Architectural Patterns

Roanoke’s houses and their respective patterns reflect the periods of development and the changing tastes and livelihoods of the residents who built them. The following section helps homeowners and builders recognize Roanoke’s residential architecture patterns by identifying the key components of each form. Character-defining features of each pattern are examined with attention to massing, roof forms, wall cladding, porches, doors, and windows. Architectural details are illustrated with graphics and photographs of Roanoke houses. With a little practice, anyone can recognize these elements that typify the houses and neighborhoods of Roanoke.

The architectural patterns discussed in the Pattern Book are not exclusive to Roanoke. They are found in cities across the United States. An ability to recognize the repeating architectural patterns that link a house to its neighborhood, and its place in the city’s development, enables people to appreciate a house’s history and architectural character, and make informed decisions regarding renovation, additions and new construction in a specific neighborhood. For example, the Downtown urban core is rich in Queen Anne and Colonial Revival, while the later Traditional neighborhoods feature Tudor Revival, Bungalow, and Foursquare houses. The Ranch houses and continuing styles of Colonial Revival reflect the Post-World II Suburban neighborhoods. The matrix on the following page will help you identify which architectural patterns are typically found in each neighborhood classification. (To determine your neighborhood’s classification, please refer to Neighborhood Patterns.)

Stylistic Mixtures

In a region like the Roanoke Valley, stylistic categories can become blurred. While many houses in Roanoke have been built in distinct, recognizable architectural styles, other houses have multiple characteristics, and do not fit neatly into one category. Houses were sometimes built with elements of a variety of architectural styles, while in some cases houses were remodeled later in a style that was more fashionable. For example, a Colonial Revival house may feature a gambrel roof or a Palladian-style dormer, but have the battered porch supports commonly found on Craftsman style houses. Likewise, a house with the horizontal massing of the Prairie style may exhibit stickwork between porch supports, or the open eaves with exposed rafter tails characteristic of the Craftsman style. From about 1890 to 1915, various styles such as Queen Anne, Prairie, Tudor, and Craftsman were being built simultaneously. During the 1930s, architects and builders experimented with mixtures of Tudor, Colonial Revival, and Mediterranean influences that are reflected in many of the eclectic houses found in Roanoke.
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Basic Components of a Roanoke House

The following provides a basic vocabulary for residential architectural terms. A full list of architectural terms can be found in the *Illustrated Glossary* on page 148. Defined terms are delineated by italic, bold print throughout the document.
Vernacular Architecture

A number of vernacular house types are found in Roanoke. In contrast to fully-designed houses in a specific or even mixed architectural style, a vernacular house typically lacks architectural detailing to associate it with a particular style. Generally speaking, vernacular buildings derive their appearance and names from their plans and internal arrangements. Often, the vernacular house follows a typical form of a certain period or style, such as the I-House, often with an intersecting-ell roof plan, but does not embellish it with any stylistic detailing.

For example, the I-house, with its two-story, three-bay, central-passage plan, might be embellished in the Queen-Anne style with decorative brackets and shingles in the gable end and a spindlework porch, or feature a simple squared column porch with no other detailing.

Often, the vernacular style house is associated with mass-produced worker housing, which was built with an eye toward quantity and speed of construction-versus style or personal taste. This was the case in many Roanoke neighborhoods, where a building boom occurred in response to the rapid development of Roanoke at the turn of the twentieth century. Vernacular architecture reflects the overall development and building trends of Roanoke and contributes to the overall fabric of our historic neighborhoods.
Often misidentified as “Victorian,” the Queen Anne was popular during the reign of Victoria, the Queen of England, from when she turned 18 in 1837 until her death in 1901. Like other Victorian era styles, the Queen Anne design thrived on decorative excess, which matched the Victorian sensibilities of the decorative arts and interior design seen inside these homes. When constructing a Queen Anne building, variety was to be encouraged, as was freedom of expression, which is why it is difficult to find two Queen Anne homes that are exact replicas. The use of detailing was not necessarily thought out beforehand. The effect was one of overall busyness and sense of chaos with wall surfaces clad in masonry, wood shingles of all designs, and clapboard; porches intermixed with turrets and gables; and windows designed in varied patterns, sizes and styles, often with leaded or colored glass.

By the 1880s, pattern books were popularizing the style, while railroads made available a host of mass-produced architectural details, such as doors,
windows, and siding, which were applied directly in various combinations to an asymmetrical *facade*. Additionally, light wood frame construction (such as *balloon framing*) was replacing heavy timber construction as a standard building practice, which allowed irregular-shaped, asymmetrical floor plans for the first time. The prevalence of the Queen Anne in Roanoke, mostly in the older Downtown neighborhoods, is directly related to the building boom Roanoke experienced in the late nineteenth to early twentieth century. Given the nationwide popularity of the style during this period, coupled with the availability of building components by rail, and the shift in building techniques toward the balloon frame, the Queen Anne has a strong presence in Roanoke’s older neighborhoods.

The Queen Anne will generally fall under one of two subtypes, the Spindlework or the Free Classic. The Spindlework subtype is easily recognizable with its delicate turned porch supports, turned or flat sawn *balusters* and ‘lacy’ woodwork, commonly referred to as ‘*gingerbread*’. This woodwork is commonly seen as ornamentation on porches, *gable ends*, and beneath *bay* window overhangs. The Free Classic subtype is recognizable by the use of classical *columns* often grouped in pairs of two or three. The columns may either be full porch height or raised on stone or brick piers. Other classical details, such as *Palladian* windows or *dentil* moldings are also common.

**Essential Elements**

- **Steeply pitched** irregular roof; often includes dominant front-facing *gable*, and complex shape.
- Asymmetrical façade with partial, full-length, or wrap around porch, which is usually one-story high and extended along one or both side walls.
- Picturesque *massing* with *bays*, towers, overhangs, and wall-projections.
- *Beveled, etched* or stained glass in doors and *feature* windows.
- Decorative detailing such as *spindlework*, *half-timbering*, classical *columns*, patterned shingles, *finials*, spandrels, and *brackets*. 
Massing & Roof Forms

The Queen Anne style is well-known for its complex **massing** featuring a variety of **hipped, gabled**, and intersecting-gabled roofs. Three main types of massing forms can be found in Roanoke; rectangular, L-shape, and square. Each form of massing can be found in both one-story and two-story variations.

**Rectangular Massing:**

Houses with rectangular massing feature steeply **pitched** gable-front roofs ranging from 8:12 to 12:12. Full-width hipped porches are added on the front.

**L-Shaped Massing:**

An L-shaped massing form features a narrow, front-gabled wing facing the street, which is typically two-fifths that of the main body. The main body is a side-gable wing, which consists of the remaining three-fifths of the dwelling. A porch will usually extend across the main body, and sometimes wrap around the front-gabled wing as well. The front and side-gabled wings will typically have a 9:12 pitch.
Square Massing:

Houses with square massing feature a centered hipped roof with a front-gabled wing and a lower side cross gable. Roof pitches range from 8:12 to 12:12. Full-width porches extend across the façade.

Note: Roofs are often punctuated with dormers in a variety of shapes and sizes. Dormers were important sources of light in attics of upper-income Queen Anne houses as this was often the living space for servants. Large attic spaces are more often found on the larger hipped roofed Queen Anne as opposed to the intersecting gable.

Eaves

The eave is often boxed with a 12 to 16 inch frieze board. The Spindlework subtype will often include spandrels and brackets while the Free Classic subtype often features modillions, arches and/or dentils.
Wall Cladding

Texture is a major decorative element of the Queen Anne homes, which displays an assortment of wall surfaces. A frame house might incorporate several different types of wood or masonry siding with \textit{gable ends} featuring patterned shingles (fishscale, diamond, sawtooth, coursed, and staggered), \textit{half-timbering} and other elaborate motifs. The Queen Anne has three distinct siding patterns: \textit{German}, \textit{Novelty}, and \textit{Clapboard} siding. German siding has a 6 inches exposed face; Novelty siding has an 8 inches exposed face with the “apparent exposure” of 4 inches, and Clapboard siding has a 6 inches exposed face with a straight angular configuration. The most common combination of siding is Clapboard on the first level and Novelty on the second level. The Free Classic subtype often features various garlands, \textit{swags}, and other decorative motifs that are derived from Greek and Roman traditions.

Porches

During the Victorian era, the front porch was an important design feature and was treated as an outdoor room, often with houseplants, wicker furniture, and rockers; even parlor furniture and rugs were added when a party was planned. While many a summer afternoon and evening were spent in this outdoor living area, front porches were also built to be admired and punctuate an already asymmetrical façade. Expansive one-story, partial, or full-width porches that extend along one or both side walls with a minimum depth of 8 feet are common. Where a turret is present, the porch curves to follow its shape. Second-story porches may be present, while recessed porches are sometimes found in \textit{gables}, second stories, or towers.
Spindlework Porch

The Spindlework subtype features decorative turned-wood **columns** (minimum 6 inch wide and 9 to 10 feet tall), **turned wood**, and flat sawn **balusters, gingerbread** in between the columns that feature side and projecting **brackets**.

Free Classic Porch

The Free Classic subtype focuses on classically-inspired **columns**, such as Tuscan, Ionic, or Corinthian columns which are often paired and mounted on pedestals. Full length columns are typically 8 to 10 inches in diameter and 9 to 10 feet tall while columns mounted on a pedestal are typically 8 inches in diameter. Porch roofs often feature a **pediment gable** over the entrance. **Balusters** are usually turned or square (2 inches in diameter) and spaced no more than 4 inches apart on center.
Glass is an elaborate feature on the Queen Anne with beveled, etched, and stained glass appearing in doors, sidelights, and transoms. A single large pane of glass is usually set into the upper portion of a door, which often features other incised decorative detailing. Half-light and multiple light doors are also common. Trim is typically 6 to 8 inches with a decorative cap.

Windows

Vertical window sashes are typically one-over-one or two-over-two and are sometimes bound by smaller rectangular panes. Large, full-length façade windows often occur in groups. Many times stained glass multi-light “feature” windows are located at the stair landings. Shutters were rarely used on the Queen Anne. Trim is typically 6 inches in width with a decorative cap.
**Turrets**

Round, octagonal or square towers and turrets are staples of the Queen Anne, especially in the Free Classic subtype. These features are located at a front façade outside or inside corner.

**Additions**

Most Queen Anne homes have large footprints that do not require an addition. Reallocating existing square footage and finishing attic space as shown below is often all that is needed to update a Queen Anne to modern expectations. However, if an addition is needed, it should be designed as a secondary element or wing that respects the overall massing and scale of the original house. Additions should never be larger or wider than the main residence; they should be located to the rear of the property to minimize visibility from the street. Roofing forms and materials on additions should match the roof of the main house, with steeply-pitched gables that maintain the characteristic asymmetry of a Queen Anne house. Fenestration patterns, as well as window and door types, on an addition should mimic what is found on the main house.
An addition should respect the “gingerbread” or classical stylistic influences that may be found on a Queen Anne. Similar exterior finish materials should be used wherever possible, and decorative millwork complement the original. A list of appropriate materials specific to the Queen Anne is provided at the end of this section. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed. More information on additions can be found within the New Construction section of this document.

Reallocation of Existing Square Footage on a Square Queen Anne
Second Floor Existing

Bedroom 15'0" x 16'0"
Bedroom 9'0" x 10'6"
Master Suite 15'0" x 16'0"
Bedroom 12'0" x 13'0"
Bedroom 12'0" x 13'0"

Porch Roof

Second Floor Modified

Bedroom 11'0" x 13'0"
Bedroom 9'0" x 12'0"
Bedroom 11'0" x 13'0"
Office 9'0" x 10'0"

Full Bath and Laundry 9'6" x 10'6"

*Finish Attic Space into Additional Bedrooms, Media Room, or Recreation Room

Reallocation of Existing Square Footage on a Square Queen Anne
Carriage House

The carriage house served an important function during the Victorian era. The carriage house typically served the middle-to upper-income families and was built to house the horse and buggy (carriage) and often featured a second floor where a servant would live. The carriage house was often a large structure that mimicked the main house architecturally. The carriage house would have been built out of the same material as the main house with corresponding window types and roof *pitches*; if the main house had six-over-six *sash* windows then the carriage house did too. The doors were double-leaf pull out or sliding doors, often made of solid wood.

Painting a Queen Anne

Queen Anne houses were meant to be colorful. Architectural details are highlighted with dark vivid colors with contrasting hues: Greens, oranges, reds, maroons, grays, browns, as well as tans and olives are dominant colors. The walls of a Queen Anne house may be painted one color, while doors, window *sashes*, trim, and decorative shingles are painted other colors; five separate colors can be painted on a single house. If a Queen Anne displays both wood shingles and wood siding, than the shingles should be painted or stained a different color than the siding. It is important to emphasize the many textures of these highly ornate houses and the more ornate a house, the more paint colors can be chosen. Unpainted brick should never be painted as it could drastically alter the home’s original character and traps moisture inside walls.

Maintaining Character Defining Features

Queen Anne houses remain an enduring architectural feature of Roanoke’s older neighborhoods not only because they are stylish, but because they are well-built in terms of materials and construction. However, the same character-defining elements that make Queen Anne houses such a colorful addition to the landscape also make for a high-maintenance residence. Their complex roof designs, multiple chimneys, and windows demand ongoing attention.

Predominantly constructed of wood, Queen Anne houses and their machine-made architectural details - scrollwork, *brackets*, spindles - must be
painted to ward off exposure damage. Because the decorative elements of a Queen Anne are comprised of many individual pieces of wood, only damaged pieces should be repaired or replaced—preferably with wood. Wholesale replacement of architectural elements is not recommended. All windows should be maintained and repaired annually.

Porches are fundamental character-defining aspects of a Queen Anne house; they should be examined for signs of foundation damage that may be evidenced by sagging, cracking, or buckling, as well as rotting scrollwork and brackets. Wood porch columns and hand rails should be painted. Queen Anne porches should never be enclosed with siding, nor should they be removed or altered. Keeping gutters clean and functional will minimize the risk of water damage to porches.

Appropriate Materials

- **Roofs**: Fiberglass shingles (architectural grade), cementitious shingles, slate and faux slate materials, standing-seam metal, and pressed metal shingles.
- **Wall Cladding**: Smooth finish brick. Wood or smooth finished fiber cement boards in novelty siding and lap siding with a 4 to 6 inch lap exposure. Decorative cut wood or fiber-cement shingles in fishscale, diamond, sawtooth, coursed, and staggered patterns.
- **Porch Ceilings**: Tongue-and-groove wood or composite boards, or beaded-profile plywood.
- **Columns**: Architecturally correct Classical proportions for the Free Classic subtype and details in wood, fiberglass, or composite material. Turned posts for the Spindlework subtype (minimum 6 inch stock) in wood, fiberglass or composite material.
- **Railings**: Milled wood top and bottom rails with square, turned, or flat-sawn balusters (Spindlework subtype only).
- **Doors**: Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and glazing proportions, painted or stained.
- **Windows**: Wood, or aluminum-clad wood. Vinyl should only be used in conjunction with brick veneer (not in the H-1 or H-2 Historic Districts). True divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inche wide).
- **Shutters**: Shutters were not typically used on the Queen Anne style.
- **Trim**: Wood, composite, or polyurethane millwork.
Gallery of Examples

Spindlework Subtype
Gallery of Examples
Free Classic Subtype
American Foursquare (1900-1930)

Historical Origins

The American Foursquare began appearing on American streets—from Seattle to San Diego, Miami to New York, and here in Roanoke—around the turn of the twentieth century. This new style promised affordable, utilitarian housing for middle-class families trying to gain the most from a modest lot. Simplistic and practical, American Foursquares are one of the most common housing types found in Roanoke’s diverse neighborhoods.

The American Foursquare’s origins are rooted in the work of Frank Lloyd Wright, the American architect who shunned asymmetrical late-Victorian era pretension and pioneered a humbler, boxier, more down-to-earth alternative for domestic architecture.

Pattern books and mail-order catalog companies such as Sears, Roebuck & Co., and Aladdin Houses helped promote Wright’s new “Prairie” vision by offering kit homes that included American Foursquare house plans. The pieces were trucked or shipped by boxcar to cities across the country, which helps explain why American Foursquares were built in neighborhoods near rail lines.
Essential Elements

- Cubical-shaped, two-story house, square in plan and elevation.
- **Hipped** or pyramidal hipped roof with hipped, *gabled* or *pedimented* dormers on one or more sides of main roof.
- Deep, full-width or wrap around porch, one story in height, with significant structural components.
- Centered front entrance with equal groupings of windows on either side of both stories; or off-centered entrance with symmetrical upper story window arrangement.
- Craftsman or Colonial Revival influence present on doors, windows, porches, and eaves.

Massing & Roof Forms

The American Foursquare is characterized more by its simple box-like form and low-*hipped* roof, than its style, thus gaining its name from a straightforward floor plan of four rooms on each level. The standard American Foursquare truly is square in form often measuring 28’ x 28’, 29’ x 29’, or 30’ x 30’. The roof is either hipped or pyramidal hipped with a hipped, *gabled* or *pedimented* dormer on one or more sides with a pitch ranging from 6:12 to 8:12. The roof is typically accented with a wide eave.

The American Foursquare is always two stories tall. Window and door composition on the front façade typically consists of two windows (sometimes paired) and a centered or off-centered door on the first floor, two windows (sometimes paired) on the second floor and a centered dormer in the roof. The American Foursquare typically has an exterior end chimney projecting through the eaves.
Wall Cladding

Walls were almost always laid in brick. Occasionally, decorative geometric patterns called *diapering* were used with darker brick highlighting the pattern. Many American Foursquares feature a horizontal band of vertical bricks (a *soldier course*) at the roof wall junction. Wood siding (4 to 6 inch exposure), wood shingles and stucco were often used to accent the second story and dormer windows.

Porches

A full-length, one-story front porch is a widespread element of the American Foursquare. The porch often extends to one side as either a wrap around porch or as a *porte-cochere* for parking vehicles. American Foursquare porches are typically accessed by concrete steps that match the foundation with flanking square brick posts.

Because most American Foursquares are brick, most porch supports are 12 inch square brick posts of full height. Brick knee-walls capped with concrete *coping* usually span between the brick posts. Other variations will feature a brick pier with tapered wood posts (10 to 12 inches wide) and wood railings with 2 inch square *balusters*. 
Doors

The American Foursquare door is similar to other front doors of the 1920s with rectangular-shaped glass and raised wood panels. **Sidelights** and a **transom** often accent the front door while allowing more light into the living area. The design of the sidelights and transom will often match that of the door. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the door while dwellings with siding have 6 inch straight trim.

![Diagram of a typical American Foursquare door with dimensions and labels for the brickmold, soldier course, and door dimensions.]

Windows

Paired, **double-hung** wood windows with four-over-one **sashes** typify the American Foursquare. Other common window sash types include a one-over-one or a six-over-one double-hung window. Sometimes decorative six or eight-over-one windows were used. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the window while dwellings with siding have 6 inch straight trim. Shutters were rarely used on the American Foursquare.

Window placement reflects the American Foursquare floor plan. For example, sets of double or triple windows, and in some instances a **bay** window, on a side elevation will denote the first floor living room/dining room or a second floor master bedroom. A small window between floors will light the staircase, while a small second floor window located between larger windows indicates a bathroom or closet.

![Diagram of various window styles including four-over-one, one-over-one, six-over-one, and eight-over-one windows with dimensions and labels for each style.]

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Residential Pattern Book
Stylistic Influences

The modest American Foursquare design lent itself to changing architectural tastes effortlessly and inexpensively. Thus an American Foursquare in Roanoke is often decorated with stylistic features from either the Colonial Revival or the Craftsman styles:

- **Colonial Revival Influence**
  - Pedimented gable over a porch entry.
  - Classical columns
  - Cornice with dentils or modillions.
  - Dormer with a Palladian-style window.

- **Craftsman Influence**
  - Low-pitched roof
  - Tapered posts
  - Wide eaves with exposed rafter tails or knee braces.
  - Large gabled or shed dormers with exposed rafter tails and braces.

Additions

New additions to American Foursquares should be designed as secondary elements or wings that are compatible with the overall massing and scale of the original house. An addition should never be larger or wider than the main residence. The most appropriate location for an addition is to the rear of the property to minimize visibility from the street. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed.

An addition should respect the stylistic influences that may be found on an American Foursquare. Similar exterior finish materials should be used whenever possible. A list of appropriate materials specific to the American Foursquare is provided at the end of this section. Roofing forms and materials should match those of the original structure if possible, with low-pitch roofs that are subordinate to the primary roof line. Windows should be similar to the original in type and style, employing wooden double-hung sash or casement windows as necessary. More information on additions can be found within the New Construction section of this document.
Reallocation of Existing Square Footage and Addition to an American Foursquare
*Finish Attic Space into Additional Bedrooms, Media Room, or Recreation Room

Second Floor Existing

Second Floor Modified

Reallocation of Existing Square Footage and Addition to an American Foursquare
Garages and Porte-Cocheres

Like other early 20th-Century residences, American Foursquare houses had matching garages; most garages were one bay wide, while some featured two bays divided by a centered brick post (as opposed to one wide door that is common today). The garages were often brick that matched the house with double-leaf doors or sliding doors. The roof pitch is usually lower than the main house. The garages were located off the rear corner of the house at the end of double strips of concrete. Vehicles were also parked under a porte-cochere.

Soft colors such as white or ivory should be used on the American Foursquare’s wood sashes, eaves, and trim. Soft earth tones such as brown, yellow, and green should be used on siding and shingles. Unpainted brick should never be painted as it could drastically alter the home’s original character and trap moisture inside walls.

Roanoke’s stock of American Foursquares is nearly one hundred years old. This longevity attests to the sturdiness of construction and craftsmanship that made these houses an American tradition. Despite their durability, homeowners should take a few simple maintenance steps to preserve the character-defining elements that add richness to local American Foursquares.

The symmetrical massing for which the American Foursquare is named is one of the most important architectural features to maintain. A simple insensitive window replacement can impact the house by skewing its façade proportions. Because exterior architectural elements are character-defining features of an American Foursquare, their ongoing maintenance is essential to preserving the historic significance of a building.

Doors and windows are among the most highly visible features of any residence. All windows should be maintained and repaired annually. Windows located beneath the full-width porches are always protected from the sun and...
rain and rarely require replacement. Porches and *porte-cocheres* are fundamental aspects of an American Foursquare and should be maintained and repaired annually. Front porches should never be enclosed with siding, nor should they be removed or altered. Unpainted brick should never be painted.

### Appropriate Materials

- **Roofs**: Fiberglass shingles (architectural grade), cementitious shingles, slate and faux slate materials, and pressed metal shingles.

- **Wall Cladding**: Smooth finish brick. Wood or smooth finished fiber-cement boards in *novelty* siding and lap siding with a 4 inch to 6 inch lap exposure where appropriate on wood clad houses.

- **Porch Ceilings**: Tongue-and-groove wood or composite boards, or beaded-profile plywood.

- **Columns and Posts**: Solid brick posts or brick piers with tapered square posts. Architecturally correct proportions and details in wood, fiberglass, or composite material; as appropriate to the porch type.

- **Railings**: Milled wood top and bottom rails with thick square *balusters* (2” x 2” nominal dimension).

- **Doors**: Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and *glazing* proportions.

- **Windows**: Wood, or aluminum-clad wood. Vinyl clad windows (generally not allowed in the H-1 or H-2 Historic Districts) should only be used in conjunction with brick veneer. True divided light or *simulated divided light* (SDL) *sash* with traditional exterior *muntin* profile (7/8 inch wide).

- **Shutters**: Shutters were not typically used on the American Foursquare and should not be added embellish the exterior.

- **Trim**: Wood, composite, or polyurethane millwork.
Gallery of Examples
The word Bungalow comes from the Bengali word bangla, which is a small cottage with a veranda that was used in tropical areas where they had to cope with hot climates. The Bungalow has nineteenth century British and Dutch influences from Asian countries where shallow-pitched roofs with wide overhangs and porches shielded the walls from the sun. This popular form was used in America before air conditioning became commonplace in the late 1940s and early 1950s.

A Bungalow called the Idaho Building premiered at the Columbian Exhibition at the Chicago World’s Fair in 1893. Early developments began in California during the early 1900s by Charles Sumner Greene and Henry Mather Greene. They incorporated the influences of the British Arts and Crafts movement, which favored the use of natural materials, along with the avoidance of unnecessary, mass-produced ornamentation in architecture, furniture, and the decorative arts.

Magazines such as The Architect, Ladies’ Home Journal, and Gustav Stickley’s 1901-1916 The Craftsman promoted the bungalow as a modern house that embodied an honest, simpler lifestyle. Gustav Stickley, a furniture maker and architect who heralded the Arts and Crafts movement believed that
a house should be built in harmony with nature, have an open floor plan, built in bookcases and benches, and abundant natural light – all common features of the Bungalow. The house to the left is the only known example of a Stickley house in Roanoke.

Sears, Roebuck & Co., along with numerous other pattern book companies, published plans for the Craftsman Bungalow which spurred nationwide popularity of the design due in large part to its low cost and easy maintenance. The Wasena and Melrose-Rugby neighborhoods in southwest and northwest Roanoke contain a number of these homes. However, by the early 1930s, the Bungalow began to lose its appeal when the Colonial Revival movement gained momentum.

Essential Elements

- One-and-a-half story; simple horizontal lines.
- Low-pitched projecting roof with exposed roof rafters and triangular knee braces and a gabled or shed dormer.
- Prominent low, broad front porch supported by square masonry pedestals with straight or tapered wood posts; occasionally solid brick or stucco supports are found.
- Multi-paned windows and door glazing in a variety of geometric shapes.

Massing & Roof Forms

Though variations exist, the Bungalow is basically a gable-roofed cottage with a prominent front porch. Square or rectangular in plan, Bungalows are compact with either a side-gabled or front-gabled roof with wide eaves. The pitch of the main roof typically ranges from 6:12 to 8:12 and dominates the Bungalow’s horizontal silhouette. A large single dormer with a gabled or shed roof typically is located on the main roof. An exterior end chimney usually projects through the eaves. The porch roof is slightly shallower with a 3:12 to 5:12 pitch. This shape sometimes varies with two intersecting low-pitched front-gables or a hipped or pyramidal roof.
Eaves

Triangular knee braces and deep overhanging eaves with exposed beam and rafter tails are Bungalow hallmarks. Although the predominate type of eave in the Bungalow style is the open eave with exposed rafters tails, eaves can also be boxed.

Wall Cladding

Masonry (stone, brick and cobblestone) and wood siding (with 4 to 8 inch exposure) are the major construction material used. Dormers and gable ends often feature wood shingles or stucco.
Porches

Bungalows typically have full-width front porches supported by a variety of porch supports that are unique to the Craftsman tradition. It is common to find massive brick pedestals with thick tapered wood columns; occasionally the columns will be paired on top of the pier. These piers and columns can also be constructed of brick, stone, concrete or a combination of materials, including stucco. Brick knee-walls capped with concrete coping usually span between the piers. Other variations will feature wood railings with 2 inch square balusters closely spaced together or a panel of shingles. Bungalow porches are typically accessed by concrete steps that match the foundation that sometimes feature flanking brick and concrete sidewalks.
Bungalows feature a variety of doors that reflect both the Craftsman and Prairie styles. In most cases, wood panel doors with upper glazing are flanked by sidelights and a transom. Glazing is always divided by thick wood muntins into geometric motifs. Brick dwellings typically have a 2 inch brick-mold and a soldier course at the head of the door while dwellings with siding have 6 inch straight trim.

Doors

Windows

Bungalows were designed to take full advantage of natural lighting, thus reducing the need for artificial light. Groupings of windows allow for ample interior lighting, as well as exterior views, which accounts for the array of paired or triple windows and feature windows that light Bungalows.

A variety of multi-light double-hung and casement windows occur on Bungalows. Three-over-one, four-over-one, and five-over-one double-hung windows are the most common window configurations. Sometimes casement windows that feature small panes divided into various patterns are used. Brick dwellings typically have a 2 inch brickmold and a soldier course at the head of the window while dwellings with siding have 6 inch straight trim. Shutters were not used on the Bungalow.
Additions can be sensitively located to the rear of the building or with smaller side wings. New additions should be designed as secondary elements that respect the overall massing and scale of the original house. An addition should never be larger or wider than the main residence. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed.

An addition should respect the stylistic influences that are found on the Bungalow. Roofing forms and materials should match those of the original structure if possible, with low-pitched roofs that are subordinate to the primary roof line. Windows should be similar to original in type and style, employing wooden double-hung sashes. Similar exterior finish materials should be used when possible. A list of appropriate materials specific to the Bungalow is provided at the end of this section. More information on additions can be found within the New Construction section of this document.
Bungalow additions are most appropriate on the first floor as it is difficult to tie two-story additions into their unique roof forms. The unique roof forms of the Bungalow often allow for spacious rooms and closets that typically do not require expansion like many of the other architectural forms constructed during the same time period. The illustration to the left is an example of an unmodified second floor plan.
Garages

Like many other early twentieth century residences, Bungalow houses also had matching garages; most garages were one bay wide, just wide enough for one vehicle. The garages were often brick that matched the house with double-leaf wood doors that pulled open. The roof pitch is usually lower than the main house. The garages were located right off the rear corner of the house at the end of double strips of concrete.

Painting a Bungalow

Wood trim and features on the Bungalow were painted or stained colors that harmonized with nature. Bungalows used contrasting colors to accent their architectural features. For example, if the wood window sashes were painted white, contrasting colors such as deep browns or oranges were used on the window trim. Greens are also good colors for wood trim. Favorite colors for lap siding or stucco were pale yellows and ochres. Unpainted brick should never be painted as it could drastically alter the home’s original character and trap moisture inside walls.

Maintaining Character Defining Features

One of the chief principles of Bungalow design was the importance of light and openness. This harmony between dwelling and nature takes the form of wide open porches, wood structural members and generous windows. The Bungalow’s roots in the Arts & Crafts movement accounts for the prevalence of windows as character-defining features. As a result, Bungalows may feature an assortment of art glass and casement windows, as well as double-hung windows with distinctive muntin patterns.

Exposed rafter tails are signature details that embellish the eaves and dormers of every Bungalow, providing a rustic Arts & Crafts touch, and eliminating the soffits and fascia boards common on other house types. All too often the eaves of many Bungalows have been covered with vinyl or aluminum wrapping, obscuring an essential design feature. Since exposed rafter tails - which are made of wood - remain unprotected from the elements, they are vulnerable to the deterioration and accelerated aging common to exposed wood surfaces. Keep rafter tails painted and gutters unclogged to ensure the longevity of eaves and rafter tails. Finally, the front porch should never be enclosed with siding, nor should it be removed or altered.
Appropriate Materials

- **Roofs**: Fiberglass shingles (architectural grade), cementious shingles, slate and faux slate materials, or clay tile with flat or barrel profile as appropriate.

- **Wall Cladding**: Smooth finish wood or fiber-cement boards, 4 to 8 inch lap exposure. Smooth finish or wire-cut brick in common bond. Light sand-finish stucco.

- **Porch Ceilings**: Tongue-and-groove wood or composite boards, or beaded-profile plywood.

- **Columns**: Solid brick posts or brick piers with tapered square posts. Architecturally correct proportions and details in wood, fiberglass, or composite material, as appropriate to the porch type.

- **Railings**: Milled wood top and bottom rails with thick square balusters (2” x 2” nominal dimension). Other variations are common.

- **Doors**: Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and glazing.

- **Windows**: Wood, aluminum-clad wood, or vinyl (vinyl is not allowed in the H-1 or H-2 Historic Districts). True divided light or simulated divided light (SDL) sash with traditional muntin profile.

- **Trim**: Wood, composite, or polyurethane millwork.

- **Shutters**: Shutters were not used on the Bungalow.
Gallery of Examples
Arriving at the end of the Gothic movement, the original Tudor style thrived during the reign of the Tudor monarchs: from Henry VII in 1485 until the death of Elizabeth I in 1603. As English carpentry matured, prominent landowners shunned stone Gothic castles for more domesticated homes with brick, timber and stucco facades, and elegant oak-paneled rooms. The revival of the Tudor style was ignited by William Morris, a promoter of the British Arts and Crafts movement, in the late nineteenth century. The Tudor was based on broad reinterpretations of manor houses and folk cottages that dotted the English countryside. After World War I, the Tudor swept across American neighborhoods and was rivaled in popularity by the Colonial Revival.

The Tudor Revival stayed fashionable in Roanoke long after its appeal had been lost in other cities, a fact attributable to the prominence of Hotel Roanoke, whose Tudor Revival roof line and half-timbering remains a focal point of the City’s skyline. However, following World War II, modernism and the American ranch house came into vogue and supplanted lively eclectic revival styles—such as Tudor—in Roanoke and around the United States.
Essential Elements

- Asymmetrical, irregular massing.
- Steeply pitched roofs; façade dominated by a chimney and one or more front facing gables.
- Stucco, masonry, or masonry-veneered walls.
- Tall, narrow windows, often in multiple groups and with multiple-pane glazing.
- Decorative half-timbering and stone.
- Heavy board and batten doors.

Massing & Roof Forms

A Tudor Revival house is one of the more recognizable styles in Roanoke, notable for its asymmetrical layout and high-pitched roof, which is often side-gabled and complex. Steeply-pitched, front-facing gables dominate an irregular façade.

Two main types of massing exist on the Tudor Revival; the basic L-shaped house and the broad front house. The roof of both types is always steep and will vary from 12:12 to 20:12. Eaves tend to be shallow with boxed eaves ranging from 4 to 10 inches and exposed rafter tails being 10 inches. Dormers are often present on these steeply pitched roofs to allow light into upper stories. Chimneys are usually placed prominently on the front or side of a house, sometimes in clusters.
Note: The presence of an upper-story room that extends out above the lower level or entry is a defining feature of some Tudor Revival houses. When used, this technique shields the lower floor from the elements, and allows construction of larger houses on small lots in dense urban neighborhoods.
Wall Cladding

Tudor Revival façades primarily consist of patterned stonework and/or brick work. Most Tudor Revival houses in Roanoke are wood framed covered with stucco, stone and/or brick veneers. Brick is often used on a first story, while stone, stucco or wood cladding is featured on principal gables or upper stories. The use of light stucco is often offset by dark exposed timbers (half-timbering and/or a vergeboard) in a variety of patterns that appear in gables or elsewhere on the façade. These timbers are rarely used as a structural device on Tudor Revival houses. Its use is nearly always decorative created by a veneer of thin boards and stucco applied to wire

Porches

Most Tudor Revivals omit the front porch, while some will feature a projecting gable that encompasses a round arched doorway with brick trim and stone ‘tabs.’ A small portico may also be used on more complex designs. A square or round brick stoop with brick steps with a wrought iron railing is common. Tudor Revivals will often feature a side or off-set porch, 8 to 12 feet in depth with a wide elliptical arched opening set under the main roof.
Doors

A heavy board and batten door set in a half-round bricked arch is a common feature in the Tudor Revival. Doorways are often ‘tabbed’ with brick or stone for emphasis and recessed to give the appearance of thick walls. Tall narrow windows will often flank the door opening.

Windows

The most common window form is the standard six-over-six double-hung window which is often grouped in pairs or triples with brick sills. Double-hung windows with small diamond-shaped panes in the upper sash and a single pane in the lower sash are also used. Metal casement windows with diamond-paned or square-paned glass are also prevalent. Windows are often recessed to give the appearance of thick walls and are accented by a brick soldier course at the head or stone ‘tabs’. Shutters were sometimes used on Tudor Revival houses and feature plank/board or panel-style construction. Shutters are never used where half-timbering is present.
Additions to Tudor Revival houses should be designed as secondary elements that respect the overall massing and scale of the original house. An addition should never be larger or wider than the main residence and should be located to the rear or side. An addition should respect the asymmetry and steeply pitched roof lines that are characteristic of Tudor Revival houses. Adding on to a gable end or creating a cross gable are appropriate ways to provide more space while respecting the original form of the building. Window and door patterns and types on an addition should mimic what is found on the main house.

Similar exterior finish materials should be used wherever possible. A list of appropriate materials specific to the Tudor Revival is provided at the end of this section. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed. More information on additions can be found within the New Construction section of this document.
*Finish Basement Space into a Media Room, or a Recreation Room

*No Modification of Second Floor

Modified First Floor Plan of a Broad Front Tudor Revival
Garages

The Tudor Revival garages were built off the rear corner of the house, often reached by a driveway consisting of two concrete strips. Garages were often brick to match the house and were either one or two bays wide with double-leaf or sliding wood doors. Doors are either solid or have a row of windows to illuminate the interior. The roof pitch was usually 7:12 to 12:12. Some Tudor Revival garages, especially with multifamily buildings, featured flat roofs over wide garages with two or more door openings.
Painting a Tudor Revival

Painting a Tudor Revival’s accents is very important to get the detail correct. Doors, trim, and half-timbering members are accented through the use of a dark brown paint color. Greens are also favorite trim colors, and certain deep reds can accent the doors and trim as well. Stucco walls use lighter earth tones. Unpainted brick should never be painted as it could drastically alter the home’s original character and trap moisture inside walls.

 Maintenance

Routine cleaning of a house’s exterior is a convenient way to conduct regular inspections that also address curb appeal. Maintaining exterior wall finishes is a critical first line of defense against moisture and other environmental hazards. A good cleaning regimen should include simple gutter cleaning and repair as well as seasonal snow removal. Massive chimneys crowned with chimney pots are one of the hallmarks of the Tudor Revival style. It is important to routinely inspect and clean a working masonry chimney. A solid-fuel burning chimney should be inspected annually and cleaned often.

Appropriate Materials

- **Roofs:** Fiberglass shingles (architectural grade), cementious shingles, slate and faux slate materials, or clay tile with flat or barrel profile as appropriate.

- **Wall Cladding:** Smooth finish wood or fiber-cement boards with a 6 to 8 inch lap exposure, with mitered corners. Smooth finish brick in common bond. Stucco with handmade appearance. Half-timbering on second floor.

- **Railings:** Wrought or cast iron.

- **Doors:** Wood, fiberglass or steel with traditional stile-and-rail proportions, plank/board and panel profiles, painted or stained; and appropriate metal hardware

- **Windows:** Wood, aluminum-clad wood, or vinyl (vinyl is not allowed in the H-1 or H-2 Historic Districts) with true divided light or simulated divided light (SDL) sash with traditional exterior muntin profile (7/8 inch wide). Metal casement windows.

- **Shutters:** Wood or composite, sized to match height of window sash and half the window width, mounted to appear operable.

- **Trim:** Wood, composite, or polystyrene millwork, stone, brick or cast-stone.
Gallery of Examples
Colonial Revival (1880-1950)

Historical Origins

The Colonial Revival style encompasses a number of architectural traditions, such as English, Dutch, and Spanish colonial influences that were combined during the late-nineteenth and early-twentieth-centuries to create buildings that celebrated Colonial America. Thus Cape Cod cottages, gambrel-roofed houses, large formal Georgians, Federal townhouses, columned southern mansions, in a wide variety of one, two and three-story houses can fall under the Colonial Revival heading, so long as entrances, cornices and windows are outfitted with classical details.

The Philadelphia Centennial celebrations of 1876 inspired patriotism that helped spark a revival of interest in Colonial American architecture that would continue into the mid-twentieth century; basically Americans began reviving their own past. Other events such as the 1893 Columbian Exposition which featured a number of buildings in the Colonial Revival style and the re-creation of Colonial Williamsburg in the early 1930s further popularized the style.

Floor plans and building materials were also easy to come by. In 1915, the lumber industry produced *The White Pine Series of Architectural...*
Essential Elements

- Small to large-scaled, simple massing.
- Symmetrical façade with orderly relationship between windows, doors and building mass.
- Classical details on doors, windows, roofline and corners.
- Prominent front entry; door with decorative pediment supported by pilasters or portico supported by classical columns.
- Multi-pane windows.

Massing & Roof Form

The Colonial Revival house is rectangular in form and one to three stories in height with a side-gabled roof ranging in pitch from 7:12 to 12:12. Sometimes a hipped roof is used with the same range of pitches. The façade will feature either three or five-bays with a centered door and symmetrically balanced windows. If dormers are incorporated into the roof, they are always gabled and aligned vertically with the windows and central door. Chimneys are often located at the gable ends of the houses.
The Colonial Revival typically has an 18 inch boxed eave. Dentilled, modillioned, or bracketed cornices and other classical details are commonly found on roof eaves and gable end.

Colonial Revival houses were typically constructed of brick, although stucco and wood siding (6 to 8 inch exposure) or combinations of these materials are also found in Roanoke. Pilasters or quoins in the classical tradition sometimes highlight the corners. Vertical brick banding (soldier course) at the roof wall junction of the eave and a belt course between the first and second floor are common decorative elements on the facade.

The Colonial Revival style omits the traditional full-width front porch and replaces it with smaller, centered porticos. The outdoor living space created by the front porch was moved to a side porch or sunroom. The portico consisted of classical columns (10 to 12 inches wide and 9 to 10 feet tall), either smooth or fluted that support an arch or an entablature over the front entry. Porticos can also be flattened against the house with a broken, segmental or triangular pediment or entablature supported by pilasters (flattened columns). If a railing is included, it is typically wrought iron or wooden square baluster spaced no more than 4 inches on center.
Doors

Triangular, segmental and broken pediments over pilasters as well as fanlight and sidelights often flank a six-panel door, which is centered on the façade. When a pediment and pilasters are not used, brick dwellings have a 2 inch brickmold and a soldier course at the head of the door while dwellings with siding have 6 inch straight trim.

Typical Doors found on the Colonial Revival
Colonial Revival windows are symmetrically placed, and frequently occur in pairs. **Double-hung** windows feature six-over-six, eight-over-eight, nine-over-nine, or twelve-over-twelve window **sashes**. Multi-pane upper sashes may also occur over a single-light lower sash. The **muntins** on Colonial Revival windows are usually thicker than other window styles. Brick dwellings typically have a 2 inch **brickmold** and a **soldier course** at the head of the window while dwellings with siding have 6 inch flat trim. Some brick homes will feature a **jack arch** over windows instead of a soldier course. Louvered wood shutters are a common feature of the Colonial Revival. Shutters should be sized and mounted to appear functional.

**Stylistic Influences**

The Colonial Revival style movement embraced a number of stylistic influences. The most common influence found in Roanoke is the Dutch Colonial. These homes were predominately constructed in the 1920s and 30s and bear little resemblance to the seventeenth century Dutch farmhouses that inspired the name. Most elements of the Dutch Colonial are identical to other Colonial Revivals with the exception of their steeply pitched **gambrel** roof, shed dormer and curved **eaves**. They can also feature a full width front porch.
Additions

It is easy to add onto the basic rectangular Colonial Revival form with side wings, rear wings, and dormers that bring in light to upper stories and attics. Additions to Colonial Revival houses should be designed as secondary elements that respect the overall *massing* and scale of the original house. An addition should never be larger or wider than the main residence. Additions should be designed and built so that the form and character of the primary residence will remain intact if the addition is ever removed.

Roofing forms and materials should match those of the original structure if possible, with low-*pitched* roofs that are subordinate to the primary roof line. Windows should be similar to the original in type and style, employing wood or clad *double-hung sash* windows. A list of appropriate materials specific to the Colonial Revival is provided at the end of this section. More information on additions can be found within the New Construction section of this document.
Reallocation of Existing Square Footage and Addition to a Colonial Revival

Existing Second Floor Plan

Modified Second Floor Plan

*Finish Attic Space into Additional Bedrooms, Media Room, or Recreation Room
Garages

Like many other twentieth century residences, Colonial Revival houses had garages, either one-bay or two-bays wide. The garages were often brick to match the house with double-leaf wood doors that pulled open. The roof pitch is usually lower than the main house. These garages were usually located off the rear corner of the house at the end of double strips of concrete. Depending on the topography, some Colonial Revival garages were attached to the side of the building (many with an upper story room) or built into a hillside.
When painting any Colonial Revival house, softer colors should be used. Trim is typically painted white or ivory since this style reflects the return to classical motifs, and yellowish whites simulate ancient marble. Golds, greens, and grays are also used. Shutters are often painted green because it resembles the bronze shutters of Renaissance buildings. Doors are often painted the same color as the shutters or other trim. Unpainted brick should never be painted as it could drastically alter the home’s original character and trap moisture inside walls.

Windows and doors are among the most important character-defining features of a Colonial Revival house to maintain. They provide scale and symmetry which is so important to the Colonial Revival. The treatment of original windows and doors, their unique arrangement, and the design of replacements are critical considerations. Side porches or sunrooms are also character defining features of the Colonial Revival and should never be removed or enclosed.

- **Roofs**: Fiberglass shingles (architectural grade), composition shingles, or slate and faux slate shingles.

- **Wall Cladding**: Smooth finish wood or fiber-cement boards with a 6 to 8 inch lap exposure. Smooth finish brick. Light sand-finish stucco.

- **Porch Ceilings**: Tongue-and-groove wood or composite boards, or beaded-profile plywood.

- **Columns**: Architecturally correct proportions and details in wood, fiberglass, or composite material.

- **Railings**: Milled wood top and bottom rails with square balusters or wrought iron railing.

- **Doors**: Wood, fiberglass or steel with traditional stile-and-rail proportions, raised panel profiles, and glazing.

- **Windows**: Painted wood, or aluminum-clad wood true divided light or simulated divided light (SDL) sash with traditional muntin profile (7/8 inch wide). Vinyl windows should not be used on an original Colonial Revival house because their window muntins dimensions are unusually thick and difficult to reproduce. It is especially important to retain and maintain the original wood windows.

- **Trim**: Wood, composite, or polyurethane millwork, brick, stucco, stone, or cast-stone.

- **Shutters**: Wood or composite, sized to match height of window sash and half window width, mounted with hardware to appear operable. Shutters are typically louvered or panel on a Colonial Revival.
Gallery of Examples
Following World War II, America’s middle class took up residence in the suburbs. Postwar architects and builders generally ignored the historical influences that had inspired the globe-spanning revival styles of the late nineteenth and early twentieth century. Construction costs were an issue for people, so steeply-pitched Tudor and Cape Cod gables were lowered, exterior ornament was minimized, and massing became boxier, with perhaps a protruding bay window or gable end to break monotony. Thus a modern architectural look was achieved in America’s newly developed suburban neighborhoods through simple cost-cutting, a horizontal emphasis, and an absence of detail.

Several architectural forms emerged during the 1940s that solidified the country’s rejection of previously-held classical and colonial traditions: Minimal Traditional, Ranch, Split-Level, Split-Foyer, Art Moderne, International, and Shed. Of these five styles, the Ranch clearly had the greatest impact on Roanoke’s suburban neighborhoods. The American Ranch house, which originated in California during the 1930s, dominated new construction throughout the 1950s and 1960s in Roanoke; the majority of them were built speculatively by developers.
Essential Elements

- Asymmetrical *massing*.
- One-story rectangular or L-shaped plan, often with an attached garage or *carport*.
- Low-*pitched* *hipped* or *gabled* roof with a pronounced chimney.
- Variety of window types including *double-hung*, *picture*, sliding and *jalousie*.
- Shallow porch or recessed entrance.

Massing & Roof Forms

Based on the earlier Bungalow and Prairie style houses and Frank Lloyd Wright’s Usonian houses, a Ranch house is basically a rectangular-shaped, one-story house with a long, low overhanging roof. The roof is typically side-*gabled*, but also features cross-gables, and can be *hipped*. Ranch houses are rectangular, L-shaped, or U-shaped. Ranch houses were typically built over a basement or on a concrete slab. However, the first floor was always built at grade to help eliminate the separation between indoor and outdoor living. Windows and doors were placed without regard to symmetry. The roof was always low-*pitched* (4:12 to 5:12, the lowest pitch for an asphalt shingle guarantee), which reinforced its...
Residential Pattern Book

Ranch houses feature a mix of exterior materials. Walls may be clad with wood (vertical paneling or horizontal siding) or brick or a combination of both. Brick veneer over wood-frame construction was an inexpensive and low-maintenance alternative. Brick was often used on the lower section of the exterior wall with wood siding on the upper section. Stone veneer and stucco were also used for cladding.

Wall Cladding

Ranch houses feature a mix of exterior materials. Walls may be clad with wood (vertical paneling or horizontal siding) or brick or a combination of both. Brick veneer over wood-frame construction was an inexpensive and low-maintenance alternative. Brick was often used on the lower section of the exterior wall with wood siding on the upper section. Stone veneer and stucco were also used for cladding.

Porches

The rambling suburban Ranch house typically has a shallow porch or recessed entry used to receive guests. It is not intended as an outdoor sitting area as were nineteenth and early twentieth-century front porches. Instead, rear outdoor patios and courtyards replaced front porches as family gathering areas. Decorative features of the porch include braces, decorative iron or wooden support posts.
Doors were typically solid wood with decorative geometric patterns of lights or raised panels in an elongated, square, or diamond pattern. Double-leaf, solid wood entrance doors with large round door knobs were character defining features of some Ranch houses. Full-length, fixed-glass, rectangular sidelights may flank a flush entrance door within a recessed entrance, although this is uncommon. At the rear of the house, sliding glass doors often opened out onto a patio that served as another living area.

As in the Bungalow before it, light was an important feature and the Ranch incorporated a variety of windows, including double-hung (paired and tripled), picture, ribbon, jalousie, casement, sliding, corner, and clerestory windows. Double-hung windows were used in a variety of muntin patterns such as one-over-one, two-over-two, six-over-six, or eight-over-eight sashes. Clerestory windows located high on exterior walls were often used for bedrooms to allow light into the room while maximizing privacy. A large fixed-glass picture window in the façade became popular in the 1950s and 1960s. This period saw the rise of non-functioning shutters that were used for decoration only, as most of them would not fit the windows they border even if they were hinged and could be closed. Nonetheless, they offered a hint of the traditional building flavor they replaced.
Reallocating existing square footage or the construction of a cross-gabled addition to the rear of the house are appropriate ways to provide more space in a Ranch. Unfinished basements are a great place to incorporate an office, a media room, a recreation room, and/or additional bedrooms/bathrooms. An addition should be designed and built so that the form and character of the primary residence is maintained. It should never be located over the rear patio area and must be one-story tall with a low-sloped roof. Materials should match the original building which were typically organic such as brick, wood, or stucco. A list of appropriate materials specific to the Ranch is provided at the end of this section. More information on additions can be found in the New Construction section of this document.
The importance of the automobile in American life is reflected in the design and placement of Ranch houses. Ranch houses usually are set back from the street and situated lengthwise on a big lot. Where earlier garages once stood detached to the rear of the lot, Ranch house garages now were prominently attached. Attached garages with multi-paneled doors, carports and concrete driveways are standard.

The attached garage and carport are important symbols to the Ranch style house and should be retained. Sometimes they are enclosed or modified to create additional living space, often in a manner that is not sensitive to the house. When considering such modifications, the owner should consult an architect/designer to determine the best design. New additions can also be added to the rear of the house for added space.
Painting a Ranch

The trim on Ranch style houses should be painted softer colors such as ivory which will contrast with the darker colors of the brick or the wood siding material which can be stained darker colors. Earth tone colors on the Ranch are a good choice because the house has a low profile close to the ground. Unpainted brick should never be painted as it could drastically alter the home’s original character and trap moisture inside walls.

Maintaining Character Defining Features

Roofs and windows are character-defining features of a Ranch house. The low roof profile must be maintained; a second story addition is never recommended. Windows provide scale to residences and maintain the façade composition that is unique to each house. The treatment of original windows, their unique arrangement, and the design of replacements are critical considerations. The attached garage or carport are also character-defining features of the Ranch style and should be maintained as such; their enclosure is not recommended.

Appropriate Materials

- **Roofs**: Fiberglass shingles (architectural grade), composition shingles, or wood shakes.
- **Wall Cladding**: Wood paneling and/or brick in common bond. Wood cladding, cement board, vinyl siding (4” to 8” lap exposure), and shingle siding.
- **Doors**: Wood, fiberglass or steel, paneled or flush with lights appropriate to the style.
- **Windows**: Painted wood, or aluminum double-hung, picture, jalousie, sliding, or clerestory.
- **Shutters**: Wood, vinyl, or composite, sized to match height of window sash.
- **Trim**: Wood, composite, or polyurethane millwork.
- **Garage Doors**: Wood or fiberglass appropriate to the style.
Gallery of Examples