYPICAL

- More variety is found in the size, proportion, and design of windows than any other precedent. Double hung sash is prevalent, but often with unequal top and bottom.

#### FOCAL

- The arched window on the ground floor, axially under the pediment volume, is the consistent central opening.
- Usually this wide window has a horizontal frame division at the top third, producing a broad sash with decorative glass.

#### DIMENSION & PROPORTION

- Tall windows predominate, due to low sill heights, with some ground floor units wider - especially the arched central window.
- The style creates the largest amount of window area of any tradition.

#### SURROUND & SILL

- Arched brick headers span the larger central window and the smaller side windows at the ground floor projecting gable composition.
- Wood casing is always set back within a masonry opening. Sills are moderate in size.

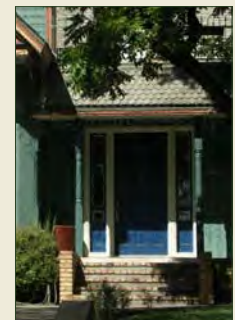
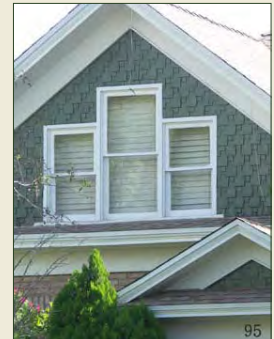
### DOORS

#### ENTRY DOORS

- Located within the corner porch, the main door is always to the side of the pedimented volume of the sitting room.

#### SURROUND

- The common addition to the door composition is the transom above, made possible by the tall ceiling height, but side lites are seen frequently.



## PORCHES & ELEMENTS

### PORCHES

#### CONFIGURATION

- Placed at the corner as a one story element to balance the two story central gable, the porch is recessed within an integral roof or made of an attached hip or gable.

#### STRUCTURE

- Piers and columns are moderate-to-thin, and may vary between simple and ornate.
- Classical round columns or shaped, scrolled, lathed posts are used - as single, doubled, or tripled.

#### BALUSTER & RAIL

- Wood members may also be simple or elaborate, depending on the budget of the building.

### ELEMENTS

#### ROOF COMPONENTS

- Chimneys are less prominent, due to the active volumes of the building. With diminishing focus on the hearth for cooking and heating, the chimney is placed at diverse locations.

#### WALL COMPONENTS

- Gable decoration is a hallmark of the style, inserting contrasting material, pattern, or color within the pediment shape.
- Elements were purchased from catalogues, made available by the building and merchandizing industries.

#### DETAIL & TECHNIQUE

- A more ornamental intent governs all aspects, such as using an inlay of varied patterns and materials within wall surfaces.



# CARPENTER VICTORIAN



## HISTORY

Victorian styles reflected the influx of new trends that came into the state, with increasing population and mobility brought by railroad connections developed through the late 19th century. During this period, the influence of the Stick Style and Eastlake (wood and brick) Style, brought from the East Coast through the Midwest, were felt as consistently as the classicizing orientation of the Queen Anne and Colonial Revival trends. The formal variety and visual complexity that appealed to Victorian tastes was simplified when employed in a rural region such as Washington County. The building efforts in this mode were not agrarian nor utilitarian, but were instead residences in town for the moderately well-to-do.

## CHARACTER

Vertical proportions of volumes, windows, and structural elements is combined with an expression of wood carpentry, often elaborate carving of posts, gable inserts, and brackets. The play of mass and recessed shadow, seen between the projecting gable and adjacent porch, is noteworthy of the style, as is the filigree of woodwork. Buildings are varied in composition, with infrequent replication of overall massing. Modest examples demonstrate the condition known as 'Folk Victorian', where just a few key attributes are used: steep roofs, gable end with typical bay, and off-center porch.

## VARIATION

### Residential

- Cottage Form: Gothic Cottage, Gingerbread Cottage
- House Form: 2 Story Brick, (Primary Use) Stick Style

### Non-Residential

- Commercial: Small Blocks
- Civic: N.A.

# CARPENTER VICTORIAN

## MASSING & COMPOSITION



### MASSING

#### 1 PRIMARY VOLUME

Vertical proportions, reaching 2 stories, of steeply pitched gable forms. The tightly composed steep roofed gable, with paired upper windows and a focal ground floor window group, is most recognizable. Overall asymmetry of form, with crossing gables is the persistent tactic.

#### 2 SECONDARY VOLUME

Very few dormers, due to tall massing of intersecting gables. The porches generate the secondary volumes.

#### 3 COMBINATIONS

A great variety of gable forms and porches are combined - in both cottage and house types.

### COMPOSITION

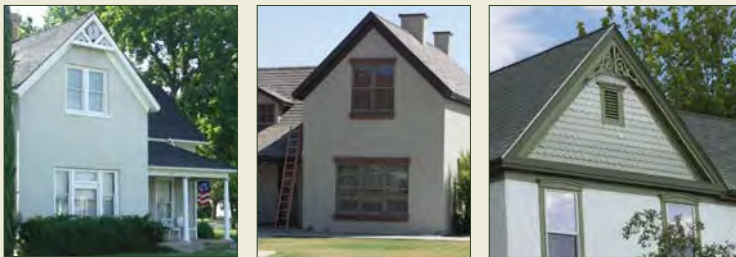
#### 4 ELEMENTS

The arrangement of building features (openings, porches, chimneys) is consistently asymmetrical, with a formality derived from modeling.

#### 5 FACADE

Windows and bays within the projecting gable volume are symmetrically arranged.

## ROOFS & WALLS



### ROOFS

#### FORM

Crossing gables are the dominant form (forming an EII plan), with the ridge shifting - through a hip element - as gables of differing heights intersect. The intent is to avoid simplicity.

#### SLOPE

Typically steep in pitch (9/12 to 12/12), and overhangs are moderate.

#### PARAPET, EAVE, & RAKE

There is an investment in detailed craft at eaves and rakes, with frequently ornamented verge boards.

### WALLS

#### GROUND FLOOR

Most frequently stucco, with red brick and adobe brick used with regularity. No evidence of wood framed eports in the style.

#### UPPER FLOOR

Always given the same treatment as the ground floor.

#### TECHNIQUE

**Base:** Minor articulation is built at the bearing of wall to foundation.

**Middle:** Articulation is only rarely used to differentiate the floors. Walls are continuous, in order to emphasize the vertical span of the building volume.

**Top:** A barge board of wood, with a crown molding set against the eave soffit, is a consistent detail.

WINDOWS & DOORS

WINDOWS

TYPICAL

- Double hung sash, paired as two units and joined at a central post are as frequent as windows placed singly.

FOCAL

- The ground floor grouping of windows within the projecting gable volume – in bays as three or four, or paired under an elaborate surround.

DIMENSION & PROPORTION

- Ground floor sash and frame are occasionally shorter than upper level windows, a unique aspect of the Victorian aesthetic.
- Double hung sash ranges from moderately rectangular to tall and narrow.

SURROUND & SILL

- Projecting sills are moderate in scale.
- Headers receive minor articulation.

DOORS

ENTRY DOORS

- Located at the most prominent porch facing the street, and never found within the projecting gable volume.
- An extensive amount of glass is found in these entry doors, made possible by advancing craft technique, as well as methods of manufacturing and shipments.

SURROUND

- Several trim elements are built up into an elaborate molding, catching the eye with the material quality and the shadow lines of the profiles.



PORCHES & ELEMENTS

PORCHES

CONFIGURATION

- Quite tall when one story, surmounted by a balustrade or covered by a shallow roof. Less vertical when built with scrolled double posts.
- In the cottage form, the porch may span the front facade.

STRUCTURE

- Posts are thin, whether round or square, with detailing of bases and capitals that diverges from anything classical. Concrete or masonry porch bases.

BALUSTER & RAIL

- Turned wood stock for balusters and rails.

ELEMENTS

ROOF COMPONENTS

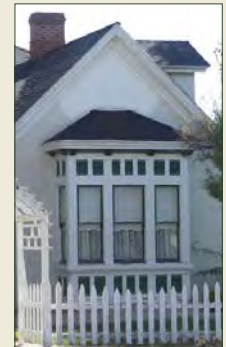
- Chimneys are taller, more slender than average, and elaborated at the top with flared bricks. No additional features are observed – the roof shapes were succinctly active and stylish.

WALL COMPONENTS

- Angled bay windows, with quite tall windows and shallow hipped roofs, are prevalent.

DETAIL & TECHNIQUE

- Gable peaks, bays, and porch columns employ wood 'gingerbread' carpentry scrollwork.



# MISSION CRAFTSMAN



## HISTORY

Popular before and after the first World War, the taste for Craftsman styles was brought from the west coast from 1910 and stayed popular until 1930. The increasing influence of the west coast's culture led to numerous California Bungalow imports into Utah. Initially adopted directly from the outside context, the mode soon developed into a classic buff colored bungalow with deep porches to shade the summer sun. Wood construction was often more expensive than brick, thus the style evolved to use adobe brick and stucco veneer on ground floors and, at times, the second floor. The appeal of craftsman cottages was a reaction against Victorian complexity and Neo-Classical formality. The progressive values of the early 20th century found their way into the new taste for open floor plans and quality handicrafts of these buildings. The ideal of crafted details was also a reaction to the increasing dominance of machine produced objects in everyday life.

## CHARACTER

Relaxed, simple, and balanced, the bungalow styles (from both west coast and the northeast) aimed for a balance of rustic and refined, modest and graceful. The interest of the style in rustic materials and celebration of carpenter's technique was adapted to the climate, along with the Mission Style's thick stucco walls for the southwest. The generous floor plan was reflected in the informal composition of the exterior elements and the grouping of windows to bring more light inside. An intent to display handicraft is a consistent aspect of the style.

## VARIATION

### Residential

- Cottage Form: Mission Bungalow, Craftsman Bungalow
- House Form: Craftsman 4-Square, Prairie

### Non-Residential

- Commercial: N.A.
- Civic: N.A.

# MISSION CRAFTSMAN

## MASSING & COMPOSITION



### MASSING

#### 1 PRIMARY VOLUME

In detached houses, a sheltering roof, with a gentle slope, is brought down to the ground level eave height, evoking a modest bungalow image (even when the house is substantial). The broad gable may be set as an eave front or gable front to the street.

#### 2 SECONDARY VOLUME

Large dormers – either gable dormers or shed dormers – become the common counterpoint to the dominating roof. A smaller nested gable is frequently placed at the entry porch.

#### 3 COMBINATIONS

Nested gables (and periodically nested hips) are frequently evident, and can vary in size.

### COMPOSITION

#### 4 ELEMENTS

The arrangement of porches, chimneys, dormers, and bay windows is loosely held together within the overall form of the single spreading roof.

#### 5 FACADE

Gable facades and eave facades both employ grouped openings – windows around a door, windows as counterpoint to a bay. The effect is casual and intimate.

## ROOFS & WALLS



### ROOFS

#### FORM

· A broad, shallow gable, presenting an eave front or gable end to the street in equal measure. The overall gable is often accompanied by a smaller nested gable. Hip roofed variations are encountered in the region.

#### SLOPE

· The broad roofs exploited a shallow range (3/12 to 5/12), and dormers were consistently the same geometry as the main roof.

#### PARAPET, EAVE, & RAKE

· Eaves and rakes are deep, and always supported by a bracket with diagonal strut. Exposed rafter tails are a customary detail, often shaped to distinctive profiles.

### WALLS

#### GROUND FLOOR

· Most frequently stucco, and intermittently brick, expressing the thickness of the walls. Rarely wood, except in rural instances.

#### UPPER FLOOR

· Sheathed with wood shingles or clapboards. In one story cottages the ground floor material continued up to the eaves.

#### TECHNIQUE

Base: Minor detailing of stucco or masonry placed on the foundation material.

Middle: Division of stucco ground floor and wood sheathed upper floor utilizes a detail of water table or cleat.

Top: The top of wall, at the connection to the eave, is simply addressed with well detailed trim boards.

## WINDOWS & DOORS

### WINDOWS

#### TYPICAL

- Arrangement consists of multiple double hung windows grouped together, made up of a variety of sizes and proportions.
- Occasionally a small, broad clerestory window is seen.

#### FOCAL

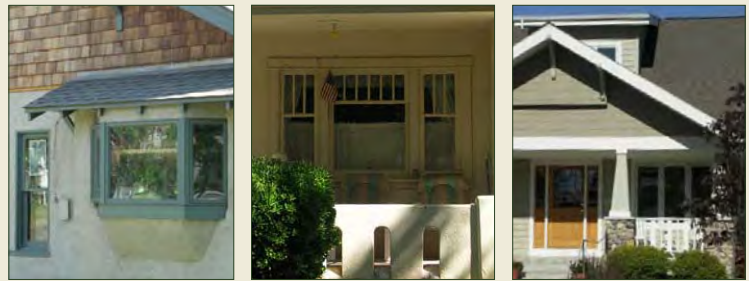
- A triple sash combination at the front parlor is most common, with the central window wider than the side windows.

#### DIMENSION & PROPORTION

- An informal array of window units produces a variety of shape and size, even adding fixed picture windows (with a special pattern of muntins) to the standard double hung type.
- Sill heights of these lower windows are fairly low to the floor – yielding a generous vertical dimension.

#### SURROUND & SILL

- Openings in stucco are set back with minimal casings, as the vernacular of the area had long established.
- Openings in wood allow the casings to be placed on the face of the siding.



### DOORS

#### ENTRY DOORS

- Broad in proportion, often with additional window elements surrounding. A large amount of glass is set into the door panel.

#### SURROUND

- Door and window surrounds are primarily made up simple moldings and flat stock, often rather wide when situated in a wall of wood siding.

## PORCHES & ELEMENTS

### PORCHES

#### CONFIGURATION

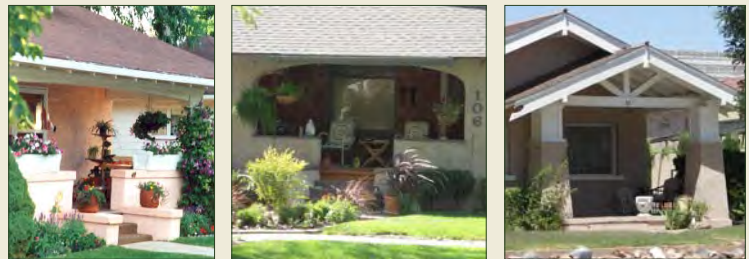
- Height of porches is exclusively one story, set underneath the eave of a long roof slope, or framed by a broad gable at the entry.

#### STRUCTURE

- Posts and piers are thicker, square rather than round, often set on a wider base that rises to railing height. Posts occasionally doubled.
- With the stucco vocabulary prevalent, piers can be planar, moving into arched spans at the porch front. Cement porches are prevalent.

#### BALUSTER & RAIL

- Balusters are simple rectangular stock, or boards coped into figurative shapes with a band saw.



### ELEMENTS

#### ROOF COMPONENTS

- Chimneys are seen at gable ends as well as at the mid-point of the ridge. Their proportion is broad and massive.

#### WALL COMPONENTS

- Elaborated wall details (textures, details) and composed openings (bays, groupings) are common.

#### DETAIL & TECHNIQUE

- Two color tones are common, through material or paint, even when the tones vary only slightly.



# SOUTHWEST FREE STYLE



## HISTORY

*Beginning in the 1920's, the regional isolation of southern Utah was broken with a national highway brought through the Virgin Valley and the opening of national parks across the southern part of the state. A breakdown of fully indigenous local norms was now underway. National magazines, for both builders and consumers, brought an eclectic mix of tastes and fashions. Not an agricultural or rural taste, but rather an architecture of towns, the Free Style is fully a 20th century architecture, and modern conveniences were now incorporated. The diversity of choices in building style has led to a sense of freedom in visual rules – letting more open plans and adjustments to the site suggest the building's disposition.*

## CHARACTER

A simplicity with a picturesque appeal yields a graceful modesty, and reaches a formality with a combination of asymmetries rather than with classical technique. Fashions introduced to the area to reach a harmony with the place. A frame and veneer construction, with a direct expression of quality craft in an assortment of details. A depth of wall and shadowed recess is characteristic, creating shade from the sunlit climate. Porches, arcades, and courtyards foster a multiplicity of areas to live outside through the warmest months. Windows are repeatedly shaded, or kept recessed from direct sun.

## VARIATION

### **Residential**

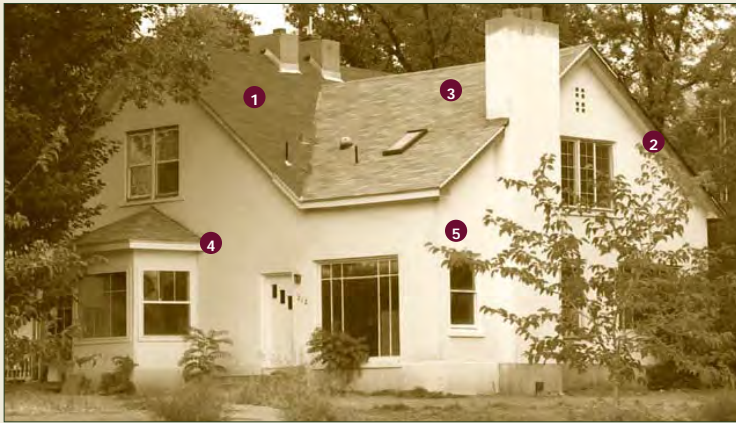
- Cottage Form: Tudor Cottage, Cotswold Cottage, Storybrook Cottage
- House Form: Monterey

### **Non-Residential**

- Commercial: Small Blocks
  - Civic: N.A.
-

# SOUTHWEST FREE STYLE

## MASSING & COMPOSITION



### MASSING

#### 1 PRIMARY VOLUME

Reaches two stories on most occasions, although with gable roofs the eave height is brought fairly low. The main volumes are controlled and coherent, but not overly simple.

#### 2 SECONDARY VOLUME

Minor volumes are comprised of engaged dormers (equal occurrences of gable and hip). Upper floor porches are evident.

#### 3 COMBINATIONS

Roofs are often comprised of crossed gables and crossed hips. A dynamic, off-center play of volumes is intended. A main cross gable is never placed in a symmetrical disposition within a main roof.

### COMPOSITION

#### 4 ELEMENTS

The assembly of building features is a free organization of established vernacular attributes. Roof pitches often vary for dynamic effect.

#### 5 FACADE

Irregular openings, in placement and size, are arranged with intuitive placement within the volumes. Openings are indispensable to composition because walls are typically one material.

## ROOFS & WALLS



### ROOFS

#### FORM

Gables have pitches shallow to moderately steep. Hip pitches range from shallow to moderate. Dormers of all types are commonplace.

#### SLOPE

Ranges from moderate shallow to moderately steep pitch, sometimes changing pitch to flare out at the eaves.

#### PARAPET, EAVE, & RAKE

Rake ends of roofs more common than parapet ends. Eaves are deep in most cases.

### WALLS

#### GROUND FLOOR

Almost entirely stucco, some examples of quiet adobe brick and masonry. The thickness of walls at the building base is increased at times.  
The stucco profiles are manipulated more than in all other precedents.

#### UPPER FLOOR

Primarily given the same treatment as the stucco ground floor, with alternating wood finishes, more often a lighter color.

#### TECHNIQUE

**Base:** Primarily the area where detailing of the wall occurs, often with a thickening of the wall for the foundation.

**Middle:** Rarely a scansion of the continuous wall material at mid-point of a facade - if any, it is minimal. More regularly, there is a change from lower stucco to upper floor wood siding.

**Top:** The wall connection to the eave incorporates a light amount of detailing.

## WINDOWS & DOORS

### WINDOWS

#### TYPICAL

- Paired and tripled windows slightly more common than single window units. Casements are used in equal measure with double hung, complemented by fixed, decorative mullioned sash. Variation in window sizes is the norm.

#### FOCAL

- No typical focal technique, but invariably a dramatic occasion of a large glass area, made up of multiple units and panes.

#### DIMENSION & PROPORTION

- No fixed pattern of the relative sizes of ground floor sash compared to upper windows.
- A vertical proportion is prevalent for most windows. Extremely tall windows can be seen in a number of settings.
- Mullion patterns are a principal ornament of window variety.

#### SURROUND & SILL

- Predominant condition has units set within deep stucco walls, with casing pulled several inches in from the stucco return. Another condition displays masonry trim accentuated against the stucco wall.
- Sills are routinely large and expressive.



### DOORS

#### ENTRY DOORS

- Cut into the thick wall, sometimes with additional window elements surrounding. The openings may have a straight or arched lintel over the door. Regular use of entry alcoves - even with door concealed around a corner.

#### SURROUND

- Small windows are combined with the entry door.



## PORCHES & ELEMENTS

### PORCHES

#### CONFIGURATION

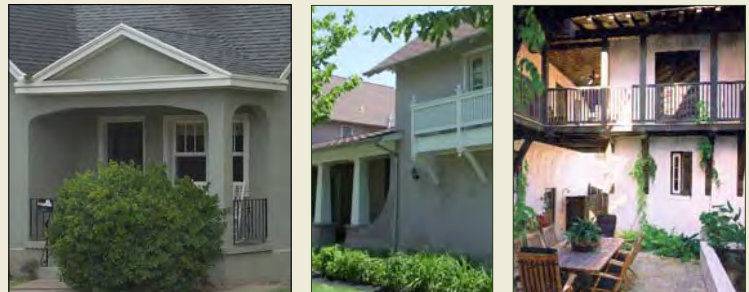
- Variety of porch types are incorporated: one and two story, deep and shallow, with upper floor balconies occasional.

#### STRUCTURE

- A variety of posts and piers, beams and struts, from narrow to massive, but generally a light color tone, so as not to be differentiated from body of the building.

#### BALUSTER & RAIL

- Simple rectangular stock (of varied cross section) is more frequently constructed than turned stock.



### ELEMENTS

#### ROOF COMPONENTS

- A picturesque effect is achieved by an active composition of chimneys, roof ridge, dormers, balconies, and occasionally small towers.

#### WALL COMPONENTS

- Wall details (textures, details) and openings (bays, groupings) are common.

#### DETAIL & TECHNIQUE

- Genuine construction details are exploited for decorative effect, usually elegant and minimal against the stucco walls.
- Color accents are created against the light colored stucco.

