

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Architecture and Engineering

Theme: Arts and Crafts Movement, 1895-1930

Theme: Housing the Masses, 1880-1980

Sub-Theme: Arts and Crafts Neighborhoods, 1890-1930



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PREFACE

These themes are components of Los Angeles' citywide historic context statement and provide guidance to field surveyors in identifying and evaluating individual historic resources and historic districts relating to Arts and Crafts Movement architecture. Refer to www.HistoricPlacesLA.org for information on designated resources associated with this theme as well as those identified through SurveyLA and other surveys.

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INTRODUCTION

The Arts and Crafts movement was an art, design, architecture, and lifestyle philosophy that originated in mid-nineteenth century England with the work of individuals such as William Morris, Philip Webb, and Edward Burne-Jones. The movement gained followers in the United States through the efforts of Gustav Stickley, Elbert Hubbard, and many others in the late nineteenth and early twentieth centuries. The proponents of the American Arts and Crafts movement shared with their British counterparts a reform philosophy that emphasized hand craftsmanship over mass production. The American movement was different from the British movement in that it also drew upon American design antecedents – such as Shaker crafts and Spanish colonial missions – as well as all things Japanese for inspiration. The American movement sought to appeal to the expanding middle class of the 1910s and 1920s, and lead to a proliferation of architectural styles associated with the movement throughout cities and new suburban residential developments that grew exponentially during this period.

The Arts and Crafts movement spread throughout the United States with the development of societies that sponsored lectures and programs. The geographic distribution of these societies – from New York to California – led to regional differences in the artistic production of the movement. One region that emerged at the forefront of the movement grew from the wealth of artists, architects, and designers living and working in the Arroyo Seco, a valley linking Pasadena to Los Angeles. The community became known as the Arroyo Culture and their influence can be seen throughout Los Angeles. Charles and Henry Greene are the most celebrated architects of the Arts and Crafts movement in Southern California. Based in Pasadena, the brothers helped to popularize the Craftsman architectural style of the Arts and Crafts movement with their complete designs for “ultimate bungalows” like Pasadena’s Gamble House, in which they not only designed the buildings but the contents as well. At first, the Craftsman style was most commonly applied to domestic architecture. Later, institutional property types – including club buildings and churches – would use the Craftsman style and other styles of the Arts and Crafts movement.

Multiple architectural styles developed from the aesthetics and philosophy of the Arts and Crafts movement. Prairie, Tudor Revival, American Foursquares or Prairie Boxes, and Arroyo stone buildings were architectural styles rooted in the movement. These styles, presented here as sub-themes, are used to evaluate individually significant examples of Arts and Crafts architecture. Potential historic districts are discussed in the subtheme “Arts and Crafts Neighborhoods.” Entire neighborhoods of homes in Arts and Crafts styles were designed and fabricated for the masses in Los Angeles, from the bungalows of West Adams and Southeast Los Angeles to the grand homes in Mid-Wilshire, Country Club Park, Hollywood, and Los Feliz. These neighborhoods collectively include buildings designed in all the styles of the Arts and Crafts movement.

Evaluation Considerations

The themes “Arts and Crafts Movement” and “Housing the Masses” may overlap with other SurveyLA themes as follows:

- Later Tudor Revival style buildings that postdate the period of significance for the Arts and Crafts Movement theme are discussed under the Period Revival theme within the Architecture and Engineering context.
- Revival styles popular in the same period as the Arts and Crafts movement are developed within the Architecture and Engineering context under themes for American Colonial Revival, Mediterranean and Indigenous Revival, and Exotic Revival styles.
- Arroyo stone buildings may also be significant under the Mediterranean and Indigenous Revival theme within the Architecture and Engineering context.
- Bungalow courts may also be significant under the Residential Development and Suburbanization context within the Multi-Family Residential Development theme for the property type Bungalow Court.
- Neighborhoods with primarily multi-family residences may also be significant within the Residential Development and Suburbanization context under the Multi-Family Residential Districts theme.
- Residential neighborhoods may also be significant within the Residential Development and Suburbanization context under the Streetcar Suburbanization and Automobile Suburbanization themes.

HISTORIC CONTEXT

The Arts and Crafts Movement Comes to Los Angeles

The Arts and Crafts movement originated in mid-nineteenth century England primarily from the work of William Morris, who adopted and lived his life based on the philosophies set forth by Thomas Carlyle, A.W. Pugin, and John Ruskin. These men all shared a distaste for the materialism brought about by the Industrial Revolution in England. Ruskin advocated an art form that was derived directly from nature and a return to traditional craftsmanship. Although trained as an architect, Morris' only experience with house building was his Red House (1859) at Bexley Heath near London. His friend, the architect Philip Webb, designed it in a vaguely country house style of the English seventeenth and eighteenth centuries.¹ Webb established the principles of practical design, sensitive site layout, use of local materials, and respect for traditional building methods that would soon inform his contemporaries such as Richard Norman Shaw.²



*Red House, completed in 1859
(The Victorian Web)*

The Red House, so called on account of its brickwork, launched the career of Morris. Morris, his wife, and friends formed a community of artisans to produce objects that eventually furnished the house. The enterprise evolved into a design and manufacturing firm, Morris and Company, whose products included stained glass windows, furniture, wallpaper, and carpets.³ The work of Morris and Company revered nature and drew upon natural elements and forms to inspire decorative motifs.

Morris' longstanding interest in the medieval period is reflected in his motifs and illustrations, such as his tapestries of Arthurian legend scenes.

Throughout the United States, Morris' ideals were brought to life through the Arts and Crafts movement and William Morris societies. At a moment in history when industrial technology and innovation were reshaping Americans' relationship with nature and the urban environment, Morris' message harmonized with nostalgia for a pre-industrial past. Two Americans who most explicitly followed the ideals of Morris were Elbert Hubbard and Gustav Stickley. Hubbard was a manual training instructor turned architect

¹ Lauren Bricker, Robert Winter and Janet Tearnen, Residential Architecture of the Arts and Crafts Period in Pasadena, 1895-1918, Multiple Property Documentation Form, 1998, E3.

² Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames and Hudson Ltd, 1985), 42-44.

³ Bricker et al., E4.

who designed a number of houses that reflected the influences of the Arts and Crafts period. He was the founder of the Arts and Crafts community called the Roycrofters, located in East Aurora, New York. The Roycroft Press published a number of books on Hubbard and the furniture, light fixtures, and metal work produced by the community. Like Hubbard, Gustav Stickley created a veritable empire of Arts and Crafts goods. Stickley was a furniture maker who published *The Craftsman* magazine between 1901 and 1916, an influential publication of the Arts and Crafts movement in the United States. The magazine advocated both the aesthetics and ideals of the Arts and Crafts movement and exposed the Craftsman bungalow type to a broad audience. *The Craftsman* magazine exhorted readers to dedicate themselves to “right living” and “clear thinking.” The home was conceptualized as the ultimate source of the “good life.” Along with other designers, architects, and builders, Hubbard and Stickley popularized the Arts and Crafts aesthetic and philosophy in the United States.⁴

The Arroyo Seco area in Southern California was one of the major centers of the Arts and Crafts movement in the United States. Many artists and artisans lived on the slopes of the Arroyo Seco, a natural valley that extends from the San Gabriel Mountains above Pasadena and into Los Angeles. The



El Alisal, completed in 1910, is Los Angeles Historic-Cultural Monument No. 68

(City of Los Angeles – Office of Historic Resources)

regional manifestation of the Arts and Crafts movement became known as the Arroyo Culture. The leading advocates of the Arroyo Culture were Charles Fletcher Lummis and George Wharton James, who were also ardent California boosters. Lummis, in particular, has become intrinsically tied to the rugged naturalism of the Arts and Crafts movement. He famously walked from Cincinnati to Los Angeles in 1885 and became the editor of the *Los Angeles Times*, a position he held until 1888. Lummis spent the rest of his life living in Southern California working as a fierce advocate for the West, its history, and its native people. In 1894, Lummis became the editor of *Land of*

Sunshine, a promotional pamphlet that became an important progressive periodical. He was also the founder of the Southwest Museum (now part of the Autry National Center) in the Mount Washington neighborhood of Los Angeles overlooking the Arroyo Seco. The museum houses his extensive collection of Native American objects and ephemera.⁵

Lummis’ rustic, handcrafted home on the banks of the Arroyo, named El Alisal, features a Mission Revival style gable and bell tower, and is composed almost entirely of stones collected from the Arroyo

⁴ Ibid.

⁵ Hadley Meares, "Lummis House: Where Highland Park's Herald of the Southwest Reign'd over his Kingdom," KCET, accessed February 10, 2016, <http://www.kcet.org/socal/departures/columns/lost-landmarks/lummis-house-where-highland-parks-herald-of-the-southwest-reign'd-over-his-kingdom.html>.

Seco. The architect Sumner Hunt assisted him in designing the building, which was completed in 1910. In many respects, El Alisal represents the beginning of the Arts and Crafts aesthetic in Los Angeles with the outdoors brought into the interior with concrete floors, simple wood furniture, railroad poles used as supporting beams for the ceiling, and delicately carved woods.⁶ The property is listed as a landmark under national, state, and local designation programs.

George Wharton James also settled in the Arroyo and, like Lummis, was one of California's most prolific writers. His favorite subject was California's natural beauty, which he promoted in his seminal book on the topic, *California: Romantic and Beautiful*. James succeeded Lummis as the editor of *Land of Sunshine* in 1912, which by then was called *Out West*. James worked as an editor of *The Craftsman* magazine in 1904, and also had the distinction of editing the *Arroyo Craftsman*, which ran for one issue in 1909. The *Arroyo Craftsman* formalized the loose relationship of the craftsmen living along the Arroyo Seco into the Arroyo Guild of Fellow Craftsmen, whose motto "We can" was inspired by Stickley's "If we can." Although the formal guild was not enduring, their ideals of "the spiritualization of daily life through an aestheticism tied to crafts and local materials" had a lasting impact on art, culture, and architecture in early twentieth century California.

Along with Lummis and Wharton, were various artists and architects who contributed to the development of the Arts and Crafts movement in Southern California. Among them were William Lees Judson, Clyde Browne, Elmer Wachtel, Frederick Roehrig, Robert Train, Theodore Eisen, and Sumner Hunt. Many lived in the neighborhoods along the Arroyo Seco where, like Lummis, they built homes and studios.



*Judson Studios, Los Angeles Historic-Cultural Monument No. 62
(City of Los Angeles – Office of Historic Resources)*

Judson Studios was established in 1897 by the English artist William Lees Judson and his three sons. The stained glass studio was originally located in Downtown Los Angeles. In 1901, Judson became dean of the University of Southern California (USC) College of Fine Arts, which was located in the Garvanza neighborhood of Los Angeles, while his three sons continued to run the studio. After a fire destroyed the art school, the architecture firm of Train and Williams

was hired to design a new building, which was completed in 1911. When Judson retired in 1920 and the art school moved to the USC campus, Judson Studios purchased the building. In its early years, the building was also the headquarters for the Arroyo Guild of Fellow Craftsmen. Frequent visitors to the building included architects Frank Lloyd Wright, Henry and Charles Greene, and tilemaker Ernest Batchelder. The property is listed in the National Register and is Los Angeles Historic-Cultural Monument No. 62.

⁶ Ibid.



Wachtel House and Studio, completed in 1911, is Los Angeles Historic-Cultural Monument No. 503 (GPA Consulting)

Elmer Wachtel was one of the region's first painters to break away from European-styled landscapes to paint Californian and Western landscapes. Largely self-taught, he worked with watercolors for about two decades and then turned to oils. His wife Marion, née Kavanaugh, migrated to California from Chicago in 1903 where she was an accomplished sculptor and portrait painter. Both loved the mild climate and the rugged beauty of California and, following their marriage, chose the Arroyo as their home. Profoundly influenced by its landscape, the Wachtels painted the Arroyo in all seasons

and today are two of the region's best-known plein-air painters from the early twentieth century.

Elmer designed and built their home and studio in Mount Washington; today, the property is Los Angeles Historic-Cultural Monument No. 503. The couple lived there from 1906 until 1921 and during this time painted the bulk of their work. Like El Alisal, their home and studio served as a gallery and gathering place for local artists and friends. For twenty-five years the couple traveled together throughout the American Southwest sketching and painting during the summer months, and returning to Los Angeles each autumn to mount a joint exhibition. The couple moved to Pasadena in 1922.

Clyde Browne established the Abbey Press and was a printer in the Los Angeles area for approximately forty years until his death in 1942. In 1902 or 1903, Browne moved to Los Angeles and worked at the *Los Angeles Examiner* for four years. In 1909, he set up his own print shop, and by 1910 had established the firm of Browne and Cartwright, with Alexander Cartwright. Soon after, he helped Occidental College and USC start their own school newspapers. Beginning in 1915, Browne started building what would eventually become the Abbey San Encino, where he did most of his printing. It took sixteen years to build and is a cross between Mission and Gothic

Revival styles. Browne loved all things medieval, and this shows in the building's cellar, dungeons, refectory, and chapel. The large, round stained-glass window on the building's south side depicts a Franciscan printer along with an American Indian boy working a handpress. Ernest Batchelder designed



Abbey San Encino Los Angeles Historic-Cultural Monument No. 106 Construction began in 1915 (KCET)

the Abbey's fireplace. Later, several other stone buildings were put up on the property to serve as artist studios. The Abbey is Los Angeles Historic-Cultural Monument No. 106.

Brothers Charles and Henry Greene of Pasadena translated the Arts and Crafts movement and Arroyo Culture into the Craftsman style of architecture, profoundly influencing the built environment of the region. Charles Sumner Greene and Henry Mather Greene followed a unique path to Southern California. They studied at a manual training school connected with Washington University in St. Louis, whose founder was a follower of John Ruskin and William Morris. After a traditional education in Beaux Arts design at the architecture school of the Massachusetts Institute of Technology, they moved west to join their parents in Pasadena. On their journey, they stopped at the Chicago World's Fair and saw



The Gamble House in Pasadena in 1975 (Los Angeles Public Library)

examples of Japanese architecture for the first time. Their best-known work is the Gamble House in Pasadena. Completed in 1908, the Gamble House represents the apotheosis of Craftsman architecture, exemplifying the ideals of handcrafted materials and decorative motifs inspired by natural elements and pre-industrial architectural designs.

Many variations of the Craftsman style were developed by accomplished local architects. Concentrations of Craftsman style architecture and other Arts and Crafts styles can be found along the Arroyo Seco in Northeast Los Angeles, close to the Pasadena locations of Greene and Greene's masterpieces. These architectural styles are also found in areas developed in the 1910s and 1920s, further south and west in Hollywood, Echo Park, and West Adams. The Early Tudor Revival and Prairie styles were also rooted in the Arts and Crafts movement, along with their sub-types Cotswold and American Foursquare, respectively. Sometimes buildings from the period were pure expressions of these styles, but more often than not they were mixed.⁷ These styles were especially popular in the Hollywood, West Adams, and Hancock Park areas of the city. Each of these styles is discussed in greater detail below as sub-themes of the Arts and Crafts movement in Los Angeles.



A Shingle-style Craftsman in Southeast Los Angeles (SurveyLA)

⁷ Robert Winter, "The Arroyo Culture," *California Design, 1910* (Salt Lake City: Gibbs-Smith Publishers, 1974), 12.

The Bungalow Era: From hand crafted to mass produced

Although the term “bungalow” has been closely associated with the Arts and Crafts movement and the Craftsman style of architecture, it refers to a type of house rather than a style of architecture. As Craftsman style architecture reached the masses in the form of small homes described in catalogues as bungalows, the term became inextricably linked with the style. The bungalow idea was a European, and likely English, invention of the seventeenth century. Its etymological root is *bangala*, a Bengali word referring to the typical native dwelling of that region of India as well as to the region itself. By the eighteenth century the English had adapted the bungalow type to their way of life in the colony. But whatever the improvisations on the original type, it remained a one-story residence with a front porch. In India, the bungalow had already developed the image of a simple dwelling but one containing all of the conveniences of civilization, that is, Western civilization.

Anthony King was one of the first scholars to study the early history of the bungalow. His two articles in the *Architectural Association Quarterly* (1973) note that, while the word is of Bengali origin, the type of building eventually developed by the British was an amalgamation of several different Indian house types as well as the British army tent. Bungalows were always considered nonurban, even when built in or near a city. Their various European and Asian features were almost always associated with a symbolic return to the simple life, an idea that would later prove appealing to the proponents of the Arts and Crafts movement.⁸



*Indian bungalow, n.d.
(Homewords)*



*Anglo-Indian bungalow, n.d.
(Bombay Photo Images)*

In spite of the Westernization of the Indian house type, certain characteristics of the Indian original remained, particularly the centrality of the living room around which were distributed spaces for other functions. The English improved upon this idea, adding bedrooms on the periphery. Also, the bungalow’s openness, with ventilation offered by porches almost entirely surrounding the living space, was another Indian contribution translated into English. It was this simple house that the English built for colonial administrators throughout the empire. In England by the late nineteenth century, variations on the bungalow were being built as second homes at seaside resorts and rural retreats.⁹

⁸ Robert Winter, *The California Bungalow* (Los Angeles: Hennessey & Ingalls, 1980), 19.

⁹ Ibid. 20.

Exactly how the concept of the bungalow reached America has not been precisely determined. At any rate Clay Lancaster, in his pioneering article on the history of the American bungalow in *Art Bulletin* (1958), found the first application of the term in the *American Architect and Building News* in 1880. Robert Winter noted the next use of the term in A.W. Brunner's *Cottages or Hints on Economical Building* published in 1884. Winter observed that Brunner's so called bungalow was actually a Queen Anne cottage, but one with an expansive front porch and without the usually excessive ornamentation.¹⁰

The bungalow appeared in California during the first decade of the twentieth century. It was a house type ready made for the mild climate and profound demand brought about by the rapidly expanding population. In spite of wild land speculation, property in Los Angeles was relatively cheap. Almost anyone could buy a small piece of land and build a bungalow. While some bungalows were custom-designed by architects, most were selected from plan books or catalogues and were constructed by contractors or assembled from prefabricated pieces. The average price was \$3,000. The result, in some areas of Los Angeles and its surrounding suburbs, is blocks populated primarily with bungalows. While not individually significant, these homes together compose neighborhoods coherent in architectural style and character that should be evaluated as potential historic districts.

The bungalow was promoted by a volume of literature almost as prodigious as the writing that promoted California. Western oriented periodicals, especially those for professional builders and architects, took up the cause. *The Western Architect*, although published in Minneapolis, kept readers well informed on the California phenomenon as well as work in the Midwest. Dozens of bungalow books were published by eager entrepreneurs. Sold cheaply – often given away – by hopeful contractors and builders, these books spread the bungalow throughout America. Typically the bungalow book was composed of photographs or drawings accompanied by simplified floor plans. Publishers recommended that plans be adapted for the particular circumstances and orientation of the lots and that detailed plans be developed. The designers behind the floor plans published in these bungalow books were often well-known architects in their own rights, although they often were not credited in the book.¹¹

Bungalow books were by no means the only explanation for the proliferation of the house type in Los Angeles. The business in prefabricated, or “kit,” bungalows also flourished. Kits included everything required to complete the house, including lumber, nails, doors, windows, screens, hardware, paint, and an instruction manual.¹² The houses varied in both floor plan and style, allowing owners to pick one that suited their needs and taste. Each company published its own book of homes; some included lots and other items. Popular bungalow styles included Spanish Colonial Revival, English Revival, American Colonial Revival, and Craftsman. The most well-known catalogues came from Sears, Roebuck and Company, Montgomery Ward, and Aladdin Homes. But Pacific Ready-Cut dominated the market in Southern California. The company's factory was located on a 24-acre site in Huntington Park. Between

¹⁰ Ibid. 20.

¹¹ Ibid. 27-28.

¹² Ibid. 31.

1908 and 1942 the company delivered approximately 40,000 units. Business peaked in 1923; sales in 1925 were just 500 homes.



Pacific Portable Construction Co. float promoting a Ready-Cut bungalow (USC Digital Archive)

Most of a bungalow was constructed in the Ready-Cut factory to the extent that the components could still fit into a railroad car. Floors, roof, ceilings, and walls were nailed together and entirely finished in the factory, with the wood stained or painted and the hardware installed. Doors and windows were hung in position in the factory and then crated for shipment. All built-in furniture was shipped in completely assembled form, sanded, and stained, ready to be set in to the proper place and nailed solid. These houses could be delivered to any neighborhood in Los Angeles, or shipped out of the country as long

as the intended site was nominally connected to a railroad line. Although each section arrived plainly marked to correspond to simple plans, the buyer was entitled to the free labor of a foreman to assist with the assembly. Otherwise the buyers hired their own contractor, or erected the bungalow themselves.¹³



*Bungalow Court in Venice, n.d.
(USGebWeb Archives)*

A prefabricated bungalow was significantly cheaper than a house of a comparable size constructed with traditional building techniques for several reasons. First, the cost of materials were less for Ready-Cut because they purchased them in large volumes. Second, the cost of labor was reduced because the assembly line method of construction eliminated the need for skilled carpenters. The entire process was less wasteful and more efficient because the various plans offered by the company had interchangeable parts that could result in a

multitude of floor plans. These relatively low-cost prefabricated bungalows, coupled with inexpensive land, made home ownership available to one and all. While this process introduced the architecture of the Arts and Crafts movement to the American middle class, it was exactly the sort of mass production that William Morris advocated against because it lacked originality and debased workers.

¹³ Carolyn Patricia Flynn, "Pacific Ready-Cut Homes: Mass-Produced Bungalows in Los Angeles, 1908-1942," (Master's Thesis, University of California, Los Angeles, 1986), 9.

Bungalow courts became a staple of property developers in Southern California in the 1910s and 1920s, bringing the Arts and Crafts aesthetic to greater numbers of working-class families. Bungalow courts were a densely developed grouping of detached single-family bungalows. Built by a single contractor or owner, they constituted a “private” neighborhood with shared landscaping and utilities.¹⁴ Sometimes, a large manager’s or owner’s unit was located at the end of a central drive, along which were arranged a number of smaller units. The separation between buildings provided open green space and privacy often missing from urban working-class housing. In addition, the bungalow court was a haven that excluded through traffic from the growing number of cars on the road.¹⁵ For a more lengthy discussion of the bungalow court type, see the “Multi-Family Residential” theme in the Residential Development and Suburbanization context.

Conclusion

By the 1920s, the search for nature and an idealist medieval era was no longer a valid approach to living. Designers and consumers in Los Angeles began to pursue different paths. Some embraced the new technology and materials of the machine-age and began to explore modern design principles. Others looked to the history of the region for inspiration to develop a manner of building suited to California. Although the Arts and Crafts movement had reached its peak and declined in popularity by World War I, bungalow building remained prolific during the 1920s. The extreme financial constraints caused by the Great Depression virtually halted construction after 1929, including that of bungalows and bungalow courts.

¹⁴ Edward R. Bosley, “Sylvanus B. Marston,” *Toward a Simpler Way of Life: The Arts & Crafts Architects of California* (Los Angeles: University of California Press, 1997), 175.

¹⁵ Clay Lancaster, *The American Bungalow: 1880-1930* (New York: Dover Publications, Inc., 1985), 147.

THEME: Arts and Crafts Movement, 1895-1930

Sub-theme: Craftsman, 1905-1930

Craftsman architecture reflected the Arts and Crafts movement's conscious search for the supposed simplicity of a pre-industrial time when objects revealed the skill and craftsmanship of the laborer and, further, a rejection of the highly ornamented Victorian aesthetic. The Craftsman style applied to more than the building envelope; architects designed everything in harmony, from the furniture and fixtures to the landscape. The "ultimate bungalows" of the Craftsman style were usually two stories in height and custom designed by architects working closely with local artisans.¹⁶ Later, the aesthetics of the Craftsman style would be adapted to single-story, mass-produced bungalows grouped in neighborhoods for the middle class (see "Housing the Masses" discussion below).

The style is most closely associated with the work of brothers Charles and Henry Greene of Pasadena. Both followed developments within the British Arts and Crafts movement as well as American publications featuring Craftsman work. The Gamble House in Pasadena (1908) is one of the most venerated examples of Craftsman architecture, incorporating influences from all cultures and historical periods celebrated by the Arts and Crafts movement. The work of Greene and Greene and contemporary architects in the region demonstrates how the Craftsman style came to fruition in Southern California. Many accomplished local architects, such as Sumner Hunt, Frank and Arthur S. Heineman, contributed to the development of the style in Los Angeles. The Craftsman style is characterized by a degree of eclecticism because of the numerous influences on the architects of the movement including Swiss, Japanese, and English architecture.

The body of work by Greene and Greene represents the variations found within the style, though most remaining examples are located in the city of Pasadena. Greene and Greene designed very few houses in Los Angeles. The only remaining example of their work is the Lucy Wheeler House. Constructed in 1905, it is one of the earliest examples of Craftsman architecture in Los Angeles and is located in the Harvard Heights Historic Preservation Overlay Zone. It was a



*The Lucy Wheeler House was declared Los Angeles
Historic-Cultural Monument No. 991 in 2010
(GPA Consulting)*

¹⁶ Although the term "ultimate bungalow" is used in the scholarly and popular literature on the Arts and Crafts movement to describe large, often custom-designed Craftsman style houses, SurveyLA uses the term "bungalow" to refer to 1 to 1½ story Craftsman dwellings.

precursor of the two-story Craftsman house, sometimes referred to as an “ultimate bungalow.” Initially a tongue-in-cheek term that called attention to the quality and expense of construction, the ultimate bungalow is generally considered a high-style variation of the Craftsman aesthetic. As opposed to smaller developer-built or prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner’s needs and the physical site in mind. They generally feature a low-pitched, gabled roof, oversized eaves with massive exposed rafter tails, and windows placed in groups or bands, not singly, as is common with simpler bungalows. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature custom-designed, elaborate woodwork, stained glass, and other fixtures.

The influence of Japanese architecture in the work of Greene and Greene was profound, but understated compared with other designers. The house at 5357 Victoria Avenue in the Park Mesa Heights neighborhood is a case in point. Constructed in 1912, the primary elevation of this two-story house is distinguished by two massive stone piers that support the roof of the front entry porch. The roof is pagoda-like with its many gables that peak at the apex and flare at the ends. This not so subtle reference to Japanese architecture can be found in Craftsman houses, both large and small, throughout Los Angeles.



1725 Wellington Road, constructed in 1913
(GPA Consulting)



5357 South Victoria Avenue, constructed in 1912
(GPA Consulting)

Craftsman style buildings may also exhibit Swiss chalet design references. Landscape architect Andrew Jackson Downing introduced the Swiss chalet to American architecture. In his 1850 book *The Architecture of Country Houses* Downing discussed the merits of the style for hillside properties. William S. B. Dana rejuvenated Downing’s ideas and expressed other contemporary concepts. In Dana’s 1913 *The Swiss Chalet Book*, he noted the chalet should “rest on a stone foundation” and “all or part of the main story wall may be constructed of masonry.” He also mentioned the wood walls (inside and out) should be treated but not painted, and the eaves should be broad as though protecting the “almost human face of the wall below.” Dana, like Downing, stressed that the building should harmonize with the landscape and have a rustic feel.¹⁷ Fundamentally an architecture of stained wood, the Swiss chalet

¹⁷ William S. B. Dana, *The Swiss Chalet Book* (New York: The William T. Comstock Company, 1913).

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Arts and Crafts Movement; Housing and the Masses/Arts and Crafts Neighborhoods

was well suited to the goals of the Arts and Crafts movement. However, chalet style influences rarely found their way into the Craftsman style houses of Los Angeles. Although Downing thought the style was fitting for hillside locations, in Los Angeles most examples are found in neighborhoods with flat topography like West Adams. Craftsman houses influenced by chalet architecture are a single, rectangular volume covered by a front-facing gabled roof. The street-facing elevation is often symmetrically arranged, and usually features a second story balcony defined by flat balusters with decorative cutouts. Brackets and bargeboards are typically more decorative than those found in other variations of Craftsman architecture.¹⁸



2280 W. 24th Street, constructed in 1905
(GPA Consulting)



2706 S. Menlo Avenue,
constructed in 1904
(SurveyLA)



1732 W. 49th Street, constructed in 1909
(SurveyLA)

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials – particularly wood – was a regional interpretation of the socio-economic and aesthetic reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or complex plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and are defined by their horizontality with broad front porches, often composed with stone, clinker brick, or stuccoed porch piers. Other character-defining features include low-pitched front-facing gabled roofs, and overhanging eaves with exposed rafter tails.

The Craftsman airplane bungalow sub-type dates from the early 1900s and reached a peak of popularity in the late 1910s. The Craftsman airplane bungalow is similar to the Craftsman bungalow in plan and is characterized by a "pop up" second floor or half floor, usually one or two rooms in size, that "floats" over the larger first story. Rooflines on both the first and second floors have low-pitched gabled roofs, oversized eaves with exposed rafter tails, and bands of windows. The influence of Japanese architecture is quite common in airplane bungalows, achieving an Asian-inspired aesthetic by simplifying the post and beam gable support to a Shinto torii (gate) form and converting the chalet overhang into a pagoda roofline with wide curving bargeboard.¹⁹

¹⁸ Bricker et al., F29.

¹⁹ Merry Ovnick, *Los Angeles: The End of the Rainbow* (Los Angeles: Balcony Press, 1994), 149.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Arts and Crafts Movement; Housing and the Masses/Arts and Crafts Neighborhoods

Multi-family residences were sometimes constructed in the Craftsman style, the most common of which was the fourplex. There are many examples found in the neighborhoods around Downtown Los Angeles and their features have much in common with the chalet sub-type. The apartment building at 1401 Carroll Avenue in the Angelino Heights Historic Preservation Overlay Zone is a typical Craftsman fourplex. Two stories in height, the rectangular volume is covered by a front-facing gabled roof with broad overhanging eaves. The street-facing elevation is symmetrically arranged with two battered stone piers flanking a front entry porch and balcony.



700 East 46th Street, constructed in 1913
(SurveyLA)



1401 Carroll Avenue, constructed in 1912
(GPA Consulting)

Designers and builders in Southern California created a local body of work whose elements became hallmarks nationwide of the Craftsman style. Architecture and building firms that worked extensively in Los Angeles included Hudson and Munsell, Meyer and Holler, Heineman and Heineman, Hunt and Eager, Train and Williams, Frank Tyler, and the Tifal Brothers.

Sumner Hunt (1865-1938) came to California in 1889 after being trained as an architect in New York. He opened his own practice in 1893, and at various points in his career worked in partnership with three other architects: Theodore Eisen, A.W. Eager, and Silas Burns. Hunt was extremely active in the architectural community and belonged to several professional organizations, serving as the president of the Southern California Chapter of the American Institute of Architects. He was responsible for the design of many residences and a variety of institutional buildings including museums, social clubs, and schools. Hunt's work – representing several architectural styles including Mission Revival, Shingle Style, Tudor Revival, and Craftsman – was viewed as quite modern in comparison to the late Victorian styles of the turn of the century.

Shortly after opening his office, Hunt was selected by Charles Fletcher Lummis to take charge of the restoration of several California missions. The work was conducted under the auspices of the Landmarks Club, which was founded by Lummis, Hunt, and others. During this period, Hunt and Lummis collaborated on a series of articles in praise of adobe construction and the Mission Revival style. For Lummis' collection of Native American artifacts, Hunt designed the Southwest Museum. The property is listed as a landmark under national, state, and local designation programs.



*Arthur S. Bent House, Los Angeles Historic-Cultural Monument No. 482
(City of Los Angeles – Office of Historic Resources)*

Although Hunt was instrumental in popularizing the Mission Revival style, it reflected his broader interest in creating an architecture that harmonized with the climate and landscape of Southern California. His contribution to the Craftsman idiom is less well known because many major examples of his work have been demolished. The Arthur Bent House in the Highland Park-Garvanza Historic Preservation Overlay Zone not only represents a now rare example of Hunt's residential work, but also reflects

the eclecticism that can be found in many Craftsman houses. Designed in 1904 with A.W. Eager, the Bent House is two stories in height with stone on the first story and stucco with half-timbering on the second story. Many Craftsman style houses feature half-timbering on the second story or in gable ends, a reference to the Tudor Revival style.

The Craftsman-Tudor Revival hybrid was perfected by another local architect, Frank Tyler (1876-1961). Born in Kansas, he moved to Los Angeles with his family when still a boy. His father, Marcus Tyler, was a builder, and no doubt assisted his son in launching his career as an architect. His educational background is unknown. Although Tyler designed many Shingle style and Craftsman houses for the upper crust, his real impact as a designer was in the middle-class neighborhoods of the West Adams area where he lived. The house at 2892 W. 15th Street is one of many by Tyler in the Harvard Heights Historic Preservation Overlay Zone, most of which blend the Craftsman and Tudor Revival styles.



*2892 W. 15th Street, constructed in 1905
(GPA Consulting)*



2857 S. Van Buren Place, constructed in 1910, is Los Angeles Historic-Cultural Monument No. 678 (GPA Consulting)

These hybrids typically have a vertical orientation, a gabled roof with a moderate pitch, and half-timbering in the gable ends – hallmarks of the Tudor Revival. However, they are almost always sheathed in shingle or clapboard and feature spacious front porches, elements of the Craftsman style. Yet another example is the house at 2857 S. Van Buren Place, which is a contributor to the Van Buren Place National Register Historic District and is Los Angeles Historic-Cultural Monument No. 678. Tyler was responsible for hundreds of such houses in neighborhoods developed between 1905 and 1910.

Brothers Arthur S. and Alfred Heineman (1878-1972 and 1882-1974) had no formal training in architecture, which at the time was fairly common. They began as speculators in the real estate and land business before becoming architects. Eventually, Arthur was formally certified as an architect, and Alfred was the firm's "associate," but both were involved in various stages of planning and design. The Gless House in the Windsor Square Historic Preservation Overlay Zone is one of their most important works outside Pasadena. The 1913 house has half-timbering on the exterior, linking it to the Tudor Revival. Art glass in the interior was designed by Alfred Heineman and created by the Judson Studios. Characteristic of many of their works are downward-curved gables, suggestive of thatched Cotswold cottages. In addition to creating commissioned work for wealthy clients, the brothers' early designs appeared in bungalow books. The designs in such books, however, were seldom credited to them. Other examples of their work in Los Angeles include houses for Mary E. Smith (1909) at 1186 W. 27th Street, Lucien and Blanche Gray (1909) at 2525 4th Avenue, and Dr. Smith (1911, West Adams Terrace Historic Preservation Overlay Zone) at 2523 4th Avenue.



The Lucien and Blanche Gray Residence (left) is Los Angeles Historic-Cultural Monument No. 60 and the Mary E. Smith House (right) is No. 798 (City of Los Angeles – Office of Historic Resources)



*The Eagle Rock Women's Twentieth Century Clubhouse is
Los Angeles Historic-Cultural Monument No. 537
(City of Los Angeles – Office of Historic Resources)*

The Craftsman style is primarily represented in residential architecture; however, rare examples of institutional architecture are extant in Los Angeles. Several local examples of Craftsman style institutional buildings are women's clubs, including the 1917 Van Nuys Woman's Club and the Eagle Rock Women's Twentieth Century Club. The Eagle Rock Women's Twentieth Century, located on the corner of Hermosa Avenue and Colorado Boulevard in the heart of Eagle Rock's commercial district, is cross-gabled with a hip-on-gable roofline and features an outdoor patio area shaded by trellises, drawing the outside into the interior of the building.

By World War I, the Craftsman style declined in popularity and was outpaced by Period Revival styles. Part of this may be attributed to a change in tastes; heavy, dark wood interiors, and paneling so commonly associated with the Craftsman aesthetic was deemed gloomy and dismal. The Craftsman bungalow continued to be built through the 1920s, but was often painted lighter colors and stripped of its dark wood interior in favor of plaster walls.

SUB-THEME: Craftsman, 1905-1930

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Craftsman style and exhibits quality of design through distinctive features. Examples of Craftsman architecture in Los Angeles reflect new aesthetic choices that were tied to the Arts and Crafts movement during the early part of the twentieth century and shift away from the architecture of the late Victorian era. Craftsman style houses are characterized by their glorification of natural materials and promotion of outdoor living with the typically generous front porch. Custom-designed houses often featured workmanship and design of high quality and represent the Craftsman style at its peak of expression. They were constructed when the philosophical underpinnings of the Arts and Crafts movement were practiced by the leading architects and designers in the Southern California.

Period of Significance: 1905-1930

Period of Significance Justification: While Craftsman style features began to creep into the architectural vocabulary as early as 1895, the true expressions of the style were not constructed until 1905. Thus the period of significance begins in 1905 with the earliest extant examples of the style in its true form. While larger Craftsman style houses were generally not constructed after 1915, the style continued to be used in the design of bungalows through the 1920s.

Geographic Location: Several areas in Los Angeles are characterized by their concentrations of Craftsman architecture. The Arroyo Seco area, including the neighborhoods of Garvanza, Highland Park, and Mount Washington, has a high concentration of Craftsman houses. While most other areas of the Los Angeles basin did not develop Craftsman architecture in response to natural conditions on site, the style is found in many other early twentieth century residential neighborhoods including Hollywood, Echo Park, and West Adams. Craftsman architecture is found less frequently in the Mid-Wilshire area because many of the major examples have been demolished.

Area(s) of Significance: Architecture

Criteria: NR C CR 3 Local 3

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Arts and Crafts Movement; Housing and the Masses/Arts and Crafts Neighborhoods

Associated Property Type:	Residential – Single-Family and Multi-Family Residence Institutional – Club Building and Church
Property Sub-type Description:	Associated property types are predominately residential buildings, but may also include institutional buildings. Most residential buildings are single-family residences such as 2-story houses, and 1 and 1½ story bungalows. Multi-family residences mainly include bungalow courts and fourplexes. Institutional buildings were constructed for clubs and churches, but with the same visual qualities of domestic architecture.
Property Sub-type Significance:	Resources significant under this sub-theme are excellent examples of the Craftsman style of architecture in Los Angeles.
Eligibility Standards:	<ul style="list-style-type: none">• Exemplifies the tenets of the Arts and Crafts movement and the Craftsman style• Was constructed during the period of significance• Exhibits quality craftsmanship
Character-Defining/Associative Features:	<ul style="list-style-type: none">• Retains most of the essential character-defining features of the style• One or two stories in height• Building forms that respond to the site• Shingled exteriors, occasionally clapboard or stucco• Low-pitched gabled roofs• Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts• Broad front entry porches of half for full-width, with square or battered columns, sometimes second-story sleeping porches• Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features• Casement windows situated in groups• Represents an early or rare example of the style in the community in which it is located• If Airplane, then has a “pop up” second story with one or two rooms• If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends• If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second story balconies, flat balusters with decorative cutouts or decorative brackets and bargeboards

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials from the period of significance
- Craftsman style buildings that have been stuccoed are excluded from individual listing under C/3/3, if they were originally shingled or clapboarded
- The most common alteration is the replacement of windows and the enclosure of porches
- Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations
- The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed
- Brick or stonework may have been painted; acceptable as it is reversible
- Building may have been moved for preservation purposes
- Original use may have changed

Sub-theme: Early Tudor Revival, 1895-1929

Domestic English architecture of the sixteenth century was a source of inspiration for the Arts and Crafts movement. Tudor Revival and Craftsman architecture drew upon a variety of medieval prototypes ranging from thatched-roofed cottages to grand manor houses. Tudor Revival architecture in Los Angeles was successfully applied to the design of large estates, middle class homes, bungalows, as well as apartment buildings and small-scale commercial buildings.

In the late eighteenth and early nineteenth centuries, the effects of the Industrial Revolution virtually obliterated the lifestyle and culture of Old England. In architecture, the Gothic style was revived, notably in Horace Walpole's Strawberry Hill, but not well suited to ordinary houses.²⁰ The leaders of the Arts and Crafts movement endorsed sixteenth and seventeenth century Tudor architecture as models because it embodied picturesque qualities and was congenial to the natural landscape. Reinforcing this view, illustrated books of scholarship were published with beautiful architectural drawings depicting the mansions and manor houses of the earlier era. Tudor Revival, following on the heels of Gothic Revival, often merged Gothic and Tudor details. In the words of art historian Gavin Townsend, "Tudor Revival did not arrive at once in pure form; it came on the coattails of the Gothic Revival and crept in little by little, beginning with the picturesque enlargements of original Tudor buildings in the eighteenth century progressing with the Gothicized Tudor projects of the Regency era, and finally coming into its own in the 1830s."²¹ During that decade, impressively grand country houses were constructed in the Tudor Revival style.

Practical reasons, as well as sentimental ones, enhanced the style's appeal. Unlike the Georgian style, which was conventionally formal and could not be added to haphazardly without upsetting its balance, asymmetrical Tudor architecture could spread organically in the landscape. Tudor forms could ramble across the terrain with projecting wings seeming like a natural outgrowth, and gables, towers, and clustered chimneys repeating the irregularities of medieval prototypes. Tall perpendicular windows (often grouped in bays) flooded interiors with light and air while the style's spacious floor plans, centered on a great living hall, were more convenient for domestic life.

Nevertheless, in spite of its virtues, Tudor Revival was eclipsed for a time by the Gothic Revival style, championed particularly by A.W. Pugin. When Tudor Revival reemerged in the 1860s as a popular style for English country houses, it found its sources not in the higher architecture of castles and manors but in the vernacular half-timbered forms that ultimately became important to the American Tudor Revival.

John Ruskin, the Victorian era's most influential critic and devoted admirer of the English cottage, promoted the Tudor Revival in his writing, and Richard Norman Shaw helped to perpetuate it, too. One

²⁰ Lee Goff, *Tudor Style: Tudor Revival Houses in America from 1890 to the Present* (New York: Universal Publishing, 2002), 17.

²¹ Gavin Townsend, "The Tudor House in America: 1890-1930" (PhD diss., University of California, Santa Barbara, 1986), 20.

house in particular, Shaw's Leyswood, built in 1868, brought the Tudor Revival style to the attention of Americans when it was published in *Building News* in 1871. The noted architectural historian Vincent Scully argued that Leyswood and other early Shaw houses were a charming pastiche of Tudor forms and Gothic motifs.²² As time passed, Tudor Revival houses would follow more scrupulously their historical prototypes.²³



*Leyswood brought the Tudor Revival style to the attention of Americans.
It was demolished in 1955. (Lost Heritage)*

Many of the same factors that had caused the Tudor style's revival in England emerged to promote it in the United States. The earliest examples of the style appeared in the United States during the 1890s, usually in the form of large estates. Many of America's leading architects including Robert Swain Peabody, John Russell Pope, and Ralph Adams Cram designed in the Tudor Revival style. By the 1920s, the Tudor Revival had become a permanent part of domestic American architecture in the country's rapidly growing suburbs. Developers were quick to adopt the style to middle class communities.

The Tudor Revival style was favored in up-scale neighborhoods in Los Angeles such as West Adams in the early years of the twentieth century, often appearing side-by-side with Craftsman. Both styles replaced the earlier Victorian styles that had clustered around Downtown in the early years of its development and signaled the growing prosperity of the city builders who spearheaded the movement toward more suburban residential areas.

One of the first of many architects in Los Angeles to design in the Tudor Revival style was Frederick Louis Roehrig. In 1883, he received his Bachelor of Architecture degree from Cornell University where his

²² Goff, 20.

²³ Confusingly, these houses were promptly named Queen Anne when in reality they combined Elizabethan and Jacobean design details. Hence, architectural historians have attempted to popularize the use of these terms instead - but to little avail.

father was a professor of linguistics. After spending a few years studying and traveling in Europe, he returned to America and married. In 1886, he moved to Pasadena with his wife and father, where he set up a practice until he opened an office in Los Angeles. He continued to receive commissions in Pasadena, but also designed many houses in Los Angeles, especially in the West Adams area.²⁴ Completed in 1908, the three-story 42-room mansion Roehrig designed for William Ramsay was his most accomplished work in the Tudor Revival style. Located at 2425 S. Western Avenue, the site also includes a formal garden and carriage house with chauffeur's quarters. When the house was completed, the *Los Angeles Times* published a full-page article accompanied by numerous photographs. The exterior of the house was described as follows:

The house is distinctly of the typical English domestic architecture. The exterior is of stone and half-timber and plaster finish, while the roof is slate. It is probably the finest example of the purely English type of dwelling in this city.

The property is listed as a landmark under national, state, and local designation programs and contributing to the West Adams Terrace Historic Preservation Overlay Zone.



The Ramsay-Durfee Estate, completed 1908, is Los Angeles Historic-Cultural Monument No. 230 (Big Orange Landmarks)

These early examples of the style are few and far between and are sometimes eclectic. Tudor Revivals were constructed in increasing numbers after World War I and reached their peak of popularity in the 1920s. A major concentration of larger Tudor Revival styles houses is in the Windsor Square Historic Preservation Overlay Zone, but examples can be found throughout Los Angeles. Larger Tudor Revival style houses are typically two or three stories in height with a steeply pitched multi-gabled roof. Brick is the most frequently used material, but stone and stucco are also commonly found, and sometimes in

²⁴ Bricker et al., E16.

combination. Finer examples of the style are covered with slate roof shingles. Irregular, projecting chimneys were useful as well as picturesque and are often placed on the primary facade. Casement windows, either wood or metal, with diamond panes are commonly used as are paneled wood doors set within pointed arched entryways. As in many Queen Anne and Craftsman style houses, Tudor Revival style houses often feature striking decorative timbers, usually on the upper story. These timbers hint at, but do not reproduce, medieval construction techniques.

The small, fanciful Cotswold cottage was an interesting sub-type of the Tudor Revival style. The quaint English style was based upon the cottages built since medieval times in the Cotswold region of southwestern England. William Morris, father of the British Arts and Crafts movement, was so drawn to the Cotswolds that he leased a summer home in 1871. Anne Hathaway's cottage, where Shakespeare would woo his bride-to-be, at Stratford-upon-Avon was the apotheosis of the style. The distinguishing characteristics of the style are composition roofs laid in irregular patterns and rolling over eaves to suggest thatching, eyebrow arches over entries and dormers, and exterior walls with irregular plaster finish. The Cotswold cottage is closely linked to the more whimsical versions of the style sometimes called Storybook, which is discussed as a sub-theme in the "Period Revival" theme. These styles were particularly popular in Hollywood where motion picture set designers sometimes moonlighted as architects.



*3141 Griffith Park Boulevard, constructed in 1936
(GPA Consulting)*



*160 South Occidental Boulevard, constructed in 1920
(SurveyLA)*

During the 1920s, many bungalow builders added new styles to their repertoires as the popularity of the Craftsman style waned. The Tudor Revival bungalow is so named because of its more generic features. The Tudor Revival bungalow is typically sheathed in stucco with brick or stone used only on the base, chimney, or entrance. Half-timbering, when present, is usually confined to the face of the front-facing gable and thinly applied. The Carthay Circle Historic Preservation Overlay Zone contains a number of Tudor Revival bungalows, which may be individually eligible as excellent examples of the style.

The Tudor Revival style was sometimes applied to the design of multi-family residential buildings, particularly bungalow courts and small-scale apartment buildings. West Adams Gardens is a

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combination of these two property types. It consists of six, two-story Tudor Revival apartment buildings sited along a private street. Designed by L.A. Smith in 1920, the buildings have stucco exteriors with half-timbering. Although the buildings are lacking in some of the finer details associated with the style – leaded glass windows, decorative chimneys, and slate roofing – the grouping is significant for evoking a strong sense of time and place. The property is contributing to the North University Park National Register Historic District and is Los Angeles Historic-Cultural Monument No. 297.



*Charlie Chaplin Studios, Los Angeles Historic-Cultural Monument No. 58
(City of Los Angeles – Office of Historic Resources)*

The studio Charlie Chaplin built in 1917 is yet another example of Tudor Revival buildings grouped together to resemble an English village. Chaplin was one of many immigrants to Los Angeles who chose to build in a style from their homeland. Contrary to popular belief, it was his brother Sydney, not Charlie, who lived in the mansion that once stood at the corner of Sunset Boulevard and La Brea Avenue. Chaplin built his studio on five acres to the south. The buildings along La Brea Avenue represent variations on the

Tudor Revival style. A variety of materials and a range of roof and chimney types and treatments were used to create the impression of a collection of small buildings.

SUB-THEME: Early Tudor Revival, 1895-1929

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Early Tudor Revival style and exhibits quality of design through distinctive features. Domestic English architecture was a source of inspiration for the Arts and Crafts movement. Tudor Revival and Craftsman architecture drew upon a variety of medieval prototypes ranging from thatched-roofed cottages to grand manor houses. Early examples of the style tend to be rather rustic and eclectic compared to later examples that are more refined. Examples illustrate a high quality of design, often by Los Angeles' first group of professional architects, and feature a high degree of workmanship by local artisans and builders.

Period of Significance: 1895-1929

Period of Significance Justification: The Tudor Revival style was fashionable for a fairly long period of time. Examples from period between 1895 and 1929 grew out of the Arts and Crafts movement, with an emphasis on pre-industrial aesthetics and crafts. The period of significance begins in 1895 with the earliest extant examples of the style in its true form. While the popularity of most Arts and Crafts styles declined sharply by the 1920s, the Tudor Revival experienced a second wind as a style embraced by proponents of Period Revival architecture.

Geographic Location: There are significant concentrations of Tudor Revival architecture in West Adams, Hancock Park, and Windsor Square. Individual examples and small groupings can also be found citywide. Neighborhoods include: Hollywood, Mid-Wilshire, Westlake, Lafayette Square, Silver Lake, Lincoln Heights, Highland Park, and Eagle Rock. Also examples outside the general Downtown area can be found in San Pedro, Palms, Venice, and Tujunga.

Area(s) of Significance: Architecture

Criteria: NR C CR 3 Local 3

Associated Property Type: Residential — Single-Family Residence, Multi-Family Residence, and Bungalow Court
Commercial — Retail Building

Property Sub-type Description: Associated property types are predominately residential buildings, but may also include commercial buildings. Residential buildings range from large estates to modest

houses. Multi-family residences may include bungalow courts and apartment buildings. Commercial buildings are mostly small-scale retail establishments. Apartment buildings and commercial buildings are sometimes grouped to create the image of an English village.

Property Sub-type Significance:

Resources significant under this sub-theme are excellent examples of the Early Tudor Revival style of architecture in Los Angeles.

Eligibility Standards:

- Exhibits quality of design through distinctive features
- Exemplifies the tenets of the Arts and Crafts movement and the Early Tudor Revival style
- Was constructed during the period of significance

Character-Defining/Associative Features:

- Retains most of the essential character defining features from the period of significance
- Irregular building forms
- Predominately brick or stucco exteriors, or a combination
- Decorative half-timbering
- Steeply pitched, usually multi-gabled roofs
- Massive chimneys that are a prominent visual element
- Entrance vestibules with arched openings
- Tall, narrow, multi-paned casement windows arranged in groups
- Represents an early or rare example of the style in the community in which it is located
- If Cotswold, then may have stucco exteriors with an irregular plaster finish, rolling roof eaves and eyebrow arches over entries and dormers

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials from the period of significance
- The most common alteration is the replacement of slate or wood shingles with composition shingles; acceptable if not coupled with other alterations
- Brick or stonework may have been painted; acceptable as it is reversible
- Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations
- Building may have been moved for preservation purposes
- Original use may have changed

Sub-theme: Prairie Style, 1905-1924

The Prairie style is an indigenous American style developed by a group of Chicago architects known collectively as the Prairie School. The term “Prairie School” was not actually used by these architects to describe themselves, rather it was coined by H. Allen Brooks, one of the first architectural historians to write extensively about these architects and their work.²⁵ Frank Lloyd Wright, the acknowledged master of the Prairie house, believed that “democracy needed something better than the box.” His 1893 Winslow House in River Forest, Illinois, was perhaps the first Prairie house, and is much simpler than his later, asymmetrical examples. His later designs emphasized the horizontal with the central portion of the house rising higher than the wings and the eaves extending well beyond the wall. Open floor plans and bands of casement windows, often continuing around corners, emphasized the flow of space on the interior. Though short lived, this was the first American style to be taken seriously in Europe.

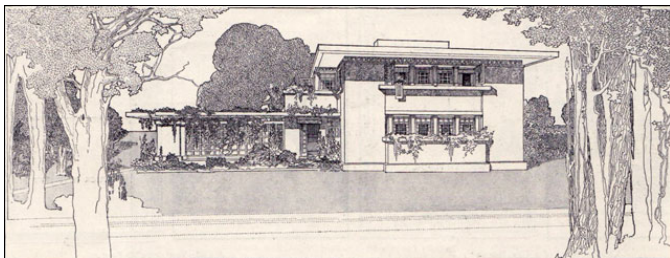


*Winslow House, constructed in 1893
(The Lakota Group)*



*1814 South Virginia Road, located in the La Fayette Square
HPOZ, constructed in 1916 (GPA Consulting)*

Wright’s third model house for the *Ladies Home Journal* helped spread the Prairie style throughout the country, but mostly in the Midwest. “A Fireproof House for \$5,000,” published in 1907 made the Prairie house designed by the master architect available to anyone for the minimal fee of \$5.00. The house was



Frank Lloyd Wright's third model home for the Ladies Home Journal, 1907

essentially a two-story cube covered by a flat overhanging roof. Casement windows were grouped, centered on the façade, and stacked vertically. An entrance porch was located on the side elevation.²⁶ A key feature of the design was reinforced concrete

²⁵ Other sources credit Irving K. Pond who said the new style echoed the spirit of the prairies.

²⁶ Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (Cambridge: MIT Press, 1981), 164-68.

construction, which made the house warm in the winter and cool in the summer.

Lloyd Wright – who grew up in Oak Park, Illinois, in the house and studio of his father, Frank Lloyd



*The Hollyhock House, Los Angeles Historic-Cultural Monument No. 12, in Barnsdall Art Park
(City of Los Angeles – Office of Historic Resources)*

Wright – designed one of the very few Prairie houses in Los Angeles that resembles those built in the Midwest. His fondness for nature and country life led him to the office of the Olmsted brothers where he was trained as a landscape architect. The Olmsted brothers sent him to San Diego to work on the Panama-California Exposition. He eventually ended up in Los Angeles working with his father on the Hollyhock House.

It was through his father that Lloyd Wright received his first commission to design a house in Los Angeles. Frank Lloyd Wright was supposed to design a house for W.J. Weber, but as he was in Tokyo working on the Imperial Hotel, the commission fell to the younger Wright. Completed in 1921, the Weber House is a singular example of the style in Los Angeles. Architectural historians David Gebhard and Harriette Von Breton explain, “Lloyd modified the normal scheme to take into account the Southern California environment and his own intense involvement in landscape architecture. The windows were enlarged on the main floor to provide for a closer visual contact with the out-of-doors and a trellised entrance porch provided a mixture of natural (plant material) and the man-made as an introduction to the enclosed space of the house.”²⁷



*Weber House, completed in 1921, is Los Angeles
Historic-Cultural Monument No. 707
(City of Los Angeles – Office of Historic Resources)*

²⁷ David Gebhard and Harriette Von Breton, *Lloyd Wright: Architect, 20th Century Architecture in an Organic Exhibition* (Santa Monica, CA: Hennessey & Ingalls, 1998), 24.



*H. Stanley Bent House, Los Angeles Historic-Cultural Monument
No. 395 (City of Los Angeles – Office of Historic Resources)*

A West Coast version of the Prairie style developed simultaneously to, but slightly different from, the Midwestern version. Almost exclusively applied to domestic architecture, the Prairie style in Los Angeles is defined by simple rectangular volumes and strong horizontal lines. Some of the same architects working with the Craftsman idiom, such as Sumner Hunt and Silas Burns, also designed Prairie style buildings. They replaced the hipped roof found on the Midwestern Prairie house with a flat roof but retained the overhanging eaves. The style may have been appealing to clients who desired a lighter color palette than the darker colors

associated with the Arts and Craft movement. Exteriors were almost always sheathed in stucco instead of wood, brick, or stone. Constructed in 1912, the H. Stanley Bent House in the Mount Washington neighborhood exhibits the hallmark features of the style. Two-stories in height, it is U-shaped in plan with smooth stucco exteriors. The primary elevation is symmetrically organized about a centrally located entryway, which is deeply recessed. A flat roof with wide overhanging eaves is punctuated by brackets, which are the only extraneous decorative feature. Tripartite windows are positioned above one another on the first and second stories to either side of the entryway. French doors provide a free flowing connection to the patios off the living and dining rooms. The informal inviting spaces, with a clear view of the outdoors coupled with a sparse use of ornamentation, link these houses to the Craftsman idiom as well as the modern styles that would soon follow. Unlike their Craftsman counterparts, where porches play a key role in welcoming the visitor to the house, porches on many Prairie houses are usually reserved for the homeowner. Porches are often only accessible from the interior of the house and are surrounded by low walls and supported by massive square columns. The Bent House is the only known Prairie house in Los Angeles to have been constructed using reinforced concrete as recommended by Wright.



Goodyear Tract Home No. 3, constructed in 1920, is Los Angeles Historic-Cultural Monument No. 1035 (City of Los Angeles - Office of Historic Resources)



1441 W. 17th Street, located in San Pedro, constructed in 1925 (SurveyLA)

Prairie houses in Los Angeles are uncommon and the majority are two stories in height. There are only a few known examples of one-story Prairie houses. The architecture firm of Hunt and Burns designed one of the most interesting one-story Prairie house for the Goodyear Tire and Rubber Company. In 1920, Goodyear hired Hunt and Burns to plan a subdivision called Goodyear Gardens near their industrial plant on Central Avenue. Forty-eight homes on East 59th Place were constructed including Craftsman, Tudor Revival, and Prairie style bungalows. Although all three models were modest, the minimal detailing on the Prairie style bungalow resembles the early modern work of architect Irving Gill. By 1922, Goodyear abandoned its plans to construct the rest of subdivision and only a few of the homes constructed retain integrity. Goodyear Tract Home No. 3 is designated Los Angeles Historic-Cultural Monument No. 1035.²⁸



Highland Park Ebell Club, Los Angeles Historic-Cultural Monument No. 284 (City of Los Angeles – Office of Historic Resources)

Hunt and Burns were also responsible for the Highland Park Ebell Club (LAHCM No. 284), which is the only known example of the Prairie style applied to an institutional building in Los Angeles. Located in the Highland Park Historic Preservation Overlay Zone, the building was completed in 1912. The style was well suited for the constraints of the site of which the architects used every inch. The double-height social hall is contained in the two-story cube situated near the front facade. What might have been an ordinary boxy mass is enlivened by decorative brackets beneath the eaves and panels above and between the casement windows.

²⁸ Emily Williams, Los Angeles Historic-Cultural Monument Application, 2013.

SUB-THEME: Prairie Style, 1905-1924

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Prairie style and exhibits quality of design through distinctive features. The Prairie style is an indigenous American style developed in Chicago, one of the centers of the Arts and Crafts movement. A West Coast version of the Prairie style developed simultaneously to, but slightly different from, the Midwestern version. Almost exclusively applied to domestic architecture, the Prairie house in Los Angeles is defined by simple rectangular volumes and strong horizontal lines. The style is so rare in Los Angeles that even representative examples may be considered significant.

Period of Significance: 1910-1924

Period of Significance Justification: The period of significance encompasses the known examples of the Prairie style in Los Angeles, which date from the 1910s to 1924. The majority of examples were constructed during the 1910s when the Craftsman style was at the peak of its popularity. The Prairie style was never widespread, and may have appealed to those who desired informal living spaces within a lighter material and color palette.

Geographic Location: Although rare, Prairie style houses can be found citywide, isolated examples are located in Highland Park, Mount Washington, Angelino Heights, Mid-Wilshire, West Adams, La Fayette Square, and Hollywood.

Area(s) of Significance: Architecture

Criteria: NR C CR 3 Local 3

Associated Property Type: Residential — Single-Family and Multi-Family Residence
Institutional — Club Building

Property Sub-type Description: Associated property types are almost exclusively single-family residences, specifically two-story houses. The style was applied to apartment buildings in some instances, but they have the same height, scale, and massing as single-family residences. The Highland Park Ebell Club is a unique example of the style applied to an institutional building, specifically a club building. It exhibits the shape and form of the West Coast Prairie Style; however, the elaborate brackets under the eaves are a throwback to the Italianate.

Property Sub-type Significance:	Resources significant under this sub-theme are excellent examples of the Prairie style of architecture in Los Angeles.
Eligibility Standards:	<ul style="list-style-type: none">• Exhibits quality of design through distinctive features• Exemplifies the tenets of the Arts and Crafts movement and the Prairie style• Was constructed during the period of significance
Character-Defining/Associative Features:	<ul style="list-style-type: none">• Retains most of the essential character defining features from the period of significance• Typically two-story stucco boxes with one-story wings• Emphasis on horizontal planes• Low-pitched hipped or flat roofs• Broad, overhanging, boxed eaves sometimes supported by decorative brackets• Front entry porches, either deeply recessed or projecting• Bands of windows with shared projecting sills• Tripartite windows or casement windows situated in groups; double-hung windows are found on vernacular examples• Represents an early or rare example of the style in the community in which it is located
Integrity Considerations:	<ul style="list-style-type: none">• Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials from the period of significance• The most common alteration is the replacement of windows• Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations• Building may have been moved for preservation purposes• Original use may have changed

Sub-theme: American Foursquares or Prairie Boxes, 1895-1924



Peter Goan Residence, constructed in 1894
(FLWright.us)

Peter Goan Residence in La Grange, Illinois. This connection to Wright explains why Foursquares are sometimes referred to as Prairie Boxes. The style was promoted by magazines, pattern books, and mail order house catalogs such as Radford American Houses and Sears, Roebuck & Company. In plan, these houses had four, square rooms above three, square rooms with a central hall and stairway. This versatile and flexible arrangement enabled the style to populate urban neighborhoods beginning in the 1890s, and by 1900 it had gained a foothold in suburbs.

Daniel D. Reiff explains in his book *Houses from Books*, that the two-story, hipped roof, cubic house had been popular for two hundred years. He recognizes the connections to the Prairie style, but traces the antecedents of Foursquares to the architecture of Colonial America. During the Italianate movement, the hipped roof house became nearly ubiquitous. Reiff cites numerous examples of hipped roof houses that were published in *American Architect and Building News* during the 1890s. While they are larger and more elaborate than the Foursquares that appear a decade later in mail order catalogs like Sears, Roebuck & Company, they are nonetheless a part of the same lineage.

Houses with a foursquare shape were built throughout Los Angeles, especially in the middle and working class neighborhoods around Downtown. American Foursquares are contributors

[illegible]

This house was available in the 1904 Sears, Roebuck & Company catalog.



Dosan Ahn Chang Ho Family Home, located on USC campus, constructed in 1920s and moved to the campus in the 2000s is Los Angeles Historic-Cultural Monument No. 1059 (SurveyLA)

to the Historic Preservation Overlay Zones of Adams-Normandie, Highland-Park, Garvanza, and Vinegar Hill. Designated examples of the style are usually contributors to historic districts dating from the first decades of the twentieth century. Designated examples outside of Historic Preservation Overlay Zones are usually significant for an association with important people. The Dosan Ahn Chang Ho Family House, relocated to 34th Street on the University of Southern California campus, is an American Foursquare. It was the home of the family of Korean independence leader Dosan Ahn Chang Ho (1878-1938) and served as an important gathering place for many Korean-Americans backing the Korean independence movement.

Because they were affordable and simple to build, American Foursquares were often the earliest residential building types in areas of Los Angeles such as West Los Angeles and the San Fernando Valley. The houses at 1024 N. Chatauqua Boulevard in the Pacific Palisades and 11540 Morrison Street in North Hollywood are prime examples of this pattern.



1024 N. Chatauqua Boulevard, located in Pacific Palisades, constructed in 1924 (SurveyLA)



11540 Morrison Street, located in North Hollywood, constructed in 1918 (SurveyLA)

For city builders subdividing acreage, the style permitted roomy interiors in houses on small lots. Part of a larger movement toward simplified rectilinear domestic architecture, American Foursquares can be found without prominent stylistic references although many houses had features borrowed from other styles. Homeowners often specified their own adornment based upon their taste and income, leading to endless variations. Creative builders ornamented the basic geometric form with elements such as bay windows, Queen Anne towers, or "gingerbread" trim. The pediments and porticos of the American

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Colonial Revival style were also utilized as were the exposed roof rafters and knee braces of the Craftsman style.



*210 W. Vernon Avenue, located in Southeast Los Angeles
constructed in 1895 (SurveyLA)*



*4101 S. Trinity Street, located in Southeast Los Angeles,
constructed in 1923 (SurveyLA)*

Building upon the simplicity and flexibility of the style, developers in Los Angeles created a multi-family version of the American Foursquare house by increasing the width. In such cases, the square became a rectangle, but the boxy massing and hipped roof remained. A single front door was replaced by two doors for a duplex or four doors for a fourplex, but usually within the same entrance porch that was shared by the tenants.



*1153 W. 36th Street, located in South Los Angeles
constructed in 1908 (SurveyLA)*



*259 W. 43rd Street, located in Southeast Los Angeles,
constructed in 1908 (SurveyLA)*

SUB-THEME: American Foursquares or Prairie Boxes, 1895-1924

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the American Foursquare style and exhibits quality of design through distinctive features. American Foursquare was a post-Victorian style of vernacular architecture that shared many features with the Prairie style. Applied exclusively to domestic architecture, houses in the American Foursquare style were constructed throughout the United States, including Los Angeles, because they were practical to build. Magazines, pattern books, and mail order house catalogues published plans of American Foursquares for this reason. Essentially a symmetrical cube, American Foursquares often incorporate features from other styles such as Queen Anne, Craftsman, and American Colonial Revival. American Foursquares are found throughout Los Angeles, especially in the neighborhoods around Downtown.

Period of Significance: 1895-1924

Period of Significance Justification: The period of significance encompasses the known examples of American Foursquares in Los Angeles, which date from 1895 to 1924. The majority of examples were constructed during the 1910s when the Arts and Crafts movement and related styles were at the peak of its popularity. However, mail order catalogs continued to sell plans for American Foursquare houses through 1930.

Geographic Location: American Foursquares can be found citywide, especially in the neighborhoods around Downtown including Boyle Heights, South Los Angeles, Jefferson Park, Westlake, Echo Park, Angelino Heights, Lincoln Heights, and Highland Park.

Area(s) of Significance: Architecture

Criteria: NR C CR 3 Local 3

Associated Property Type: Residential — Single-Family and Multi-Family Residence

Property Sub-type Description: Associated property types are almost exclusively single-family residences, specifically two-story houses. The style was applied to apartment buildings in some instances, but they have the same height, scale, and massing as single-family residences.

Property Sub-type Significance:	Resources significant under this sub-theme are excellent examples of the American Foursquare style of architecture in Los Angeles.
Eligibility Standards:	<ul style="list-style-type: none">• Exhibits quality of design through distinctive features such as extensive detailing associated with the Queen Anne, American Colonial Revival, or Craftsman styles• Exemplifies the tenets of the Arts and Crafts movement and the American Foursquare style• Was constructed during the period of significance
Character-Defining/Associative Features:	<ul style="list-style-type: none">• Retains most of the essential physical and character-defining features from the period of significance• Two stories in height• Simple rectangular building forms• Clapboard exteriors, sometimes stuccoed or shingled• Low-pitched hipped roofs• Large centrally located hipped dormers• Substantial front porches• Double-hung sash windows• Represents an early or rare example of the style in the community in which it is located
Integrity Considerations:	<ul style="list-style-type: none">• Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials from the period of significance• American Foursquares that have been stuccoed are excluded from individual listing under C/3/3, if they were originally clapboarded or shingled• The most common alterations are window replacement and the enclosure of front porches• Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations• The enclosure of front porches is an acceptable alteration if reversible• Building may have been moved for preservation purposes• Original use may have changed

Sub-theme: Arroyo Stone Buildings, 1892-1930

Stone buildings are fairly uncommon in Los Angeles because the material was not readily available. The Arroyo stone building type is distinguished by elevations clad entirely in arroyo stone. Small groups of arroyo stone buildings can be found in the foothill neighborhoods of Northeast Los Angeles, near the Arroyo Seco, and Sunland-Tujunga in the Crescenta Valley, where arroyo stones (also known as river rocks) could be collected from washes and streams. In most cases, arroyo stone buildings were constructed by skilled stonemasons or artistic types who were building for themselves or others without the assistance of an architect. Charles Lummis, a champion of Arroyo Culture and the Arts and Crafts Movement, constructed his own home, El Alisal, from stones he collected from the Arroyo Seco in 1898. The stone elements of El Alisal exemplify the Arts and Crafts ideal of using native materials to create handcrafted buildings. A small number of individuals continued the tradition of using locally-sourced arroyo stones for cladding an entire building (as opposed to using the stone as an accent material on chimneys, walls, and foundations as is commonly found in Craftsman style buildings). The buildings they created often took a long period of time to construct and their design inspiration frequently came from the architectural styles of the Arts and Crafts movement as well as the forms and shapes of the Mission Revival style, featuring raised parapets, bell towers, and irregular, rambling plans enclosing courtyards and patios.



*The Arroyo Stone House, Los Angeles Historic-Cultural Monument No. 373
(City of Los Angeles – Office of Historic Resources)*

The Arroyo Stone House (Historic- Cultural Monument No. 373) and Abbey San Encino (Historic-Cultural Monument No. 106) are two other examples of houses that were constructed from arroyo stones hauled from the Arroyo Seco. Completed in 1892, the Arroyo Stone House on Sycamore Terrace actually pre-dates the construction of El Alisal. Like El Alisal, much of Abbey San Encino was constructed by the owner, Clyde Browne. However,

by 1921 he enlisted the assistance of stonemasons including George Ferguson, Jose Corrales, and his son Dario. Browne constructed a narrow gauge railway with a mine car to carry boulders from the Arroyo Seco. In addition, he gathered stones from the nearby neighborhood of Mount Washington and as far away as Calabasas.²⁹

²⁹ Clyde Browne, "Printer Plies Craft in Medieval Abbey," *The Pacific Printer and Publisher*, 43:2 (1930), 44.

Big Tujunga Wash in Sunland-Tujunga was another source of free building materials for those with the ingenuity or the brawn to retrieve the stones. Built in 1913, Bolton Hall was originally used as a community center for a Utopian community called Los Terrenitos, Spanish for The Little Landers. The hall was constructed by George Harris, a self-described "nature builder," rock mason, and stone sculptor. Harris urged that the 35,000-square-foot hall be built solely of native materials collected by the community from the fields and hillsides along the wash.³⁰ The property is listed in the National Register and is Los Angeles Historic-Cultural Monument No. 2.

Just below the juncture of the Little Tujunga Wash and the Big Tujunga Wash is the community of Sun Valley, the location of the Stonehurst Historic Preservation Overlay Zone (HPOZ). Many of the ninety houses comprising the HPOZ were constructed between 1923 and 1925 by Daniel Lawrence Montelongo. Born in 1895 near Albuquerque, he was a full-blooded Mescalero Apache Indian. After a brief spell in Durango, Mexico, Montelongo moved near the San Fernando Mission. By the time he was twenty-five, he had served as a ranch hand on Porter Ranch, joined the U.S. Army, served as a Los Angeles County sheriff, and worked on the Owens Valley Aqueduct. According to Albert Knight of the San Fernando Valley Historical Society, who interviewed Montelongo's son, Dan junior, the stonemason:

... never employed more than 3 or 4 people at a time, and he often did most of the stone work, and almost all other phases of the work, himself.

The collecting of rock was done mostly by hand, with wheelbarrows and an old truck to move it from the collection points to the work areas.

... wood frames for fire places, doors, and windows were built first, and then the stonework and rock was built up around them, then the frames were removed.³¹



*Bolton Hall, Los Angeles Historic-Cultural Monument No. 2, constructed in 1913
(City of Los Angeles – Office of Historic Resources)*

³⁰ R. Daniel Foster, "Back to the Stone Age: Bolton Hall Tells Tujunga's History," *Los Angeles Times*, May 13, 1944.

³¹ "Stonehurst Recreation Center Building," Big Orange Landmarks, accessed February 24, 2016, <http://bigorangelandmarks.blogspot.com/2008/08/no-172-stonehurst-recreation-center.html>.



*Stonehurst Recreation Center, Los Angeles Historic-Cultural Monument No. 172
(City of Los Angeles – Office of Historic Resources)*

The Stonehurst neighborhood boasts the highest concentration houses utilizing native river rock as a primary building material in Los Angeles. The construction of the Stonehurst Recreation Center Building is also attributed to Montelongo.

SUB-THEME: Arroyo Stone Buildings, 1892-1930

Summary Statement of Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the method of construction utilizing arroyo stone and exhibits quality of craftsmanship. Arroyo stone buildings embody the true spirit of the Arts and Crafts movement as they were handcrafted from local materials.

Period of Significance: 1892-1930

Period of Significance Justification: The period of significance encompasses the known examples of arroyo stone buildings in Los Angeles, which date from 1892 to 1930. The majority of examples were constructed during the 1920s.

Geographic Location: Arroyo stone buildings are rare, but can be found in foothill neighborhoods near washes and streams including Highland Park, Garvanza, Sun Valley, Pacoima, and Tujunga.

Area(s) of Significance: Architecture

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

Associated Property Type: Residential – Single-Family Residence
Institutional – Club Building and Recreation Center

Property Sub-type Description: Associated property types are predominately residential, but may also include institutional buildings. Most residential buildings are single-family residences such as the one-story house. In any case, the buildings are constructed entirely of arroyo stone.

Property Sub-type Significance: Resources significant under this sub-theme are excellent examples of arroyo stone buildings in Los Angeles.

Eligibility Standards:

- Exhibits quality of craftsmanship
- Exemplifies the tenets of the Arts and Crafts movement
- Was constructed during the period of significance

Character-Defining/Associative Features:

- Retains most of the essential physical and character-defining features from the period of significance
- One or two stories in height
- Elevations clad fully with Arroyo stone
- Hipped or gabled roofs with overhanging eaves
- Small, recessed window openings

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Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, Setting, Materials, and Location from the period of significance
- Original use may have changed

THEME: Housing the Masses, 1880-1980

Sub-theme: Arts and Crafts Neighborhoods, 1895-1930

Arts and Crafts neighborhoods are residential subdivisions and tracts of land developed between 1895 and 1930 with concentrations of houses designed in the styles of the Arts and Crafts movement discussed above. During this period, the population of Los Angeles grew from approximately 100,000 in 1900 to more than 1,200,000 in 1930. Residential subdivisions consist of a parcel of land that was subdivided into individual lots and generally reflect the vision of a single developer or builder.

Arts and Crafts neighborhoods, subdivisions, and hillside communities are distinguished by a concentration of residences in the styles associated with the Arts and Crafts movement as well as street features that reflect the aesthetics of the movement. These districts sometimes feature retaining walls constructed of arroyo stone. Neighborhoods are meant to feel bucolic, with large canopy shade trees lining the street and citrus trees in the rear and side yards. Houses are uniformly setback from the street by lawns. In some districts, such as the Jefferson Park Historic Preservation Overlay Zone, the uniform setback forms uninterrupted arcs of front gable roofs across blocks. Because of the period in which these districts were developed, Arts and Crafts neighborhoods are often located near streetcar lines, reflecting the streetcar suburbanization patterns of the time. Detached garages are located to the rear of the parcel.



Jefferson Park (date and source unknown)

Variations in residential suburb property subtypes depend on the size, scale, and number of developers. Residential subdivisions may be composed of numerous individual lots, while larger hillside communities and neighborhoods are often composed of multiple subdivisions or portions of subdivisions. Boundaries are not as clearly delineated in hillside communities and neighborhoods.

Many of these Arts and Crafts neighborhoods consist of bungalows, a house type that was well suited for the rapidly expanding population during the early twentieth century because it was easy to build. The Craftsman bungalow was an extremely popular form of housing in Southern California, where communities required modern, affordable, easily constructed housing. The form was popular nationwide and spread through pattern books, which provided building plans and elevations, and

catalogs, which offered "mail order" houses. The designs for large numbers of bungalows were credited to builders. Developers and contractors sometimes hired young architects who had not yet established practices of their own. Then there were builders without architectural training, but a natural talent for design. Gustav Tifal falls into this category. He was one half of the Tifal Brothers, a construction company responsible for over 350 bungalows in Los Angeles. The Tifal Brothers, Gustav and William, were immigrants from Posen, Germany.³² Gustav was the designer for the firm, while William was the construction manager.



52nd Place Historic District (SurveyLA)



James Marsh House, 20th Street Historic District (SurveyLA)

The 52nd Place Historic District in Southeast Los Angeles was developed by the Tifal Brothers between 1911 and 1914, with the vast majority of the fifty-two houses constructed in 1911. Listed in the National Register and designated a Historic Preservation Overlay Zone, it is a prime example of a subdivision that was designed, constructed, and developed by a single company. All of the houses on the street were built on a speculative basis for approximately \$2,000 each. The contributing houses represent the design, craftsmanship, and materials that characterize the tenets of the Arts and Crafts movement. They are all one-story in height and sheathed in either wood shingles or clapboard. Low-pitched gabled roofs cover the houses. They are invariably characterized by overhanging eaves with exposed rafter tails. Most of the houses feature front porches, although some of have been enclosed. Arroyo stone, clinker brick, and stucco are used for the construction of porch piers and chimneys. Wood sash and casement windows are found throughout the district.³³

Much like the 52nd Place Historic District, the homogeneity of the single-block-long 20th Street Historic District in West Adams (listed in the National Register) can be attributed to the fact that all of the houses were built by a single person, William Wayman Watts. Constructed between 1903 and 1908, the residential subdivision includes ten houses on the south side of the street designed in Arts and Crafts styles including Prairie and Craftsman with additional influences from the Shingle Style. Although Watts

³² In the 1910 U. S. Census, Gustav identified his occupation as designer and builder and William identified his occupation as carpenter. The National Register of Historic Places Registration Form identifies Charles as a third brother; however, that appears to be an error. Charles was the son of William.

³³ City of Los Angeles Office of Historic Resources, *52nd Place Tifal Brothers Tract HPOZ Preservation Plan* (Los Angeles, September 11, 2014), 14.

does not appear to have been a trained architect, each house was custom designed. While not especially large, the two-story houses were clearly intended for middle-class homebuyers who could afford more than a bungalow.³⁴

Blocks of houses constructed by single builders or developers like those in the 52nd Place and 20th Street Historic Districts are relatively rare in Los Angeles. The vast majority of Arts and Crafts neighborhoods includes multiple subdivisions or portions of subdivisions and may include hundreds of houses. The Harvard Heights Historic Preservation Overlay Zone represents a typical Arts and Crafts neighborhood developed for the middle class. The majority of the houses in the neighborhood were constructed between 1902 and 1910 and include a broad range of styles from the Arts and Crafts movement as well Mission Revival, American Colonial Revival, and Shingle Style, other styles popular during the era. The neighborhood boast the only remaining Greene and Greene house (see Los Angeles Historic-Cultural Monument No. 991 on page 12) as well as the work of other Arts and Crafts architects Heineman and Heineman, Frank Tyler, and Hunt and Eager to name a few.

While Harvard Heights embodies mostly custom-designed two-story houses for the well-to-do, most Arts and Crafts neighborhoods consist of bungalows that are modest in size and appearance and adhered to a set of plans that could be manipulated by the homeowner without disrupting rhythmic cadence to the streetscape. Districts with notable concentrations of Craftsman bungalows include Melrose Hill, Jefferson Park, and Hollywood Grove Historic Preservation Overlay Zones and the Jeffries-Cypress Residential Historic District identified by SurveyLA.

³⁴ Carson Anderson, 20th Street Historic District, National Register of Historic Places Registration Form, 1991.

SUB-THEME: Arts and Crafts Neighborhoods, 1895-1930

Summary Statement of Significance: Arts and Crafts neighborhoods evaluated under this theme are significant for the quality of their architecture and are important concentrations of residential buildings designed in the styles of the Arts and Crafts movement. As they consist of multiple properties, these neighborhoods are evaluated as historic districts. Eligible Arts and Crafts neighborhoods consist of both mass-produced bungalows and custom-designed one- and two-story houses that exhibit characteristics associated with one or more Arts and Crafts styles. In Los Angeles, the districts may be found in many sizes ranging from small groupings to large neighborhoods containing multiple subdivisions. Many Arts and Crafts neighborhoods also document the popularity and proliferation of the bungalow during the early twentieth century.

Period of Significance: 1895-1930

Period of Significance Justification: The period of significance begins in 1895 with the earliest extant examples of architecture from the Arts and Crafts movement. While some Arts and Crafts styles lost favor by World War I, the Tudor Revival was more enduring. Bungalows were constructed in a range of styles including Craftsman through the 1920s. The Arts and Crafts neighborhood began to fade when building activity began to decline during the Depression, and was then supplanted by the Period Revival neighborhood.

Geographic Location: Arts and Crafts neighborhoods can be found throughout Los Angeles in communities developed before World War I such as Echo Park, Westlake, West Adams and portions of Eagle Rock, Highland Park, Cypress Park, and Hollywood.

Area(s) of Significance: Architecture

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

Associated Property Type: Residential Subdivisions, Neighborhoods and Hillside Communities

Property Sub-type Description: An Arts and Crafts neighborhood may be an intact cluster of residences, either single-family or a combination of single and multi-family, located on one street or a contiguous grouping of streets with architectural designs in one or more styles of the Arts and Crafts movement. Smaller clusters are usually comprised of two-story houses for the well-to-do, while larger

neighborhoods are characterized by one-story bungalows. Even neighborhoods of Craftsman bungalows will include examples designed in other styles such as Tudor Revival and American Colonial Revival.

Property Sub-type Significance:

Arts and Crafts neighborhoods are significant for the quality and cohesion of their architecture and are evaluated as potential historic districts. In Los Angeles, the districts may be found in many sizes, ranging from small groupings to large neighborhoods containing multiple subdivisions. These concentrations exemplify the popularity of the Arts and Crafts movement in Los Angeles, which was promoted by periodicals such as magazines and pattern books.

Eligibility Standards:

- Conveys a strong visual sense of overall historic environment from the period of significance
- May include a full range of Arts and Craft styles
- Must retain the majority of the original planning features including street patterns, building setbacks, and landscape and street features
- Unified entity with a significant concentration of residences designed in Arts and Crafts styles including Craftsman, Early Tudor Revival, Prairie, American Foursquare, and American Colonial Revival
- Was developed during the period of significance

Character-Defining/Associative Features:

- Retains original planning features including street patterns, building setbacks, and landscape and street features
- District boundaries will typically follow the original subdivision plates, although vacant parcels and non-contributing buildings may be excluded along the perimeters
- May include more than one subdivision if they were platted at a similar period of time and contain houses designed in Arts and Crafts styles
- May include residences design in Late Nineteenth Century and/or Period Revival styles; may combine the themes to best represent the neighborhood and overall period of significance
- May be associated with important developers, architects and/or landscape designers
- May include some institutional property types such as churches and schools
- Mostly one- and/or two-story single-family residences
- May include some multi-family residential types
- Detached garages located at the rear of lots, if present

Integrity Considerations:

- Districts as a whole should retain integrity of Location, Setting, Design, Materials, Workmanship, Feeling, and Materials from the period of significance
- Physical infrastructure such as curbing, street lights, street trees, and other amenities will ideally be present if they existed originally
- May contain some buildings from outside the period of significance
- Within districts, the threshold of integrity for contributing properties is defined as the ability of a particular residence to reflect the architectural style and form that it would have possessed at the time of construction
- An accumulation of minor alterations may render a residence non-contributing
- Residences that have been stuccoed may be considered contributing as long as it is the only exterior alteration
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted
- The enclosure of front entry porches is an acceptable alteration if original features have not been removed

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