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Los Angeles Historic Resources Survey

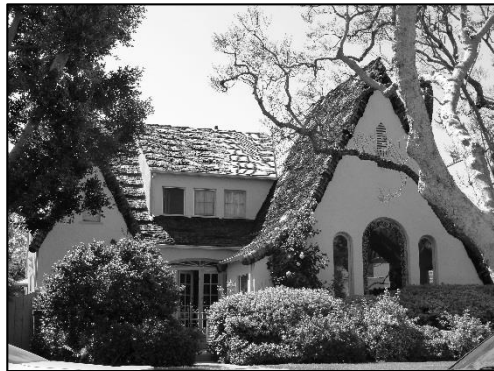
LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Architecture and Engineering

Theme: Period Revival, 1919-1950

Theme: Housing the Masses, 1880-1980

Sub-Theme: Period Revival Neighborhoods, 1918-1942



Prepared for:
City of Los Angeles
Department of City Planning
Office of Historic Resources



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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 potential historic resources relating to Period Revival architecture. Refer to www.HistoricPlacesLA.org for information on designated resources associated with these themes as well as those identified through SurveyLA and other surveys.

CONTRIBUTORS

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INTRODUCTION

Period Revival styles were all derivative and referential; designers within the styles deliberately appropriated, copied, and combined elements of existing historical architecture.¹ Some variations, such as Tudor Revival, Chateausque, and Gothic Revival had been popular on the East Coast of the United States since the mid-nineteenth century because of their associations with pre-industrial eras, authenticity, and legitimacy. Applications of Period Revival architecture for churches and schools were common in Los Angeles' newly developing neighborhoods because the styles visually referenced established institutions on the East Coast and Europe, generating a sense of legitimacy and perpetuity in a self-consciously new city. In stark contrast, Period Revival was also the architecture of fantasy, applied with whimsy to property types throughout the city, from apartment houses to film studios. Period Revival was the group of styles that fit into many facets of the city' search for an identity, contrasting fantasy with a need for feelings of permanence.

Period Revival architecture flourished in Los Angeles between World Wars I and II as several events popularized the related styles. Soldiers who served in World War I saw firsthand the Gothic-era cathedrals, castles, and vernacular town and farm buildings of northern Europe. Several photographic books of these regions were published in the 1920s.² The proliferation of the styles was also influenced by the development of the film industry both on-screen and off-screen throughout the city. While early iterations of Period Revival styles, particularly Gothic Revival, were concerned with authenticity, the Period Revival styles of Los Angeles in the 1920s focused on evoking a feeling of time and place, and creating that feeling in the narrow visual field of a camera frame or small suburban home. Buildings were designed to suggest development over time by using irregular massing, second story overhangs,

¹ Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), 109.

² One of these books was William Foster's *Cottages and Manors and other Minor Buildings of Normandy and Brittany*, published in 1926.

crooked rooflines, and non-linear window arrangements.³ For a variety of property types, Period Revival style buildings were distinguished by picturesqueness created through fanciful combinations and faithful replications of building forms and motifs from northern European regions and pre-industrial times.

The Period Revival theme examines a collection of architectural styles —French Norman, Storybook, Late Tudor Revival, Late Gothic Revival, and Chateausque—that drew inspiration from the architecture, history, and literature of medieval and pre-industrial periods in the United Kingdom and northern Europe. These sub-themes are relevant for evaluating individually significant buildings. Although considered Period Revival styles, American Colonial Revival, Exotic Revival, and Mediterranean and Indigenous Revival styles are developed as separate themes within the Architecture and Engineering context (see Evaluation Considerations below).

Period Revival single and multi-family neighborhoods are discussed in the Housing the Masses theme. These neighborhoods collectively include buildings designed in the five styles under Period Revival as well as American Colonial Revival, Exotic Revival, and Mediterranean and Indigenous Revival styles.

Evaluation Considerations

The themes of Period Revival 1919-1950 and Housing the Masses, 1880-1980 may overlap with other SurveyLA themes as follows:

- Mediterranean and Indigenous Revival, Colonial Revival, and Exotic Revival styles fall under Period Revival styles, but are developed as separate themes under the Architecture and Engineering context. These themes relate to individually significant examples of buildings designed in the styles.
- Properties significant for their association with their owner, often an individual in the entertainment industry, may also be eligible within the Entertainment Industry context under the theme Residential Properties Associated with the Entertainment Industry.
- Commercial examples in the styles may also be significant within the Commercial Development context under several themes.
- Early residences constructed in the styles may also be significant within the context of Residential Development and Suburbanization under the theme Early Residential Development.
- Residential neighborhoods may also be significant within the Residential Development and Suburbanization context under the themes Automobile Suburbanization and Developers and the Development Process.
- Neighborhoods with concentrations of multi-family residences may also be significant within the Residential Development and Suburbanization context under the theme Multi-Family Residential Districts.

³ Arrol Gellner, *Storybook Style: America's Whimsical Homes of the Twenties* (New York: Viking Studio, 2001), 2.

- Tudor Revival style buildings that predate the period of significance for the Period Revival theme are discussed under the Arts and Crafts Movement theme within the Architecture and Engineering context.

HISTORICAL CONTEXT

The Origins of Period Revival Architecture



Trinity Church, New York City, designed by Richard Upjohn in 1839-1846 (nyc-architecture.com)

Period Revival architecture began as a reaction to industrialization in the nineteenth century and was inspired by a nostalgia for a past age separate from modern life. As the architecture moved from the United Kingdom across the United States to California, Period Revival evolved into a free, eclectic collection of styles embodying the fantasy, creativity, industry, and use of style as salesmanship that defined Los Angeles before World War II.

The genesis of Period Revival architecture in the United States was the Picturesque movement and corresponding Gothic Revival movement of the 1800s in the United Kingdom.⁴ Stemming from the Romantic movement in literature, art, and music, the goal of Picturesque architecture was to invoke emotional responses, usually nostalgia and surprise, as a way to experience a place beyond the utility of a building. Picturesque involved complete design, with landscape playing an

important role. Buildings were set in bucolic landscapes, referencing a lifestyle separate from modern, urban life. Quaint-looking cottages, grottos, meandering garden paths with follies and pavilions were designed in different styles of architecture. Many country homes set in Picturesque landscapes were Gothic Revival in style. Buildings were asymmetrical with distinctive pointed arches based on shapes found in medieval churches. The style contrasted with the popular and rigid Neoclassical architecture of

⁴ The earliest roots of Gothic Revival in the United Kingdom can be traced to the works of Batty Langley, an author of architectural pattern books that codified English Medieval buildings. His first book was published in 1742. Noteworthy early Gothic Revival buildings in the United States were designed by Benjamin Latrobe, including: Sedgeley in Pennsylvania (1799), Bank of Philadelphia (1807), and Christ Church in Washington D.C. (1808). For further discussion of early Gothic Revival in the United States see: Leland Roth, *American Architecture: A History* (Cambridge, MA: Perseus Books Group, 2001), 170-180. For further discussion of the early Gothic Revival in the United Kingdom see: Calder Loth and Julius Trousdale Sadler, Jr., *The Only Proper Style* (Boston: New York Graphic Society, 1975) 12.

the time and used elements of country farmhouses, cottages, and other vernacular buildings to create an instant sense of age and ongoing development. Picturesque and Gothic Revival architecture glorified the imperfections of a past age.

The two men most responsible for popularizing Gothic Revival country homes in the United States were Alexander Jackson Davis, a prolific architect between 1832 and the Civil War, and Andrew Jackson Downing, author of a popular design pattern book, *Cottage Residence*, first published in 1842.⁵ Early American Gothic Revival designs were executed in stone or wood, often featuring moldings and thin tracery accents that resulted in an appearance of fragility.⁶ Davis and Downing stressed Gothic Revival as a rural style, citing the style's emphasis on high, multiple gables and wide porches that did not fit with narrow, urban lots.⁷

Gothic Revival and other Period Revival styles first appeared in urban settings as ecclesiastical architecture and institutional buildings imitating European precedents. Through its publication *The Ecclesiologist*, and branch societies in American cities, England's Cambridge Camden Society, a group focused on authenticity in church design and practice, promoted exact adherence and often imitation of historic Gothic designs in new American churches.⁸ Gothic Revival churches modeled on English precedents were often the most prominent buildings in new cities of the expanding nation in the nineteenth century. Gothic spires of American churches proclaimed the prideful achievement of stability.⁹

The Gothic Revival style was also used for educational institutions in the United States to reference established and historic British universities such as Oxford and Cambridge. By designing institutions in historic styles, architects tried to transfer associations with a historic institution's gravitas and stature. Beginning with Kenyon College in 1827, the Collegiate Gothic style was used continuously for educational institutions until World War II. Gothic Revival provided an emotional connection between the old and the new by using historic motifs to make new places feel established and familiar. The ability of Period Revival styles to generate this response became more appealing as the Industrial Revolution and westward migration dominated American life. Period Revival styles became a familiar touchstone, helping people to adapt to new cities, climates, and surroundings.

Following the Civil War, Period Revival styles evolved to encompass more references to pre-industrial building styles from Europe. Like many revival styles of the nineteenth century, including American

⁵ Marcus Whiffen, *American Architecture Since 1780: A Guide to Styles* (Cambridge, MA: MIT Press, 1981), 56.

⁶ When Gothic Revival country estates fell out of fashion following the Civil War, decorative elements of the style were appropriated by eclectic styles of the later nineteenth century, including Queen Anne. Whiffen, 53.

⁷ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2006), 200.

⁸ One of the most influential buildings of this period was Trinity Church in New York City, designed by Richard Upjohn and constructed between 1839 and 1846. Roth, 173.

⁹ William J. Murtagh. "Foreword." Loth, Calder and Julius Trousdale Sadler, Jr. *The Only Proper Style* (Boston: New York Graphic Society, 1975), vii.

Colonial Revival, the popularity of Period Revival styles increased following the 1876 Centennial Exhibition in Philadelphia, a celebration of America's colonial era.

Tudor Revival was rooted in America's colonial past as the architecture of the mother country.¹⁰ The humble medieval cottage with half-timbering, irregular massing, and steeply pitched roofs, first inspired Craftsman style homes for the wealthy, emphasizing handcraft and a movement away from mass production. Later, Tudor Revival appeared in America's first garden communities—early suburban developments of the East Coast—as a visual reference to quiet country lifestyles of the English before large cities dominated life and commerce.¹¹

Further embracing the theme of country life, the Chateausque style, loosely based on monumental sixteenth century chateau designs in the Loire Valley of France, was embraced by the newly wealthy throughout the United States.¹² The style projected a connection to old world wealth and legitimacy, which was a source of insecurity for those with new fortunes earned during the recent Industrial Revolution. Unlike the institutional applications of Gothic Revival, the Tudor Revival and Chateausque styles were used primarily for domestic architecture prior to the First World War.

Period Revival in Los Angeles

The end of the First World War brought Period Revival styles to the masses and the styles were applied to the design of a variety building types. Americans who served in France during the First World War had personal familiarity with the prototypes of Period Revival architecture in a way that only elites previously possessed.¹³ Architects had more knowledge of historical sources as academic training emphasized more travel.¹⁴ By the 1920s, young architects were recreating the vernacular buildings and chateaux of the Loire and Normandy regions as single-family residences, apartment towers, movie studios, and commercial buildings while continuing to take inspiration from Gothic buildings for new churches and institutions.¹⁵ The styles of the Period Revival theme also appropriated historic forms to create an evocative narrative through the built environment. A castle on a Hollywood hillside was part of a fictional story, unlike a real castle in Europe that was part of history. Academic correctness and adherence to historic precedents was abandoned in favor of features that could induce an emotional attachment or memory. The narrative created by Period Revival was not geographically linked to the history, real or fictional, of Southern California, but to a fantasy of Europe and fictional tales.

The Period Revival designs of the 1920s in Los Angeles turned buildings and neighborhoods into mood-evoking stage sets with multiple European historical periods and cultures influencing the design of a

¹⁰ Lee Goff, *Tudor Style* (New York: Universe Publishing, 2002), 10.

¹¹ Goff, 11.

¹² Marcus Whiffin credits architectural historian Bainbridge Bunting with creating the term Chateausque.

¹³ McAlester, 388.

¹⁴ Roth, 350.

¹⁵ Gleye, 108.

single building.¹⁶ In a completely undeveloped landscape, designers of apartment buildings, single-family house tracts, and commercial buildings could aggregate design elements of past eras to communicate an impression of European glamour, sophistication, and permanence.¹⁷ While nineteenth century Period Revival styles attempted to impress and express authority, grandeur, and wealth, twentieth century Period Revival style buildings in Los Angeles communicated that the city was a canvas for creative energy; a raw space where newcomers could feel unbound by tradition or accurate historical precedents.



*Château Élysée, Hollywood, designed by Arthur E. Harvey in 1927
(Los Angeles Public Library)*

The popularity of Period Revival coincided with technological changes in the construction industry and the 1920s building boom in Los Angeles, leading to a proliferation of the styles in the city. Inexpensive techniques for adding a thin veneer of brick or stone to the exterior of wood-framed buildings allowed mass construction of Period Revival style buildings that were previously limited by the expense of masonry. The fantasy promoted by Period Revival styles was ideal for Los Angeles in the 1920s as a developing city full of newcomers, real estate developers,

and creative members of the film industry. Developers embraced the style as a way to create identity and disguise dense urban development as bucolic sprawl in hillsides and residential neighborhoods, especially along Wilshire Boulevard. Los Angeles spawned hundreds of suburban avenues lined with miniature versions of French provincial towers.¹⁸ Apartment towers for wealthy residents were constructed with Chateausque rooflines and French Norman towers, appearing to be Loire chateaux stretched to multiple stories.

One of the most well-known and publicized developments in 1920s Los Angeles was a collection of Period Revival homes known as Hollywoodland. Developed beginning in 1923 by S.H. Woodruff and Tracy Shoults, Hollywoodland was designed as a picturesque community with winding streets and a quaint appearance. Houses in the neighborhood were required to be built in the "French Normandy, Tudor English, Mediterranean and Spanish styles." Houses and cottages often combined elements of all

¹⁶ Merry Ovnick, *Los Angeles: The End of the Rainbow* (Los Angeles: Balcony Press, 1994) 169.

¹⁷ Ovnick, 19.

¹⁸ Ovnick, 169.

the styles into one fanciful building. The neighborhood attracted a wealthy clientele, and movie stars like Humphrey Bogart were among those who called the community home.¹⁹



*Loyola Hall, designed by A.C. Martin in 1917
(Los Angeles Public Library)*

According to historian Merry Ovnick, “The acceptance of the same styles by all classes reflected a homogeneous taste, a consensus of exciting fictions in which all wished to participate.”²⁰ While Period Revival styles were popular across the United States, the style was employed extensively in Los Angeles and evolved with unique variations and applications. Period Revival was applied to all property types in the city. Churches of all denominations throughout Los Angeles were constructed along major boulevards in the Gothic Revival style.²¹ Loyola High School included two Collegiate Gothic Revival style buildings

constructed between 1917 and 1926 and designed by prominent architect A.C. Martin. In the rapidly expanding public school district, several large schools were constructed in the Collegiate Gothic style.²² Charlie Chaplin constructed his first studio in the Period Revival style with a street-facing elevation that appeared to be an Elizabethan streetscape.

Period Revival styles of 1919 to 1950 had a symbiotic relationship with the film industry, with motion pictures providing the inspiration, media, and craftspeople to popularize the styles. Film also created the public’s sense of the historic precedents for Period Revival styles. Movies “...were, to the public, the primary authority on how a ‘French Norman’ country house...ought to look, and they popularized a given look by associating it with the favorite film stories.”²³ Set designers fit as many visual references to a time and place into a frame as possible, creating historically impossible architecture with details crammed into narrow views. Craftspeople in the film industry were capable of creating a false sense of patina, giving the impression of age, and adding a level of fanciful fiction to the Period Revival style that evolved into the Storybook style. The Storybook style was based completely on a fairytale version of

¹⁹ A fifty-foot tall, five hundred-foot long HOLLYWOODLAND sign, of which the last four letters were removed in the 1940s, was built to advertise the community and has become an iconic symbol of Los Angeles and the film industry. The Great Depression forced Woodruff and Shoults to halt the development of Hollywoodland, and much of the community that had planned was never developed. The community, now known as Upper Beachwood Canyon, is still home to some of these early Storybook homes. Gellner, 41.

²⁰ Ovnick, 169.

²¹ For further discussion of the churches of Los Angeles see: Carolyn Ludwig, *Jewels in Our Crown: Churches of Los Angeles* (Los Angeles: Ludwig Publishing, Inc., 2003).

²² For further discussion public schools in Los Angeles see: Sapphos Environmental, *Los Angeles Unified School District Historic Context Statement, 1870 To 1969* (2014).

²³ Ovnick, 170.

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medieval Europe, employing a cartoonish interpretation of medieval forms, exaggerated handmade details meant to suggest great age, and indefinable quality known as “whimsy.”²⁴

From 1919 to 1950, Period Revival styles evolved in Los Angeles as historically referential styles that were grounded in northern European precedents. The styles were incredibly flexible and could be used for a variety of building types. Buildings ranged from the serious and academic interpretations of Gothic Revival to the pure whimsy and silliness of the Storybook style. For decades, Tudor Revival was a popular and adaptable style for mansions designed by prominent architects across high-end residential neighborhoods. The combination of these styles in one urban sphere demonstrated the freedom of architectural expression that developed in Los Angeles and the high level of creativity that was allowed to flourish in the developing city.²⁵

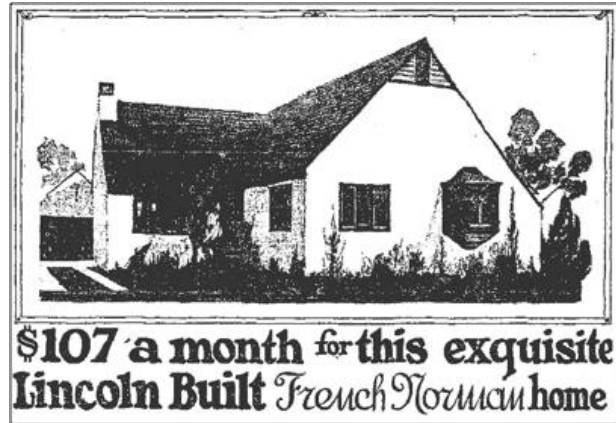
²⁴ Gellner, 1.

²⁵ Gleye, 109.

THEME: PERIOD REVIVAL, 1919-1950

SUB-THEME: French Norman, 1919-1940

French Norman was used primarily as a style in single-family residential neighborhoods of Los Angeles. The least decorative of the styles within the Period Revival theme, French Norman buildings were related to vernacular examples in Europe seen overseas by veterans of the First World War and reimagined in early films.²⁶ The French Norman style usually involved one or two design elements on a relatively minimalist building. With only a few distinguishing features, such as a conical tower shaped entrance or steeply pitched roof, a simple, single story L-shaped house with stucco cladding became French Norman in style.



Advertisement for French Norman home, Los Angeles Times, 1926. Note the simplicity of the house and its minimal decorative features.

The name “French Norman” was often used in advertisements and could apply to simple, single-family residences with few distinguishing design features or to complicated hillside mansions with designs closer to the Chateausque style. In all iterations, the French Norman style was “modeled after the charming architecture of medieval times”²⁷ and often incorporated design elements from other styles of architecture based on French historical periods and regions. The name “French Provincial” is sometimes used to describe French Norman style buildings with fanciful and decorative designs that are not quite decorative enough to qualify as the Chateausque style. In domestic architecture, French Norman designs were based on rambling French farmhouses and inspired by smaller French manor houses rather than grand chateaux.²⁸

Combinations of materials, including stucco, half-timbering, stone, and wood shingles were meant to suggest development over time. More complex French Norman designs often feature a prominent round tower with a high, conical roof serving as an entry portal. The tower generally houses the principal doorway.²⁹ Decorative half-timbering, a design element shared by medieval French and English vernacular building styles, often accents smooth stucco elevations. French Norman style buildings have

²⁶ Ovnick, 168.

²⁷ “Plan Dwelling For Hollywoodland: Architecture Typical Of Norman French Chateau Design,” *Los Angeles Times*, October 7, 1923: V11.

²⁸ McAlester, 387.

²⁹ McAlester, 387.

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tall and steeply pitched gabled or hipped roofs that appear disproportionate to the height of the wall below. The roof appears to weigh down the entire building and dominates the height of the elevation.³⁰ A village-like feeling is characteristic of the style, with a single building or bungalow court appearing to be multiple buildings clustered together in a small town. This is achieved by orienting buildings with L-shaped or irregular floor plans to appear to be multiple, clustered buildings. The conical tower of an entryway appears to be one structure of a village while sections of a house appear to be closely packed other buildings with hipped-roofs. The irregularity of the siting creates patios enclosed on three sides, an indoor-outdoor living space that takes advantage of the mild climate in Los Angeles.

Like all Period Revival styles, French Norman buildings were intended to be picturesque and emotionally evocative of a time and place most people were not familiar with firsthand. The entertainment industry in Los Angeles played a role in creating the image of French Norman buildings and in creating emotional associations with the style. The popularity of period films in the 1920s and 1930s led to a spread of the Period Revival style architecture in the city and elsewhere in the country. The industry created the public's image of the original French Norman buildings by setting films in medieval France. This popularized the style by associating it with the favorite film stories. Film became the "the primary authority on a 'French Norman' country house."³¹



Period Revival style homes in Hollywoodland, designed by John L. De Lario in 1923 (Los Angeles Times)

French Norman style buildings were common in the Hollywoodland and Mid-Wilshire neighborhoods, which were developed in the 1920s and 1930s. John L. De Lario, the architect of Hollywoodland, was the most prominent local designer of French Norman buildings. However, many development corporations had internal design teams in charge of creating French Norman style buildings throughout Los Angeles.³² A notable example of the style outside of Hollywoodland is the Norman Bungalow Court (1925). The bungalow court is sometimes called The Snow White Cottages and shares many features with the Storybook style, including a village-like feel, wood shingle roof, and half-timbering.³³ Its hipped roof, which dominates the elevations, sets it apart as a French Norman style building.

³⁰ Chateausque," Washington State Department of Archaeology and Historic Preservation, Accessed August 20, 2015. <http://www.dahp.wa.gov/styles/Chateausque>.

³¹ Ovnick, 170.

³² "Typifies Norman-French Design," *Los Angeles Times*, December 9, 1923: V8.

³³ The Norman Bungalow Court is located at 2906 Griffith Park Drive.

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Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the French Norman style and exhibits quality of design through distinctive features.

Period of Significance: 1919-1940

Period of Significance

Justification: The period of significance is 1919 to 1940, corresponding to the period between the end of World War I and the beginning of World War II. Scholars believe the First World War influenced knowledge of the original French inspirations for the style and contributed to its popularity. The style was applied to buildings in Period Revival neighborhoods throughout Los Angeles in the 1920s and 1930s, but was surpassed by the simplicity of modernism after World War II.

Geographic Location: Though the French Norman style can be found in communities throughout the city, it is mostly concentrated in the neighborhoods of Hollywood, Mid-Wilshire, Westlake, Wilmington, and Bel Air.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential—Single-Family and Multi-Family Residence
Commercial —Retail Building

Property Type Description: Associated property types in Los Angeles are single-family and multi-family residential or commercial buildings. Most buildings are one or two stories in height; their low scale reflecting the horizontal massing that characterizes the style.

Property Type Significance: Resources significant under this sub-theme are excellent examples of the French Norman style of architecture in Los Angeles.

Eligibility Standards:

- Exhibits quality of design through distinctive features
- Is an excellent example of the French Norman style
- Was constructed during the period of significance

Character Defining / Associative Features:

- Retains essential character-defining features from the period of significance
- Balconies and second-story overhangs
- Dormers
- Half-timbering
- Horizontal massing
- Massing and fenestration irregular
- May be associated with important architects and/or landscape designers
- Roofs with long pitches, may be steeply pitched, hipped, clipped
- Stucco, brick and stone exteriors
- Village feel
- White or lightly colored walls

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted
- Original wood shingle roof may be replaced if replacement material is visually compatible

Sub-theme: Storybook, 1919-1950

The Storybook style was the most whimsical variation of Period Revival styles. The Storybook style was distinguished by an eccentric combination of historical and fictional design references, often taking common design elements from the Tudor Revival style to a fantastical extreme. Storybook style buildings were an intentional departure from seriousness, a feeling that appealed to two groups in 1920s Los Angeles: newly arrived residents from the east and, with some overlap, people working in the entertainment industry. Historian Merry Ovnick elaborates that:

Dream-drenched escapees from sobriety and responsibility looked to Los Angeles for their own happily-ever-after denouements. They would come here and build storybook houses that expressed their childlike credulity, lively imaginations, and irrepressible gaiety.³⁴



*Einar C. Petersen Studio Court, constructed in 1921
(Office of Historic Resources)*

Like other Period Revival styles, the Storybook style visually referenced architecture of pre-industrial England and northern Europe and evolved from the Picturesque movement of the nineteenth century. All buildings in the Storybook style are distinguished by exaggerated and playful interpretations of medieval forms. Buildings are asymmetrical and artificially distressed to create a ramshackle appearance. Usually one to two stories in height, tricks of scale are used to produce a quaint effect. Designers maximized the number of distinguishing design elements in a narrow visual field.

Much of a building's Storybook character is expressed in the roof design. The roof is often designed to appear thatched with undulating and uneven shingles applied in waving patterns. Steeply pitched roofs of multiple gables with rolled or pointed eaves are accented with turrets and dovecotes capped with conical roofs. Elevations combine many materials, including wood, stucco, stone, and bricks. Intentionally imperfect half-timbering uses dark and twisted wood. Doors are made to resemble medieval plank doors. Multi-paned or lead-glass windows in arched openings are deliberately misaligned across the elevations. Additional accents include rubble stone or clinker brick chimneys that appear to be collapsing or haphazardly repaired over time. All of these elements were difficult to replicate on a mass scale, giving each Storybook style building a unique and handmade appearance.

The style was applied to many residential building types in Los Angeles, but is also found as an exaggerated variation of Tudor Revival in commercial properties, such as pub-style restaurants. In the

³⁴ Ovnick, 168.

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bungalow court property type, the clustering of the detached bungalows, suggesting a village, and overgrown landscaping expressed the Storybook style. Meandering pathways provided opportunities for picturesque surprise and a village-like feeling. In a reflection of the fictional references the style evoked, several Storybook buildings were given names referencing fairytales, such as Hansel and Gretel. Buildings appeared in advertisements described as English Country Cottage, Cotswold Cottage, Hansel and Gretel, Fairy Tale House, Disneyesque, Hobbit House, and Storybook House.



*Fantasy Cottage Thematic Group, circa 1947-1950
(SurveyLA)*

Examples of the Storybook style are spread throughout Los Angeles, with concentrations in areas initially developed in the 1920s and 1930s. Though Hollywoodland is not the only concentration of Storybook style houses in Los Angeles, it is perhaps one of the best known. Other Period Revival neighborhoods in the Miracle Mile and Los Feliz areas contain Storybook style residential and commercial buildings. Notable examples of single-family

residences include the Hlaffer-Courcier Residence (LAHCM #1069) on Glendower Avenue, which was designed by engineer Rufus Buck in 1923.³⁵ Einar C. Petersen, a muralist, designed a Storybook style studio court (LAHCM #552) with an undulating roof, stenciled flowers over the windows, and barnyard gate to disguise the driveway.³⁶ Commercial properties in the style were often English pub-theme restaurants, including Tam O'Shanter on Los Feliz Boulevard.

Of the influences that contributed to the popularity of the Storybook style, perhaps the most important was the film industry and creative community in Los Angeles. Art directors or engineers instead of architects designed many examples of Storybook style. Los Angeles was home to many designers and craftsmen who were well versed in building fanciful and exotic creations for movie sets. They could create with ease the characteristic features, such as new material that was made to look antiqued, that distinguish Storybook style buildings. Harry Oliver, an art director, is credited with the design of several Storybook style commercial buildings, including Tam O' Shanter and the windmill buildings of the Van de Kamp's bakery chain.

³⁵ Buck also designed Storybook style Fernwood Row, a bungalow court at Fernwood Avenue and Ridgewood Place, which was demolished in 1979. One of the most well-known examples of the style is actually outside the boundaries of the city of Los Angeles. The Spadena House, nicknamed "The Witch's House," was designed by an art director and built in Culver City in 1921. It served as dressing rooms and offices for the Willat movie studio and doubled as a movie set, appearing in several silent films before the house was moved to Beverly Hills in 1934 and became a private home. John Hendricks, "Storybook Style: Hansel and Gretel Cottage," Hendricks Architecture, May 5, 2010. Accessed September 14, 2015. <http://hendricksarch.com/index.php/storybook-style-hansel-and-gretel-cottage/>.

³⁶ Ovnick, 176.

The Storybook style enjoyed a relatively brief period of popularity. As the film industry grew and the wealth of those associated with it grew as well, “a demand arose for homes that would suitably reflect both the status of the stars and the fantasy embodied in the film industry.”³⁷ Initial popularity of the Storybook style corresponded to the growth of the film industry and massive expansion of the city in the 1920s. The end of the 1920s and beginning of the 1930s gave rise to a feeling of disenchantment with the United States and modern life, and people turned more and more to architectural styles based on pre-industrial European precedents. The popularity of Storybook architecture increased in the early 1930s, though often in name only. The Sears Roebuck catalog began offering a Storybook style home in 1931.³⁸ The Great Depression, which saw the ever increasing popularity of the film industry because of the escapism it presented, further popularized the style.

The style’s mass popularity in the 1930s also saw a dilution of design elements and the “slow but steady decline in the design quality of Storybook style homes.”³⁹ It became difficult to distinguish Storybook homes from their more toned down Tudor Revival contemporaries. The style remained popular around the entertainment industry for several decades. Some of the last Storybook style residential buildings constructed in the city are identified as the Fantasy Cottage Thematic District.⁴⁰ Designed by Kenneth Worthen in the late 1940s, these small residences had distinctive Storybook style front elevations with minimal stucco side and rear elevations. They are located near movie studios in Studio City, Toluca Lake, Hollywood, and North Hollywood.

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Storybook style and exhibits quality of design through distinctive features.

Period of Significance: 1919-1950

Period of Significance

Justification: The Storybook style was a popular variation of Period Revival for a brief period between World War I and World War II. The style surged in popularity following the construction of Hollywoodland in 1923. The community was the country’s first themed residential community, containing many Storybook and other Period Revival style homes, and served as home to a number of film stars.⁴¹ The Storybook style moved between the real and fictional worlds of Los Angeles through influential

³⁷ Gellner, 13.

³⁸ Gellner, 18.

³⁹ Gellner, 18.

⁴⁰ Thematic districts are discontinuous properties united by a common theme.

⁴¹ The Hollywood sign was originally built to promote the neighborhood. The area is now referred to Upper Beachwood Canyon.

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films, such as *Snow White and the Seven Dwarfs* (1938). The style was never widespread due to the difficulty of replicating design elements on a mass scale. The appeal of its characteristic whimsy and theatricality tapered off with the minimalism of the war years, and trend towards mass production following World War II. One of the last examples was constructed just after World War II; the Fantasy Cottage Thematic Group was constructed in Studio City in 1950 to plans designed in 1947.

Geographic Location:

Storybook architecture is found citywide. Concentrations exist in the hillside and foothill residential communities developed from the 1920s to 1940s such as Hollywood, Laurel Canyon, Los Feliz, and Upper Beachwood Canyon. It is also found in the City-designated Miracle Mile and Carthay Circle Historic Preservation Overlay Zones (HPOZs).

Area(s) of Significance:

Architecture

Criteria:

NR: C

CR: 3

Local: 3

Associated Property Types:

Residential — Single-Family Residence, Multi-Family Residence, and Bungalow Court
Commercial — Restaurant

Property Type Description:

Associated property types in Los Angeles are usually one of three types of residential buildings: single-family, multi-family, and bungalow court. Commercial buildings with English or Scottish themes may have Storybook design elements. All Storybook property types are distinguished by design elements evoking quaintness, whimsy, and an association with popular fairytales. Landscaping plays an important role in establishing these feelings and the setting of residences and buildings often have irregular orientations to the street and asymmetrical front elevations. Decorative elements that convey the style are maximized on the front elevation and elevations fronting internal walkways in bungalow courts.

Property Type Significance:

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

Eligibility Standards:

- Exemplifies quality of design through distinctive features
- Is an excellent example of the Storybook style

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- Was constructed during the period of significance

Character Defining / Associative Features:

- Retains most of the essential character defining features from the period of significance
- Arched windows and doors or batten doors made to resemble medieval plank doors
- Asymmetrical facades
- Chimneys, often of stone or brick and of irregular massing
- Decorative wrought-iron elements
- Multi-gabled, steeply pitched roofs with rolled and pointed eaves and irregular rooflines
- One or two stories in height
- Rustic, antique, or ramshackle appearance, often with exaggerated stylistic elements
- Shingles and shake roofs, often designed to appear thatched
- Turrets and dovecotes with conical roofs
- Use of stucco, stone, and brick as exterior materials, or a combination of these

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted
- Roof replacement with composition shingles in places of wood shingles may be acceptable if rolled eaves to mimic European straw bale roofs are maintained

Sub-Theme: Late Tudor Revival, 1930-1950

In Los Angeles, the Late Tudor Revival style comprises buildings that form a bridge between the Arts and Crafts movement, rooted in authenticity, and Period Revival styles, rooted in evocative fantasy. The Late Tudor Revival style was usually chosen for demonstrating tasteful restraint and traditionalism with decorative elements. Its popularity continued through the Great Depression as a style that was neither extravagant nor austere. Its association with traditional domestic English architecture led to its popularity as a style of nostalgia, harkening back to simpler times. As a Period Revival style, the popularity of Late Tudor Revival corresponded to what historian Leland Roth describes as an "...era in which technological and financial changes...were reshaping the whole of American culture. Such houses were a defense against what is now sometimes called future shock; they were safe and secure refuges in a culture in rapid flux."⁴²



Oliver Flats duplex (SurveyLA)

Styles associated with the Period Revival and Arts and Crafts movements were based on medieval and pre-industrial building types of northern Europe.⁴³ Their popularity arose from a dissatisfaction brought about by the Industrial Revolution and a desire to return to a romanticized medieval past and handcrafted goods. Tudor Revival styles took their name and design elements from English architecture of the Tudor sixteenth and Jacobean seventeenth centuries.

English origins of the style were associated with early American settlement. The 1876

Centennial Exhibition in Philadelphia revived interest in the early building types of the colonial past, leading to the development of many revival styles inspired by the vernacular buildings of colonists' homelands and pre-industrial ways of life. Authentic Tudor architecture from thatch-roofed folk cottages to grand manor houses initially inspired the Arts and Crafts movement of the United Kingdom in the nineteenth century. Horizontality, exposed rafters, king posts referencing half-timbering and interior features such as low ceilings were all hallmarks of the Arts and Crafts movement.⁴⁴ Handcrafted half-timbering appeared to the Arts and Crafts movement as an anti-industrial ideal.⁴⁵ By the early twentieth century, rustic imagery and complex carpentry strongly associated with the Craftsman style was abandoned in favor of more explicit reference to the architecture of the English country house and

⁴² Roth, 354.

⁴³ For more information on the earlier period of Tudor Revival style see the context statement for the Arts and Crafts movement.

⁴⁴ McAlester, 358.

⁴⁵ Goff, 10.

the Tudor Revival became a popular style of domestic architecture, particularly for large single-family residences in the 1920s.⁴⁶



Glenbarr Avenue house, constructed in 1932 (SurveyLA)

In the late 1920s and 1930s, the Late Tudor style emerged as a popular style for middle class homes, coinciding with a period of extensive development in Los Angeles. The most distinguishing feature of the style was ornamental false half-timbering and an emphasis on steeply pitched, front-facing gables. The style was initially associated with wealth because of its use of intricate masonry patterning, called “quilting,” and expensive materials, such as copper, slate, and stone for roofs and decorative features.⁴⁷ By the end of the 1920s, masonry veneering techniques

allowed even modest examples of the style to mimic closely the brick and stone exteriors on some English prototypes from the Tudor and Jacobean periods and elevations were clad in contrasting shades of brick.⁴⁸

Late Tudor Revival style architecture in Los Angeles was usually characterized by brick or stucco buildings featuring a façade dominated by one or more prominent cross gables, usually steeply pitched. While half-timbering was present on many examples of the style, siding could also be constructed on stucco, wood, or brick. Fenestration often included canted bays with diamond pane casement windows. Most examples had massive chimneys, commonly crowned by decorative chimney pots.⁴⁹ The building style was flexible and easily adaptable to additions.⁵⁰

The flexibility of plans, easily applied to compact or sprawling sites, led to the popularity of Late Tudor Revival style citywide from the smaller, urban lots of Period Revival neighborhoods to estate-size lots of Bel Air and Brentwood. Practically every major architect of the period designed a Late Tudor Revival style residence in Los Angeles, with notable examples designed by Paul R. Williams, Gerard Colcord, and Wallace Neff.⁵¹ Large single-family houses in the Hancock Park area were often designed in the Late Tudor Revival to convey an appearance of tradition and taste.

⁴⁶ Goff, 10.

⁴⁷ Goff, 10.

⁴⁸ McAlester, 358.

⁴⁹ McAlester, 354.

⁵⁰ Goff, 10.

⁵¹ Douglas Woods, *Classic Homes of Los Angeles* (New York: Rizzoli, 2010), 166.

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The connection to tradition and restraint sustained the popularity of the Late Tudor Revival style through World War II. Many design elements of this style, including diamond pane windows, horizontal lapped siding in gable ends, dovecotes, cross gabled wood shingle roofs, were incorporated into Ranch style homes for the middle class following the war.

Summary Statement of

Significance:

A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Late Tudor Revival style and exhibits quality of design through distinctive features.

Period of Significance:

1930-1950

Period of Significance

Justification:

The Late Tudor Revival style was a variation of the Tudor Revival style and was popular between 1930 and 1950. The historicism of the style embodied conservative tastes and uneasiness with industrialization. The style flourished when the Great Depression and beginning of World War II led to a preference for simpler, more stripped down styles that still referenced tradition. The period of significance ends in 1950, when the nostalgic style fell out of favor as the simplicity and technology of modernism gained popularity.

Geographic Location:

Late Tudor Revival architecture is found citywide. Concentrations exist in neighborhoods such as Bel Air, Brentwood, and Hancock Park.

Area(s) of Significance:

Architecture

Criteria:

NR: C CR: 3 Local: 3

Associated Property Types:

Commercial—Retail Building
Residential—Single-Family and Multi-Family Residence

Property Type Description:

Associated properties are predominately single-family residences and multi-family apartment houses. Commercial examples are mostly small-scale retail establishments. Institutional buildings include churches and schools.

Property Type Significance:

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

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Eligibility Standards:

- Exhibits quality of design through distinctive features
- Is an excellent example of Late Tudor Revival architecture
- Was constructed during the period of significance

Character Defining / Associative Features:

- Retains most of the essential character defining features from the period of significance
- Decorative half-timbering
- Entrance vestibules with arched openings
- Massive chimneys that are a prominent visual element
- Predominately brick or stucco exteriors, or a combination
- Resource does not retain sufficient CDFs/Associative Features
- Steeply pitched, usually multi-gabled roofs
- Tall, narrow, multi-paned casement windows arranged in groups
- Usually two stories in height

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted

Sub-theme: Late Gothic Revival, 1919-1939



*Garment Capitol Building, constructed in 1926
(Office of Historic Resources)*

Gothic Revival architecture was one of the earliest Period Revival styles, gaining popularity in the late eighteenth century and remaining a preferred style of ecclesiastical, educational, and other institutional architecture through the nineteenth century. In the nineteenth century, the Gothic Revival spread across the United States initially as the style for church buildings. Its visual references to old world roots made it a popular style for educational and institutional buildings that needed to convey continuity with tradition. The popularity of the style continued through the twentieth century, ending in the 1940s when Gothic forms were abstracted into the geometric style of Art Deco. By the 1950s, the Gothic Revival fell out of fashion in favor of the technological sophistication and simplicity of modernism.⁵² The Gothic Revival style was not common in Los Angeles until the decades following the First World War, the final period of the style's general popularity. From the 1910s until the 1940s, every prominent architect of the era in Los Angeles designed buildings in the Late Gothic Revival style.

The Late Gothic Revival style in Los Angeles was simpler in massing and more detailed in ornament than earlier interpretations of Gothic Revival across the United States. Silhouettes were more compact, with abstracted references to buttresses hugging close to elevations.⁵³ Buildings were always constructed of masonry or a substitute material like concrete painted and scored to appear like stone. Two tones of masonry were used to create chromatic contrasts across elevations between rooflines, entries, and window surrounds. Detailed Gothic ornament, including pointed arched entry and window surrounds, was made of cast stone or terra cotta.⁵⁴ Because of ease of replication using these materials, decorative motifs such as intricate tracery screens, grotesques, quatrefoils, and bas-relief spandrel panels were used with greater variety across a single building than earlier Gothic Revival style buildings.⁵⁵

The Late Gothic Revival style was used to emphasize verticality and create prominence for buildings in the horizontally-oriented city. The style made reference to legitimacy, permanence, and familiar forms

⁵² Calder Loth and Julius Trousedale Sadler, Jr., *The Only Proper Style* (Boston: New York Graphic Society, 1975) 164.

⁵³ Whiffen, 173.

⁵⁴ Whiffen, 173.

⁵⁵ Whiffen, 173.

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that connected the institutions of Los Angeles to the established eastern cities of the United States and Europe. In the 1920s, Late Gothic Revival style churches of all dominations were constructed along Wilshire Boulevard, the “grand concourse of Los Angeles,” and in Hollywood.⁵⁶ By the 1920s, prestigious eastern educational institutions, including Yale, Princeton, and the University of Chicago had Late Gothic Revival campuses, inspiring the school designers of Los Angeles. “An historical atmosphere became inextricably associated with education, and accordingly, Gothic came to be applied in early every sort of school building, including gymnasiums and power plants.”⁵⁷ In Los Angeles, the Catholic Church employed Late Gothic Revival styles on new school campuses from the 1910s through 1940s. One notable early example was Loyola High School; in 1917, prolific architect Albert C. Martin designed a new hall in the Late Gothic Revival style.



*St. Paul's First Lutheran Church, constructed in 1933
(SurveyLA)*

In the twentieth century, architects adapted the verticality of Gothic architecture into a commercial style. In a dense, urban environment Gothic Revival lost some of its picturesque roots that emphasized landscape, but the style adapted to fit the desired functional and economic needs of commercial buildings.⁵⁸ New commercial building types like skyscrapers were designed in the Gothic Revival style because the style emphasized verticality and large window areas, providing natural light for office buildings and factories. For commercial buildings, Gothic ornament was simplified and secularized. The Woolworth

Building (1911-1913) in New York City set a design and conceptual standard for the use of Late Gothic Revival style in the skyscraper property type, blending the religious source of the style with secular business to create a “Cathedral of commerce.”⁵⁹ The Late Gothic Revival style was especially popular for commercial skyscrapers in downtown Los Angeles, where the style’s emphasis on verticality counteracted the city’s height restrictions, which were in effect until 1957. Notable examples of high-rise commercial buildings include the Garment Capitol Building (1926, LAHCM #1181), designed by William Douglas Lee, and the Foreman & Clark Building (1928), designed by Curtlett and Beelman. These buildings are distinguished by heavily decorative Gothic motifs at the first and second floor exteriors with vertical elements projecting up the elevations to a Gothic parapet.

⁵⁶ For more on the churches of this era see Carolyn Ludwig, *Jewels in Our Crown: Churches of Los Angeles*, Los Angeles: Ludwig Publishing, Inc., 2003.

Kevin Roderick and J. Eric Lynxwiler, *Wilshire Boulevard: Grand Concourse of Los Angeles*, Los Angeles: Angel City Press, 2005.

⁵⁷ Loth and Trousdale Sadler, 155.

⁵⁸ Whiffen, 177.

⁵⁹ Edwin A. Cochran, *The Cathedral of Commerce: The Highest Building in the World*, New York: Broadway Park Place Co, 1917.

Like all Period Revival styles, in Los Angeles the Late Gothic Revival style took on a theatrical quality that was connected to entertainment industry. Films influenced public opinion, creating the first visual impressions of historic architectural styles. People working in the industry were skilled at creating impressions of age and distant places. Haddon Hall (LAHCM #1086), an apartment house in the Mid-Wilshire area designed by S. Charles Lee, embodied the layered connections between Period Revival architecture and the entertainment industry. The original Haddon Hall in Derbyshire, England inspired Lee's Late Gothic Revival design. The 1926 building was also named after a film adaptation of the novel *Dorothy Vernon of Haddon Hall*, released in 1924 and starring Mary Pickford as a Tudor-era damsel. The successful theatrical presence of the building led to Lee's first commission for a movie theater design; Lee became the preeminent theater designer of Hollywood's golden age, designing over 250 movie theaters.⁶⁰ Blurring the lines between stage sets and urban development characterized the use of Period Revival styles in the 1920s Los Angeles.⁶¹

Late Gothic Revival in Los Angeles coincided with a period of expansion for the city and the proliferation of the style was the result of the flexible applications of the style for the growing city's property types. For churches and schools, the style communicated a message of legitimacy. For commercial buildings, the style maximized the visual impact of tall commercial buildings and, because of its historic associations with ecclesiastical buildings, lent a sacred aspect to commerce. In residential and small-scale commercial buildings, Late Gothic Revival achieved a dramatic impact characteristic of the entertainment industry. The flexibility of the Late Gothic Revival became its defining characteristic in Los Angeles and it can be found across a multitude of property types in all parts of the city developed before 1940.

Summary Statement of

Significance: A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Late Gothic Revival style and exhibits quality of design through distinctive features.

Period of Significance: 1919-1939

Period of Significance

Justification: The Late Gothic Revival style was a variation of the Gothic Revival style and was popular between 1919 and 1939, corresponding to the period between the end of World War I and the beginning of World War II. The style was fancifully applied to educational and ecclesiastical buildings throughout Los Angeles in the 1920s and 1930s, but was surpassed by the simplicity of modernism after World War II.

⁶⁰ Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre* (New Haven: Yale University Press, 1994) 8.

⁶¹ Ovnick, 169.

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Geographic Location: Though the Late Gothic Revival style can be found in communities throughout the city, it is mostly concentrated in neighborhoods such as Hollywood, Laurel Canyon, Los Feliz, and Mid-Wilshire.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential — Single-Family and Multi-Family Residence
Commercial — Retail Building
Institutional — High School, Middle School, Hospital and Church

Property Type Description: Associated properties are predominately institutional examples with a few examples of commercial building. Institutional examples include prominent buildings such as churches, schools, and health care facilities. Commercial examples are mostly small-scale retail establishments.

Property Type Significance: Resources significant under this sub-theme are excellent examples of the Late Gothic Revival style of architecture in Los Angeles.

Eligibility Standards:

- Exhibits quality of design through distinctive features
- Is an excellent example of Late Gothic Revival architecture
- 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
- Buttresses on side elevations
- Concrete or brick construction
- Corbeled or crenellated gable ends
- Emphasis on verticality
- Steeple pitched front or cross-gable roof with finials, pinnacles, towers and spires
- Terra cotta decoration (commercial buildings)
- Windows and doors set in pointed arched openings
- Windows: stained glass, leaded glass, rose, lancet, and clerestory (churches)

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted

Sub-theme: Chateausque, 1919-1950

The Chateausque style of architecture was a Period Revival style loosely based on the monumental architecture of sixteenth century French chateaux in the Loire Valley. The original country estate homes of French aristocrats combined elements of Gothic and Renaissance architecture in heavy masonry construction. As reimagined by architects in the late nineteenth century, Chateausque involved massive masonry construction and elaborate, expensive detailing. Architect Richard Morris Hunt was closely associated with Chateausque style during its first wave of popularity in the United States from the 1880s through 1910s.⁶² Hunt's most famous work is the G.W. Vanderbilt estate, The Biltmore, in North Carolina, which was constructed between 1888 and 1895. Hunt also designed a New York City mansion for William Vanderbilt on Fifth Avenue.⁶³ The style became a standard for the mansions of the East Coast elite; the grand, impressive homes signified wealth, sophistication, and legitimacy.

Chateausque style buildings, primarily residences, were usually designed by architects trained in Europe, and the style remained relatively rare in western American cities during the nineteenth century.⁶⁴ The few early examples of buildings in this style in Los Angeles are aesthetically similar to the Richardsonian Romanesque style and affiliated with affluent individuals connected to East Coast society.⁶⁵ The Mary Andrews Clark Home, opened in 1913, was designed by Arthur Burnett Benton as a memorial to the mother of William A. Clark, a copper mining baron with a mansion on Fifth Avenue in New York. With the exception of isolated early examples, the style was not widespread in Southern California until the 1920s.⁶⁶

Following World War I, Chateausque was revived and reimagined in Los Angeles as a style for luxury apartment buildings and large single-family residences. Little stucco castles sprang up all over the city.⁶⁷ Earlier versions of the style were materially faithful to the original French chateaux and required massive and expensive masonry construction. This was financially infeasible for most multi-family and residential tract developers to imitate.⁶⁸ Chateausque style flourished in the 1920s as advances in veneer cladding techniques, growing acceptance of substitute materials such as concrete and cast stone, and First World

⁶² Richard Morris Hunt was the first American architect to study at the Ecole des Beaux-Arts in Paris.

⁶³ This prominent and visible building was described by architect critic Montgomery Schuyler as "an attempt to summarize in one building the history of a most active and fruitful century in the history of architecture, which included the late Gothic of the fifteenth century and the early Renaissance of the sixteenth, and spanned the distance from the minute and complicated modeling of the Palais de Justice at Rouen and the Hotel Cluny at Paris to the romantic classicism of the great chateaux of the Loire." Whiffen, 142.

⁶⁴ McAlester, 373; "Chateausque," Washington State Department of Archaeology and Historic Preservation, Accessed August 20, 2015. <http://www.dahp.wa.gov/styles/Chateausque>.

⁶⁵ Gleye, 108.

⁶⁶ Other early examples of Chateausque in Los Angeles were located in the city's central business district. The Baker Block, completed in 1879, was loosely modeled on the Hotel de Ville in Paris. Nearby, the Temple Market Block was also Chateausque in style. Both buildings were demolished. Gleye, 46-47.

⁶⁷ Ovnick, 168.

⁶⁸ McAlester, 374.

War veterans' first-hand experience in Europe created a desire for the style and a financially viable way to achieve it.



*Fontenoy Apartments, Hollywood, constructed in 1929
(SurveyLA)*

Designing apartment towers in the Chateausque style was a social statement and creative architectural solution. The style allowed a freedom in the arrangement of windows and rooms that made the style particularly popular for apartment houses with multiple sizes of apartments arranged over several floors. Lofty spires accentuated the height of a building, creating advertising opportunities and identity in the horizontal city. As a social statement, Chateausque buildings in Los Angeles from the 1920s through 1940s were part of the fantasy image created of Los Angeles. The exclusive, castle-like buildings with crenellated

parapets making visual references to fortresses were vertical luxury residential districts. Many of the most prominent and visually impressive apartment towers were associated with the entertainment industry, as residents and owners. This created an impression of affluent and famous people living together in a castle, referencing the living arrangements of aristocrats in eighteenth century Versailles. The exclusive residential buildings had names like Le Trianon (LAHCM #616) and Château Élysée (LAHCM #329) advertised on neon rooftop signs, contrasting historic French buildings forms and names and with modern signage technology. Despite their exclusivity, these buildings were rental apartment hotels and had a glamour that appeared more attainable and less rigid than the Fifth Avenue Chateausque mansions of Victorian New York City.

Sometimes called French Eclectic in its 1920s and 1930s interpretations, the Chateausque shares many design features with the French Norman style. Chateausque style buildings of the Period Revival theme are characterized by an eclectic combination of design motifs from medieval, Gothic, and Renaissance-era French architecture. In Los Angeles, these designs are realized in materials distressed or treated to look like a more expensive material; for example, stucco was painted to appear like stone. Buildings of this style have steeply pitched hipped (and sometimes gabled) complex roof lines with abundant detailing. Vertical elements along the roof include spires, pinnacles, turrets, gables, and shaped chimneys.⁶⁹ Large entry doors are often highlighted by round or gothic arches. Balconies feature Gothic inspired quatrefoil or arched tracery patterns. Architectural elements are framed with quoins, intended to look like cut stone. Corner turrets mark intersecting planes of the exterior elevations.⁷⁰ The overall effect creates an imposingly elongated building with decorative follies in every view.

⁶⁹ McAlester, 373.

⁷⁰ McAlester, 375.

Chateausque style apartment buildings in Los Angeles were concentrated in Hollywood and Mid-Wilshire areas with scattered single-family residence in the style located throughout the Hollywoodland development.⁷¹ One of the most prominent architects of the Chateausque style in Los Angeles was Leland A. Bryant (1890-1966). Bryant was the vice president of the Chateau Holding Company, a developer of Chateausque style apartment towers in Hollywood and Mid-Wilshire.⁷² Bryant designed Le Trianon and several similar buildings in West Hollywood. Notable other examples of Chateausque buildings in the City of Los Angeles include the Chateau Marmont (1925, LAHCM #151), Hollywood Tower (1929), and Chateau Colline (1935, LAHCM #703). Dramatic and complex, the style fell out of favor as austerity and modernism were popularized during World War II.

Summary Statement of

Significance: Resources evaluated under this sub-theme are significant in the area of architecture as excellent examples of the Chateausque style and exhibit quality of design through distinctive features.

Period of Significance: 1919-1939

Period of Significance

Justification: The period of significance is 1919 to 1939, corresponding to the period between the end of World War I and the beginning of World War II. Scholars believe the First World War influenced knowledge of the original French inspirations for the style and contributed to its popularity. Enthusiasm for the style in other parts of the United States began earlier and a few examples in Los Angeles predate the period of significance. The style was fancifully applied to buildings throughout Los Angeles in the 1920s and 1930s, but was surpassed by the simplicity of modernism after World War II.

Geographic Location: Though the Chateausque style can be found throughout the communities of Los Angeles, it is mostly concentrate in areas developed from the 1920s to the 1940s including Hollywood and Koreatown.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

⁷¹ Many notable examples of the style are located outside of the city boundaries in West Hollywood along Sunset Boulevard and Crescent Heights.

⁷² "Chateau Apartments To Be Erected: Six Such Units Planned for Hollywood and Wilshire," *Los Angeles Times*, August 5, 1928: E2.

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

Property Type Description: Associated property types are predominately residential buildings. Chateausque style residential buildings are single-family residences and a variety of multi-family residential property types, including apartment towers and apartment hotels.

Property Type Significance: Resources significant under this sub-theme are excellent examples of the Chateausque style of architecture in Los Angeles.

Eligibility Standards:

- Exhibits quality of design through distinctive features
- Is an excellent example of Chateausque architecture
- 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
- Arched openings
- Dormers
- Masonry walls
- May be associated with important architects and/or landscape designers
- Steeply pitched hipped roofs
- Vertical elements such as spires, pinnacles, turrets, gables and shaped chimneys
- Windows symmetrically placed and often multi-paned
- May feature signs at entrances or roof tops

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- Some windows and doors may have been replaced, as long as openings have not been altered and original fenestration patterns have not been disrupted

THEME: HOUSING THE MASSES, 1880-1980

SUB-THEME: Period Revival Neighborhoods, 1918-1942

Period Revival neighborhoods are subdivisions and tracts of land developed between 1918 and 1942 with concentrations of residences designed in the Period Revival styles discussed above, as well as those discussed in the themes for American Colonial Revival, Mediterranean and Indigenous Revival, and to a lesser extent, Exotic Revival. In the decades between the two world wars, Los Angeles experienced phenomenal population growth and residential development boomed to meet the demand for housing. This period corresponded to the time these styles were the most popular form of domestic architecture. Ranging in size and architectural aspirations, Period Revival neighborhoods are found throughout the city, across all socioeconomic groups and geographic areas with concentrations found in South Los Angeles and mid-city neighborhoods.



Vermont Knolls Historic District in South Los Angeles (SurveyLA)

There are two types of Period Revival neighborhoods. The first type of Period Revival neighborhood is characterized by consistency of style, size, and scale. These neighborhoods were often developed by builders who constructed and sold houses on speculation. The Vermont Knolls Historic District, identified in SurveyLA, and City-designated Whitley Heights Historic Preservation Overlay Zones (HPOZ) are examples of the first type of Period Revival neighborhood. The second type of Period Revival neighborhood is characterized by a wide variety of architecture in the Period

Revival styles that are nonetheless visually cohesive because they were developed over a short period of time with buildings of similar massing and scale if not style. This second type of Period Revival neighborhood occurred in areas where lots were sold to homeowners who hired their own architects and contractors. City-designated Hancock Park HPOZ is a prime example of this type of neighborhood. The socioeconomic status of the potential buyers often determined the type of Period Revival neighborhood that emerged; however, design guidelines in neighborhoods such as Hollywoodland also dictated what style of residence buyers could construct.

Period Revival neighborhoods developed for the middle class contain concentrations of nearly identical Spanish Colonial Revival, French Norman, and Tudor Revival style single-family homes. In these neighborhoods, developers or builders purchased adjacent, undeveloped lots or entire streets and built speculative homes in popular styles of the day. Concentrations could be as small as four adjacent identical French Norman houses or one hundred adjacent parcels of nearly identical Spanish Colonial Revival houses. The builders sometimes employed in-house architects or used kit homes from Pacific

Ready-Cut or Sears.⁷³ These neighborhoods represent an early use of standardized assembly and uniformity in construction that many builders would transform into the massive scale, assembly line construction of post-World War II era suburbanization. Among the developers and builders who constructed entire neighborhoods using this practice were Spyros George Ponty, Elwain Steinkamp, William T. Richardson, Walter Leimert, and the Janss Investment Company. Individuality in each house was sometimes achieved through decorative elements like weathervanes, colored tiles, plaster house numbers framed by hearts or shields, and large, leaded glass front windows featuring decorative stained glass with colored shield motifs in the center. For larger developments, multi-family residences were often constructed at the boundaries of the neighborhood along major streets. These duplexes and triplexes were stylistically similar to the neighborhood.

Some Period Revival neighborhoods in Los Angeles, like Whitley Heights, are distinguished by a harmonious blend of houses designed in Mediterranean and Indigenous Revival styles. Whitley Heights was subdivided in 1918 by Hobart J. Whitley following his successful real estate ventures in other areas of Los Angeles. Located above Franklin Avenue between Highland and Cahuenga, Whitley Heights became popular among the emerging elite of Hollywood. The convenience, privacy, and style of the hillside village appealed to large numbers of actors, directors, writers, and other film business professionals. A team of architects and contractors created a Mediterranean fantasy, shaping a harmonized vision that was distinguished by the hilly topography and Mediterranean and Indigenous Revival style residences that were cleverly nestled onto their respective sites.

While Whitley Heights and other neighborhoods in Hollywood are dominated by Mediterranean and Indigenous Revival styles, especially the Spanish Colonial Revival, many Period Revival neighborhoods are characterized by an eclectic mix of architecture that also includes styles from the American Colonial Revival and Period Revival themes. The variety of styles reflected in affluent neighborhoods such as Hancock Park and Holmby Hills represent the personal tastes and aspirations of their owners as well as less stringent restrictions relating to design established by the developers of these subdivisions. These neighborhoods have consistent setbacks and unifying street elements, such as distinctive street lighting, concrete sidewalks, and landscaping with sycamores or elms that contribute to the picturesque character.⁷⁴ Period Revival neighborhoods in Los Feliz, Hancock Park, Holmby Hills, and Bel-Air are characterized by the quality of their architecture, materials, and craftsmanship, all executed on a grand scale while retaining a scenic quality through landscaping and siting.

From the hillsides of Hollywood to the flatlands of South Los Angeles, Period Revival neighborhoods were distinguished by picturesque, evocative designs that referenced eras and places far from present-day Los Angeles where they were constructed. The unifying element of these neighborhoods was

⁷³ City of Los Angeles Office of Historic Resources, *Spaulding Square HPOZ Preservation Plan*, (Los Angeles, December 9, 2010), 18, <http://preservation.lacity.org/files/Spaulding%20Square%20PP.pdf> (accessed December 17, 2015).

⁷⁴ City of Los Angeles Office of Historic Resources, *Hancock Park Preservation Plan*, (Los Angeles, November 8, 2007), 18, <http://preservation.lacity.org/files/Hancock-Park-Preservation-Plan-Text%20%28no%20cover%29.pdf> (accessed December 17, 2015).

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architecture rooted in other places, from colonial New England to medieval Europe to an Arabian sheik's Kasbah. Period Revival neighborhoods were the standard in Los Angeles during the 1920s and 1930s and as such, the most intact of these neighborhoods represent the city as it looked during this critical period of development.



*Carthay Circle Historic Preservation Overlay Zone
(Office of Historic Resources)*



*Hancock Park Preservation Overlay Zone
(Office of Historic Resources)*

Summary Statement of

Significance:

In the decades between the two world wars, Los Angeles experienced phenomenal growth, with new residential neighborhoods developed by the thousands. Concentrations of single-family homes developed during this time reflect the popularity of revival styles and form neighborhoods with distinctive architectural character. Period Revival neighborhoods may be found in many sizes, ranging from small, single block groupings to large neighborhoods of hundreds of properties. A variety of revival styles may be found within a single neighborhood, with combinations of Mediterranean and Indigenous Revival (including Spanish Colonial Revival), Exotic Revival, American Colonial Revival, and northern European-influenced Period Revival. Other Period Revival neighborhoods contain variations of a single architectural style. Concentrations of residential development in one or more revival styles became the image and the reality of Los Angeles during the 1920s and 1930s, with a series of similar Spanish Colonial Revival red tile gable roofs defining a hillside neighborhood or small Tudor manors with rolled eaves undulating down a single block. Period Revival neighborhoods are also defined and united by planning features, such as street lighting, street landscaping, setbacks, and scale. Quality and cohesion of architectural designs and massing creates visual continuity in these neighborhoods, with the occasional repetition of architectural features and forms favored by a particular builder or developer.

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Period of Significance: 1918-1942

Period of Significance

Justification:

The period of significance begins in 1918 with widespread building efforts that extended beyond the styles associated with American Colonial Revival architecture. The high point for Period Revival neighborhoods was 1928; the peak in popularity of Mediterranean and Indigenous Revival styles favored by developers and the general public alike. The period of significance ends in 1942 when most private residential development ceased due to World War II.

Geographic Location:

Period Revival neighborhoods can be found citywide with the exception of the San Fernando Valley. Concentrations exist in communities developed during the 1920s and 1930s such as Hollywood, Brentwood, Westwood, Holmby Hills, Leimert Park, Los Feliz, and Hancock Park to name a few.

Area(s) of Significance:

Architecture

Criteria:

NR: C CR: 3 Local: 3

Associated Property Types:

Automobile Suburb

Sub-Types

Subdivision, Neighborhood, Planned Development, Hillside Community

Property Type Description:

A Period Revival 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 Period Revival styles. Most examples will be predominantly single-family, possibly with duplexes integrated into the neighborhood on one or more streets, often near the edges. Some neighborhoods may be characterized solely by the Spanish Colonial Revival style, but most will display a mixture of historicist styles from the period: American Colonial Revival, Spanish Colonial Revival, Mediterranean Revival, Monterey Revival, Tudor Revival, Storybook, and to a lesser degree, the French-inspired revivals, French Norman and Chateausque. Neighborhoods from early in the period of significance may have some Craftsman or Beaux Arts residences in their boundaries. If the neighborhood was still being improved towards the end of the period of significance, Minimal Traditional buildings will most likely be present. Homes in Period Revival neighborhoods may range from modest bungalows to expansive dwellings of the well-to-do. The area may represent one or multiple subdivision maps.

Property Type Significance: Period Revival neighborhoods are significant for the quality and cohesion of their architecture and are evaluated as potential historic districts. Neighborhoods may be a range of sizes, from a single block of cohesive homes representing a small building-developer or an entire subdivision representing a replication of housing styles and forms across several acres by a development company. When treated as a singular unit (as opposed to evaluating each of their individual houses in isolation), eligible tracts, subdivisions, neighborhoods, and planned communities stand out as distinctive concentrations of Period Revival style architecture in Los Angeles. These concentrations exemplify the popularity, adaptability, and proliferation of the revival styles in Los Angeles during the period between world wars. In Los Angeles, the districts may be found in many sizes, ranging from small groupings and suburbs to entire neighborhoods.

Eligibility Standards:

- Conveys a strong visual sense of overall historic environment from the period of significance
- May include a full range of Period Revival 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 Period Revival styles including Mediterranean Revival, Spanish Colonial Revival, Colonial Revival, Late Tudor Revival, French Revival, and Exotic 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 Period Revival styles
- 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

SUB-THEME: Period Revival Multi-Family Residential Neighborhoods, 1918-1942

The prevalence of Period Revival, American Colonial Revival, and Mediterranean and Indigenous Revival architecture in multi-family property types can be attributed to the popularity of these styles developed between 1918 and 1942, a period when Los Angeles grew dramatically. Period Revival styles were ideal for accommodating the requirements of multi-family housing, including multiple unit entrances and irregular fenestration patterns. Though a range of architecturally significant multi-family property types were constructed in Period Revival and related styles throughout the city during this period, districts and concentrations of multi-family housing built between 1918 and 1942 are rare in Los Angeles. Apartment buildings were an uncommon response to population growth in Los Angeles, where even in the 1920s much of residential development was low density in character and set farther from the inner city.⁷⁵ During the period, the population of the city boomed and multi-family residences were often constructed as “infill” development in areas that were previously developed with single-family homes, leading to combinations of property types on a single block, but rarely leading to the development of Period Revival multi-family residential neighborhoods. The few Period Revival multi-family residential neighborhoods that exist are distinguished by the consistency of a single architectural style across a single district.



Exposition Park Square Historic District in South Los Angeles (SurveyLA)

The rare and few districts of multi-family residences constructed in Period Revival and related styles are distinctive for subtle variations of a single style across the district and the uniformity of massing, forms, and setbacks. These districts often function as boundaries and buffers along major streets or along the outer edges of distinct single-family subdivisions. The multi-family housing is consistent in style with adjacent single-family housing, usually consisting of Spanish Colonial Revival and Mediterranean Revival style duplex, triplex, and fourplex apartment buildings of two stories. These buildings often featured

⁷⁵ LSA Associates, “Intensive Survey Westlake Recovery Community Redevelopment Area City of Los Angeles,” June 15, 2009 (34).

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elaborate architectural detailing only on their primary, street-facing facades. Courtyard and L-shaped plans are common. Single exterior entrances leading to multiple units, giving the multi-family residences an appearance of single-family homes. This type of concentration is found along streets such as Crescent Heights Boulevard, Olympic Boulevard, and Sycamore Avenue to name a few.



Browning Duplex Historic District in South Los Angeles (SurveyLA)

Concentrations of multi-family residential property types were also constructed in proximity to particular industries, schools, and employment centers. Large colonies of bungalow courts were built within blocks of the studios in Hollywood in order to accommodate people working in the burgeoning entertainment industry. These were developed primarily in the 1920s and thus in the styles prevalent during the period: American Colonial Revival and Spanish Colonial Revival. Districts of apartment buildings and duplexes were constructed close to the University of Southern California in South Los Angeles and the University of California, Los Angeles in Westwood. Sometimes banks such as Hellman Commercial Trust and Savings Bank sold vacant lots to individual property owners to improve with income-producing multi-family properties, as was the case in South Los Angeles. In Westwood, the Janss Investment Company built many of the apartment houses. Transportation networks played an important role in the development of multi-family neighborhoods, with streetcar lines linking dense residential populations of Los Feliz and South Los Angeles to employment and industry centers in Hollywood and downtown Los Angeles.

Period Revival neighborhoods of multi-family housing include a variety of multi-family residential property types from duplexes, triplexes, courtyard apartments, apartment houses, apartment towers. Some multi-family neighborhoods display a single architectural style and form, often built by one developer, while others represent a range of popular styles from the period and were constructed by individual property owners.



Streetscape of Period Revival duplexes in mid-city (California Pete on Flickr)

As the population of Los Angeles expanded exponentially from 1918 to 1942, multi-family property types were constructed throughout the city in popular styles of the day to meet increasing demand for housing. Though entire districts of multi-family housing were rare in Los Angeles, these significant concentrations of Period Revival styles and historicist styles reflect a distinctive period of growth and development pattern in the city where dense corridors of rental housing provided a variety of people in Los Angeles with an opportunity to take part in the architectural fantasies of the styles.

Summary Statement of

Significance:

Resources evaluated under this sub-theme are significant in the area of architecture as excellent collections of Period Revival style multi-family residential property types and exhibit quality of design through distinctive features. In the decades between the two world wars, Los Angeles experienced phenomenal growth, with new residential subdivisions developed by the thousands. With vast tracts of land available, the prevailing development pattern was tracts of single-family residences. In the neighborhoods closer to the historic core of the city where land values were at a premium, some neighborhoods or corridors of multi-family residential buildings were constructed.

Period of Significance:

1918-1942

Period of Significance

Justification:

The period of significance begins in 1918 with widespread building efforts that extended beyond the styles associated with American Colonial Revival architecture. The high point for Period Revival neighborhoods was 1928; the peak in popularity of Mediterranean and Indigenous Revival styles favored by developers and the general public alike. The period of significance ends in 1942 when most private residential development ceased due to World War II.

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Geographic Location:	Citywide in some areas developed during the 1920s and 1930s with concentrations in Koreatown, Wilshire, Hollywood, Miracle Mile, Hancock Park.
Area(s) of Significance:	Architecture
Criteria:	NR: C CR: 3 Local: 3
Associated Property Types:	Residential—Multi-Family
Property Type Description:	Period Revival multi-family residential neighborhoods are one street or a contiguous grouping of streets that display a mix of historicist styles from the interwar period: Spanish Colonial Revival, Mediterranean Revival, Monterey Revival, Tudor Revival, and Chateausque. Some examples of Art Deco or Streamline Moderne may also be present, as will Minimal Traditional buildings if the neighborhood was still being improved in the late 1930s. A Period Revival multi-family residential neighborhood may be an intact cluster of one or more multi-family residential property types, including bungalow courts, courtyard apartments, and apartment houses, or a combination of some or all types. The area may represent one or multiple subdivision maps, but must have visual continuity derived from development during the period of significance.
Property Type Significance:	The few neighborhoods of multi-family housing that were constructed prior to World War II used variations of popular Period Revival styles and are excellent and rare concentrations of the styles as applied to multi-family residential districts. These neighborhoods contain noteworthy concentrations of duplexes and triplexes with similar massing, distinguished by decorative features and fanciful forms that characterized the Period Revival styles. Because of the popularity of Period Revival styles from the 1920s to early 1940s, the most intact multi-family neighborhoods of the period contain concentrations of variations of Period Revival styles that represent the architectural character of multi-family housing in the city as it looked during this critical period of development.
Eligibility Standards:	<ul style="list-style-type: none">• Conveys a strong visual sense of overall historic environment from the period of significance• Majority of buildings are substantially intact and contribute to the integrity of the neighborhood• May include a full range of Period Revival styles

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- Must retain the majority of the original planning features including street patterns, building setbacks, and landscape and street features
- Unified entity comprised of a significant concentration of multi-family residential types
- Was developed during the period of significance

Character Defining / Associative Features:

- Multi-family buildings of two or more stories
- Combination of gabled, hipped, and flat roofs with parapets, depending on styles
- Consistent setbacks or lack of setbacks
- Detached garages located in the rears of the properties or garages integrated into the buildings
- If neighborhood is Spanish in character, clay tile roofs are prominent
- Mostly consistent exterior building materials (predominantly stucco, brick, concrete)
- May also include Art Deco, Streamline Moderne and Minimal Traditional styles of the 1930s
- May also be evaluated under the Multi-Family Residential Development and Suburbanization themes

Integrity Considerations:

- Districts as a whole should retain integrity of Location, Setting, Design, Materials, Workmanship, Feeling, and Materials from the period of significance
- Some intrusions of new buildings may be allowable, but wholesale assembly of parcels to create large block apartment buildings should be limited in number
- Within districts, the threshold of integrity for contributing properties is defined as the ability of a particular building to reflect the architectural style and form that it would have possessed at the time of construction
- Alterations to individual buildings should be allowable under the eligibility standards for the particular style
- Buildings with overwhelming new additions or with new attached garages along the street frontage may be considered non-contributing
- Most front setbacks should exhibit the original intention (i.e., lawn or landscaped area for most, circular driveway in some of the higher-end areas)
- There should not be wholesale paving of front yards or installation of intrusive fencing
- Plant screens are permissible

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