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National Park Service

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RESUBMISSION  
Florence MRA

Manjarres House  
Pinal County  
ARIZONA

Summary

This property was returned for substantive reasons. The reviewer requested that the discussion of alterations and integrity of the building be expanded. It was suggested that a list of alteration dates, along with the use of a sketch map of the changes, be included in order to make the nomination more understandable. The reviewer also requested revisions to the significance section, in particular, relating significance to the resource. The reviewer noted that the Manjarres family association did not add to the building's significance. Finally, it was noted that the attachment mentioned on the form (an article on the house) was not included as stated.

Significance

In order to understand best the architectural and historical significance of the Manjarres House, a discussion is required on the Sonoran style, the Early Transitional style, and the Late Transitional style. The best description of the Sonoran and Sonoran Transitional styles is found in Harris Sobin's scholarly publications, Florence Townsite A. T. (1977) and Florence Townsite Historic District (1981). Much of the following discussion is based on these two exhaustive studies of these important architectural traditions.

The Manjarres House is representative of the broad cross-section of the various vernacular building traditions which appeared in Arizona during the late nineteenth and early twentieth centuries, beginning, first, with an early period of acculturation in which most Anglo and Mexican-American settlers adopted primitive, regionally congruous, Hispanic architectural and urban patterns, relying on materials immediately at hand and on Mexican adobe masons using traditional techniques. Second, it reflects a period of cultural fusion (coinciding approximately in Florence with the mining boom) in which Hispanic adobe wall forms are combined with Anglo-American framed roofs, the latter facilitated by the availability of dimensioned lumber and Anglo carpenters.

The Sonoran Style

Buildings of the Sonoran style, characterized by single story, linear row house configurations, are usually constructed of adobe (Janus, 1984). The most basic form of a domestic building was often a square, one-room "building block", and house plans were

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later developed based on the use of the adobe "unit-cube". With this room as a starting point, more rooms were often added onto later as a settler became established, married, started a family, and needed more space (Sobin, 1977).

Such modular planning provided houses which from modest beginnings could be readily added on to, along with exterior (door and window openings) changes. When taken together with the fact that rooms in these early houses were not specifically designated or designed for any one use or purpose but were available for a whole range of domestic functions, it seems clear that the Sonoran tradition provided a high degree of internal [and external] planning flexibility. (Sobin, 1977)

Also notable of the Sonoran style are the earth roof and metal canales (rain spouts) and parapeted walls that conceal flat roofs (Janus, 1984). "Walls were frequently, although not always, plastered with mud on the outside to help keep out moisture" (Sobin, 1977). The facades are depicted by a rhythm of alternating door and window fenestration. Doorways are recessed into the interior surfaces of the thick adobe walls, and the windows are placed flush with the exterior wall surfaces. Door and window openings were usually spanned with paired mesquite lintels. Adequate cross-ventilation was facilitated by the simple device of placing window and door openings symmetrically opposite each other within each room.

Adobe walls provided more efficient thermal protection against heat or cold than either brick or frame construction; these buildings provided relatively good thermal comfort throughout the entire year. During the winter, the smallest adobe required only a minimal amount of heat; the logically designed fireplaces were, almost invariably, placed in room corners and formed a 45-degree angle across the corner and usually had a rectangular fire chamber with an elegant wood-cased mantelpiece above it.

An early local custom of the use of the Sonoran style is that of locating one or more walls of stables, garages, and other outbuildings directly on a street property line. The use of such "zero setback" siting, even in residential areas, helps define lot boundaries, which in turn helps to strongly reinforce adjacent street spaces (Sobin, 1981).

Probably the major defect of a Sonoran home was the substantial amount of maintenance required on the canales and the roof to keep the home waterproof. The canales conducted water through the thickness of the parapet and projected up to two feet beyond the exterior face of the wall to throw rainwater well clear of the wall surface during downpours. If these canales were not well-maintained and kept clear of obstructions, ponding would occur and lead to seepage through the mud roof, eventually causing serious leaks. In order to continue functioning as moisture-barriers, the earth roofs themselves needed careful maintenance as well (Sobin, 1977).

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The Early Transitional Style

The Transitional modes mixed the best aspects of several earlier styles which were better adapted to the desert environment than the all-mud Sonoran vernacular or the brick and frame styles imported from other climates (Sobin, 1981).

The "Early Transitional" style is characterized by adobe walls topped by dimensioned timber pitched-roof structures, usually gabled and covered with wood shingles. As compared to Sonoran roof structures which required many large and heavy solid timber beams for their support, the gable-form of the Early Transitional roofs permitted much longer spans while using much less material (Sobin, 1977). This type of roof structure provided an end to the leaky roofs of the Sonoran style; it also provided attic space for these homes, which in turn gave good insulating properties in both hot and cold weather. Attics were often ventilated at gable-ends, using small openings fitted with louvered doors (Sobin, 1977). The ridge-line of the house is always parallel to the street with at least one of the long facades containing the front door.

Basic plan-types were very similar to the more linear variations of the Sonoran. The major axes of buildings were usually parallel to the streets on which they were situated. One or more facades were located directly on the property lines along those streets allowing no space for a front yard at all; this is the case for most of the Early Transitional residential and commercial buildings in Florence. In many cases, as in the Sonoran tradition every room of a building was equipped with a door communicating directly with the adjacent street. This allowed each space to be used as a separate rentable unit thus providing the building considerable flexibility in actual use. As with Sonoran houses, rooms still had no fixed or "assigned" functions nor was any room of the house specially designed for a specific purpose.

The detailing and construction of foundations, floors, and door and window openings remain essentially unchanged from the Sonoran style; typically, doors and windows were built across from one another to allow for cross-ventilation within the house.

As compared to the corner placement of Sonoran fireplaces, those used in Anglo-influenced buildings (beginning with the Early Transitional) were inevitably located in the middle of one (or more) of the transverse crosswalls within the building; a center-wall location permitted flues to penetrate the roofing near or along the ridge-line, providing better draft and structural bracing for the chimney itself (Sobin, 1977). Again, its adobe walls gave it more efficient thermal protection against heat or cold than either brick or frame construction.

"Balloon-frame" techniques were also used on Early Transitional style homes which provided environmental protection to exterior surfaces. These concepts were soon applied to the earlier Sonoran structures. Finally, besides the additional "new style"

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pitched roofs over many of the mud roofs in town, various types of verandas, arcades, and porches were added onto both old and new buildings (Sobin, 1977).

The Late Transitional Style

Structures in this Late Transitional style carried even further the combination of Sonoran and Anglo techniques. These buildings, usually houses, were frequently square on plan, with adobe walls topped by wood-frame hipped pyramidal, or mansard roofs. At first these roofs were shingled but later often roofed with sheet metal. For the first time in Florence, large set-backs began to appear. Porches were used with much greater frequency. (Sobin, 1977)

Although both forms of the Transitional tradition utilized Anglo-American "balloon-frame" technology, Late Transitional buildings made the use of wood-framed hipped, pyramidal, or mansard roof forms (Sobin, 1977). The use of sheet metal provided a more effective and less labor-intensive waterproofing than a Sonoran mud roof (Sobin, 1977).

The detailing and construction of foundations, floors, and door and window openings remain essentially unchanged from the Sonoran and Early Transitional styles; typically, doors were built across from one another to allow for cross-ventilation within the house. The two basic house plans most frequently used were the Sonoran "four-square" or zaguan (or central hall) types which provided a deep square plan in overall shape. The mansard was usually utilized as the roof form on the zaguan; both the mansard and pyramidal roof-types were both used apparently interchangeably on the simpler "four-square" houses and in re-roofing older mud-roofed Sonoran structures (Sobin, 1977).

Structural framing of a hipped, pyramidal, or mansard roof presents a much more complex problem for the builder than a gable roof. In addition to "common rafters" of standard size (as used to make a gable roof) whose length is determined by the distance from the wall-top to the ridge board, these new roof-types also required "hip-rafters" beneath each line joining two adjacent inclined planes of the roof, plus "jack-rafters" of non-standard length, which fill in the triangular areas of roof between hip rafters and common rafters. All these elements of irregular length and cut require much care and accuracy in laying out, fabrication and assembling. Each such roof still surviving stands as testimony to the great skill and craftsmanship of Florence's early carpenters. (Sobin, 1977)

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A typical Late Transitional feature was the use of full setbacks from all four property lines; buildings were located at least a porch-width (10 feet) or more back from the property lines, providing front, side, and rear yards around each structure. This was the first manifestation in Florence of the new rural "ideal" which had become a well-established major theme by 1850 in planning the newer suburbs of eastern cities (Sobin, 1977).

As in Early Transitional buildings, fireplaces were usually built in the middle of a wall of a room, but this was sometimes an exterior wall. Possibly due to the local appearance during this period of wood-burning cast iron stoves, some houses were built without a fireplace. During the earlier years of the tradition, most Late Transitional buildings were built with porches, usually on the south and west or on all four sides.

The introduction of sophisticated wood detailing and trim on homes occurred during the Late Transitional period (Sobin, 1981). The use of prefabricated double-hung or casement window sashes, louvered shutters, ornamental brackets, and bay windows was also introduced during this period (Sobin, 1977).

Late Transitional buildings often suffered from inadequate daylighting. They were also much more difficult to expand than either a Sonoran style or an Early Transitional style building. When additions were accomplished using the simplest (and typical) method of continuing the existing roof-slope of the building, additions were still naturally limited to one room in depth. Even changing to a flatter roof-pitch, builders soon ran out of usable head-room (Sobin, 1977).

### Characteristics

The Manjarres House's structural plans reflect both the Sonoran and Late Transitional styles. Originally, this home was a two-cube, linear adobe building. Later, the plans of this Sonoran core were increased based on the use of the adobe "unit-cube"; in this case, two adobe cubes were added onto the side of the building, turning the structure into a rectangular-shaped abode. Finally, two more adobe cubes were added onto the dwelling's addition, thus, reflecting the plans of a "four-square" Late Transitional structure.

The original Manjarres House was a Sonoran style structure. Its walls were made of adobe, and its flat roof was originally made of mud. It was a single story, linear row house configuration. Its doorways were recessed into the walls, and its windows were placed flush with the exterior walls. Door and window openings were, most likely, spanned with paired mesquite lintels. Also, the front facade was built up against the property line allowing for no front yard at all, reflecting a zero setback. The specific features which make this building a good representative example of the Sonoran style include the original working mud roof, the adobe walls, the original linear row house

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configuration, its recessed doorways and flushed walls, and the original sills and lintels from the original two-room dwelling.

As a Late Transitional structure, its major distinguishing characteristic is its wood-frame hipped roof covered with sheet metal. The house reflects a deep square plan in overall shape. Its ridge line is parallel to the street. It utilizes wood windows along with an entry that is wood with wood paneling. The windows are prefabricated double-hung window sashes. The specific features which make this building a good representative example of the Late Transitional style include the hipped roof, the "four-square" plan, the adobe walls, and the double-hung window sashes; plus, the original sills and lintels remain from the Late Transitional portion of this structure.

Integrity

The roof on this property is a "working" mud roof which has survived to the present time without any basic change and without addition of any supplementary roofing system (Sobin, 1977).

As mentioned above, this home, originally, was an adobe two-room, linear Sonoran building. Later, the Sonoran core was increased with the addition of two adobe cubes onto the side of the building, turning it into a rectangular-shaped abode. Finally, two more adobe cubes were added onto the addition, turning the home into a "four-square" Late Transitional structure. Each of these additions occurred during the building's historic period. Enclosed is a sketch map indicating the changes of the structure's original two-room, linear plan.

An important fact must be mentioned here. Any adobe homes that still remain today in Arizona reflect the state's colonial period. It was not unusual for families to construct a room or delete a door or window since these homes were made of mud. These changes reflect the growth of families and their preferences in the appearance of their homes. The transformations on these homes also reflect the transformation of the Arizona Territory over time. These changes, like those of the Manjarres House, have achieved significance.

Boundary

The boundaries of the Manjarres House are identical to those of the tax parcel number (#200-50-0060-5) for the property. This is the present and historic extent of the property and is less than one acre.

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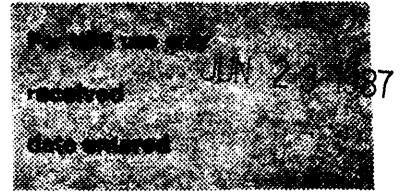
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### Bibliography

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I concur with the statements as presented in this resubmission:

State Historic Preservation Officer signature Shereen Leisen

Title SHPO

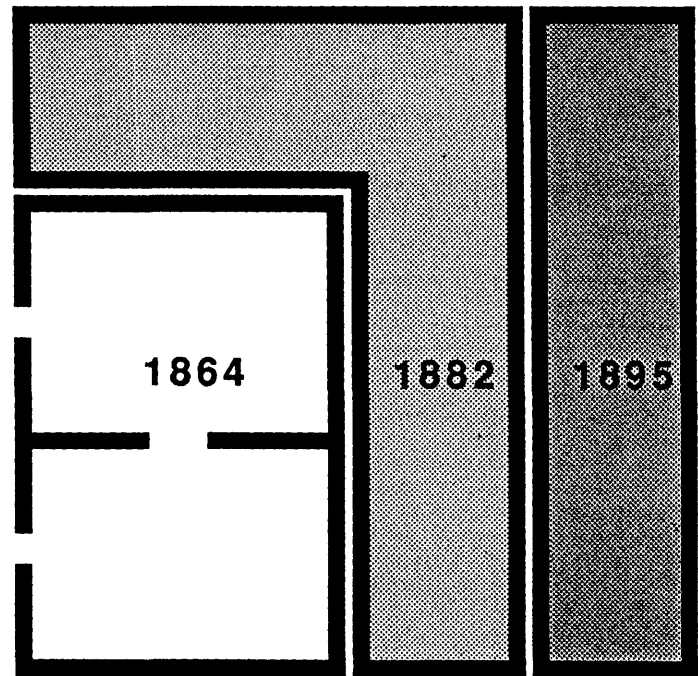
Date June 18, 1987



Manjarres House  
703 Silver  
Florence, Arizona

FLORENCE MRA

Silver



North

Drawing Not To Scale

Manjarres House.  
Plan drawing of house showing presumed construction sequence over time, based on physical inspection. The "four-square" plan, representative of the Late Transitional style, is achieved with the two latter additions. This process of change, so typical of adobe architecture in Florence, is traced here through three separate construction sequences starting with the basic two-room cube in 1864. An "L" shaped rectangular addition was applied in circa 1882, thus extending the home into an Early Transitional style. Finally, circa 1895, a rectangular addition was added onto the back of the home. Then, a hipped roof was added turning the Manjarres House into an excellent example of the Late Transitional style as evolved from the original Sonoran style home.