

Chapter 5



Historic Architecture Style Guide

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Double -pile house style

Section 1: Vernacular Architecture

Many of the houses in the Lafayette area can be readily identified according to their form or house type. These house types had their origins in Europe, were brought to North America by the colonists, and subsequently moved westward with the settling of the frontier. Often these traditional house types were adapted to a particular locale and were then combined with popular trends in architecture to produce what is referred to as folk or vernacular architecture. Many houses without apparent architectural styles are referred to only as their house type. The following are the most common vernacular house types in the Lafayette area.

Double-Pile

The double-pile house is rectangular in plan, two or two and one-half stories in height, two room wide and two rooms deep, and it has a central passage running from front to rear. This form of house was frequently employed during the eighteenth century in the United States and thus is often referred to as a “Georgian” plan house, though the double-pile house continued to be built throughout the nineteenth century, transcending stylistic classification.

The balanced, four-over-four room, central passage floor plan is evident at the exterior in the centrally located entrance and symmetrical **fenestration**. The majority of double pile houses in the area tend to be of **brick** construction with either no architectural details or with minimal references to the Greek Revival style.



Gable Front

The **gable**-front house adapted well to the classical ideals of the Greek Revival style. This style put a strong emphasis on the gable ends of the house, and the gable's triangular form echoed the **pediments** of the Greek and Roman temples which proponents of the Greek Revival style sought to emulate in their buildings.

As a result, gable-front houses were first seen during the years when the Greek Revival style was popular; in Indiana the period was from 1830 to 1860. The development of urban areas as well as houses' adaptability to a variety of architectural styles encouraged the use of the gable-front house so that this housing type endured into the early twentieth century. The gable front house transcended its Greek Revival origins and was adapted to other architectural styles throughout the nineteenth and early twentieth centuries.

The gable-front house is typically two stories in height with the gable end oriented towards the street. This made the house ideal for narrow city lots where land was at a premium. The placement of the entry on the gable end also altered the floor plan. The stairway was placed along one wall creating a long hallway to the rear of the house. Initially, the gable front house was a product of the Greek Revival style. It typically had **cornice returns** and a classical entry, which was often offset with two adjoining windows.



American four-square

Gabled Ell

Appearing much later during the nineteenth-century is the gabled-ell house. The major difference between this and other similar forms is the relationship between the gable-front section and the **wing**.

In the gabled-ell house, the **wing** developed as an integral part of the structure. In most cases, both the gable-front section and the wing are of equal height with a continuous roof line. The primary entry was moved to the wing with the gable-front section assuming either a two- or a three-**bay** façade.

As with other vernacular house forms, many of the area's gabled-ell houses are simple frame structures with little or no architectural details.

American Four-Square

Related in terms of occurrence and style to the Bungalow is the American Four-Square house. Like the Bungalow, its relative simplicity and practicality made it enormously popular. Sometimes classified as "vernacular Prairie" or "Midwest box," the standard, two-story American Four-Square house has a low-pitch hipped roof with hipped attic **dormers**, wide, enclosed **eaves**, and a one-story porch spanning the width of the front façade. When an American Four-Square house is combined with elements of the Bungalow style, such as knee braces and a low-pitch gable roof, it is sometimes referred to as a Bungaloid.

Many American Four-Squares and Bungalows were pre-fabricated and marketed through catalogue sales. Because of the area's growth during the early twentieth century, the American Four-Square house is common in many of the Lafayette area's neighborhoods.



Section 2: Greek Revival

National Date Range:
1820-1860

The William Potter House is one of the county's finest examples of the Greek Revival style. This gable-front house, with its applied pilasters, pediment and recessed entry with Doric columns, illustrates the simplicity and refinement of the Greek Revival style.

General Information:

The Greek Revival style was the first and most popular of several romantic revivals which dominated nineteenth century American architecture. After the War of 1812, Americans desired to sever their strong cultural bonds with Britain. As a result, the American people sought an architectural style which reflected their increasingly democratic values and aspirations, and for this they turned to the architecture of ancient Greece.

The Greek Revival style recalls the proportions and styles of the ancient Greek temples and structures. This style was particularly popular in the United States, because the new American Republic was intellectually and metaphorically thought to be an inheritor of the traditions of Athens and Rome.

Greek Revival structures are square or rectangular, one or two stories, with **low-pitched roofs**, symmetrical proportions, a central triangular **pediment**, **dental moldings**, and **classical columns**.

The Greek Revival style in Tippecanoe County was generally applied to vernacular house forms. Greek Revival style features can often be found mixed with Italianate and Federal styles.



Greek Revival

Common Character Defining Features:

Windows

- **four-over-four & double hung**
- rectangular
- triangular **pediment**
- symmetrically located

Porches

- shallow & wide
- **classical columns**

Doorways

- **transom lights**
- **side lights**
- rectangular
- triangular **pediment** with **columns**

Roofs

- centrally located triangular **pediment**
- **low-pitch, gabled or hipped**
- **dental molding**
- wide **entablature**
- **cornice returns**

Building Materials

- **brick**
- **stone**
- **stucco**
- **clapboard**



Detail showing applied pilasters, pediment and recessed entry with Doric columns.



Section 3: Gothic Revival

National Date Range:
1830-1860

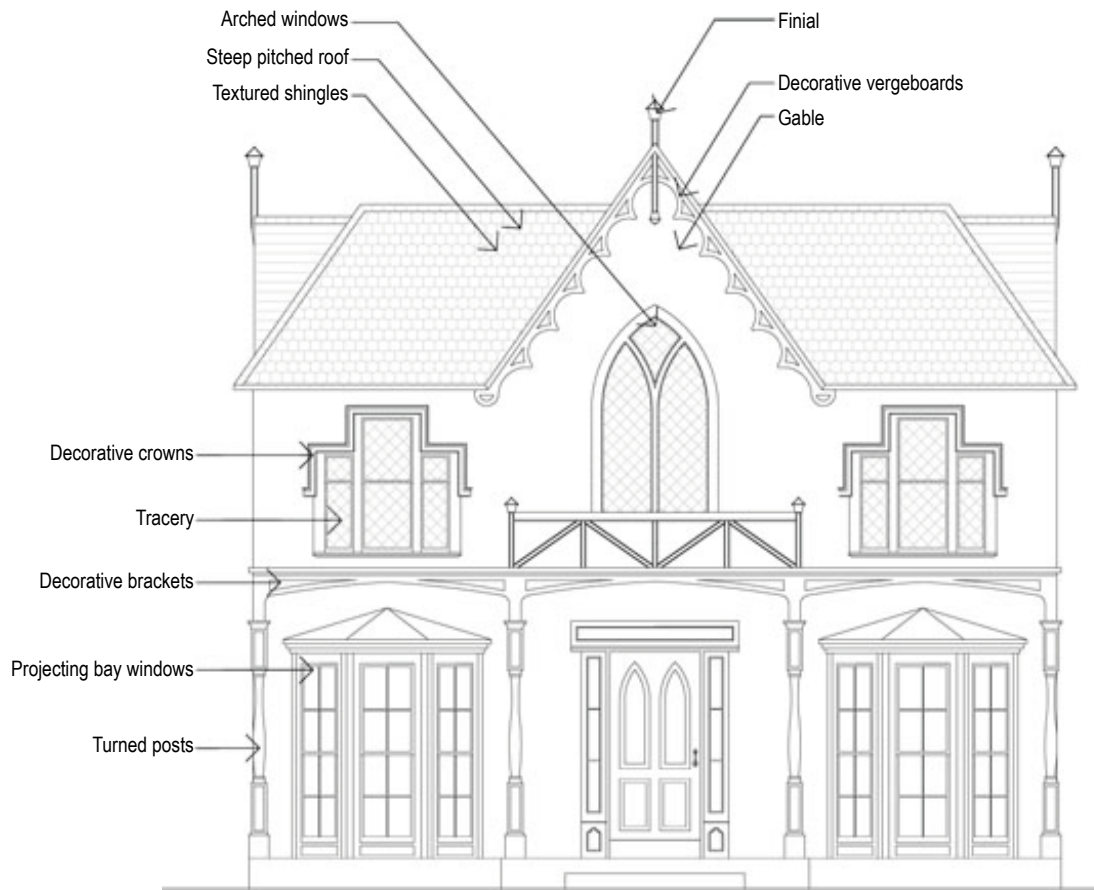
General Information:

Gothic Revival was popular in Indiana domestic architecture from the 1840s through the 1860s, and in ecclesiastical architecture from the 1840s well into the twentieth century. The increased industrialization, evidence of political corruption, and various other anxiety-producing factors of the mid-nineteenth century evoked a yearning for a simpler and more pure way of life. The Romantic movement was born of this yearning and took as its model the literary images of the Middle Ages. This was reflected in all areas of culture – painting, music, and more notably in literature. Architecture as well responded to the romantic sentiments of the mid-nineteenth century, and Gothic forms based on models of the twelfth through fifteenth centuries were incorporated into building designs.

The most characteristic element of the Gothic style is the **pointed arch**. Used by medieval builders to span widths and scale heights of ever greater dimensions, the pointed arch in the hands of American builders became a primarily decorative device, faintly echoing its structural origins. Another converted component of the Gothic style is the ornate **tracery** which American builders executed in wood with the aid of the newly invented steam-powered scroll saw. This tracery was applied to the **eaves at gable ends** and appeared in ornate porches. Steep-pitched **gable roofs**, often with **finials** at the apex, expressed the Gothic verticality and caused the Gothic Revival to be dubbed the “pointed style” in the nineteenth century. Eared **drip moldings** were placed above doors and windows, and some Gothic Revival buildings have medieval **parapets**, resembling not cathedrals but medieval fortresses.

The preferred façade material of the Gothic Revival style was **board-and-batten** siding which reinforced the verticality of expression. **Brick** and **clapboard** were also used. Gothic Revival style features are often mixed with Italianate, Stick, Transitional Arts and Crafts and Classical Revival styles.

The Moses Fowler House (above) is an outstanding interpretation of the style with its unusually high degree of detail. The steeply pitched gables, elaborate scrollwork and finials, Gothic-arched tracery in the bay windows and balustrades make this house a premier example of the Gothic Revival style.



Gothic Revival

Common Character Defining Features:

Windows:

- Arched or curved tops
- Triangular tops
- Decorative **crowns**
- Projecting **bay windows**

Porches:

- Small or large in size
- decorative **brackets**
- **turned posts**
- restrained design

Doorways:

- **Paired** or **single**
- Arched or rectangular
- Decorative **crowns**

Roofs:

- Steeply pitched
- **Gabled**
- Symmetrical
- **Finials**
- **Pinnacles**
- **Cresting balustrades**
- Large decorative **eave braces**
- Elaborately carved **trusses**
- Decorative **vergeboards**

Building Materials:

- wooden **cladding**
- **textured shingles**



St. John's Episcopal Church, designed by William Tinsley, illustrates the soaring verticality of the Gothic Revival style in its steeple and tall, pointed-arched windows.



Section 4: Italianate

National Date Range:
1840 - 1885

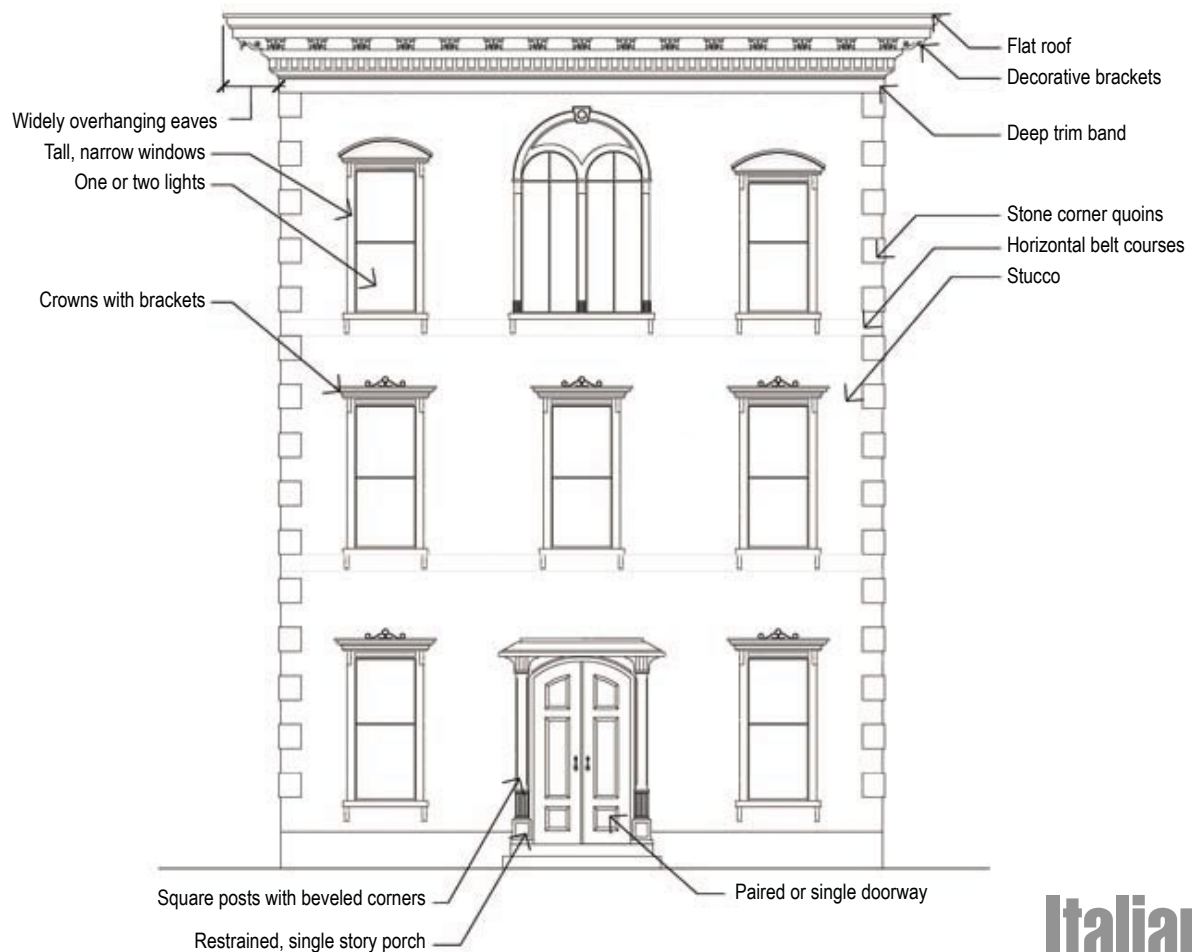
The Judge Cyrus Ball House displays a grander, more formal variation of the Italianate house, often referred to as the Italian Villa style. The Italian Villa style is characterized by a square tower, usually offset, with elaborate Italianate details.

General Information:

The Italianate style appeared in Tippecanoe County a few years after the Gothic Revival, gaining widespread acceptance in both rural and urban areas and in commercial and domestic architecture. Its extraordinary popularity lasted as late as the 1890s. Based on the domestic architecture of the Italian Renaissance, the Italianate style tended to emphasize the picturesque qualities of rural Italian villas, though, as in the preceding styles, the American expression was quite distinct from its historical inspiration.

Important features of the domestic Italianate style are the wide, projecting **eaves** with ornate **brackets** and tall, narrow windows with round or **segmental-arch** heads. The roof is usually **hipped** and has a **low-pitch**. Italianate ornamentation was often applied to the I-houses; other common house types are the four-over-four variety (square plan), and the L-plan house, sometimes with a tower. More elaborate Italianate houses may have a **cupola**, ornate window-**hood moldings**, and **quoins** at the corners. Some homes were built with ornate wooden porches. Both brick and **frame construction** were used, with the less expensive frame construction prevailing after the economic panic of 1873.

The Italianate style coincided with a period of growth in Tippecanoe County. As a result, a variety of fine Italianate houses and commercial buildings were constructed throughout the area.



Italianate

Common Character Defining Features:

Windows:

- tall & narrow
- one or two **lights**
- arched or rounded tops
- elaborate **crowns** often with **brackets**
- paired or tripled groupings

Porches:

- almost universally present
- restrained design
- single-story height
- **square posts** with **beveled corners**

Doorways:

- paired or single
- large single or double **light**
- mimics window shape
- elaborate decorations above similar to windows

Roofs:

- **low-pitched** roof
- widely overhanging **eaves**
- large, decorative **brackets**
- brackets arranged singly or in pairs
- deep **trim band** below **cornice**
- square **cupola** or **tower**

Building Materials:

- masonry, typically stone **ashlar** or **stucco**
- horizontal **belt courses**
- stone corner **quoins**



The Dr. James Wilson House exhibits typical Italianate features. The house has a hipped-roof, paired scroll brackets and arched windows with decorative hoods characteristic of the style.



The Lewis Falley, Jr. Townhouse represents a smaller, simpler example of the Second Empire style.

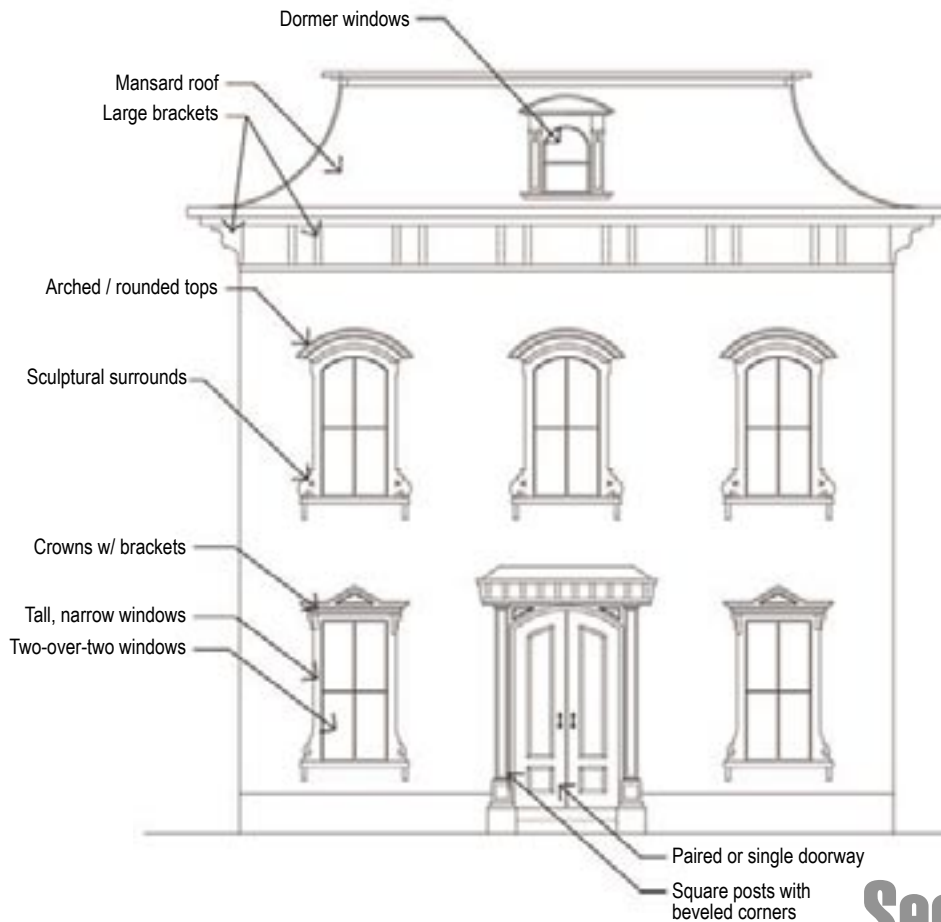
Section 5: Second Empire

National Date Range:
1855-1885

General Information:

At about the time of the Civil War, a new style enjoyed a rather brief and intense popularity. This was the Second Empire or the French Mansard style based on contemporary French architecture. During the years when Louis Napoleon reigned over France's Second Empire, French architects revived the **mansard** roof, a seventeenth-century design associated with the work of architect Francois Mansart. In France, the Second Empire was a period of highly-charged nationalism, and to the French people the mansard roof was a distinctly French innovation whose nineteenth-century revival evoked the glories of their country's late Renaissance era. To Americans, increasingly looking to Paris for the latest in fashion, the Second Empire style was a strikingly modern and sumptuous form of architecture.

The **mansard** roof, the major defining element of the Second Empire style, is a dual-pitched hipped roof, the lower slope being quite steep with a concave, convex or straight surface, and the upper slope being a low pitch so that it is often concealed. In addition to the mansard roof, the Second Empire is characterized by lavish ornamentation and boldness of form. Second Empire homes and public buildings were generally imposing structures, often with **towers**. The **roof ridges** were decorated with cast iron **cresting**; **quoins** and decorative **eaves brackets** were common, as were windows and doors with round heads and highly embellished surroundings. The style was well suited to the flamboyant post-Civil War and post-railroad era when ostentation and excessiveness of taste were not discouraged.



Second Empire

Common Character Defining Features:

Windows:

- tall & narrow
- **one-over-one** or **two-over-two**
- arched or rounded tops
- rectangular tops
- elaborate **crowns** often with **brackets**
- sculptural **surrounds**
- arranged in paired or tripled groupings
- symmetrical layout

Porches:

- almost universally present
- restrained design
- single-story height
- **square posts** with **beveled corners**
- thick, **turned spindles**

Doorways:

- paired or single
- large single or double **light**
- mimics window shape (arched, rounded or rectangular)
- elaborate decorations above similar to windows

Roofs:

- **mansard**
- decorative color or texture patterns in roofing materials
- iron **cresting**
- **towers**
- **dormer windows**
- large **brackets**
- less overhang than Italianate styles

Building Materials:

- **masonry** (brick)
- **clapboard**
- stone **quoins**
- **shingle**
- **slate**



Detail showing entryway, Lewis Falley, Jr. Townhouse.



The Samuel Moore House is one of the county's premier examples of the Queen Anne style. The house's conical tower with elaborate details, window treatments and a decorative porch is accented by the house's picturesque setting.

Section 6: Queen Anne/ Free Classic

National Date Range:
1880-1910

General Information:

Of radically different character than the Second Empire style was the Queen Anne style found in the Lafayette area during the 1880s and 1890s. The style originated in England in the 1870s and was an informal blend of eighteenth century English architecture and earlier medieval motifs. As the Queen Anne style spread across the United States it lost much of its eighteenth century character and acquired a vague resemblance to the late medieval English architecture. An American contribution to the style was the profusion of wooden ornamentation and the substitution of **wooden façade shingles** for clay tiles found in English counterparts.

The style typically involved asymmetrical massing, irregular **fenestration**, diversity of wall treatments, **projecting bays**, and a feeling of forced informality. These buildings were statements of individuality and uniqueness in an ever more regulated and mass-produced world. The style was used chiefly in domestic architecture, though occasionally in commercial architecture, and is often synonymous with the popular conception of late Victorian architecture in America.

Smaller houses which exhibit Queen Anne details are referred to as Queen Anne Cottages. Usually these houses are of one-story construction with decorative **spindled porches** and **fishscale shingles**.

Examples of Free Classic, a particular decorative detailing subtype of the Queen Anne style, are particularly abundant in the Lafayette area. The use of **classical columns**, placed in groupings, and less delicate **balustrades** are two defining features of the Free Classic subtype. **Palladian windows**, **cornice-lined dentils**, and other classical details are also tell-tale signs of this subtype.



Queen Anne / Free Classic

Common Character Defining Features:

Windows:

- **one-over-one**
- multi-over-two
- arched or curved tops
- rectangular tops
- arranged in pairs or threes
- **Padian windows**
- **leaded or stained glass**

Porches:

- spindled posts
- **wrap-porches** on first floor
- **recessed porches** on upper floors

Doorways:

- paired or single
- arched or rectangular

Roofs:

- **hipped**
- **gabled**
- irregular shape
- **roof crest of spindle balustrades**
- large decorative **eave brackets**

Building Materials:

- decorative **shingles**
- **half-timbered** gables
- patterned masonry or cast concrete
- **clapboard**



The Weigle House, of the Queen Anne style, exhibits a high level of craftsmanship with elaborate applied wood details.



The Central Presbyterian Church best exemplifies the Romanesque Revival style in Tippecanoe County. The heavy, stone façade is punctuated with massive arched openings, often trimmed in stone. The corner square tower dominates this impressive building.

Section 7: Romanesque Revival

National Date Range:
1880-1910

General Information:

The Romanesque Revival style, appearing in various phases from the 1880s through the first decade of the twentieth century, was unlike the Queen Anne style in that it was used less in houses than in large public and commercial buildings. The Romanesque Revival style looks to the tenth through thirteenth centuries when builders in Europe were rediscovering ancient Roman forums. The most salient elements of the Romanesque style and its nineteenth century counterpart are the **round arch** and the heavy masonry façades. Romanesque Revival buildings tend to have massive **hipped roofs**, many with wall **gables** and conical or pyramidal-roof **towers** or **belfries**. They are generally ponderous and fortress-like, conveying an impression of defiance.

The most influential proponent of the style, Henry Hobson Richardson, developed his own Romanesque vocabulary which became known as the Richardsonian Romanesque style. It was often imitated, not always successfully, by architects of large public buildings to which the style was well suited. In Indiana, several courthouses, churches and schools approximate the Richardsonian Romanesque style.



Romanesque Revival

Common Character Defining Features:

Windows:

- **one-over-one**
- cutaway **bay windows**
- wide, **round arches**
- deeply recessed into masonry walls
- **colonnettes** on each side
- groupings of three or more windows

Porches:

- partial or full-width
- one-story height
- extended along one or both side walls
- wide, **round arches** over **porch supports**
- floral, decorative **capitals**

Roofs:

- steeply pitched
- irregular shape
- dominant front facing **gable**
- patterned shingles
- round **tower** with **conical roof**
- **dormers**

Building Materials:

- **masonry**
- **roughly squared masonry**
- two or more colors of stone or brick create decorative patterns



The west-facing porch of Central Presbyterian Church shows typical round arches on decorative porch supports.



The Albert A. Wells Memorial Library is a particularly sophisticated interpretation of the Neoclassical style. The limestone building is dominated by a recessed entry with four massive free-standing Ionic columns. Detailed carvings and a simple, yet formal roof-line complete this significant structure.

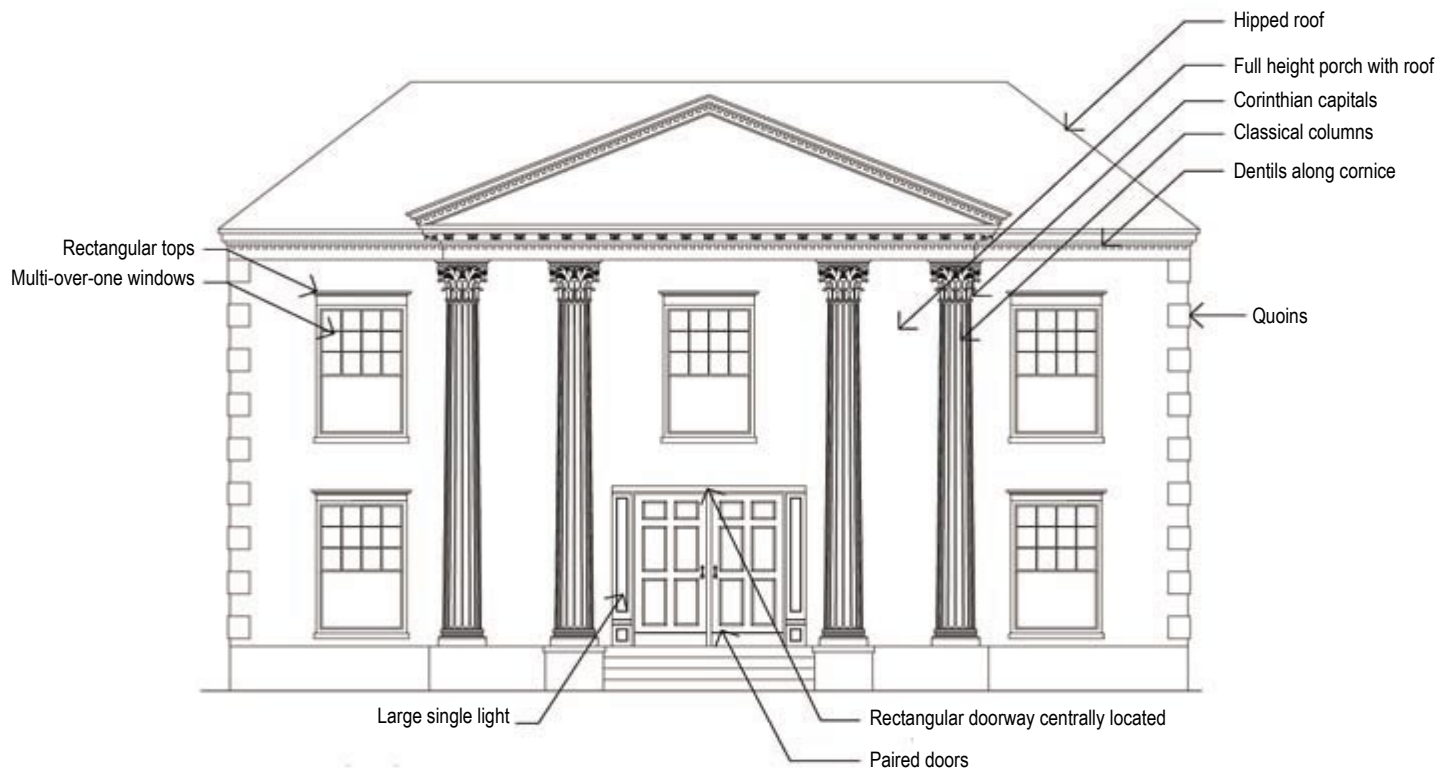
Section 8: Neoclassical/ Classical Revival

National Date Range:
1895 - 1950

General Information:

By the turn of the century, the Neoclassical style emerged as a dominant force in American architecture, and was popular in the Lafayette area through the 1910s. In the Neoclassical style there was concern for historical correctness of detail, but not of overall execution or scale. Neoclassical buildings tend to be meticulously detailed and of massive scale which sets them quite apart from Greek Revival buildings with casually interpreted classical ornamentation and modest scale. Architectural Neoclassicism prevailed into the 1930s, most notably in large public and commercial buildings and in skyscrapers. Characteristics of the style include the use of classical elements such as a **columned portico**, **pilasters**, **keystones**, **pedimented** openings and **dentils** along the **cornice**.

Early twentieth century houses which exhibit classical details similar to the Neoclassical style are referred to as being Classical Revival. These large house are typically symmetrical in plan, often with a central two-story **portico**.



Neoclassical/Classical Revival

Common Character Defining Features:

Windows:

- multi-over-one
- rectangular tops
- arched tops
- decorative surrounds
- symmetrical layout

Porches:

- full height porch with roof
- **Classical columns**
- **Ionic** or **Corinthian capitals**

Doorways:

- central location
- paired or single
- large single **light**
- arched or rectangular



The William S. Potter House is one of the area's finest Classical Revival houses.

Roofs:

- **gabled**
- **hipped**
- carved **brackets**

Building Materials:

- **quoins**
- **clapboard**
- **masonry**
- decorative **shingles**



The Tudor Revival style is represented by the Edward Bohrer House.

Section 9: Eclectic Period Revivals

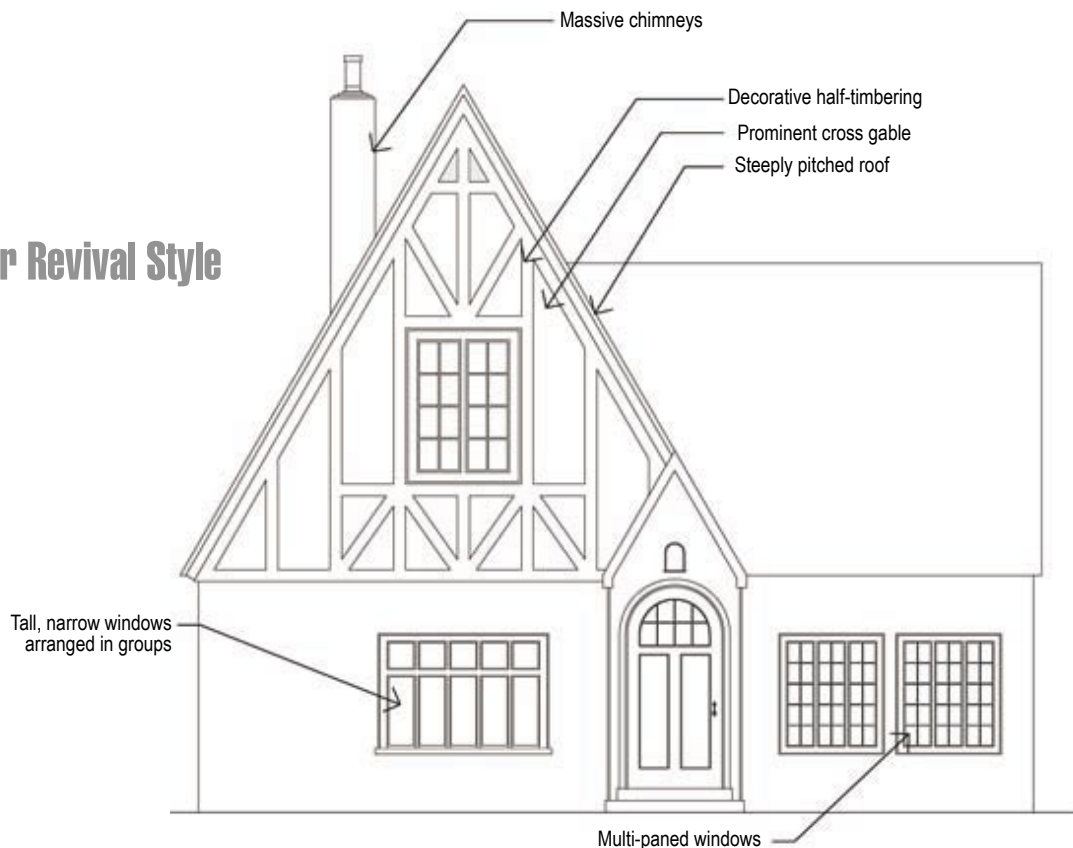
National Date Range:
1890-1940

General Information:

A variety of other eclectic styles became popular around the turn of the century and, as in the Neoclassical style, the buildings are characterized by the somewhat free application of carefully studied detail. The diverse styles of these buildings usually bear apt titles such as Tudor, Spanish Eclectic, Italian Renaissance and Mission Revival. Styles of that period reached a high point of popularity during the 1920s. These styles have been attributed, in part, to servicemen who wished to pattern their homes after the picturesque buildings they had seen in Europe upon returning home from World War I.

Eclectic styles were applied to a variety of functions other than residential. For instance, many early gas stations were built in the English Cottage style with very steep **gable** roofs, picturesque **chimneys**, and facades of stone **veneer** or simulated **half-timber** or in the Spanish or Mission Revival styles with **stucco** façades and **tile** roofs. The Tudor style or Tudor Gothic found wide use in early twentieth-century religious architecture, and was used so regularly in educational buildings that it is sometimes referred to as Collegiate Gothic. The eclectic styles, however, achieved their highest expression in the often lavish period houses built before the Great Depression.

Tudor Revival Style



Eclectic Period Revivals

Character Defining Features of Period Revival Styles:

Tudor Revival (1890 – 1940)

- steeply pitched roof
- prominent **cross gables**
- decorative **half-timbering**
- tall, narrow windows
- windows arranged in groups
- multi-panes
- massive chimneys

Italian Renaissance Revival (1890 – 1935)

- low-pitched roof with **ceramic tiles**
- upper story windows smaller and less elaborate than lower story

- **arches** above door, first floor windows and porches
- small **Classical columns** or **pilasters** at entrance
- symmetrical façade

Mission Revival (1890 – 1920)

- mission-shaped **dormer** or roof **parapet**
- red **tile** roof
- widely overhanging **eaves**
- porch roofs supported by large, square **piers**
- smooth **stucco** wall surface
- symmetrical or asymmetrical façade

Spanish Eclectic Revival (1915 – 1940)

- **low-pitched** roof
- little or no **overhang**
- red tile roof
- one or more prominent **arches** above door or principal window
- **stucco** wall surface
- asymmetrical façade



This home on Cherokee Avenue is one of many examples of Colonial Revival style that are found in the Highland Park Historic District. The house's symmetry, elaborate entry, and window treatments typify the style.

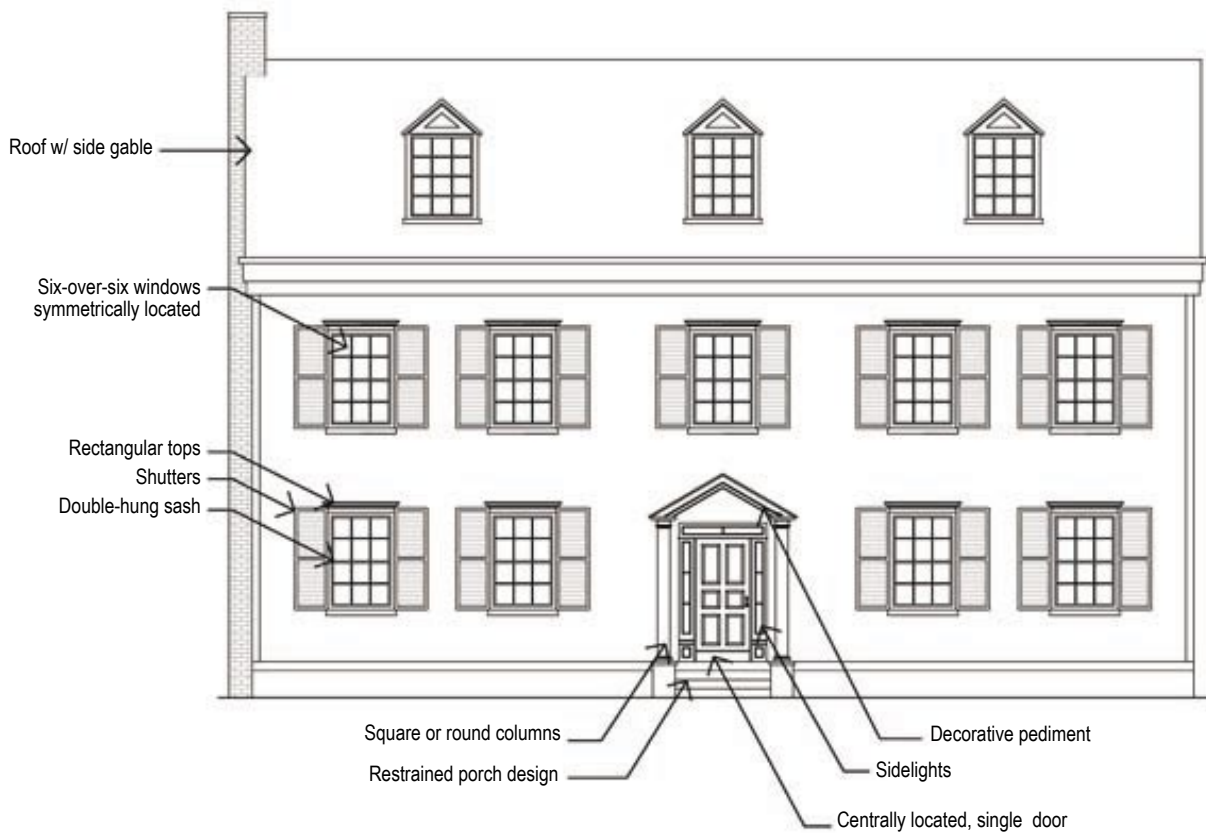
Section 10: Colonial Revival

National Date Range:
1890 - 1955

General Information:

Around the turn of the century, the Colonial Revival style gained prominence, and it has retained much popularity throughout the twentieth century. Several factors accounted for the popularity of the Colonial Revival style including: the American Centennial which stimulated an unprecedented interest in American heritage in general and in colonial American architecture in particular; the growing tendency in the late nineteenth century among America's trend-setting architects to build period houses in a variety of eclectic styles which often incorporated colonial elements; and the 1893 Chicago Columbia Exposition which emphasized accuracy and correctness in the use of historical styles and which established Neoclassical and the Colonial Revival as the dominant styles in American architecture.

Historical accuracy in the Colonial Revival style was really confined more to specific elements than to the building as a whole. For instance, a Colonial Revival house is usually of much larger scale than its seventeenth or eighteenth century prototype, and it may bear the influence of more than one phase of the colonial period. Elements of the style include **dentils**, **heavy cornices**, entrances with **fanlights** and **sidelights**, **pedimented dormer** windows, **keystones** and **quoins**.



Colonial Revival

Common Character Defining Features:

Windows:

- **four-over-four, six-over-six**
- **double hung sash**
- rectangular tops
- arranged in adjacent pairs or threes
- **shutters**
- symmetrically located

Porches:

- restrained design
- small in size
- square or round **columns**
- decorative **pediment**
- **pilasters**
- juts out from facade
- designed to accentuate front door

Doorways:

- single
- rectangular
- centrally located
- **fanlight**
- **sidelights**

Roofs:

- **side-gable**
- **hipped**

Building Materials:

- **shingles**
- **clapboard**



The Dr. George Beasley House is another noteworthy example of the Colonial Revival style. A single door with sidelights is typical.



The William Blistain House is the county's best example of the Prairie style. Designed in 1914 by Charles W. Nichol, the house's low-pitched roof and strong horizontality are indicative of the style.

Section 11: Prairie Style

National Date Range:
1900-1920

General Information:

During the period when eclectic styles were in vogue, a more distinctly American architecture was emerging. The Prairie style, popular around 1900 to 1920, originated in the Chicago vicinity and was disseminated through **pattern books** and architectural magazines. Frank Lloyd Wright was the acknowledged master of the style and its major early proponent. The vital characteristic of the Prairie style architecture is its relationship with the Midwestern landscape. Horizontality is emphasized by low-pitched **hipped roofs** with extremely wide **eaves**, bands of **casement windows**, wide projecting porches, and by the use of elongated brick. Earth materials, like **stucco**, **brick** and **rough-sawn wood**, were preferred for façades. The Prairie style is a rarity in that it is an indigenous American style. Few houses of the Prairie style remain in Tippecanoe County.



Prairie Style

Common Character Defining Features:

Windows:

- **leaded art glass**
- **casement windows**
- arranged in horizontal bands
- rectangular tops

Porches:

- deeply recessed
- small or large
- entranceway

Doorways:

- paired or single
- large panes
- **leaded art glass**
- rectangular

Roofs:

- **hipped**
- flat
- **wide, overhanging eaves**
- **cantilevered eaves**

Building Materials:

- **brick**
- **stucco**
- wood



Note the deeply recessed entryway and wide overhanging eaves, typical of the Prairie style.



Houses on Kossuth Street are typical of the small frame bungalows found throughout the city.

Section 12: (Craftsman) Bungalow

National Date Range:
1905-1930

General Information:

Shortly after the turn of the century, the Bungalow style emerged. By the 1930s it has become the dominant style in American domestic architecture. The term bungalow comes from India where it refers to a low house surrounded by galleries or porches. The American bungalow originated in California and spread nationwide largely through the work of Charles and Harry Greene by way of pattern books and architectural magazines.

Responsible for the unprecedented ubiquity of the bungalow was its suitability to the burgeoning middle class in America's urban and suburban areas; it was inexpensive, fashionable, and generally of modest scale. Rooted in the Arts and Crafts movement which stressed the importance of "honest" materials and construction, the Bungalow style featured simplicity of detail and massing, roofs with exposed **rafters** and knee braces, and façade surfaces of **stucco**, wood, or **rubble stone**. Porches, normally under an extension of the main roof, were integral parts of the bungalow.

Bungalows are found extensively in Lafayette and West Lafayette reflecting the towns' expansion during the early twentieth century. Larger, more elaborate examples of the bungalow style are often referred to as Craftsman Bungalows, or just simply Craftsman.



(Craftsman) Bungalow

Common Character Defining Features:

Windows:

- **three-over-one, one-over-one**
- **leaded glass**
- rectangular tops
- arranged in bands or singularly

Porches:

- restrained design
- full or partial width
- tapered square columns
- short, square columns on more massive **piers**
- **columns** or **pedestal** extend to ground uninterrupted

Doorways:

- single
- large light
- rectangular

Roofs:

- **hipped**
- **low-pitch**
- **gables**
- **gabled dormers**
- oversized **eaves** with exposed decorative **rafters**

Building Materials:

- **clapboard**
- **shingle**
- **stone**
- **brick**



Gabled dormers are a typical feature of American bungalow style.



Section 13: Ranch

National Date Range:
1930-1960

General Information:

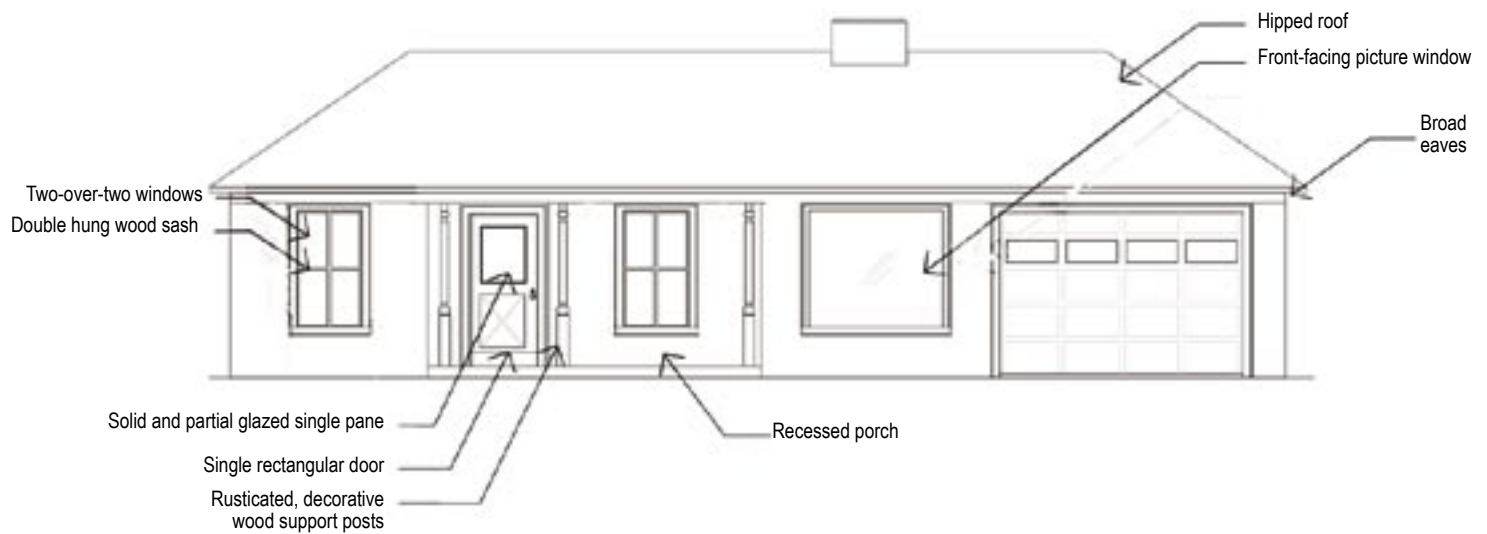
The Ranch style began in the United States during the late 1920s and early 1930s, with designs inspired by the early adobe houses of the ranchos and pueblos.

The Ranch style is also known as American Ranch, Western Ranch, or California Rambler. Although Ranch style homes are traditionally one-story, Raised Ranch homes may have several levels of living space.

Ranch style housing evolved from several other twentieth century ideas, such as the Prairie style, the Bungalow, and the Cottage.

Traditional Ranch homes reflect a hard-working, simple life and are often considered an expression of the informality of Western culture. Because these homes are uncomplicated, critics often say the Ranch style has *no* style. The style is also dismissed because it has become so common. “Ranches” are found in the suburbs throughout North America, making the style synonymous with the concept of tract housing: fast-built, cookie-cutter homes.

The first Ranch home, designed by Cliff May, was built in San Diego, California in 1932. Over the next 20 years, thanks in part to the popularization of the automobile, Ranch-style houses spread to other states and were the dominant home style of the 1950s and 60s. Today, many new homes have characteristics of the relaxed, informal Ranch style.



Ranch

Common Character Defining Features:

Windows:

- front facing picture window
- **one-over-one, two-over-two, and four-over-four**
- **double hung wood sash**
- diamond-paned
- projecting **bays**
- fixed decorative **shutters**; generally not operable or proportional to match window opening

Porches:

- recessed
- extended
- **rusticated** decorative wood support posts

Doorways:

- single
- rectangular
- solid and partial glazed single pane

Roofs:

- **hipped**
- front or side **gabled**
- broad **eaves**

Building Materials:

- **stucco**
- **clapboard**
- **board and batten**
- **shingle**
- **concrete block**



Many ranch-style homes feature a prominent picture window.