



LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Architecture and Engineering, 1850-1980

Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948



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TABLE OF CONTENTS

PREFACE	1
CONTRIBUTORS	1
INTRODUCTION	1
HISTORIC CONTEXT	4
SUB-THEME: MISSION REVIVAL, 1893-1948	6
SUB-THEME: SPANISH COLONIAL REVIVAL, 1912-1942	14
Single-Family Residential	15
Multi-Family Residential	17
Commercial and Industrial	22
Institutional	25
SUB-THEME: CHURRIGUERESQUE, 1915-1942	33
SUB-THEME: MONTEREY REVIVAL, 1929-1942	40
SUB-THEME: MEDITERRANEAN REVIVAL, 1918-1942	44
SUB-THEME: ROMANESQUE REVIVAL, 1918-1942	50
SUB-THEME: PUEBLO REVIVAL, 1915-1947	59
SUB-THEME: ADOBE REVIVAL, 1894-1948	63
MEDITERRANEAN AND SPANISH COLONIAL REVIVAL RESIDENTIAL NEIGHBORHOODS	67
City Historic Preservation Overlay Zones	67
SurveyLA Historic Districts	70
SELECTED BIBLIOGRAPHY	74

PREFACE

This theme is a component of Los Angeles' citywide historic context statement and provides guidance to field surveyors in identifying and evaluating potential historic resources relating to Mediterranean and Indigenous Revival Architecture and associated styles. Refer to HistoricPlacesLA.org for information on designated resources associated with this theme as well as those identified through SurveyLA and other surveys.

CONTRIBUTORS

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INTRODUCTION

The theme of Mediterranean and Indigenous Revival Architecture examines resources based on the historic architecture of Spain, Italy, and the Native American Southwest. This architecture shaped the buildings of early California and thereby left a heritage that came to be seen, from the 1890s through the 1940s, as an appropriate basis for a set of regional styles.

The fundamental elements of these related styles appeared in the California missions built under Spanish rule from the 1770s through 1820s. These elements were white plastered walls, red clay tiled roofs, the use of the arch both individually and in groups as arcades, and the enclosed patio. These architectural elements employed a masonry construction based on adobe, or sun-dried brick, inherited from Native Americans.

Reyner Banham, in *Los Angeles: The Architecture of Four Ecologies*, refers to this heritage as the “ancient entanglement” of the missions and notes how it was combined with additional elements taken directly from Spain, Italy, and the Native American Southwest to create a set of revivals that ranged from “the simplest stuccoed shed to fantasies of fully-fledged Neo-Churrigueresque.” The strength of this architecture comes from the fact that, according to Banham, “in Los Angeles it makes both ancestral and environmental sense.”¹

This historic context looks at each of the revivals that made up this architecture, providing a summary of their defining characteristics and representative examples of different building types. All but one of the revivals are based on the concept of style. This is a collection of character-defining architectural features held in common. The examples provided are relatively pure, in that they consist primarily, if

¹ Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (New York: Harper and Row, 1971), 27.

not exclusively, of the features of the style. In reality most resources encountered in the field are mixtures of styles, with at best features of one of the revivals predominating.²

The earliest of these styles was the Mission Revival. Beginning in the mid-1890s and lasting up to the First World War of 1917-1918, it grafted, in a relatively literal manner, exterior features of the California missions onto then-current building types. Following it, from the mid-1910s through the 1940s, was the Spanish Colonial Revival. This style went beyond reproducing surface features and incorporated massing, layout, and relationships to the landscape which were typical of both the California missions and their antecedents found in the Andalusia region of southern Spain. Of all the revivals, the Mission Revival and, in particular, the Spanish Colonial Revival were the most prolific.

The two styles discussed next were less prolific variations on the Spanish Colonial Revival. The Churrigueresque was a more ornamented version of the relatively austere Spanish Colonial and typically limited in use to churches and to commercial buildings such as theaters and storefronts. The Monterey Revival, a strictly residential style limited to well-off suburban districts, incorporated elements of the two-story buildings found in the port of Monterey on the central California coast, in particular a second-floor cantilevered gallery extending across the front façade.

Then examined are two styles originating in Italy, both of which had a degree of popularity for certain building types in the 1920s and 1930s. The Mediterranean Revival was common for residential and smaller institutional uses. It shared basic elements with the Spanish Colonial Revival, such as stuccoed walls and tiled roofs, but was generally less exuberant and more formal in its massing, and featured extended gardens rather than enclosed patios. The Romanesque Revival, modeled specifically on the medieval architecture of northern Italy, made use of brick rather than stucco and was particularly popular for churches and university buildings.

Finally, there are two revivals which drew directly from Native American sources. The Pueblo Revival was modeled after the pueblos of New Mexico. As an architecture of the desert, it was not seen as particularly appropriate for more coastal Los Angeles, and examples are extremely rare. The other, the Adobe Revival, is actually a type of construction and not a style. While generally employing the Spanish Colonial Revival, it may be in any style. It too was limited in its use and found typically in the residential works of a handful of designers.

The historic context ends with an examination of concentrations of residential resources in neighborhood settings, which comprise historic districts. The revivals, in particular the Spanish Colonial and Mediterranean, were used extensively in the creation of new residential subdivisions during the 1920s and early 1930s.

Three factors explain the success of these revivals. First, they were flexible enough to fit the needs of many different building types. The Mission and especially the Spanish Colonial were commonly used for

² For SurveyLA, field surveyors often identified more than one architectural style for a building, with one predominating.

residential, commercial, and institutional buildings of all sizes in all sorts of locations. Even industrial buildings made occasional use of their forms. The other styles were particularly well suited to specific building types, such as the Romanesque Revival for university campuses and the Monterey Revival for single-family residences.

Second, the revivals could be executed in a number of different construction methods. The stucco exterior surfaces of all the styles, with the exception of the Romanesque, allowed for the use of three common methods. Stucco was applied to the traditional brick masonry of commercial, institutional, and industrial buildings. It was also applied to the balloon-framed wood structure typical of residential work through the use of wood or wire-mesh lath. Finally, stucco was applied to the poured-in-place concrete construction of larger institutional and commercial buildings.

Third, the revivals were popular at precisely the time when the city was developing rapidly and requiring new buildings of all sorts. The styles coincided with the thirty-year period, from 1900 to 1930, when Los Angeles grew from 102,000 residents to 1,238,000.³ It was during this period that the automobile reshaped the urban landscape. The ability of the revivals, in particular the Spanish Colonial, to provide forms suitable to the emerging suburban setting accounted for their plentiful use in all types of auto-oriented structures, ranging from modest homes with adjacent garages to service stations and car dealerships.

Evaluation Considerations

This theme overlaps with many other SurveyLA themes, in that resources associated with those themes may be in the styles presented in this theme. There are some in which the styles of this theme are particularly prevalent:

- Themes of Streetcar Suburbanization and Automobile Suburbanization, within the Residential Development and Suburbanization context
- Sub-themes of the Bungalow Court and Courtyard Apartments, within the Multi-Family Residential Development theme
- Theme of Campus Planning and Design within the Public and Private Institutional Development/Education context
- Sub-theme of Housing the Masses/Period Revival Neighborhoods within the Period Revival theme of the Architecture and Engineering context⁴

³ Robert M. Fogelson, *The Fragmented Metropolis: Los Angeles, 1850-1930* (Berkeley: University of California Press, 1967), 78.

⁴ See this sub-theme for relevant eligibility standards for evaluating historic districts.

HISTORIC CONTEXT

The popularity of the various Mediterranean Revival styles came from the similarity of Southern California's climate to that of Spain and Italy, and from the Spanish and Mexican heritage remaining from the time before the American conquest in 1848. The fundamental elements of this heritage first appeared in the California missions, with their white-plastered walls, tiled roofs, and extended arcades.

The chain of twenty-one missions extended from San Diego to Sonoma. Permanent buildings appeared as early as the mid-1770s; the last dated from the early 1820s. The California missions were second-generation descendants of Spanish prototypes. They were simplified versions of the missions of northern Mexico, which were themselves simplified versions of Spanish churches and monasteries, each simplification made necessary by limitations in materials and skilled craftsmen.⁵



Mission San Fernando, photo from the 1880s
Convento in the foreground, Church in the rear to the left
L.A. Historic-Cultural Monument No. 23
(Los Angeles Public Library)

The missions had been secularized by the newly independent Mexican Republic in the mid-1830s and many were then abandoned. By the final decades of the 1800s most were in ruins. But enough remained to provide an architectural imagery that could be employed by novelists looking for a romantic setting and by publicists marketing a vision to tourists and potential settlers.⁶ Among writers, one of the earliest to make note of the missions was the novelist Robert Louis Stevenson in 1879. But two writers were particularly successful in spreading a somewhat idealized view of early California and its architectural forms. The first was Helen Hunt Jackson in her 1884 novel *Ramona*. The second was Charles Fletcher Lummis, originally a reporter for the *Los Angeles Times*, in his *Home of Ramona* and *The*

⁵ Arrol Gellner, *Red Tile Style: America's Spanish Revival Architecture* (New York: Viking Studio, 2002), 3; Edna E. Kimbro and Julia G. Costello, *California Missions: History and Preservation* (Los Angeles: The Getty Conservation Institute, 2009), 17, 170, 250,

⁶ Karen J. Weitze, *California's Mission Revival* (Los Angeles: Hennessey & Ingalls, 1984), 3.

Old Missions. In 1894 Lummis began editing a journal entitled *Land of Sunshine* that became a means of propagating the Mediterranean image of Southern California.⁷

Along with these literary efforts came collections of photographs. The first major series of mission photos appeared around 1876, produced by Carleton Watkins who worked through the early 1880s. He was followed by William Henry Jackson between 1885 and 1890, by Adam Clark Vroman in the 1890s, and finally by C. C. Pierce, beginning in the 1880s and continuing for more than half a century.⁸

By the late 1880s attention shifted from vague mission imagery to a more precise study of the buildings themselves. Efforts were undertaken to preserve and, in some cases, restore the ruins. The Historical Society of Southern California was founded in 1883, with preservation of the mission remnants as one of its stated purposes. This was followed by the Association for the Preservation of the Missions, which was incorporated into the Landmarks Club of Southern California in 1895, organized by Charles Lummis.⁹

Among the ruins gaining the attention of the Landmarks Club was the Mission San Fernando (L.A. Historic-Cultural Monument No. 23). By 1897 the walls had been stabilized and new roofs installed over the both the relatively intact *Convento* and the more damaged church. In 1916 work on reconstruction of the church began and the completed project rededicated for worship in 1941.¹⁰

It was this growing interest in preserving the ruins, together with the romanticized view of early California life that gave rise to the first of the styles, the Mission Revival.

⁷ Kimbro and Costello, *California Missions*, 50-51; Weitze, *California's Mission Revival*, 8-9, 15.74. Lummis's own house, *El Alisal*, begun in 1896 and L.A. Historic-Cultural Monument No. 68, is a blend of Mediterranean and Craftsman forms in stone, built largely by himself from plans by Sumner Hunt. See Jeffrey Herr, ed., *Landmark L.A: Historic-Cultural Landmarks of Los Angeles* (Los Angeles: Cultural Affairs Department, 2002), 426.

⁸ Kimbro and Costello, *California Missions*, 46.

⁹ Kimbro and Costello, *California Missions*, 57-59; Weitze, *California's Mission Revival*, 12-13.

¹⁰ Kimbro and Costello, *California Missions*, 236. The restored Church was damaged beyond repair by the 1971 earthquake and was replaced by a replica in 1974. See David Gebhard and Robert Winter, *An Architectural Guide to Los Angeles* (Salt Lake City, UT: Gibbs Smith, 2003), 336.

SUB-THEME: MISSION REVIVAL, 1893-1948

By the early 1890s a distinct Mission Revival style had emerged. It was based on such common mission characteristics as solid white walls, low-pitched red-tiled roofs, and arcaded porches. But it made extensive use of two character-defining features, both of which can be seen at the Mission San Luis Rey de Francia in northern San Diego County.



*Mission San Luis Rey de Francia, completed in 1815 ¹¹
National Historic Landmark, California Historical Landmark No. 239
(Los Angeles Public Library)*

The first character-defining feature is the *espadaña*, the extension of the gabled end wall above the roof line to form a curved or scalloped parapet. This feature became the identifying mark of the Mission Revival style, found in every example. It is historically appropriate for Los Angeles, in that a modest *espadaña* originally fronted the Plaza Church (L.A Historic-Cultural Monument No. 3), according to a drawing by William Rich Hutton made in 1847.¹²

The second character-defining feature is the tower. The towers of the original missions were stepped and topped by domes. The Mission Revival occasionally reproduced this form intact, but more often took liberties. The tower became broader in proportion and was capped with a roof that drew as much from the Queen Anne as from the Mediterranean tradition, in a hipped, conical, or bell-shaped form.

Aiding in the emergence of the Mission Revival style were changes in construction techniques for exterior walls. Until the 1890s architects generally had two choices. They could use wood siding on wood frame for most residential and for smaller commercial structures. Alternatively, they could use

¹¹ Date of completion from Kimbro and Costello, *California Missions*, 238,

¹² Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), 29.

solid masonry – almost universally brick in Southern California – for large commercial, industrial, and occasionally residential buildings.

In many cases, a Mission Revival look was accomplished simply by plastering over the traditional brick wall. But two new techniques presented themselves. The first was a cement-based stucco applied directly to lath, first wood and later wire mesh, attached to a wood frame. While seen as too flimsy for other climates – although Frank Lloyd Wright would employ it in his Prairie Houses of the upper Midwest – it was considered durable in Southern California. The second was poured-in-place concrete. Both fit well the Mission Revival ideal of expanses of solid wall finished in white plaster.¹³

The first Mission Revival structure to gain widespread attention was the California State Building at the 1893 World's Columbian Exposition held in Chicago. Designed by A. Page Brown of San Francisco, the building itself was a standard rectangular exhibit hall, axially arranged in Beaux-Arts form. But the exterior was a pastiche of parts drawn directly from the missions, particularly Santa Barbara. It included all the features later associated with the Mission Revival style, including towers and *espadañas*, and was comparable in scale, form, and detailing to the Los Angeles Herald Examiner Building discussed below.¹⁴

For the following two decades the Mission Revival was popular for all buildings types. Numerous suburban resort hotels featured it, including the Hotel Green in Pasadena, the Beverly Hills Hotel, and the Hollywood Hotel. Both the Santa Fe and Southern Pacific Railroads constructed Mission Revival stations. In 1909, the federal government announced a policy “that the Spanish or mission style of architecture, with its belfry towers, red tiles, patios and arcades, shall be adopted for the buildings to be erected by the government at San Diego, Santa Barbara, Riverside and, in fact, wherever in Southern California public buildings shall be erected.”¹⁵

This widespread use of the Mission Revival came from the fact that it was essentially a form of surface decoration. The various building types retained the massing, interior arrangement, and fenestration patterns that they had when dressed in other styles. Residences kept the irregular silhouettes of the Queen Anne, or the rigidly symmetrical facades of the Neoclassical. Apartment buildings were Renaissance Revival in layout, as were larger commercial and institutional buildings. Industrial buildings simply attached *espadañas* to the ends of their standard factory forms.¹⁶

The enthusiasm for the Mission Revival faded after the first decade of the twentieth century, and the style was eclipsed by the Spanish Colonial Revival after 1915. It lingered into the 1930s and even later, more as a variant of the Spanish Colonial, particularly in modest forms such as the bungalow court, examined below.

¹³ Weitze, *California's Mission Revival*, 116-117. In some cases, for small buildings, structural clay tiles would be used in place of brick.

¹⁴ David Gebhard, “Spanish Colonial Revival in Southern California,” *Journal of the Society of Architectural Historians* 26, no. 2 (May 1967): 133.

¹⁵ “Mission Style for Federal Buildings Adopted,” *Southwest Contractor and Manufacturer* (April 3, 1909): 14.

¹⁶ Gellner, *Red Tile Style*, 11.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893-1948

The use of the Mission Revival style can be seen in examples of five building types. These are single-family residential, multi-family residential, industrial, small-scale institutional, and large-scale institutional.

Representative of a Mission Revival single-family residence is the Powers House (L.A. Historic Cultural Monument No. 86). Located at 1345 Alvarado Terrace in Westlake, it dates from around 1904 and was designed by Arthur L. Haley, primarily an architect of apartments and commercial structures. Construction is stucco on wood frame.¹⁷



*Powers House, circa 1904
L.A. Historic-Cultural Monument No. 86
(Office of Historic Resources)*

The owner, Pomeroy Powers, was a real estate developer who served on the Los Angeles City Council from 1900 to 1904. Powers was also instrumental in establishing the adjacent Terrace Park (L.A. Historic-Cultural Monument No. 210) in the early 1900s at the center of a gently-curving upper-middle-class boulevard. The park was dedicated for public use in August of 1904. The Powers Residence is one of seven remaining houses from the first years of the park's development.¹⁸

The Powers House illustrates how the Mission Revival took a familiar type, the Queen Anne residence, and dressed it in surface elements, the most mission-like of which is the *espadaña*. The towers, in their proportions and roofs, are closer to those of the Queen Anne style than to those of the California missions. The porch projects forward in Queen Anne manner rather being integrated into the building

¹⁷ Gebhard and Winter, *Architectural Guide to Los Angeles*, 228; 1906 Sanborn Map, Volume 1, Sheet 91.

¹⁸ Gebhard and Winter, *Architectural Guide to Los Angeles*, 228; Herr, *Landmark L.A.*, 428, 438.

mass as is typical of the missions, and the arcade is much too slender to be taken for masonry. This surface decoration is limited to the façade, beyond which the house becomes a simple stucco box.

Representative of Mission Revival multi-family housing is the nearby Doria Apartments (L.A. Historic-Cultural Monument No. 432) at 1600 West Pico Boulevard. It was designed by Gotfred Hanson for Doria Deighton Jones. It contains the standard urban mix of retail space on the ground floor and apartments above. Construction is brick masonry for the first floor and stucco over wood frame for the second and third floors.¹⁹



Doria Apartments, circa 1905
L.A. Historic-Cultural Monument No. 432
(Office of Historic Resources)

It was one of several such Mission Revival apartment buildings constructed in the districts south and west of Downtown in the years between 1900 and 1915. As with the Powers House, Mission Revival surface elements were added to a standard building type. A tiled pent roof supported by brackets replaces the traditional cornice, above which extend *espadañas*. The corner tower is capped by a Queen Anne bell-shaped roof.²⁰

Representative of a small-scale industrial structure is the Ivy Substation of 1907 (L.A. Historic-Cultural Monument No. 182 and listed in the National Register) at 9015 Venice Boulevard. It was built by the Los Angeles Pacific Railway to house transformers for the interurban line to Venice Beach. The line became part of the Pacific Electric system in 1911. Similar in design was the railroad's Olive Substation from 1907, at 2798 Sunset Boulevard. Construction is of brick masonry covered with stucco. End *espadañas* and window arches are added to a basic industrial building type.²¹

¹⁹ Herr, *Landmark L.A.*, 456; 1906 Sanborn Map, Volume 1, Sheet 94.

²⁰ Gebhard and Winter, *Architectural Guide to Los Angeles*, 228.

²¹ Gleye, *Architecture of Los Angeles*, 75, 78; Herr, *Landmark L.A.*, 436; National Register of Historic Places Inventory – Nomination Form for Los Angeles Pacific Company Ivy Park Substation, 1981.



Ivy Substation, 1907
L.A. Historic-Cultural Monument 182
(Office of Historic Resources)

An example of a small institutional building is Fire Station Number 18 (L.A. Historic-Cultural Monument No. 349), built between 1904 and 1906 and located at 2616 South Hobart Boulevard in West Adams. Its architect was John Parkinson. Construction is brick masonry with a stucco overlay. In this example the architect added an *espadaña*, miniature bell towers, and tile-roofed canopies to the standard long, narrow two-story format seen as early as the Old Plaza Firehouse of 1884 (adjacent to Plaza Park, L.A. Historic-Cultural Monument No. 64).²²



Fire Station Number 18, 1904-1906
L. A. Historic-Cultural Monument No. 349
(Los Angeles Public Library)

²² Herr, *Landmark L.A.*, 449; "Application to Alter," May 24, 1920, at Search Online Building Records at www.ladbs.org, accessed May 2018.

Representative of a large institutional use, combined with industrial, is the Los Angeles Herald Examiner Building (L.A. Historic-Cultural Monument No. 178). Located at 1111 South Broadway, it was designed by Julia Morgan and dates from 1915. The first woman to be trained at the Ecole de Beaux Arts in Paris, Morgan had long been associated with the family of William Randolph Hearst, the publisher of the newspaper, and would go on to become his architect for Hearst Castle at San Simeon.²³



*Los Angeles Herald Examiner Building, 1915
L.A. Historic-Cultural Monument No. 178
(Los Angeles Public Library)*

The inspiration was the California Building at the World's Columbian Exposition, which it resembled in its scale and massing, and in its incorporation of a variety of mission elements. Morgan had used Mission Revival detailing in earlier buildings and stated in a 1914 article that Southern California was a location particularly appropriate for the style, in that its bright sunlight allowed for a dramatic contrast between the white walls and the arched voids.²⁴

With its scale, complexity of detailing and reinforced concrete construction, the Herald Examiner Building is perhaps the most significant Mission Revival resource in the City. It includes all the various character-defining features of the style – white stucco walls, red-tiled roofs, *espadañas*, towers, and arcades – grafted into what is a symmetric Beaux-Arts composition. It also illustrates how the style was able to adjust itself to most any building type, in this case a large institution that included a printing plant complete with saw-tooth roof for interior illumination.²⁵

²³ Gleye, *Architecture of Los Angeles*, 76; Herr, *Landmark L.A.*, 435

²⁴ Gebhard and Winter, *Architectural Guide to Los Angeles*, 266.

²⁵ 1906-1950 Sanborn Map, Volume 1, Sheet 80; "Application to Alter," March 21, 1952, Search Online Building Records at www.ladbs.org, accessed May 2018.

Eligibility Standards for Mission Revival Style

Summary Statement of

Significance:

A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Mission Revival style. Because of its flexibility the Mission Revival style was used for a wide range of building types. Significant examples exemplify the character-defining features of the style and are often the work of noted architects/builders who made use of these features to give various building types an identification with the early history of California in general, and the missions in particular.

Period of Significance:

1893-1948

Period of Significance

Justification:

The California State Building at the 1893 World's Columbian Exposition in Chicago was the first significant use of the style; the style was replaced in popularity by the Spanish Colonial Revival after the pause in construction brought about by the U.S. entry into World War I in 1917. Fewer examples date from the 1930s to 1940s.

Geographical Location:

No concentrations of Mission Revival buildings exist in Los Angeles. Most examples are scattered and generally are found in areas developed prior to 1917.

Areas of Significance:

Architecture

Criteria:

NR: C

CR: 3

Local: 3

Associated Property Type:

Residential – Single-family
Residential – Multi-family
Commercial
Industrial
Institutional

Property Type Description:

The style was not limited to specific building types. Mission Revival buildings may be residential, commercial, industrial, and institutional in type. Examples range from modest- to grand-scale in size.

Property Type Significance:

See Summary Statement of Significance above.

Eligibility Standards:

- Constructed during the period of significance
- Exemplifies the character-defining features of the Mission Revival style
- Is an excellent example of the style and/or the work of a significant architect or builder

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Espadañas (shaped Mission roof parapet)
- Stucco exterior
- Bell towers and domes
- Tile-covered roofs
- Rounded arches and arcades
- Verandas, patios, and courtyards
- General lack of ornamentation or use of Moorish-inspired decoration

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- For residential examples, alterations to garages may be acceptable
- Limited window replacement may be acceptable

SUB-THEME: SPANISH COLONIAL REVIVAL, 1912-1942

By the early 1920s the Mission Revival had given way to the Spanish Colonial Revival. Influential in its spread were the Spanish-style buildings at the 1915 Panama California Exposition in San Diego, designed by Bertram Goodhue and Carleton Winslow, Sr. The buildings in San Diego provided a variety of Spanish forms, including the ornate Churrigueresque, discussed below as a separate sub-theme.

Closer to home is an earlier example of the Spanish Colonial Revival, the Southwest Museum (L.A. Historic-Cultural Monument No. 283). It is located at 234 Museum Drive in the Mount Washington neighborhood of Northeast Los Angeles and constructed of reinforced concrete between 1912 and 1914. Its architects were Sumner Hunt and Silas R. Burns. (It is reached from Museum Drive by way of a tunnel and elevator, the portal to which was designed by Allison and Allison in a Pre-Columbian Revival style and completed in 1920.)²⁶



*Southwest Museum, 1912-1914
L. A. Historic-Cultural Monument No. 283
(Los Angeles Public Library)*

The Southwest Museum as an institution was founded in 1903 by Charles Lummis, whose home, *El Alisal* (L.A. Historic-Cultural Monument No. 68) is nearby. The purpose of the museum was to collect, preserve, and exhibit artifacts of the Native Americans of the Southwest. It was the first museum established in Los Angeles and the oldest privately-endowed museum in the state dedicated to Native American culture.²⁷

The Southwest Museum building illustrates the Spanish Colonial Revival treatment of the structure as a series of picturesquely arranged masses, to be seen in three dimensions. The detailing is austere, with characteristic features limited to expanses of undecorated walls, low-pitched red-tiled gabled roofs,

²⁶ Herr, *Landmark L.A.*, 444; 1920-1950 Sanborn Map, Volume 12, Sheet 1234.

²⁷ Herr, *Landmark L.A.*, 444.

arched windows, and an occasional tower with a parapeted, hipped, or conical roof. This approach was influenced by growing interest in the vernacular architecture of Andalusia, in southern Spain.²⁸

Advancing the Spanish Colonial Revival were publications by architects who had studied the historic structures of Mexico and the Mediterranean, in particular that of Andalusia. Typical was *Architectural Details: Spain and the Mediterranean*, published in 1926 by Richard Requa. It stressed the appropriateness of Mediterranean form for a climate such as Southern California and called out the elements of the style. In addition to expanses of unbroken white or pastel-colored walls and low-sloped red tile roofs, Requa noted the importance of enclosed outdoor spaces and the need for details such as wrought iron for balconies and for *rejas*, or window grilles.²⁹

Because of the stress on picturesquely assembled masses, the Spanish Colonial Revival was extremely flexible. It could vary in scale and use. Its only limitation was that it worked best in stand-alone buildings, where its three-dimensional nature could be shown. It was less successful as part of a dense streetscape, tight against neighboring buildings. For that it often employed a variation, the Churrigueresque style.³⁰

The Spanish Colonial became ubiquitous in 1920s Los Angeles. Most every building type made use of it, employing all forms of construction—wood frame, brick masonry, reinforced concrete, even adobe (discussed in a separate sub-theme). Because of its widespread use, it is best examined by separating examples into building-type categories. These include residential (single-family and multi-family), commercial, industrial, and institutional.

Single-Family Residential

The Spanish-Colonial Revival was particularly popular in automobile-oriented residential districts developed during the 1920s. Single family homes ranged from small one-story cottages built on speculation by contractors to large multi-story villas designed by noted architects.³¹ All were characterized by stucco walls, red-tile roofs, simplified detailing, and picturesque massing.

²⁸ For the origins of the style, in particular the massing of the building into picturesque “episodes” based on Iberian castles and the overall horizontality and simplicity based on Andalusian farmhouses, see Lauren Weiss Bricker, *The Mediterranean House in America* (New York: Abrams, 2008), 13-14; also Gellner, *Red Tile Style*, 22, 29-30.

²⁹ Stephanos Polyzoides, Roger Sherwood and James Tice, *Courtyard Housing in Los Angeles: A Typological Analysis*, Second Edition (New York: Princeton University Press, 1992), 63.

³⁰ Gebhard, “Spanish Colonial Revival in Southern California,” 137-138.

³¹ Neighborhoods of Spanish Colonial Revival style residences are discussed in the Period Revival/Housing the Masses theme of the Architecture and Engineering context.

An example of a relatively modest architect-designed single-story home is the Octavius W. Morgan Residence of 1929 (L.A. Historic-Cultural Monument No. 444). Located at 181 South Alta Vista Boulevard in the Wilshire district, it was the home of one of the principles in the architectural firm of Morgan, Walls and Clements.³²

Of note is the characteristic asymmetry of the façade, along with the assemblage of low-sloped red-tiled gabled roofs and limited openings punched through apparently thick walls. Although construction is stucco on wood frame, Morgan was able to create the feeling of adobe with recessed windows. Also characteristic of the Spanish Colonial Revival are the gable-end attic vents consisting of small-diameter clay pipes arranged in triangles and diamonds.³³

An example of a large two-story single-family residence is the Outpost II from 1929 (L.A. Historic-Cultural Monument No. 673). Located at 1851 Outpost Drive in Hollywood, it occupies the site of the Outpost, an adobe structure in which the Treaty of Cahuenga was signed in 1847, ending California's role in the Mexican War. The architect was R. F. Pierson and construction of the two-story house is of stucco on metal lath over wood frame.³⁴



The Outpost II, 1929
L.A. Historic-Cultural Monument No. 673
(Office of Historic Resources)

³² Herr, *Landmark L.A.*, 457.

³³ "Application for the Erection of a Building," April 22, 1929, Search Online Building Records at www.ladbs.org, accessed May 2018.

³⁴ Herr, *Landmark L.A.*, 475; "Application for the Erection of a Frame Building," July 26, 1929, Search Online Building Records at www.ladbs.org, accessed May 2018

The vocabulary of stucco walls, low-sloped tiled roofs, and picturesque massing is the same as that found in the Octavius Morgan house. Of note are the use of the single-slope or shed roof on the far-left mass, the occasional arched opening, and the stepped enclosure for the exterior stairway at the center left. Of note also is the exterior balcony. It is a feature that is typical of the Monterey Revival Style, discussed below, but here it is treated in a heavier and more ornate manner that is characteristic of the Spanish Colonial Revival.



*Octavius W. Morgan Residence, 1929
L.A. Historic-Cultural Monument No. 444
(Office of Historic Resources)*

Multi-Family Residential

The Spanish Colonial Revival was useful for multi-family housing. Picturesquely assembled massing together with flexible stucco-on-wood-frame construction made it adaptable to a variety of sizes and site conditions. The style was popular for duplexes, triplexes, and fourplexes as well as auto-oriented bungalow courts and traditional urban apartment houses. It also led to a new multi-family building type, the courtyard apartment building.

The duplex and the triplex were the smallest of the multi-family forms and tried to fit the image of the single-family home. The duplex was the most common, either one-story side-by-side or two-story stacked. It typically sat on a lot that was the same size as that for a single-family structure, and its use of a side driveway provided the same rhythm to the streetscape. Only the larger bulk of the two-story stacked form, particularly seen from the side, gave away its multi-family character.³⁵

Two examples, both L.A. Historic-Cultural Monuments, illustrate the characteristics of the Spanish Colonial Revival duplex and triplex. They are adjacent along Kelton Avenue in West Los Angeles and were constructed in 1929. They appear to have been built by their owners and employ conventional stucco on wood frame construction. They are identified by the names of their owner-builders.³⁶

³⁵ For the size of the lots and the placement of driveways for the examples discussed below see 1926-1950 Sanborn Map, Volume 24, Sheet 2416.

³⁶ For data on construction dates, listed owners-designers-builders, and types of construction, see "Application for the Erection of Frame buildings," March 22, 1929 for the Siple House, October 15, 1929 for the Pengally House, Search Online Building Records at www.ladbs.org, accessed May 2018. There is also a third adjacent resource, a duplex known as the Durham House

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893-1948

The first, the Pengelly House (L.A. Historic-Cultural Monument No. 746), is a two-story stacked duplex. Located at 1845-1847 Kelton, it is typical with its façade composition of a projecting living-room wing on one side balanced by an exterior stairway on the other. The two living rooms receive different window treatments – one arched and the other not – to lessen the look of identical stacked flats.



*Pengelly House duplex, 1929
L.A. Historic-Cultural Monument No. 746
(Office of Historic Resources)*

The Pengelly is also typical of the stacked duplex in that the character-defining elements of picturesque massing, tile roofs and arched openings are limited to the façade. The remainder of the building is a simple rectangular volume topped with a parapeted flat roof and features window arrangements that make no attempt to hide its stacked-flat nature.

More complete in its use of the Spanish Colonial Revival is the Siple House triplex (L.A. Historic-Cultural Monument 747), at 1841-1843 Kelton Avenue. It consists of a single-story front cottage attached to a rear two-story two-flat building. The outdoor stairway is inserted between the two elements. This layout allows for the entire structure to be treated as a picturesque assemblage of masses. Unlike the duplex next door, the entire building has a sloped tile roof, allowing it to resemble more closely a large single-family home.

of 1931 (L.A. Historic-Cultural Monument No. 745) at 1851-1853 Kelton. With its hipped roof and extended balcony, it incorporates features of the Mediterranean and Monterey Revivals discussed in this document.



Siple House triplex, 1929
L.A. Historic-Cultural Monument No. 747
(Office of Historic Resources)

The Spanish Colonial Revival fit well the needs of the bungalow court, a building type that dates from the early 1900s. The design of these Spanish Colonial Revival courts of the 1920s was in some cases reminiscent of the Mission Revival style, consisting of a collection of simple rectangular parapeted masses whose only character-defining feature was a tile-roofed hood over the individual front doors. Others were more elaborate, with picturesquely arranged units climbing up steep hillsides.

A modest example is the Sun Rise Court of 1921 (L.A. Historic-Cultural Monument No. 400). It is located at 5721-5729 Monte Vista Street in the Highland Park neighborhood of Northeast Los Angeles. It was designed by Charles Conrad for Max and Lena Kogan. The court is U-shaped and consists of five single-story side-by-side duplexes, two on each side of the center walkway and one at the end forming the base of the U. In the rear are garages opening onto an alley.³⁷



Sun Rise Court, 1921
(L.A. Historic-Cultural Monument No. 400
(Office of Historic Resources)

³⁷ Herr, *Landmark L.A.*, 453; 1920-1950 Sanborn Map, Volume 12, Sheet 1254.

Most notable is the entrance portal, drawn from the Moorish architecture of southern Spain. In contrast, the units themselves are simple rectangles of stucco on wood frame. Spanish Colonial Revival details are limited to tile roofs like miniature mansards along the tops of the exterior walls that face the street and tiled hoods over the front doors.³⁸

A more elaborate example is the Scott Avenue Court of 1927 (L.A. Historic-Cultural Monument No. 938). It is located at 1463-1463 Scott Avenue in Echo Park, in the hilly district adjacent to Elysian Park. The layout resembles that of the Sun Rise Court, with two rows of four detached stucco-on-wood-frame structures lining a central passage of steps and walkways.



*Scott Avenue Court, 1927
L.A. Historic-Cultural Monument No. 938
(Photo by author)*

But the steepness of the site allows for a more picturesque appearance. The units are staggered masses, much like a Spanish or Italian hill town. Along with this is a more animated treatment of the two front units, with parapeted gables containing elaborately arched windows flanked by receding tile-roofed side wings. Of note, due to the slope, is the placement of the garages under the front two structures.³⁹

An example of a large apartment house is the Villa Carlotta of 1926 (L.A. Historic-Cultural Monument No. 315). It is located at 5959 Franklin Avenue in Hollywood and was designed by Arthur E. Harvey. Construction is brick masonry with a stucco finish.⁴⁰

³⁸ "Application for the Erection of Frame Buildings," November 17, 1921, Search Online Building Records at www.ladbs.org, accessed May 2018

³⁹ "Application for the Erection of Frame Buildings," March 11, 1927, Search Online Building Records at www.ladbs.org, accessed May 2018. This is an arrangement that modernists architects such as R. M. Schindler and Richard Neutra used in similar site conditions.

⁴⁰ Herr, *Landmark L.A.*, 447; "Application for the Erection of Buildings," July 2, 1926, Search Online Building Records at www.ladbs.org, accessed May 2018; 1919-1950 Sanborn Map, Volume 11, Sheet 1156.

Urban apartment buildings like the Villa Carlota fit the Spanish Colonial Revival style less comfortably than smaller multi-family forms. By its nature the urban apartment house is a single, large undifferentiated block, with regular fenestration and a thick shape that best suited a parapeted flat roof. The Carlotta deals with this dilemma by treating the façade as several separate buildings, each with its own roof form and pattern of window openings.



Villa Carlotta, 1926
L.A. Historic-Cultural Monument No. 315
(Los Angeles Public Library)

Most innovative of the multi-family residential forms was the courtyard apartment building. It combined the larger size of the urban apartment house together with the spread-out nature of the bungalow court. It was based on the freedom of massing allowed by the Spanish Colonial Revival and made use of the character-defining feature of the patio to create a new type of multi-family dwelling.⁴¹

A well-known example is the Andalusia Apartments and Gardens from 1927 (L. A. Historic-Cultural Monument No. 435). It is located at 1471-1475 Hayvenhurst Drive in Hollywood. It was one of several courtyard apartment projects designed by owners Arthur and Nina Zwebell. Arthur drew the plans and when necessary hired architects and engineers to review and sign them. He was responsible for the exteriors and Nina for the interiors. Arthur also served as the contractor.⁴²

The two-story Andalusia is of stucco-on-wood-frame construction. The shape is a hollow rectangle arranged around a central patio and set back from the street behind an automobile court with garages. The layout follows that of a bungalow court, with an axis that runs along the center of the auto court, through an arched passageway into the courtyard patio, and then on to a rear patio with a swimming

⁴¹ Also see Polyzoides, et al., *Courtyard Housing in Los Angeles*, *passim*.

⁴² Herr, *Landmark L.A.*, 456; Polyzoides et al., *Courtyard Housing in Los Angeles*, 64.

pool. There are nine units, most of which are two-story and some of which contain double-height living areas.⁴³



The Andalusia, 1927
L. A. Historic-Cultural Monument No. 435
(Office of Historic Resources)

The most inventive space is the courtyard patio, described as a “verdant garden with a fat turret” in a rear corner. In the center is “a brightly tiled fountain that was copied from one in Seville.”⁴⁴ Unlike other building types, for which “much of the Spanish Revival was merely decorative,” the courtyard apartment houses as exemplified by the Andalusia, “made a serious attempt to recreate Mediterranean lifestyles.”⁴⁵

Commercial and Industrial

Commercial and industrial buildings, like the large urban apartment house, did not lend themselves easily to picturesque assemblies of differentiated masses. But there were a few that successfully made use of the character-defining features of the Spanish Colonial Revival.

One is the La Fonda Restaurant Building from 1926 (L.A. Historic-Cultural Monument No. 268). Located at 2501 Wilshire Boulevard in Westlake, it was designed by Morgan, Walls and Clements. Construction is a combination of brick and reinforced concrete, with a stucco finish.⁴⁶

The La Fonda is a mixed-use building that originally combined restaurant, stores, and a small theater space on the first floor and studios on the upper level. It took what was essentially a neighborhood

⁴³ Polyzoides, *Courtyard Housing in Los Angeles*, 76-82; “Application for the Erection of Frame Buildings,” May 17, 1926, at Search Online Building Records at www.ladbs.org, accessed May 2018

⁴⁴ Charles Moore, Peter Becker and Regula Campbell, *The City Observed: Los Angeles* (Los Angeles: Hennessey & Ingalls, 1998; Random House 1984), 236.

⁴⁵ Gleye, *Architecture of Los Angeles*, 92.

⁴⁶ Herr, *Landmark L.A.*, 443; “Application for the Erection of a Building,” March 6, 1926. at Search Online Building Records at www.ladbs.org, accessed May 2018

business block and treated it as an assemblage of smaller buildings, some of which feature Churrigueresque detailing (see below). Making use of the corner site, each segment received its own roof line and assemblage of windows.⁴⁷



La Fonda Restaurant Building, 1926
L.A. Historic-Cultural Monument No. 268
(Office of Historic Resources)

Another example is a series of mixed-used structures known as the Granada Buildings, completed in 1927 (L.A. Historic-Cultural Monument No. 238). They are located at 672 South Lafayette Park Place in Westlake and were designed by their owner and builder Franklin Harper. The construction is a combination of brick and wood frame, covered in stucco. (Brick is used for all exterior walls except those of the stepped-back top floor which rest on timber columns which extend through the interior.) Stores with mezzanines occupy the lower levels and studios with mezzanines the upper levels.⁴⁸



Granada Buildings, 1927
L. A. Historic-Cultural Monument No. 238
(Los Angeles Public Library)

⁴⁷ 1906-1950 Sanborn Map, Volume 1, Sheet 40.

⁴⁸ Herr, *Landmark L.A.*, 440, Polyzoïdes et al., *Courtyard Housing in Los Angeles*, 173-174; 1906-1950 Sanborn Map, Volume I, Sheet 39; "Applications to Alter," April 7 and September 16, 1932, at Search Online Building Records at www.ladbs.org, accessed May 2018

The site plan is symmetrically formal. The four buildings are arranged in two rows along a longitudinal north-south axis. Between the front two buildings, along a transverse east-west axis, is a covered entrance passage leading to the linear patios that fill the longitudinal axis. Twin stairways flank the entry court formed by the intersection of the axes. The patios extending to the north and south are brick paved and overlooked by balconies and bridges that serve the upper levels of the two rows.⁴⁹

Giving a picturesque exterior to this formal layout is the treatment of the buildings that face the street. As with the La Fonda, they are broken up into a set of apparently separate structures, each with its own roof line and pattern of fenestration. Only the uniform arcaded windows and continuous ridge of the set-back top floor reveal that the apparently separate facades are all part of the same building.⁵⁰

A third example is a gas station from 1939 in Brentwood (L.A. Historic-Cultural Monument No. 387). Located at 110 South Barrington Avenue, its architect was Raymond A. Stockdale. Construction is brick finished with stucco. This late example of the Spanish Colonial Revival shows how well the style worked for uses serving the automobile in a suburban setting. The need for maneuvering cars provided the building with its separation from adjoining structures, while the different elements – canopy, office, service bays – led to a composition of assembled masses.⁵¹



*Gas Station, 1939
L.A. Historic-Cultural Monument No. 387
(Office of Historic Resources)*

The use of the Spanish Colonial Revival for industrial structures was relatively rare, but there is one example of note. This is the Hanger No. 1 Building from 1927 (L.A. Historic-Cultural Monument No. 44). Located at 5701 West Imperial Highway in Westchester-Playa del Rey, it was the first structure at Mines

⁴⁹ Moore, *Los Angeles*, 146; 1906-1950 Sanborn Map, Volume 1, Sheet 39.

⁵⁰ Moore, *Los Angeles*, 147.

⁵¹ Herr, *Landmark L.A.*, 452; "Application for the Erection of a Building," August 25, 1938, at Search Online Building Records at www.ladbs.org, accessed May 2018

Field, which later become Los Angeles International Airport. Built of brick masonry and reinforced concrete, it was one of five such Spanish Colonial Revival buildings designed and constructed by the City and then leased, in this case to the Curtiss Wright Flying Service.⁵²



*Hanger No. 1 Building, 1927
L.A. Historic-Cultural Monument No. 44
(Los Angeles Public Library)*

As with the commercial buildings, the designers tried to break the building into separate entities, each treated differently. Portions requiring lower ceiling-height clearance were given separate red-tiled roofs. Spanish Colonial Revival features included a stubby tower and windows with industrial sash treated as arcades. But the symmetric nature of the plan and the overwhelming size of the central hanger portion made it difficult to achieve a balanced assemblage of masses arranged picturesquely.

Institutional

Institutional facilities made extensive use of the Spanish Colonial Revival. With its stress on assembled masses, the style could adapt itself to variations in size of facility and configuration of site. Given the origins of the style, churches were a logical use. Of interest is the fact that the Spanish Colonial Revival was not limited to Roman Catholic congregations, as one would expect given its origins. Protestant congregations, also employed it.

An example that maintained elements of the Mission Revival is St. Mary of the Angels Church from 1930 (L.A. Historic-Cultural Monument No. 136). Originally built for an Episcopal congregation, it is located at 4510 Finley Avenue in a residential section of the Los Feliz neighborhood. Construction is stucco on wood frame.⁵³

⁵² Herr, *Landmark L.A.*, 424; *Los Angeles Times*, March 29, 1990.

⁵³ "Application for the Erection of Frame Buildings," January 27, 1930, Search Online Building Records at www.ladbs.org, accessed May 2018; 1919-1950 Sanborn Map, Volume 10A, Sheet 1010A.



*St. Mary of the Angels Church, 1930
L.A. Historic-Cultural Monument No. 136
(Office of Historic Resources)*

St. Mary of the Angels was designed by Carleton Winslow, Sr. Winslow was a significant Pasadena-based architect who worked with Bertram Goodhue on both the Panama California Exposition and the Central Library Building (L.A. Historic-Cultural Monument No. 46). His work here is a relatively small building that is made to seem larger through the use of the parapeted façade that is treated as a horizontal *espadaña*, reminiscent of the Mission Revival.⁵⁴

An example that relied on the more abstract approach of the Spanish Colonial Revival is the Westminster Presbyterian Church of 1931 (L.A. Historic-Cultural Monument No. 229). Located at 2230 West Jefferson Boulevard in West Adams and built originally as St. Paul's Presbyterian Church, it now serves the oldest African American Presbyterian congregation in Los Angeles, founded in 1904. It too is constructed of stucco on wood frame.⁵⁵

⁵⁴ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 241-242; Herr, *Landmark L.A.*, 432.

⁵⁵ Herr, *Landmark L.A.*, p. 439; "Application for the Erection of Frame Buildings," January 10, 1931, Search Online Building Records at www.ladbs.org, accessed May 2018. It is unclear who the architect was.

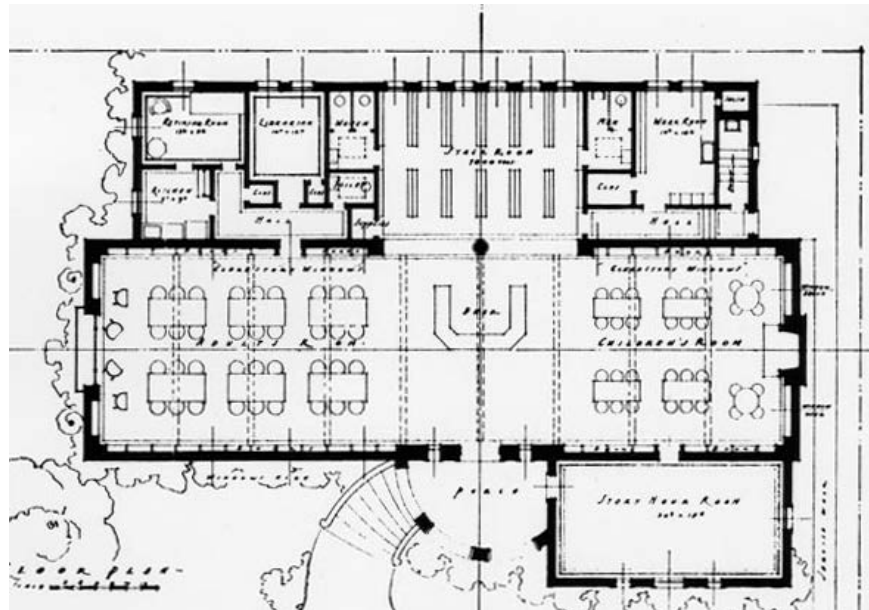


*Westminster Presbyterian Church, 1931
L.A. Historic-Cultural Monument No. 229
(Office of Historic Resources)*

Westminster is larger than St. Mary's and its setting is urban. This section of Jefferson Boulevard is made up of storefronts and multi-family dwellings placed directly on the sidewalk with no setbacks. In plan the church consists of two long side-by-side rectangles, connected at the front by the tower. Although equal in size, the two rectangles are differentiated by the dominant gable for the sanctuary on the right, with its symmetrical arrangement of doors and windows, and the subordinate education building on the left, with the asymmetric mix of arched and flat-topped openings permitted by the Spanish Colonial Revival.⁵⁶

While historically most appropriate for churches, non-religious institutions, both public and private, made use of the Spanish Colonial Revival as well. The style worked best when the building sat on a plot large enough for it to extend horizontally and be broken into masses picturesquely arranged. Because all institutional building types employed the same stylistic devices, they are best categorized by size rather than use.

⁵⁶ 1922-1950 Sanborn Map, Volume 6, Sheet 617.



*Exterior and Floor Plan, John C. Fremont Branch Library, 1927
L.A. Historic-Cultural Monument No. 303
(Los Angeles Public Library)*

Typical of the small institutional building is the John C. Fremont Branch Library of 1927 (L.A. Historic-Cultural Monument No. 303). It is located at 6121 Melrose Avenue and was designed by Meri Lee Barker. Construction is of brick masonry with a stucco finish.⁵⁷

The Fremont Branch Library shows how the picturesque arrangement of masses characteristic of the Spanish Colonial Revival was combined with a floor plan based on Classical Revival forms. The plan is an

⁵⁷ Herr, *Landmark L.A.*, 446; "Applications to Alter," March 24, 1950 and June 18, 1959, Search Online Building Records at www.ladbs.org, accessed May 2018.

adaptation of the traditional Carnegie branch library, with a center entrance giving onto a control desk, with the adult area to the left, the children's area to the right and the stacks behind.

The Freemont library turns the traditional Carnegie plan ninety degrees, so that the narrow end faces the principle street. It lessens the symmetry by making the adult area larger than the children's, and grafts onto what is now the secondary façade an asymmetrically-placed story hour wing and a short conical tower at the entrance.

Typical of the larger institutional structures is the Eastern Star Home and front grounds of 1931 (L.A. Historic-Cultural Monument No. 440). It is located at 11725 West Sunset Boulevard in Brentwood-Pacific Palisades. Its architect was William Mooser of San Francisco, who also designed the Santa Barbara County Court House. It is of reinforced concrete construction.⁵⁸



*Eastern Star Home, 1931
L.A. Historic-Cultural Monument No. 440
(Office of Historic Resources)*

Unlike most Spanish Colonial Revival buildings, it has a hipped rather than a gabled roof, giving it a flavor of the Mediterranean Revival discussed below. But its picturesque arrangement of elements is Spanish Colonial Revival, as is the patio-like central space enclosed by an open arcade. In plan the Home is a hollow rectangle, much like an enlarged version of the courtyard apartment building described above. The most monumental of the institutional buildings in the Spanish Colonial Revival is Union Station (L. A. Historic-Cultural Monument No. 101). It was designed by John and David Parkinson and completed in 1939. Union Station was the result of a decision of the three major railroads serving the City – the Santa Fe, the Southern Pacific and the Union Pacific – to cooperate in constructing a new shared terminal. They chose a location just to the east of the historic Plaza, north of Downtown, at 800 North Alameda Street.⁵⁹

⁵⁸ Herr, *Landmark L.A.*, 457; "Application to Alter," January 18, 1957, Search Online Building Records at www.ladbs.org, accessed May 2018

⁵⁹ Herr, *Landmark L.A.*, 429.

Up to this time the three railroads each had its own terminal. After a long struggle, in 1933 they agreed in the face of political pressure to share a single new station. The Parkinson firm had designed numerous stations for the Southern Pacific, including its existing Classical Revival terminal from 1904 at Central Avenue and Fifth Street (no longer extant).⁶⁰



*Union Station, 1934-1939
L. A. Historic-Cultural Monument No. 101
(Los Angeles Public Library)*

Design work began the next year. After preparing studies in four distinct styles, the railroads agreed on a Spanish Colonial Revival form that would be “radically different from the usual type of union station.” They had in mind an informal “California-style structure” similar to the courthouse in Santa Barbara.⁶¹

The completed building was referred to as Mission Moderne by observers. The Spanish Colonial Revival gives form to the exterior, with its asymmetric composition and the use of white walls, tiled roof, arched openings, enclosed patios, and stepped tower. But the detailing of elements such as the tower clocks and the flat canopy over the main entrance door, with sans serif lettering spelling out “Union Station,” provides a modernist touch.⁶²

⁶⁰ Gee, *Iconic Vision*, 181-187.

⁶¹ Quoted in Gee, *Iconic Vision*, 188.

⁶² Gee, *Iconic Vision*, 192-195

Eligibility Standards for Spanish Colonial Revival

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Spanish Colonial Revival style. Significant examples exemplify the character-defining features of the style and are often the work of noted architects/builders who made use of these features to give various building types an identification with the styles of Spain, specifically the southern region of Andalusia. Because of its flexibility the Spanish Colonial Revival was widely used for a range of building types and is therefore highly abundant in the parts of the city developed during the period of significance.

Period of Significance: 1912-1948

Period of Significance

Justification: The period of significance begins in 1912, when work began on the Southwest Museum, the earliest known example of the style in Los Angeles). Most examples were constructed prior to 1942, when most private building stopped due to World War II; however, known examples date to the late 1940s. Some examples may be identified over time from the 1950s and should be considered although outside the period of significance.

Geographical Location: Citywide, particularly in areas developed during the 1920s and 1930s

Areas of Significance: Architecture

Criteria: **NR: C** **CR: 3** **Local: 3**

Associated Property Type: Residential – Single Family
Residential – Multi Family
Commercial
Industrial
Institutional
Infrastructure

Property Type Description: The style was not limited to specific building types. Spanish Colonial Revival style buildings may be residential, commercial, industrial, or institutional in type. They range from modest- to grand-scale in size.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Was constructed during the period of significance
- Exemplifies the character-defining features of the Spanish Colonial Revival style
- Is an excellent example of the style and/or the work of a significant architect or builder

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Typically asymmetrical horizontal assemblage of building masses
- Stucco or plastered exterior walls
- Distinctively shaped and capped chimneys
- Low sloped clay tile roofs or roof trim
- Arched openings, individually serving doors and windows or arranged in arcades
- Towers used as vertical accents to horizontal assemblages
- Patios, courtyards, and loggias or covered porches and or/balconies
- Spare detailing making use of wrought iron, wood, cast stone, terra cotta, polychromatic tile
- Grilles, or *rejas*, of cast iron or wood over windows and other wall openings
- Attic vents of clay tiles or pipe

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Evolution of plant materials is expected, but significant designed landscapes should be retained
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Limited window replacement may be acceptable
- Commercial storefronts alterations may be acceptable if most of the original architectural detailing is retained and proportions are not substantially altered
- For residential properties alterations to garages may be permissible
- Security bars may have been added

SUB-THEME: CHURRIGUERESQUE, 1915-1942

The Churrigueresque is a variation of the Spanish Colonial Revival. It is based on a form of seventeenth-century Baroque surface decoration, named for Spanish architect José de Churriguera and originally used primarily on churches. This decoration consists of lavish ornamentation, particularly around openings, which exists in contrast with the adjacent plain walls. This ornamentation employs projecting sculptural elements such as engaged columns, scalloped arches, and curved pediments topped by spires. It was used to call out key features such as entrances, large windows, and tops of towers.

The Churrigueresque as a variation of the Spanish Colonial Revival made its first appearance at the 1915 Panama California Exposition in San Diego, on the principal church-like building by Goodhue and Winslow.⁶³ It was most commonly used thereafter on churches, following historical practice. But it also became a means to turn a standard commercial building, placed directly on the street and not able to be viewed in three dimensions, into a Spanish design.⁶⁴

The Churrigueresque is shown in its historically appropriate religious use on the façade and tower of St. Vincent de Paul Church, completed in 1924 (L.A. Historic-Cultural Monument No. 90). It is located at 621 West Adams Boulevard in South Los Angeles and was designed by Albert C. Martin, Sr. Construction is of reinforced concrete, with the support of a steel frame.⁶⁵



*St. Vincent de Paul Church, 1924
L.A. Historic-Cultural Monument No. 90
(Office of Historic Resources)*

⁶³ Gleye, *Architecture of Los Angeles*, 88.

⁶⁴ Gebhard, "The Spanish Colonial Revival in Southern California," 136-137; Gleye, *Architecture of Los Angeles*, 88,

⁶⁵ Herr, *Landmark L.A.*, 428; 1922-1950 Sanborn Map, Volume 5, Sheet 530.

St. Vincent's was patterned on Goodhue and Winslow's San Diego Exhibition building and illustrates the two elements of the proper use of the Churrigueresque. The first is the contrast between the highly ornate detailing and the austere structure onto which it is attached. This creates a drama that is more effective than if the entire façade were highly ornamented in a uniform fashion. The second is the vertically symmetrical nature of the ornament that serves to frame openings, in the case of St. Vincent's doors, windows, and voids at the top of the tower.

Some commercial examples used the Churrigueresque much like St. Vincent's. One is the Pacific Palisades Business Block, completed in 1924 (L.A. Historic-Cultural Monument No. 276). Located at 15300-15318 Sunset Boulevard, it was originally constructed for the Santa Monica Land and Water Company. The architect was Clifton Nourse. Construction is of brick masonry with a stucco finish.⁶⁶



*Pacific Palisades Business Block, 1924
L.A. Historic-Cultural Monument No. 276
(Office of Historic Resources)*

This early example of a suburban auto-oriented business block, with parking provided alongside, is Spanish Colonial Revival in its overall design. But the second floor makes use of the Churrigueresque around a number of window openings. The vertical symmetry of the decoration centered on window voids and the large expanses of contrasting wall follow historically correct usage.

Other commercial buildings used the Churrigueresque in a less restrained way, applying it to large expanses of the street facade. In some cases, as Gebhard has noted, the Churrigueresque ornament “ran wild” over all exterior surfaces.⁶⁷ This lessened the contrast between ornament and background and reduced the decoration to low-relief texture.

⁶⁶ Herr, *Landmark L.A.*, 443; “Application to Alter,” October 1, 1936, Search Online Building Records at www.ladbs.org, accessed May 2018.

⁶⁷ Gebhard, “The Spanish Colonial Revival in Southern California,” 137.

An example is the Westlake Theater Building from 1926 (L.A. Historic-Cultural Monument No. 546). Located at 636 South Alvarado Street in Westlake, it was designed by Richard Bates. It originally contained a theater with balcony and working stage, together with retail stores flanking the lobby. Construction is of reinforced concrete.⁶⁸



*Westlake Theater, 1926
L.A. Historic-Monument No. 546
(Los Angeles Public Library)*

The Westlake shows the problems of applying the Churrigueresque to the typical commercial façade of multiple uniform closely-placed openings. It is not possible to isolate single openings for decoration. Instead, rows of openings, such as the arched windows above the marquee and the three arched storefronts on either side of the entrance are grouped together for decoration. Relatively little undecorated surface remains for contrast.

Two commercial buildings by Morgan, Walls, and Clements illustrate another approach, which is that of breaking up the storefront rows with intermittent masses featuring Churrigueresque ornament. The two buildings are near each other and are of similar design. The first is the Chapman Park Studio Building from 1929 (L.A. Historic-Cultural Monument No. 280). It is located at 3501-3519 West Sixth Street, in the Wilshire district. It is an innovative mixed-use building that contains stores on the ground level and double-height studio apartments with mezzanines above. Construction is of brick and steel.⁶⁹

⁶⁸ Herr, *Landmark L.A.*, 465; "Application for the Erection of Buildings," September 22, 1926, Search Online Building Records at www.ladbs.org, accessed May 2018.

⁶⁹ Herr, *Landmark L.A.*, 444; Polyzoides et al., *Courtyard Housing in Los Angeles*, 178-182.



*Corner pavilion, Chapman Park Studio Building, 1929
L.A. Historic-Cultural Monument No. 280
(Office of Historic Resources)*

The second is the Chapman Park Market Building of 1929 (L.A. Historic-Cultural Monument No. 386). It is located at 3451 West Sixth Street and is notable as one the earliest auto-oriented markets in the western United States, with parking provided in the rear. Construction is a combination of brick masonry and reinforced concrete.⁷⁰



*Center tower, Chapman Park Market Building, 1929
L.A. Historic-Cultural Monument No. 386
(Office of Historic Resources)*

⁷⁰ Herr, *Landmark L.A.*, 452; "Application for the Erection of Buildings," August 18, 1928, Search Online Building Records at www.ladbs.org, accessed May 2018.

In these two resources the architects employ the Churrigueresque in a sophisticated fashion. Both the Studio Building and the Market are broken into dominant and subordinate elements along the street façade, with the dominant elements receiving their own Churrigueresque detailing. The skillful applications, focused on openings and surrounded by contrasting undecorated walls, can be seen in the corner pavilion of the Studio Building and around the center tower of the Market Building.

Churches and commercial buildings remained the buildings types that most commonly made use of the Churrigueresque as their dominant style. But other styles occasionally grafted a single Churrigueresque element onto their otherwise austere forms to accent a particular feature such as an entrance. This can be seen in the Wilmington Branch Public Library, a Mediterranean Revival resource discussed below.⁷¹

⁷¹ For the use of Churrigueresque elements to decorate the entrances of otherwise plain Spanish Colonia Revival cottages, see Gellner, *Red Tile Style*, 31.

Eligibility Standards for Churrigueresque Style

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent examples of the Churrigueresque style. Significant examples exemplify the character-defining features of the style and are often the work of noted architects/builders who made use of these features to give various building types an identification with the Baroque form of decoration originated by seventeenth-century Spanish architect José de Churriguera and used by Bertram Goodhue and Carleton Winslow, Sr., at the 1915 Panama California Exposition in San Diego. Because of its highly ornamental nature, the use of the Churrigueresque was relatively limited to specific building types such as churches and commercial buildings such as theaters, auto showrooms, and storefronts. Examples of the style are not common in Los Angeles.

Period of Significance: 1915-1942

Period of Significance

Justification: The period of significance begins in 1915 with the opening of the Panama California Exposition in San Diego, and ends in 1942 when most private building stopped due to World War II in 1942.

Geographical Location: Citywide, in areas developed during the during the 1920s including Hollywood, Wilshire, and Westlake

Areas of Significance: Architecture

Criteria: **NR:** C **CR:** 3 **Local:** 3

Associated Property Type: Institutional
Commercial

Property Type Description: Churrigueresque resources are typically churches and commercial buildings for stores and theaters. But Churrigueresque elements may be found as highlighting devices for features on resources in other styles.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Constructed during the period of significance
- Exemplifies the character-defining features of the Churrigueresque style

- Is an excellent example of the style and/or the work of a significant architect or builder

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Incorporates Churrigueresque ornament based on Spanish Baroque precedents
- Ornamentation employs projecting sculptural element such as engaged columns, scalloped arches, and curved pediments topped by spires
- Ornamentation vertical in proportion, symmetrically applied around openings, and surrounded by undecorated expanses of wall
- Arched openings, including arched focal windows
- Secondary materials including wood, wrought iron, polychromatic tile, cast stone
- Towers
- Window grilles
- Stucco exterior wall (rarely, brick or cast stone)
- Clay tile roof or roof trim

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- Original use may have changed
- Setting may have changed (surrounding land uses and buildings)
- Limited storefront or ground level alterations may be acceptable if most of the original character-defining features are intact
- Limited window replacement may be acceptable

SUB-THEME: MONTEREY REVIVAL, 1929-1942

The Monterey Revival is another variation of the Spanish Colonial Revival. It takes its form from the two-story buildings that began to appear, particularly in Monterey, once the Anglo-Americans began modifying existing adobes by adding second floors with open galleries or balconies. Its detailing is a combination of the American Colonial Revival together with the Mediterranean tradition. The stucco walls remain, although sometimes combined with brick or wood siding. But the arches are gone, replaced by wood columns and flat wall openings for doors and windows, often flanked by shutters.

The Monterey Revival was a style of limited use and time span. It was overwhelmingly an upper-middle-class suburban residential form, employed for single-family homes and courtyard apartments. It appeared in the late 1920s and lasted until the war years of the early 1940s. It was particularly popular during the 1930s when it was seen as a tasteful alternative the perceived excesses of the Spanish Colonial Revival.⁷²

Monterey forms can be seen in the historic Leonis Adobe (L.A. Historic-Cultural Monument No. 1). It is located at 23537 Calabasas Road in Woodland Hills. The original portion may date to the mid-1840s, but its current form is the product of a remodeling from the late 1870s. It has the characteristic second floor gallery, wood posts and flat, or trabeated, wall openings. But it differs from the later Monterey Revival forms in that the gallery is supported by posts that extend to the ground.⁷³



*Leonis Adobe, mid 1840s to late 1870s
L.A. Historic-Cultural Monument No. 1
(Office of Historic Resources)*

⁷² Gleye, *The Architecture of Los Angeles*, 88.

⁷³ Gleye, *The Architecture of Los Angeles*, 38; Herr, *Landmark L.A.*, 421

A good example of the Monterey Revival from the period of significance is the Courtyard Apartment Complex in Westwood (L.A. Historic-Cultural Monument No. 447). It is located at 10836-10840 Lindbrook Drive, one block north of Wilshire Boulevard and two blocks east of Westwood Boulevard. Completed in 1935, it was designed by A. W. Angel and is constructed of stucco on wood frame. The building is one of four two-story apartment structures in similar style. They are all arranged around interior courtyards and contain parking in the rear.⁷⁴



*Courtyard Apartment Complex, 1935
L.A. Historic-Cultural Monument No. 447
(Office of Historic Resources)*

The apartment complex illustrates the combination of Spanish Colonial Revival and American Colonial Revival that is the primary characteristic of the Monterey Revival. The stucco walls and low-pitched tile roof come from the Spanish tradition. But the American Colonial Revival elements include the slender balustrade (handrail and spindles) and columns along the gallery (as compared to the Spanish Colonial Revival Outpost II previously examined) and the shutters around the trabeated window openings.

Notable in comparison to the Leonis Adobe is the fact that the gallery is not supported by posts. Rather it rests on joists, treated as shallow brackets, that project from the second-floor framing. This cantilevered support adds to the sense of lightness and delicacy provided by the slender posts and balustrade.

⁷⁴ Herr, *Landmark L.A.*, 457; "Application for the Erection of a Building," July 23, 1935, Search Online Building Records at www.ladbs.org, accessed May 2018 1926-1950 Sanborn Map, Volume 24, Sheet 2429.

Eligibility Standards for Monterey Revival Style

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Monterey Revival style. Significant examples exemplify the character-defining features of the style and are often the work of noted architects/builders who made use of these features to give their designs an identification with the two-story buildings of Monterey which combined elements of the Spanish Colonial Revival together with details of the American Colonial Revival. The prevalence of Monterey Revival resources is relatively limited, both to building types, single and multi-family residential, and to location, specifically areas originally developed as upper and upper-middle class neighborhoods. The style is not common in Los Angeles.

Period of Significance: 1929-1942

Period of Significance

Justification: The period of significance begins in 1929, when the Monterey Revival style first become common, and ends in 1942 when most private building stopped due to World War II.

Geographical Location: Citywide; no concentrations of Monterey Revival buildings exist in Los Angeles. Scattered examples generally are found in residential areas developed during the period of significance, such as Westwood, Brentwood, and Hancock Park.

Areas of Significance: Architecture

Criteria: **NR: C** **CR: 3** **Local: 3**

Associated Property Type: Residential – Single Family
Residential – Multi Family

Property Type Description: Property types are limited to two-story single-family and multi-family residential buildings.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Constructed during the period of significance
- Exemplifies the character-defining features of the Monterey Revival style

- Is an excellent example of the style and/or the work of a significant architect or builder

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Two stories in height with rectangular or L-shaped plan
- Low-pitched roofs with extended eaves, either wood-shingled or tiled
- Stucco, brick, and and/or wood siding exteriors
- Extended second-floor covered galleries across the front, typically cantilevered
- Slender wood columns and balustrades along galleries
- Trabeated (flat-headed) door and window openings, often grouped in pairs
- American Colonial Revival window and door detailing, often including shutters

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Setting may have changed (surrounding buildings and land uses)
- Alterations to garages may be permissible
- Limited window replacement may be acceptable
- Security bars may have been added

SUB-THEME: MEDITERRANEAN REVIVAL, 1918-1942

Related to the Spanish Colonial Revival is the Mediterranean Revival, also popular between the two World Wars. Its origin is Italy, and while it shares many features with the Spanish Colonial, there are identifiable differences. The composition of the Mediterranean Revival is less picturesque, with uniformly horizontal roof lines and little emphasis on separate massing. Along with this comes increasing formality, approaching axial symmetry in many cases. Perhaps the most apparent difference is the roof. Both employ low pitches and clay tiles, but that of the Mediterranean Revival is typically hipped, while that of the Spanish Colonial Revival is gabled.⁷⁵

Also different is the approach to landscaping, reflecting the difference between Spanish and Italian traditions. The Spanish Colonial Revival often turns inward, with the characteristic outdoor space being an enclosed courtyard or patio. The Mediterranean Revival, in contrast, makes use when possible of the formal garden that extends outward from the building.⁷⁶

Most resources mixed elements, as was admitted by architect Rexford Newcomb in his 1928 book *Mediterranean Domestic Architecture in the United States*. He noted that “Called upon to do ‘Spanish’ work, many of our men versed in the Italian, unconsciously allowed the Italian to modify their less well understood Spanish forms so that something that was neither Spanish nor Italian resulted.”⁷⁷

Nonetheless an examination of predominantly Mediterranean Revival resources illustrates an overall difference that is primarily a feeling of quiet formality in contrast to picturesque exuberance.

A single-family residential example is Greenacres, the estate of motion picture actor Harold Lloyd (L.A. Historic-Cultural Monument No. 279). Located at 1056 North Maybrook Drive in Bel-Air, it was completed in 1928 to a design by Sumner Spalding. It has been described as a combination of the Mediterranean and the Italian Renaissance, indicating how difficult it can be to delineate clearly among styles.⁷⁸

Greenacres consists of a central mass with numerous extending wings, set in extensive grounds. But all are covered by low-pitched hipped roofs that maintain a horizontal eave line. There are none of the roofline breaks and vertical elements, such as towers, that are typical of the Spanish Colonial Revival. Also identifying Greenacres with the Italian heritage of the Mediterranean Revival is the formal terraced garden.

⁷⁵ For the dates of popularity and the Italian origins of the simplified massing and the use of the hipped roof, see Bricker, *The Mediterranean House in America*, 8, 12.

⁷⁶ For the importance of the formal Italian garden see Bricker, *The Mediterranean House in America*, 8-9.

⁷⁷ Newcomb, *Mediterranean Domestic Architecture in the United States*, 3.

⁷⁸ Herr, *Landmark L.A.*, 444.



Greenacres, 1928
L.A. Historic-Cultural Monument No. 279
(Office of Historic Resources)

An example of a Mediterranean Revival multi-family resource is the Zobelein Estate, a set of apartment buildings from 1937 (L.A. Historic-Cultural Monument No. 583). Located at 3738-3770 South Flower Street in South Los Angeles, they were designed by W. L. Schmolle. Construction is stucco on wood frame reinforced with structural steel.⁷⁹



Zobelein Estate, 1937
L.A. Historic-Cultural Monument No. 583
(Office of Historic Resources)

⁷⁹ Herr, *Landmark L.A.*, 468; "Application for the Erection of a Building." November 23, 1937, and May 20, 1940, Search Online Building Records at www.ladbs.org, accessed May 2018. Part of the estate is located in the City of Beverly Hills.

The Zobelein Estate is a Mediterranean Revival variation of the Spanish Colonial Revival courtyard apartment building. The formality of the Mediterranean Revival is evident in its bilateral symmetry along the axis of its open central court, along with the low-pitched hipped roof with its continuous eave line. But it has Spanish Colonial Revival features, such as the arched corbels that support the projecting second floor and the parapets at the bay windows facing the courtyard that extend above the eave line.

A small institutional building in the Mediterranean Revival style is the Wilmington Branch Library of 1927 (L.A. Historic-Cultural Monument No. 308). Located at 309 West Opp Street, it was designed by Sylvanus Marston, Garret Van Pelt, and Edgar Maybury. Construction is of reinforced concrete.⁸⁰



*Wilmington Branch Library, 1927
L.A. Historic-Cultural Monument No. 308
(Los Angeles Public Library)*

Although described by some sources as Spanish Colonial Revival, the Wilmington Branch Library is an example of the Mediterranean Revival, as can be seen in comparison with the John C. Fremont Branch Library illustrated above. The Wilmington branch is more formal, with nearly symmetrical wings flanking a projecting central entrance bay. The low-pitched hipped roof maintains the horizontal eave line, with the height difference between entrance bay and the side wings reinforcing its formal composition. Its Mediterranean Revival sobriety is broken only by the Churrigueresque detailing around the entrance.

An example of a larger institutional building in the Mediterranean Revival is the Old Fire Station Number Six of 1929 (L.A. Historic-Cultural Monument No. 605). It was originally located at 1279 Temple Street in Angelino Heights and relocated in 1948 to 534 East Edgeware Road in Echo Park. It was designed by the City's Construction Department and is built of brick masonry.⁸¹

⁸⁰ "Application for Inspection [of alteration]," July 2, 1992, Search Online Building Records at www.ladbs.org, accessed May 2018; Herr, *Landmark L.A.*, 446.

Herr, *Landmark L.A.*, 446

⁸¹ Herr, *Landmark L.A.*, 470; "Application for the Erection of Buildings," March 1, 1929, Search Online Building Records at www.ladbs.org, accessed May 2018.



*Old Fire Station Number Six 1929
L.A. Historic-Cultural Monument No. 605
(Office of Historic Resources)*

The design is similar to that of the Wilmington Branch Library, with a formality that comes close to the Renaissance Revival. The hipped roof maintains a continuous eave line. Its overall form is asymmetric, but each of the two elements – the projecting entrance wing and the receding mass of truck bays – is symmetrical by itself. It is only its overall asymmetry that separates this Mediterranean Revival resource from being considered an example of the Renaissance Revival.

Eligibility Standards for Mediterranean Revival Style

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Mediterranean Revival style. Significant examples exemplify the character-defining features of the style and are often the work of noted architect/builders who made use of these features to give various building types an identification with the styles of the Mediterranean region, specifically Italy. The Mediterranean Revival was used for a range of building types and is therefore relatively abundant in Los Angeles.

Period of Significance: 1918-1942

Period of Significance

Justification: The period of significance begins in 1918 when Mediterranean Revival style became popular once construction resumed with the end of World War I in 1918, and ends in 1942 when most private building stopped due to World War II.

Geographical Location: Citywide, in areas developed during the 1920s and 1930s

Areas of Significance: Architecture

Criteria: **NR: C** **CR: 3** **Local: 3**

Associated Property Type: Residential – Single Family
Residential – Multi-Family
Institutional
Industrial
Commercial

Property Type Description: The style was not limited to specific building types, but residential and institutional types predominate. Examples range from modest to grand-scale in size.

Eligibility Standards:

- Was constructed during the period of significance
- Exemplifies the character-defining features of the Mediterranean Revival style
- Is an excellent example of its style, and/or the work of a significant architect and/or builder

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Stucco exterior walls (rarely, brick or cast stone)
- Low-pitched clay tile roof typically hipped
- Relatively simple massing, with stress on the horizontal
- Relatively formal composition, approaching symmetry in parts or in whole
- Arched openings, including arched focal windows
- Clay tile roof or roof trim
- Limited use of applied decoration
- Landscaping of formal gardens extending away from building

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Limited window replacement may be acceptable
- Security bars may have been added
- Evolution of plant materials is expected, but significant designed landscapes should be retained
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed

SUB-THEME: ROMANESQUE REVIVAL, 1918-1942

The Romanesque Revival is yet another variation on the Mediterranean tradition. Romanesque forms made an appearance as a nation-wide style in the late 1800s, went out of fashion in the early 1900s, and then returned to Southern California after the end of the First World War in a distinctly different mode.

During the 1880s the Romanesque was a nationally popular style of stone construction, inspired by the work of Boston's H. H. Richardson. In California it was occasionally combined with the spreading horizontal forms of the missions, exemplified in the 1886 plan for Stanford University. But more typical of this Richardsonian Romanesque is the Stimson House of 1891 (L.A. Historic-Cultural Landmark No. 212) which followed East Coast prototypes with its compact forms and vertical proportions.⁸²

The Romanesque Revival of the 1920s is different. It is based on the Romanesque architecture of northern Italy which made use of brick with stone trim in place of solid stone construction. Characteristic as well was exclusive use of the round arch, in contrast to the Spanish Colonial Revival in which the arch could be flattened, ovoid, or parabolic. The round arch supported door and window openings, and also appeared in a character-defining feature known as the corbel table, a projecting row of small blind arcades (arcades with no openings) at cornice lines and just below the eave lines. These rows may be horizontal or, if on the gable end, stepped to follow the angle of the roof.⁸³

The style was used for churches and can be occasionally found on commercial buildings. But it was particularly popular for educational facilities. The city's two major universities, the older private University of Southern California (USC) and the newer public University of California at Los Angeles (UCLA), both adopted the Romanesque Revival as their campus styles in the 1920s.

The University of Southern California was the first to do so, based on the work of architect John Parkinson. His campus plan of 1920 projected a north-south axis along University Avenue (now Truesdale Parkway) lined with three and four story northern Italian Romanesque Revival buildings. Parkinson carried out several works along this axis, including Bovard Administration, discussed below, the School of Law in 1926 and Bridge Hall in 1928.⁸⁴

⁸² Herr, *Landmark L.A.*, 438; Weitze, *California's Mission Revival*, 10, 21-23.

⁸³ For the characteristics of the northern Italian Romanesque, see Sir Banister Fletcher, *A History of Architecture*, Eighteenth Edition (New York: Scribner, 1975), 467. During the 1920s and 1930s the trim often used a composite material known as cast stone. It consists of stone chips combined with fine-grained concrete.

⁸⁴ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 286-287.



*School of Law (left), 1926, and Bridge Hall (right), 1928
University of Southern California
(Los Angeles Public Library)*

He was aided by other designers working in the same mode along University Avenue, most notably Ralph Flewelling with his Mudd Memorial Hall of Philosophy of 1928-1929 (L.A. Historic-Cultural Monument No. 1050). Later a secondary east-west axis through the Bovard Administration building was established, with Ralph Adams Cram's Doheny Memorial Library of 1932 (L. A. Historic-Cultural Monument No. 1052), also in the Romanesque Revival style, closing the eastern end and creating a central plaza.⁸⁵

An examination of Parkinson's first Romanesque Revival design, the Bovard Administration Building (L.A. Historic-Cultural Monument No. 1048), illustrates the elements of the style. It is located at 3551 Trousdale Parkway (originally University Avenue) and was completed in 1921. Construction is brick masonry.⁸⁶

⁸⁵ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 286-288.

⁸⁶ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 287; "Application for Inspection [of alteration]," September 12, 1990, Search Online Building Records at www.ladbs.org, accessed May 2018.



*Bovard Administration Building, University of Southern California, 1921
L.A. Historic-Cultural Monument No. 1048
(Los Angeles Public Library)*

As the first of the University's new buildings, it was multi-purpose. The administration occupied the first floor, while the second and third contained twenty-eight classrooms. Between the two wings and directly behind the central entrance tower was an auditorium that sat over a thousand on its ground level and a thousand more in two balconies.⁸⁷

Bovard is a textbook example of northern Italian Romanesque Revival of the 1920s. Only the hipped roof differentiates it from other typical examples, such as the nearby Bridge Hall and School of Law. The round arch dominates openings, while the eave lines feature corbel tables. The composition is symmetric, fitting the building's position in the center of the block and its role as the termination of a future east-west axis that was closed across an open plaza by the Doheny Library of a decade later.

⁸⁷ Gee, *Iconic Vision*, 106.



*Powell Library (right), 1927-1928, and Royce Hall (left), 1928-1929
University of California at Los Angeles
(Los Angeles Public Library)*

The University of California at Los Angeles received its master plan in 1925. San Francisco architect George Kelham established an east-west axis extending from Hilgard to Westwood Boulevards, along which he proposed buildings in the “red brick Romanesque architecture of Milan and Genoa because Westwood’s rolling hills and gentle climate were reminiscent of northern Italy.”⁸⁸ The Romanesque Revival was not actually new to the UC system in Los Angeles. The earlier Vermont Avenue campus also contained buildings from the 1920s in that style by the local firm of James and David Allison.⁸⁹

Kelham and the Allisons share responsibility for the four original Romanesque Revival buildings at UCLA which flank the axis opposite each other and create a space now known as Dickson Plaza. Of the four, the two larger are symmetrical and dominate by being placed axially opposite each other. The Powell Library of 1927-1928 by Kelham was the first, followed one year later by Allison and Allison’s Royce Hall of 1928-1929.⁹⁰

The church was the other building type most likely to use the Romanesque Revival. Two examples illustrate two different approaches. The first is St. John’s Episcopal Church from 1924 (L.A. Historic-Cultural Monument No. 516). Located at 514 West Adams Boulevard in Southeast Los Angeles, it is a block east of the Churrigueresque St. Vincent de Paul Church (L.A. Historic-Cultural Monument No. 90), completed the same year and discussed above.

⁸⁸ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 144.

⁸⁹ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 144.

⁹⁰ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 146-147; Moore, *Los Angeles*, 199-202.



*St. John's Episcopal Church, 1924
L.A. Historic-Cultural Monument No. 516
(Office of Historic Resources)*

Designed by brothers F. Pierpont and Walter Davis, St. John's was closely modeled on two Italian churches and is perhaps the most accurate reproduction of medieval originals among our resources. It has the key elements of the style – arched openings and corbel tables – but it differs from the others in that it is not constructed of brick. The structure is exposed reinforced concrete, with the horizontal patterns made by the form boards left visible. Providing ornament are bas reliefs of tufa stone.⁹¹

The other is the Second Baptist Church of 1925 (L.A. Historic-Cultural Monument No. 200). Located at 2412 Griffith Avenue in West Adams, it was designed by noted African American architect Paul R. Williams. It was intended for an African American congregation and was Williams' first major institutional commission. Construction is brick masonry with light stone or cast stone trim.⁹² Typical of the style are the use of arched openings along with the corbel tables that follow the eave lines. Second Baptist differs from St. John's in its less rigid arrangement. The building occupies a corner site. The larger but subordinate education wing faces the corner, while the smaller but higher sanctuary exposes only a single side to Griffith Avenue. Williams uses the tower and the rose window of the sanctuary as a means of marking its importance.

⁹¹ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 282; Herr, *Landmark L.A.*, 463.

⁹² Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 269; Herr, *Landmark L.A.*, 437; "Application to Alter, July 24, 1962, Search Online Building Records at www.ladbs.org, accessed May 2018.



*Second Baptist Church Building, 1925
L.A. Historic-Cultural Monument No. 200
(Office of Historic Resources)*

A rare example of a major commercial structure in the Romanesque Revival is the Fine Arts Building of 1925 (L.A. Historic-Cultural Monument No. 125). Located at 811 West Seventh Street in Downtown, it was designed by Walker and Eisen. The building is of steel frame construction with exterior finishes of concrete and stone. It is twelve stories tall and was owned by its contractor, the Edwards and Wildey Company, a major developer during the 1920s.⁹³

The use of the Romanesque Revival for the façade of a twelve-story office building was, as Gebhard and Winter have noted, highly unusual. It was done through a tripartite division based on how the building is viewed. The architects treated the lower three stories, easily visible from street level, as a horizontally-composed entity defined by round arches and a strong cornice line with a corbel table, slightly angled at the ends to suggest a gabled roof. Sculptures of reclining figures sit atop these ends.⁹⁴

⁹³ Herr, *Landmark L.A.*, 431; "Application for the Erection of Buildings." December 31, 1925, Search Online Building Records at www.ladbs.org, accessed May 2018.

⁹⁴ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 238.



Fine Arts Building, 1925
L.A. Historic-Cultural Monument No. 125
(Los Angeles Public Library)

Above this lower level extends a vertically detailed six-story field of windows, much like other office buildings of the day. The top three stories, like the lowest three, are treated as a separate element, intended to be seen from a distance. The Romanesque Revival takes the form of a projecting central mass with arched windows and a gabled roof complete with a corbel table along its rake.

Eligibility Standards for Romanesque Revival Style

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Romanesque Revival style. Significant examples exemplify the character-defining features of the style and are often the work of noted architects/builders who made use of these features to give various building types an identification with the styles of the Mediterranean region, specifically the Romanesque architecture of northern Italy. Romanesque Revival resources are relatively abundant within those planned settings (such as university campuses) for which it was the specified style, otherwise its use was generally limited to religious, educational, and occasionally commercial buildings.

Period of Significance: 1918-1942

Period of Significance

Justification: The period of significance begins in 1918 when the Romanesque Revival based on northern Italian models became popular after the end of World War I, and ends in 1942 when most private building stopped due to World War II.

Geographical Location: Citywide, in areas developed during the 1920s and 1930s, particularly on college and university campuses.

Areas of Significance: Architecture

Criteria: **NR: C** **CR: 3** **Local: 3**

Associated Property Type: Institutional
Commercial

Property Type Description: The style was not limited to specific building types, but religious and educational uses were most common.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Constructed during the period of significance
- Exemplifies the character-defining features of the Romanesque Revival style

- Is an excellent example of the style, and/or the work of a significant architect and/or builder

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Brick masonry construction with stone/cast stone trim; occasionally exposed concrete construction with impression of formwork left intact
- Pitched clay tiled roofs, typically but not always gabled
- Rounded arches in arcades, loggias, windows, and doors
- Square towers, generally of squat proportions with tiled hipped roofs
- Conical or rounded towers with low conical roofs
- Use of round arches for entrances and major fenestration
- Use of corbel tables along cornices, eaves, and rakes
- Friezes with decorative relief
- Multiple belt courses
- Rope molding and twisted columns

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Exterior material repair or replacement must duplicate the original in texture and appearance
- Roof replacement should duplicate original in materials, color, texture, dimension, and installation pattern
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Security bars may have been added
- Limited window and door replacements may be acceptable

SUB-THEME: PUEBLO REVIVAL, 1915-1947

The Pueblo Revival is essentially an architecture of the desert Southwest, rather than of coastal California. It is based on the Native American pueblos of New Mexico and makes use of its picturesque massing of stark rectangular units combined with characteristic details such as *vigas*, the exposed ends of logs used as roof rafters.

Southern California was introduced to the Pueblo Revival at the same 1915 San Diego Exhibition that featured Goodhue and Winslow's Spanish Colonial Revival work. A section of the exhibition consisted of a Painted Desert with a replica of New Mexico's Taos Pueblo. The replica featured the elements of the style, with its rectangular volumes arranged picturesquely and detailed with projecting *vigas*.⁹⁵



*Taos Pueblo replica, 1915
Painted Desert Section, Panama California Exposition, Balboa Park, San Diego
(Los Angeles Public Library)*

The Pueblo Revival style remained associated with the desert and did not become popular in Los Angeles. Perhaps the most important impact of the Pueblo as an architectural form was on the modernist architects of the twenties and thirties. Both R. M. Schindler and Richard Neutra were impressed with the original pueblos of New Mexico as examples of abstract sculptural forms and as an architecture well adapted to its setting.⁹⁶

⁹⁵ After the exposition closed, the military used the replica for the duration of the First World War. It was then taken over by the Boy Scouts of America. In the Second World War, the military again took possession. The City declared it unsafe in 1946 and demolished it. See Lynn Adkins, "Jesse L. Nussbaum and the Painted Desert in San Diego," *The Journal of San Diego History*, Volume 29, Number 2. www.sandiegohistory.org, accessed May 2018.

⁹⁶ See David Gebhard, *Schindler* (Salt Lake City, UT: Peregrine Smith, 1980), 27-30; Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture* (New York: Oxford University Press, 1982), 46, 167, 189.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893-1948

A late example of the Pueblo Revival reflects this admiration for the style in an abstract form. It is the Robert Dorr Residence at 21015 Mulholland Drive in Canoga Park. It was designed by Dorr, an architect, to serve as his own home and constructed in 1947. While lacking some of the character-defining features, such as the *vigas*, it is faithful to the massing and simplified treatment of the walls that were the essence of the Pueblo Revival. Its landscaping is also appropriate to the desert origins of the style.⁹⁷



*Robert Dorr Residence, 1947
21015 West Mulholland Drive,
(SurveyLA)*

⁹⁷ Individual Resources report for Canoga Park-Winnetka-Woodland Hills-West Hills, SurveyLA.

Eligibility Standards for Pueblo Revival Style

Summary Statement of

Significance:

A resource evaluated under this sub-theme is significant in the area of Architecture as an excellent and rare example of the style. Significant examples exemplify the character-defining features of the style and are often the work of noted architects/builders who made use of these features to give buildings an identification with the Native American pueblos of the desert Southwest. Pueblo Revival style resources are extremely rare in Los Angeles and are limited to single-family residences.

Period of Significance:

1915-1947

Period of Significance

Justification:

The period of significance begins in 1915 when the Taos Pueblo replica was part of the 1915 Panama Pacific Exposition in San Diego, and ends in 1947, the date of the last known extant example of the style in Los Angeles.

Geographical Location:

Scattered examples Citywide; no concentrations

Areas of Significance:

Architecture

Criteria:

NR: C

CR: 3

Local: 3

Associated Property Type:

Residential – Single Family

Property Type Description:

The known Pueblo Revival resource type is single-family residential; other types may be found.

Property Type Significance:

See Summary Statement of Significance above.

Eligibility Standards:

- Constructed during the period of significance
- Exemplifies the character-defining features of the Pueblo Revival style
- An excellent example of the style and/or is the only or one of the last examples of the style and type

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Cubic massing arranged picturesquely with parapeted flat roofs
- Stucco exterior, consisting of/simulating adobe construction, with unornamented surfaces and few opening
- May have rows of projecting *vigas*
- Desert-inspired landscaping

Integrity Aspects:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Stucco repair or replacement must duplicate the original in texture and appearance
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Limited window replacement may be acceptable
- Setting may have changed (surrounding buildings and land uses)
- Alterations to garages may be permissible
- Security bars may have been added

SUB-THEME: ADOBE REVIVAL, 1894-1948

The Adobe Revival is a construction type rather than a style. Resources identified as belonging to this sub-theme are defined by their material rather than their architectural features. Adobe Revival resources are usually, but not always, in the Spanish Colonial or Monterey Revival styles. What defines them as a separate sub-theme is their use of adobe in the construction of their walls.

Adobe is sun-dried rather than kiln-fired brick. Most mission construction employed it. So long as it is kept dry and covered with plaster it is stable. Its use became impractical once mass-produced kiln-fired bricks were available. The use of adobe construction during the period of significance was thus a matter of philosophical preference.

Encouraging this preference in the 1890s was Charles Lummis and his magazine, *Land of Sunshine*. Architect Sumner Hunt published “The Adobe in Architecture” in the July 1894 issue, while Lummis himself wrote “Something about the Adobe” in February of 1894 and “The Lesson of the Adobe” in March of 1895.⁹⁸



*Casa de Adobe, 4618 N Woodside, 1917
(Office of Historic Resources)*

⁹⁸ Sumner P. Hunt, “The Adobe in Architecture,” *Land of Sunshine*, July 1894, 25; C. F. Lummis, “Something about the Adobe,” *Land of Sunshine*, February 1894, 48-50; C. F. Lummis, “The Lesson of the Adobe,” *Land of Sunshine*, March 1895, 65-67.



Bradbury House, circa 1922
L.A. Historic-Cultural Monument No. 594
(Photo by author)

One designer who followed the exhortations of Lummis was John Byers. Byers was a self-taught architect and builder active in Santa Monica, Brentwood and Pacific Palisades from the late 1910s through the 1930s. His practice focused on single-family homes, the design of which was often done in cooperation with Elda Muir.⁹⁹

An example of Byer's adobe work is the Bradbury House, circa 1922 (L.A. Historic-Cultural Monument No. 594). It is located at 102 Ocean Way in Pacific Palisades. The Bradbury House was one of his first adobe-built residences and established his reputation as an expert in the Spanish Colonial Revival style. The form is a two-story U-shaped plan surrounding a patio enclosed by a wall on the fourth side. The design is a good example of the austere Andalusian farmhouse mode.¹⁰⁰

⁹⁹ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 53.

¹⁰⁰ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 47; Herr, *Landmark L.A.*, 469. Alternations, including the addition of portions of the wood balcony around the courtyard patio, appear to have been the work of Wallace Neff and done as late as 1971. See "Application to Add-Alter-Repair-Demolish," March 11, 1971, Search Online Building Records at www.ladbs.org, accessed May 2018. The Application calls out the existing exterior walls as adobe.

Eligibility Standards for Adobe Revival Construction

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of Architecture as a rare example of the Adobe Revival type of construction. Significant examples show how architects/builders made use of adobe brick walls to give their buildings a form of construction taken directly from early California examples. Adobe Revival resources in Los Angeles are rare and limited to residential work, as far as is known.

Period of Significance: 1894-1948

Period of Significance

Justification: The period of significance begins in 1894 when articles on the historic use of adobe as a building material first appeared, and ends in 1948, the date of the last building known in Los Angeles built as an adobe private building.

Geographical Location: May be anywhere in which residential construction occurred during the period of significance, however known resources are limited to the Brentwood-Pacific Palisades area.

Areas of Significance: Architecture

Criteria: **NR: C** **CR: 3** **Local: 3**

Associated Property Type: Residential – Single Family

Property Type Description: Known resources are single-family residences.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Was constructed during the period of significance
- Wholly or partially constructed of adobe
- Is an intact example of this rare form of construction

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the building type
- One to two stories of adobe wall construction

- Otherwise makes use of the features of Spanish Colonial Revival, Monterey Revival, or another of the styles discussed elsewhere in this theme

Integrity Aspects:

- Should retain integrity of Design, Materials, Feeling, and Workmanship
- Should maintain intact all extant adobe-constructed elements
- Plaster repair or replacement must duplicate the original in texture and appearance
- New additions should be appropriately scaled and located so as to not overwhelm the original design and massing
- Limited window replacement may be acceptable
- Roof tile replacement should duplicate original in materials, texture, dimension, and installation patterns
- Setting may have changed (surrounding buildings and land uses)
- Security bars may have been added

MEDITERRANEAN AND SPANISH COLONIAL REVIVAL RESIDENTIAL NEIGHBORHOODS

Los Angeles has numerous single and multi-family residential neighborhoods comprised of Mediterranean and Spanish Colonial Revival style buildings. These neighborhoods and groupings are discussed in detail in the Architecture and Engineering context within the Period Revival/Housing the Masses sub-themes.¹⁰¹ The associated eligibility standards should be consulted when evaluating potential historic districts with concentrations of Mediterranean and Spanish Colonial Revival styles.

City Historic Preservation Overlay Zones

Some of the City's Historic Preservation Overlay Zones (HPOZs) built between the two World Wars are excellent examples of Spanish Colonial Revival and Mediterranean Revival neighborhoods. Four are particularly dense. They are Whitley Heights in Hollywood and the three adjoining west side districts of Carthay Circle, Carthay Square, and South Carthay.

Each differs somewhat in the nature of its resources. Whitley Heights is the oldest, with resources from 1918, and contains large single-family homes in picturesque settings on hilly sites. Carthay Circle came next, in 1922, and contains primarily middle-class single-family homes. Carthay Square then followed in late 1923 and features numerous clusters of duplexes. South Carthay was late, not developing until the 1930s. Its single-family resources are somewhat larger than those found in Carthay Circle but do not reach the scale or have the picturesque sites of those in Whitley Heights.

Whitley Heights is located in the hilly district of Hollywood north of Franklin Avenue and east of the Hollywood Bowl. It was developed by H. J. Whitley in the early 1900s but did not become heavily populated until the 1920s and the emergence of Hollywood as a center for motion picture production. Giving the district its character was a decision by Whitley to use Arthur S. Barnes as his consulting architect and contractor. The two decided to create a community that resembled a Mediterranean hillside village. They designed and built many of the houses that went up between 1918 and 1928, and other architects worked in the same styles. An example of the work of Whitley and Barnes is the residence from 1921 at 6733 Wedgewood Place, the permit for which lists Whitley as the architect.¹⁰²

¹⁰¹ Period Revival/Housing the Masses discusses both single and multi-family development.

¹⁰² Introduction and Preservation Plan for Whitley Heights HPOZ, Los Angeles Office of Historic Resources, www.preservation.lacity.org; "Application for the Erection of Frame Buildings, July 8, 1921, Search Online Building Records at www.ladbs.org, accessed May 2018.



*6733 Wedgewood Place, 1921
Contributor (Single Family Residence), Whitley Heights HPOZ
(Photo by author)*

Carthay Circle lies just to the east of Beverly Hills and occupies a rectangle bordered roughly by Wilshire Boulevard on the North, Fairfax Avenue on the east, and Olympic Boulevard on the south. Originally called Carthay Center, it was developed between 1922 and 1944 by J. Harvey McCarthy. It was planned as a middle-class community with amenities such as underground electric and telephone lines. At its center was the Carthay Circle Theater, no longer extant, in an elaborate Spanish Colonial Revival style.

The residential architectural style is also primarily Spanish Colonial Revival. Carleton Winslow was one of the supervising architects for the development. Initial restrictions required that all plans be submitted to the Carthay Circle Homeowners Association for review. The district was zoned primarily single-family residential. The few multi-family structures allowed were designed to resemble large single-family houses.¹⁰³

Carthay Square is directly to the south of Carthay Circle and is bordered roughly by Olympic Boulevard on the north, Fairfax Avenue on the east, Pico Boulevard on the south and Crescent Heights Boulevard on the west. The tract was open for development in late 1923 and the first building permits were issued in 1924. By 1932 eighty-six percent of the lots had structures.¹⁰⁴

¹⁰³ Introduction and Preservation Plan for Carthay Circle HPOZ, Los Angeles Office of Historic Resources, www.preservatio.lacity.org. Construction dates for 6427-6441 Commodore Sloat Drive are from Los Angeles County Assessor's map, at maps.assessor.lacounty.gov, accessed May 2018.

¹⁰⁴ Introduction and Preservation Plan for Carthay Square HPOZ, Los Angeles Office of Historic Resources, www.preservatio.lacity.org.



*6427-6441 Commodore Sloat Drive, 1927-1928
Contributors (Single Family Residences), Carthay Circle HPOZ
(Photo by author)*

Most were built by contractors on speculation. Predominant are single-family and multi-family resources, the latter primarily stacked duplex flats, in the Spanish Colonial Revival and Mediterranean Revival. The styling of the duplexes was typically limited to the facades, as noted in the example of the Pengelly House. Elaborate tiled roofs and picturesquely massed fronts, often combining Spanish Colonial and Mediterranean elements, hid the utilitarian flat-roofed rectangles behind.¹⁰⁵



*1215 & 1219 South Hayworth Avenue, 1931
Contributors (Duplexes), Carthay Square HPOZ
(Photo by author)*

South Carthay lies just to the west of Carthay Square, bordered roughly by Crescent Heights Boulevard on the east, Pico Boulevard on the south, La Cienega Boulevard on the west and Olympic Boulevard on the north. It was the newest of the Carthay developments, not opening until the early 1930s. It had been farmland for the Ralph's Market chain and remained agricultural during the 1920s while the blocks around it had been developed.

¹⁰⁵ Construction dates for 1215-1219 South Hayworth Avenue are from Los Angeles County Assessor's map, at maps.assessor.lacounty.gov, accessed May 2018.



*1233-1243 South Alvira Street, 1934-1935
Contributors (Ponty-built houses), South Carthay HPOZ
(Photo by author)*

South Carthay is particularly dense in Spanish Colonial and Mediterranean Revival resources because approximately one quarter of its houses were built by one developer, Spyros George Ponty. Ponty used the styles as a marketing device based on his earlier successful experience in other parts of the city. The houses were relatively large, at around 2200 square feet, and each was individualized in its design.¹⁰⁶

SurveyLA Historic Districts

In addition to the HPOZs discussed above, SurveyLA identified a number of historic districts developed in the 1920s and 1930s with predominately Spanish Colonial Revival and Mediterranean Revival style residences. Some are exclusively single-family while others include multi-family development. Examples include both modest-sized residences with detached garages as well as larger-scale residences and apartment buildings which may be more elaborate in their design and architectural detailing.

¹⁰⁶ Introduction and Preservation Plan for South Carthay HPOZ, Los Angeles Office of Historic Resources, www.preservatio.lacity.org. Construction by Ponty of the resources shown in the photograph is confirmed by “Application for the Erection for Building of Class D,” dated January 28, 1935, for 1237 South Alvira Street and March 15, 1935, for 1243 South Alvira Street, and “Application to Alter” dated December 13, 1934, for 1233 South Alvira Street, Search Online Building Records at www.ladbs.org, accessed May 2018.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893-1948



*Crenshaw Knolls Historic District, Hyde Park
(SurveyLA)*



*Vermont Knolls Historic District, South Los Angeles
(SurveyLA)*



*Crescent Heights Boulevard-Stearns Avenue Residential Historic District, Pico-Robertson
(SurveyLA)*

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893-1948



*Alfred Street-Croft Avenue Residential Historic District, Beverly-Fairfax
(SurveyLA)*



*Ogden Drive Residential Historic District, Mid-City
(SurveyLA)*

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering/Mediterranean and Indigenous Revival Architecture, 1893-1948



*Leimert Park Historic District, Multi-Family Residential
(SurveyLA)*



*Garth Avenue Residential Historic District, Pico-Robertson
(SurveyLA)*



*Willoughby Avenue Spanish Colonial Revival Historic District, Hollywood
(SurveyLA)*

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