

SurveyLA

Los Angeles Historic Resources Survey

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Architecture and Engineering, 1850-1980

Theme: Late 19th and Early 20th Century Residential Architecture, 1885-1910

Theme: Housing the Masses, 1880-1975

Sub-Theme: Late 19th and Early 20th Century Neighborhoods, 1880-1910



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Department of City Planning
Office of Historic Resources

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PREFACE

The themes relating to the styles of architecture used for residential properties and neighborhoods during the late 19th and early 20th centuries are components of Los Angeles' citywide historic context statement. They provide guidance to field surveyors and others in identifying and evaluating potential historic resources that exemplify these styles. Refer to www.HistoricPlacesLA.org for information on designated resources associated with these themes as well as those identified through SurveyLA and other surveys.

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INTRODUCTION

The Late 19th and Early 20th Century Residential Architecture theme encompasses nine styles popular from 1885-1910,² which are examined more thoroughly as subthemes. These include Eastlake, Queen Anne, Shingle Style, Folk Victorian, Vernacular Gable Cottage, Vernacular Hipped Cottage, Richardsonian Romanesque, Chateausque, and Neoclassical. The theme is used to evaluate individually significant examples of both single- and multi-family residences.³

Late 19th and early 20th century neighborhoods which are significant for their architectural quality are discussed in the Housing the Masses theme. These neighborhoods, evaluated as historic districts,

¹ Several parts of these themes are based on early drafts of the Architecture and Engineering context developed by SurveyLA consulting firms, most notably ICF International (previous ICF-Jones & Stokes) between 2008 and 2010.

² Although the period of significance for the Neoclassical Revival style extends into the 1920s, the overall end date for this theme is 1910.

³ Non-residential examples of Neoclassical Revival architectural are covered in the Beaux Arts Classicism, Neoclassical, and Italian Renaissance Revival Architecture theme. Extant examples of non-residential Richardsonian Romanesque architecture in Los Angeles are already designated.

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collectively include buildings designed in the styles referenced above, but may also include examples of styles from later periods of development.

Evaluation Considerations

The themes of Late 19th and Early 20th Century Residential Architecture, and Late 19th and Early 20th Century Neighborhoods may overlap with other SurveyLA themes as follows:

- Residences constructed during the period from 1880-1910 may also be significant under the Early Residential Development theme of the Residential Development and Suburbanization context and/or under various themes of the Pre-consolidation Communities of Los Angeles context.
- Multi-family residences may also be significant under the Multi-Family Residential Development theme within the Residential Development and Suburbanization context.
- Neighborhoods may also be significant under the Streetcar Suburbanization theme of the Residential Development and Suburbanization theme.
- Architectural styles that were commonly applied to residential architecture during the latter part of the period of significance are discussed in other themes within the Architecture and Engineering context. These include: The Arts and Crafts Movement, Mediterranean and Indigenous Revival, American Colonial Revival, and Exotic Revival.
- Late Chateausque style buildings from 1919-1950 are covered in the Period Revival theme of the Architecture and Engineering context.

HISTORIC CONTEXT

Theme: Late 19th and Early 20th Century Residential Architecture, 1885-1910

Architecture in Los Angeles during the late 19th and early 20th centuries was characterized by an alignment with national styles rather than styles unique to Los Angeles. Like other American cities, a range of styles was employed by architects, builders, and homeowners alike. These styles are sometimes called "Victorian." However, Victorian is a reference to the historical period as opposed to the collection of architectural styles that developed during the era, including Eastlake, Queen Anne, Shingle Style, Folk Victorian, Vernacular Gable Cottage, Vernacular Hipped Cottage, Richardsonian Romanesque, Chateausque, and Neoclassical. While these styles are often grouped together because they were constructed during the same period, some have more in common than others. Eastlake and Queen Anne have so much in common that they are often mistaken for one another. The Shingle Style was a uniquely American architectural form; other styles were derived from European prototypes. Some styles like Richardsonian Romanesque, Chateausque, and Neoclassical were almost always the product of professional architects, while other styles were translated into vernacular architecture by builders.

The many disparate architectural styles from this time period are a direct result of various movements that occurred simultaneously. Architectural historians organize discussions of this period in many

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different ways. Some idioms, such as Neoclassical and Shingle Style, overlap in Los Angeles more than they did elsewhere as trends made their way from the East Coast to the West Coast. As a result, styles started later and endured longer in Los Angeles.

Buildings that were constructed in Los Angeles during the late Victorian era were both vernacular and high style. Vernacular residences were typically constructed by the owner and/or builder based upon traditional notions of convenience and utility. Relatively simple structures, they were built with minimal details that often drew upon current fashion. Houses of style, by contrast, were more elaborate and designed by schooled, self-conscious, and professionally trained architects and builders.

For the purpose of this context, the styles have been generally organized into three groups: historicist architecture almost exclusively designed by professional architects, Picturesque architecture as the product of both professional architects and builders, and vernacular architecture as builder-constructed homes.

Historicist Architecture: Chateausque, Richardsonian Romanesque, and Neoclassical

Some of the styles that emerged in Los Angeles during this period are considered high-style and were largely designed by professional architects. During the previous decades, there was a rapid expansion of formal education among architects as the first American schools of architecture were founded.⁴ The idea of the gentleman architect, working without a fee, began to disappear and informal hands-on training shifted to formal academic studies splitting practice from theory and giving emphasis to the later.⁵ In the 1880s, these new professional architects came into maturity. They were academics in every sense of the word – literate through intensive reading and extensive traveling, and in turn teaching through their own influential writings. The role of the architect extended beyond that of a craftsman or tradesman. Instead they were professionals who saw themselves as artists “proudly conscious of their capability, and duty, to reform the public environment and, through it, society at large.”⁶

Professional architects became more specialized than ever before, particularly in historicist styles that were rooted in the classical and medieval prototypes revered during their European sojourns.⁷ Among the historicist styles practiced by professional architects during the period, the three most widely

⁴ For more information on the first American schools of architecture and early professionalization of the professional architect in the United States see the Beaux Arts Classicism, Neoclassical, and Italian Renaissance Revival Architecture theme of the Architecture and Engineering context.

⁵ Mark Gelernter, *A History of American Architecture: Buildings in their Cultural and Technological Context* (Hanover, NH: University Press of New England, 1999), 175.

⁶ Alan Gowans, *The Comfortable House: North American Suburban Architecture 1890-1930* (Cambridge, MA: The MIT Press, 1989), 36.

⁷ The École des Beaux-Arts was established in 1648 as a school of fine arts in Paris called the Académie Royal de Peinture et de Sculpture. It was renamed the École des Beaux-Arts in 1763 and was regarded as the most prestigious school of architecture in the world. American colleges and universities hired graduates of the École des Beaux-Arts and modeled their architecture schools after the system.

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constructed in Los Angeles and extant today are Neoclassical, Chateausque, and Richardsonian Romanesque.

The Neoclassical style emerged in the eastern part of the United States around 1895, as a reinterpretation of classic Greek and Roman temple architecture.⁸ In the 18th Century, following the American Revolution, Classical Revival architectural forms were adopted to symbolize the “reincarnation of the virtuous republics of antiquity” and “Americans progressing toward ever-greater perfection via democratic institutions based on the republics of Greece and Rome.”⁹ The early application of the style was uninformed by scholarship; based on only a few examples, such as the La Mason Carrée in Nîmes and the Pantheon in Rome. As American’s pride in country diminished after 1850 with the Civil War, so did Classical Revival architecture. It wasn’t until the 1890s that it was revived as Neoclassical.



*La Mason Carrée in Nîmes, France, constructed between 4 and 7 AD.
(www.nimes-tourisme.com)*

Exhibitions, such as the Columbian Exposition of 1893 in Chicago and the 1901 Pan-American Exposition in Buffalo, were particularly influential in popularizing Neoclassical architecture. This time, with a more academic approach. The preferred style of the leaders of the City Beautiful movement, Neoclassical architecture was deliberate, systematic, and disciplined in its use of Roman and Greek forms for associative values and visual effects.¹⁰ Neoclassical architecture was favored for monuments, museums, and banks, the so-called “temples of finance.”¹¹ Applied to residential architecture, the dignified and sober style displayed many of the same qualities as commercial and institutional property types; thus, it was most often used in the design of mansions to convey wealth. However, within the larger spectrum of the achievements of the leading architects of the time, it is the monumental civic and institutional buildings that helped shape and reform America’s cities as part of the City Beautiful movement that are most remembered. Additionally, at this time the reproduction of a temple-house to signal the seat of the virtuous citizen of a reincarnated ancient republic in particular, had gone out of fashion among the educated and elite.¹²

⁸ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 342-343.

⁹ Gowans, 168.

¹⁰ Gowans, 173.

¹¹ For further information regarding the Neoclassical style as it was applied to institutional and commercial buildings see the Beaux Arts Classicism, Neoclassical, and Italian Renaissance Revival Architecture theme of the Architecture and Engineering context.

¹² Gowans, 173.

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Nevertheless, the Neoclassical style migrated west with those acquainted with East Coast society. Several examples of the styles were constructed in the commercial and financial centers of Los Angeles and extant single-family residential examples of the style can be found throughout the city today. More commonly found are examples of multi-family dwellings, a property type which the Neoclassical, temple-house form lent itself. And even more common are vernacular single-family and multi-family residences with Neoclassical influences. The application of Neoclassical details on vernacular types outlasted high-style forms already out of fashion.

Unlike the commercial and institutional applications of the Beaux Arts styles, the Chateausque style was used primarily for residential architecture. Also, unlike the other historicist styles discussed in this context, elements of the Chateausque style were rarely, if ever, applied to vernacular types. The Chateausque style was not used by architects as a means of reforming cities such as the City Beautiful movement, nor does it appear to have roots to any underlying nationalistic political or cultural identity as did Neoclassical. Instead, the Chateausque style was popularized by a new American aristocracy that was created by mercantile and industrial activity. Unlike the longer established American aristocracy of blood and land, the new aristocracy earned their fortunes during the Industrial Revolution. The Chateausque style became a standard for the grand mansions of these emerging members of the East Coast elite. The Chateausque style directly imitated the French chateaux attempting to capture the image of French culture that was commonly accepted as tasteful and traditional; thus, it was often adopted for its ability to signify wealth, sophistication, and the legitimacy of upward mobility.¹³

People familiar with the East Coast precedents of Chateausque architecture migrated west and constructed their own buildings in the style. However, with the exception of isolated early examples, the style was not widespread in Southern California until its second iteration during the Period Revival movement that followed World War I.¹⁴

Richardsonian Romanesque was another historicist style from the East Coast. Unlike Neoclassical and Chateausque architecture, Richardsonian Romanesque architecture recollects admired traditions without overt historical associations. Rooted in the classical architecture of the Roman Empire as the name implies, the style also incorporates characteristics of medieval architecture. For this reason, the style is often discussed alongside Queen Anne. In application, the two are starkly different. The style is named for the architect Henry Hobson Richardson (1838-1886), an American who received his architectural training at the École des Beaux-Arts. Richardson developed an eponymous style of rounded

¹³ Gowans, 122; McAlester and McAlester, 373; "Chateausque," Washington State Department of Archaeology and Historic Preservation, accessed August 20, 2015, <http://www.dahp.wa.gov/styles/Chateausque>.

¹⁴ Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), 46-47.

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arches, heavy masonry walls, and turrets topped with conical roofs. Successors in Richardson's own firm brought the style west when they designed the buildings for Stanford University in 1887. Masonry materials give buildings in the Richardsonian Romanesque style a quality of permanence. Thus, like Neoclassical architecture, it was most often suited to government and educational institutions.¹⁵ In the West, examples



Entrance to Quad at Stanford University, constructed between 1887 and 1906 (web.stanford.edu)

of the style were often near replicas of monumental civic buildings from eastern cities.¹⁶ Richardsonian Romanesque was less widespread, particularly for residential architecture and even less-so in Los Angeles. Nevertheless, it was employed by professional architects in the design of single-family residences for the upper class. Less ornamented than the Chateausque style, Richardsonian Romanesque mansions “embody power and grace, liveliness and stability, and vague recollections of admired traditions without overt historical associations.”¹⁷

Picturesque Architecture: Queen Anne and Eastlake

Unlike the historicist styles which were almost exclusively used by professional architects to design mansions for the wealthy, the Queen Anne and Eastlake styles were also translated to smaller-scale residences. They too originated as high style, but their form and materials could be mass-produced through Industrial Revolution technology,¹⁸ making them affordable to a wider segment of the population and across socio-economic classes. In Los Angeles, Queen Anne became one of the most dominant styles from the 1880s to the 1910s and is the most common remaining style from this period in Los Angeles.

Many of the new styles that emerged in the late 19th and early 20th century, such as Queen Anne and Eastlake, had their roots in earlier movements, particularly the Picturesque. The Picturesque movement

¹⁵ Marcus Whiffen *American Architecture since 1780: A Guide to the Styles* (Cambridge, MA: The MIT Press, 1969, reprinted 1999), 133; Leland Roth, *American Architecture: A History* (Boulder, CO: Westview Press, 2001), 259.

¹⁶ Whiffen, 140.

¹⁷ Gelernter, 184-185.

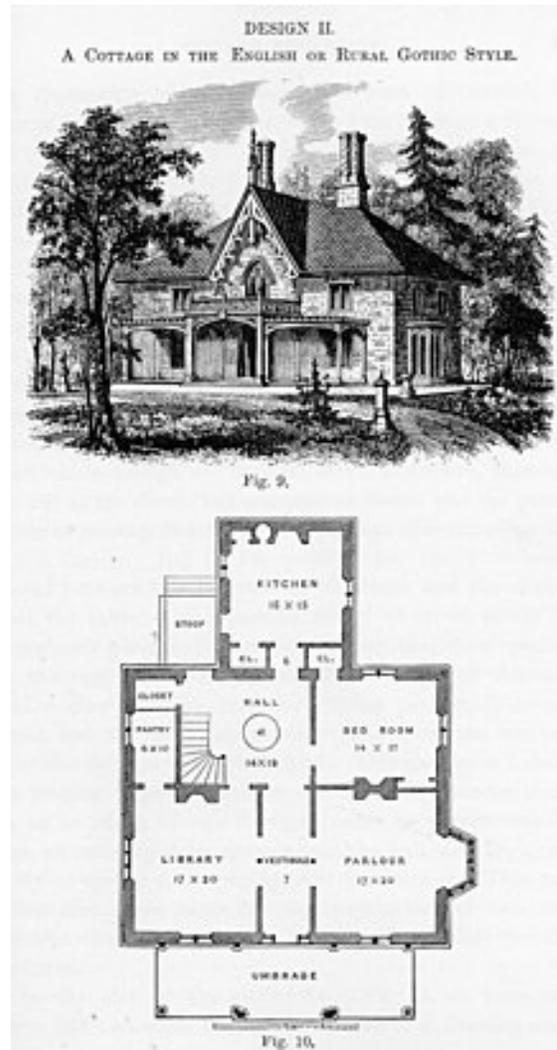
¹⁸ Automatic lathes and milling machines made possible the inexpensive mass production of architectural details. The appearance of handcrafting that inspired these styles, such as turned spindles and incised floral designs that previously would have required time-consuming handcrafting, was achieved by machine. For more on technological advances in architecture see the Architecture After Statehood theme of the Architecture and Engineering context.

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rose to popularity in the mid-19th century, spread through the pattern books of Andrew Jackson Downing. This philosophy of architecture and design rejected the formality of classical styles and emphasized irregularity, informality, and harmony within a rural setting. The Victorian Gothic style, championed by A.W. Pugin, combined qualities of the Picturesque with exuberant details inspired by Gothic churches and cathedrals. The Victorian Gothic style became popular during the Gilded Age for its assertiveness and ability to capture the qualities of individual expression and wealth through excess ornamentation.¹⁹ In the 19th and early 20th century, Picturesque architecture was adapted to meet the more rational ideals of an era that valued function and practicality.

In Europe, leaders in the field at the time, such as British architects Philip Webb, William Morris, and Richard Norman Shaw began searching for new styles that would capture the picturesque qualities of the Victorian Gothic style without the abrasive assertiveness and bring the bucolic feeling of the countryside to more urban settings. William Morris encouraged designers and architects of the era to counter the ills of the Industrial Revolution by emphasizing handcrafted and artisan production.



Example of pattern from Cottage Residences by Andrew Jackson Downing, 1842 (Wikimedia Commons)

Richard Norman Shaw implemented Morris' ideals in building designs for rural or suburban houses. Shaw revived what came to be known as the Old English or Tudor style,²⁰ the vernacular traditions of medieval manors, farmhouses, and cottages that he had studied on sketching tours of the English countryside.²¹ For urban buildings, Shaw turned to the transitional period of English and northern European architecture in the 16th and 17th centuries, which freely combined classical and medieval ideas, and fused the rational with the picturesque into structures efficiently packed together on urban sites.²² The revival of these ideas would come to be recognized as early Queen Anne; somewhat of a misnomer, given Shaw's picturesque

¹⁹ For more on the Gothic Revival see the Period Revival theme of the Architecture and Engineering context.

²⁰ For more information on the early Tudor Revival style see the Arts and Crafts Movement theme in the Architecture and Engineering context.

²¹ Gelernter, 177.

²² These styles of this period are often referred to as Elizabethan, Jacobean, and Artisan Mannerist buildings.

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New Zealand Chambers in London, by Richard Norman Shaw in 1873 (Pinterest)



Drawing of fireplace mantle from Hints in Household Taste by Charles Locke Eastlake, 1868 (Wikimedia Commons)

and rural medieval-inspired architecture did not follow the Renaissance style associated with Queen Anne's reign. More closely related to that under Queen Elizabeth I, the style was not quite the stone and brick "Elizabethan," but was too late to be classified as Gothic. An early example is Shaw's design for the New Zealand Chambers in London. Although Shaw's ideas were taken up by British and Americans alike, introduced in the United States by the 1876 Centennial Exposition in Philadelphia,²³ it was American architects who fused the forms of the suburban Tudor Revival with the traditionally urban Queen Anne to create what would become the truly American Queen Anne style.

Queen Anne became the most dominant style in residential architecture in the United States from 1880-1900, popularized by the distribution of pattern books and the first architectural magazine, *The American Architect and Building News*.²⁴ The newly introduced railroad system helped to further spread the style by allowing for the distribution of pre-cut architectural details that could be purchased from catalogs.²⁵ Queen Anne houses were the style of choice for the most well-to-do, particularly in Los Angeles and San Francisco during the boom years of the 1880s to the 1890s. While the style became more subdued in the east, the Queen Anne houses of California became more extravagant and picturesque as a direct expression of freedom and prosperity.²⁶

American variations of the Queen Anne include the Eastlake style, which was often designed to more clearly express Morris' ideals of handcraft. The namesake of the Eastlake style was Charles Locke Eastlake, an English architect, furniture designer, and author. Eastlake's *Hints in Household Taste* was first published in London in 1868, and then in New York in 1872. Eastlake praised

²³ Marcus Whiffen and Frederick Koeper, *American Architecture Volume 2: 1860-1976* (Cambridge: The MIT Press, 1981), 294.

²⁴ McAlester and McAlester, 268.

²⁵ McAlester and McAlester, 268.

²⁶ Gleye, 55.

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aspects of the Picturesque movement. Complex patterned brickwork on chimneys and leaded glass windows found in Victorian Gothic architecture appealed to Americans, and soon firms began to mass-produce so-called Eastlake products in wood.

Shingle Style, American Original

The earliest Shingle Style buildings evolved as a reaction to the Queen Anne. The Shingle Style broke away from any ornamental use of shingles as characteristic of the Queen Anne style in favor of a direct expression of the nature of the material – without paint or stain or undue sharpening.²⁷ While shingled walls were commonly used by mail-order and spec builders from the 1890s on, not every shingled house can truly be identified as Shingle Style.²⁸ Shingle Style buildings are distinguished by their irregularly shaped massing with gables and turrets unified by wood shingle cladding, often with elements of American Colonial Revival. In Los Angeles, the Shingle Style was a bridge between the Queen Anne and Craftsman styles.²⁹

Vernacular Architecture

Several styles from this period of development in Los Angeles are best classified as vernacular architecture. According to historian Alan Gowans, “vernacular architecture is the use of architectural style without being conscious of style.”³⁰ Nevertheless, even the minimal design features of vernacular buildings were often influenced by nationwide stylistic trends that emerged during this particularly transitional era. It was only through technological advances that many of the earlier high-style forms were simplified for mass production to meet the needs of various socio-economic classes and thus took on vernacular forms.

The Folk Victorian style, for example, was largely the product of the Industrial Revolution. The style was doubtlessly influenced by Queen Anne and Eastlake with bold ornamentation in the form of pre-cut wooden scrollwork, spindle work, and trim, yet are easily distinguishable by their small scale and simple rectangular or L-shaped plans. With the invention of improved, mechanized woodworking tools and the expansion of the railroads, even relatively modest homes could feature elaborate decoration.

Many vernacular buildings were constructed by builders – trained carpenters who inherited their trade or learned through apprenticeship. Others were constructed by contractors who replicated plans “on spec” using catalogs, or pattern books and pre-cut house kits. Kits included everything required to complete the house, including lumber, nails, doors, windows, screens, hardware, paint, and an instruction manual. Relatively simple structures, vernacular gabled and hipped-roof cottages usually had

²⁷ Gowans, 153.

²⁸ Gowans, 154.

²⁹ For more on the Craftsman style see the Arts and Crafts theme of the Architecture and Engineering context.

³⁰ Gowans, 41.

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minimal design flourishes. Most importantly, the cottages were constructed with the balloon framing technique, taking advantage of industrial advances. Gabled and hipped-roof cottages are strikingly consistent in form and ornament across Los Angeles.

Conclusion

Up until the last quarter of the 19th century, Los Angeles had remained a relatively small city despite a steady increase in population. It was during the late 1800s that Los Angeles began to urbanize. From 1880 to 1896, the population grew from 11,090 to 97,382, fueled by a rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway between 1885 and 1887, which led to a massive influx of migrants from the eastern United States and Europe. The late 19th century migrants were generally more sophisticated than the American settlers who had arrived in Los Angeles after California obtained statehood in 1850. They were not the homesteaders and prospectors of previous decades but were well off, middle class, and urban.³¹ Migrants brought with them a knowledge and preference for nationally popular architectural trends and styles and a shared cultural value of home ownership. The single-family house became the predominant type of residential development in Los Angeles through the period and after. As a result, residential growth overwhelmingly concentrated in elegant sub-urban neighborhoods outside the city center and Los Angeles transitioned from an agricultural city to a city of sprawling sub-urban neighborhoods populated with Victorian-era single-family homes. Today, these neighborhoods retain the majority of extant examples of residential architecture styles from this time period although there are also examples located in other parts of the city, particularly in West Adams. Victorian era architectural style trends continued into the early decades of the 20th century, coinciding with the Arts and Crafts Movement, and later the Period Revival.

³¹ Carey McWilliams, *Southern California: An Island on the Land* (Salt Lake City, UT: Peregrine Smith Books, 1946, reprinted 1995), 150.

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Sub-theme: Eastlake, 1885-1905

The Eastlake style existed only briefly in Southern California before it was subsumed by the Queen Anne. The namesake of the style, Charles Locke Eastlake, was an English architect and writer. His vision, based on the decorative forms of the Gothic Revival that had been popular in England during the early 19th century, was set forth as a book published in London in 1868 under the title *Hints on Household Taste in Furniture, Upholstery, and Other Details*. He thought the objects in people's homes should be attractive and well made by workers who took pride in their hand or machine work. An American version of the book appeared in 1872 and immediately found a receptive audience. Furniture manufacturers took ideas and designs from the book and made what was called Eastlake Style furniture.³²

Traditionally, furniture makers imitated architectural forms, but Eastlake reversed this process. Eastlake houses had architectural ornamentation that had copied the furniture inside the house. What became known as the Eastlake house was characterized primarily by wall surfaces divided into rectangular panels outlined by board moldings. Within the panels were pieces of wood jig-sawn into complex patterns. Structural members such as roof beams were carried out in delicate wood spindling, especially under eaves and at corners where they would be particularly visible. Eaves themselves tended to jut out at sharp angles, making the entire composition seem taut. Whereas Queen Anne was curvilinear and angular, Eastlake was perpendicular and boxy.

Constructed in 1887, the Miller & Herriott House at 1163 W. 27th Street is a prime example of the Eastlake style in Los Angeles. Located in the North University Park National Register Historic District (and L.A. Historic-Cultural Monument. 241), it was designed by Joseph Cather Newsom as a model home for the Miller & Herriott Tract. Newsom, along with his brother and partner Samuel, immigrated to San Francisco from their birthplace in Montreal. They began to design houses and a few commercial buildings in the 1870s. By the end of the decade they had



Miller & Herriott House, 1887
L.A. Historic-Cultural Monument. 241
(Los Angeles Magazine)

³² Mary Jean Smith Madigan, "The Influence of Charles Locke Eastlake on American Furniture Manufacture, 1870-90," in *Winterthur Portfolio*, vol. 10 (1975): 1-22.

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become one of the most successful architecture firms in California with 650 executed commissions. Although the Carson Mansion in Eureka is widely considered to be their masterpiece, their influence was felt in Los Angeles as well. In 1886, the brothers established an office in Los Angeles with Joseph Cather as supervisor. In 1888, the partnership was dissolved; Joseph Cather remained in Los Angeles while his brother returned to San Francisco. About 1890, Joseph Cather closed his Los Angeles office and returned to San Francisco to reunite with this brother.

The majority of high style Eastlake style houses in Los Angeles are concentrated in the Angelino Heights neighborhood. They include the Sanders House and Innes House, which are both contributors to the Angelino Heights Historic Preservation Overlay Zone and the Carroll Avenue National Register Historic District, and are L.A. Historic-Cultural Monument Nos. 74 and 73, respectively. The Sanders House at 1345 Carroll Avenue was constructed in 1887 for Michael Sanders, a warehouse operator. That same year, Daniel Innes had constructed a house at 1329 Carroll Avenue. Innes was a socially prominent city councilman and real estate developer. Both houses display the simple rectangular building forms, asymmetrical massing, bay windows, vertical orientations, and ornamentation with rectangular shapes associated with finer examples of the style.



Sanders House, 1887
L.A. Historic-Cultural Monument No. 74
(Big Orange Landmarks, 2007)



Innes House, 1887
L.A. Historic-Cultural Monument No. 73
(Big Orange Landmarks, 2007)

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Although rare, other examples of the Eastlake style can be found scattered throughout neighborhoods surrounding Downtown Los Angeles such as Angelino Heights, Lincoln Heights, Highland Park, Cypress Park, and Boyle Heights. Influences of the style applied to residences from the period are more common than pure examples of Eastlake architecture, such as 254 E. 23rd Street and 124 E. 23rd Street in Southeast Los Angeles.



*254 E. 23rd Street, 1887
(SurveyLA, 2011)*



*124 E. 23rd Street, 1889
(SurveyLA, 2011)*

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Eligibility Standards for Eastlake, 1885-1905

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Eastlake style and exhibits quality of design through distinctive features. Examples that retain integrity are extremely rare.

Period of Significance: 1885-1905

Period of Significance

Justification: The beginning of this period, 1885, coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway, leading to residential development, migration of architectural trends westward, and the distribution of machine-produced building materials. The period of significance ends in 1905, the last year before the population boom of 1906.

Geographic Location: Intact examples of Eastlake architecture can be found in small numbers in neighborhoods near Downtown, including Angelino Heights, Echo Park, Highland Park, Cypress Park, Boyle Heights, South Los Angeles, Southeast Los Angeles, and San Pedro.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are almost exclusively single-family residences such as two-story houses and one-story cottages.

Property Type Significance: See summary Statement of Significance above.

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Eastlake style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Represents an early or rare example of the style in the community in which it is located
- One or two stories in height
- Ornamentation often rendered by cut-out patterns, drilled holes, and thin, layered wood with sharp edges
- Rectangular bay windows
- Simple rectangular building forms and asymmetrical massing
- Thin tenuous vertical volumes and details
- Wood shiplap, clapboard, shingle, or a combination of siding
- Frequent use of projecting turned knobs as single or repeating decoration
- Hipped, gabled, or combination of roof forms
- Narrowly proportioned double-hung windows

Integrity Considerations:

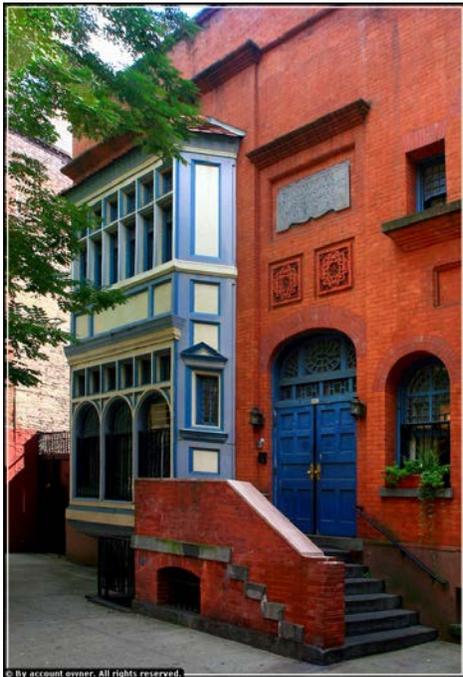
- Should retain integrity of Design, Workmanship, Feeling, , and Materials
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Eastlake style buildings that have been stuccoed are excluded from individual listing under C/3/3
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Sub-theme: Queen Anne, 1885-1905

The Queen Anne style was named and popularized in England by a group of 19th century architects led by Richard Norman Shaw. Somewhat of a misnomer, Shaw's picturesque architecture was not modeled on the buildings constructed during Queen Anne's reign. It was more closely related to the buildings constructed under Queen Elizabeth I, but not quite the stone and brick "Elizabethan," and too late to be classified as Gothic.³³ The style in England consisted of half-timbering and patterned masonry work that was more closely aligned with the Arts and Crafts movement than its American counterpart.



*New York House and School of Industry, 1878
(Mapio.net, date unknown)*

The Queen Anne style that was formulated by Shaw and others was introduced in the United States at the 1876 Centennial Exposition in Philadelphia, where two brick and half-timbered buildings were constructed for British exhibitors. The buildings were well-received and American architects quickly began to adopt the style. Early examples of the Queen Anne style in East Coast cities were typically constructed of brick enclosing square terra cotta panels with an arched side passage leading to an inner court and back house. Their detailing was largely confined to the treatment of roofs and windows. Fish scale slate roof shingles, arched openings with multi-paned lights in upper sashes, and projecting wood bays were frequently featured. The New York House and School of Industry is a prime example. Designed by architect Sidney V. Stratton in 1878, it is much closer to the English prototypes than later examples.

The Queen Anne style was among the most popular architectural trends to emerge in the United States during the late Victorian era. As it spread across the country during the 1880s, however, the forms and materials changed dramatically. Single-family houses in suburban or rural settings had irregular forms that resulted from free plans with a sitting room, dining room, and front parlor arranged around a reception hall that included a grand staircase.³⁴ In the most elaborate examples, Queen Anne style houses epitomized what later generations condemned as Victorian excess – no roof treatment could be too complicated, and no surface was left unembellished.

³³ Whiffen, 115.

³⁴ Roth, 242.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

The most recognizable elements of the Queen Anne style are towers or rounded bays topped by turrets, domes, and cupolas. Bay projections, or corners treated like bays with their ends cut at an angle beneath an overhanging roofline, are also very common. Roofs are generally complex, consisting of multiple steep hips and gables. Porches are nearly ubiquitous and provided one location to showcase the decorative elements made possible by the Industrial Revolution inventions of the lathe, jigsaw, and band saw. Turned columns and balustrades, spindle work or cutout railings and friezes, carved brackets and pendants, and applied ornaments – such as rosettes, sunbursts, “donuts,” and swags – were among the favored methods to adorn porches, balconies, bargeboards, roof faces and overhangs, and window and door openings. Varied wall surfaces, often combined on one building, included patterned shingles, horizontal wood siding, and brick. Brick was also employed for tall chimneys, which could either be interior or attached to an exterior elevation. Windows were either double-hung sash or fixed, and tall and narrow; the more ambitious examples may have ornamented surrounds and colored or art glass inserts. Transom windows over front doors were often present. The overall proportions of most Victorian era buildings, including the Queen Anne, were vertical, giving the impression that the building was perched on, rather than integrated into, the surrounding landscape.

The development of the Queen Anne style coincided with the boom years of the 1880s and 1890s, making it the most utilized of all the late Victorian era styles for residential buildings in Southern California.



*Queen Anne Cottage, 1881
City of Arcadia
(Los Angeles Public Library)*

Although applied to commercial and institutional buildings to some degree, the Queen Anne style was most suited for residential property types, which varied from simple cottages and farmhouses to elaborate mansions. One of the earliest examples of the style in Southern California is the “Queen Anne Cottage” constructed in 1881 on the estate of E.J. Lucky Baldwin, which is located in the City of Arcadia. The focal point of the design by A.A. Bennett is an octagonal tower element and a veranda that extends along all four sides. Interior appointments included marble fireplaces and stained-glass windows.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Architectural historian Merry Ovnick wrote that in Los Angeles, the Queen Anne style was a bit more exuberant than elsewhere in America. One example is the Sessions House at 1330 W. Carroll Avenue (L.A. Historic-Cultural Monument No. 52 and a contributing building to the 1300 Block of Carroll Avenue National Register Historic District and the Angelino Heights HPOZ). Designed by architect Joseph Cather Newsom, the house was built in 1889 for dairyman Charles Sessions. Architects Samuel and Joseph Cather Newsom, with James H. Bradbeer and Walter Ferris, were responsible for some of the finest examples of the style in Los Angeles. The Newsoms created a plan book with several Queen Anne, Eastlake, and Shingle style designs.³⁵ The book was likely the source for many designs in Los Angeles.



Sessions House, 1889
L.A. Historic-Cultural Monument No. 52
(Big Orange Landmarks, 2007)

The Salisbury House at 2703 Hoover Street, the Cockins House at 2653 Hoover Street and the Kelly House at 1140 W. Adams Boulevard are outstanding examples of the work of Bradbeer and Ferris and are all located in the North University Park National Register Historic District. There is little biographical information on either man; however, they were prolific architects who designed hundreds of single-family residences throughout California individually or in partnership with others. Their greatest success was achieved with each other during the early 1890s. Bradbeer was born in Canada in 1842 and received his architectural training there. He moved to Cleveland in 1871, and to Los Angeles in 1888. In Los Angeles, Bradbeer formed a firm with Carroll H. Brown, which lasted until 1890. He worked by himself for a while and then formed a firm with Walter Ferris, which lasted until 1897. Ferris was born in England in 1861 and arrived in San Francisco in 1882, where he worked for Joseph and Samuel Newsom for eight years. He later worked in partnership with W.O. Merithew from 1890 until associating with Bradbeer.

³⁵ Roth, 247.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods



*E.L. Blanchard Residence, 2616 E. 3rd Street, 1893
(SurveyLA, 2015)*



*1526 W. Rockwood Street, 1885
(SurveyLA, 2013)*

The largest concentrations of the style occurred in the early suburbs around Downtown Los Angeles, such as Boyle Heights, Lincoln Heights, Angelino Heights, Exposition Park, West Adams, Westlake, and North University Park. The E.L. Blanchard Residence in Boyle Heights was constructed in 1893 for Los Angeles City Councilman E.L. Blanchard. The single-family residence is a larger-scale example of the style and displays the elaborate detailing characteristic of Queen Anne architecture. Influences of the style applied to smaller scale, less elaborate residences from the period are also common, such as the one at 1526 W. Rockwood Street, constructed in 1885 in Westlake.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Eligibility Standards for Queen Anne, 1885-1905

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Queen Anne style and exhibits quality of design through distinctive features. Examples that retain integrity are becoming increasingly rare.

Period of Significance: 1885-1905

Period of Significance

Justification: The beginning of this period, 1885, coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway, leading to residential development, migration of architectural trends westward, and the distribution of machine-produced building materials. The period of significance ends in 1905, the last year before the population boom of 1906.

Geographic Location: Examples of Queen Anne architecture can be found in neighborhoods near Downtown, including Angelino Heights, Echo Park, Lincoln Heights, Boyle Heights, Highland Park, Westlake, South Los Angeles, and Southeast Los Angeles. Others may be found in communities that were developed before 1905, and ultimately annexed into or consolidated with Los Angeles including Garvanza, San Pedro, and Venice.

Area(s) of Significance: Architecture

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

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are predominately residential buildings. Most residential buildings are single-family residences such as two-story houses and one-story cottages. One-story cottages have the same level of detail as two-story houses, but may be lacking wrap-around porches and tower elements.

Property Type Significance: See Summary Statement of Significance above.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Queen Anne style
- Exhibits quality design through distinctive features
- Was constructed during the period of significance

Character Defining/Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Represents a rare example of the style in the community in which it is located
- One to two stories in height
- Irregular plans and asymmetrical massing
- Wood clapboard, shingle, or a combination of siding
- Hipped, gabled, or combination of roof forms
- Wrap-around porches
- Bay windows, oriels, or corner towers (corner towers may be lacking in one-story cottages)
- Narrowly proportioned double-hung windows, often with bordered glass
- Leaded and colored glass often used in transoms
- Decorative millwork detailing

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, and Materials from the period of significance
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Queen Anne style buildings that have been stuccoed are excluded from individual listing under C/3/3.
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Sub-theme: Shingle Style, 1885-1910

The term Shingle Style was coined by architectural historian Vincent Scully in the 1950s. This uniquely American style dates from the late 19th and early 20th century. The proponents of the Shingle Style eschewed the highly ornamented patterns found in the other Late Victorian era styles such as Queen Anne and Eastlake. Henry Hobson Richardson is credited with the development of the style and used it in the design of country houses and seaside estates. His design of the William Watts Sherman House (1875-1876) in Newport, Rhode Island is considered the prototype of what became known as Shingle Style. The style was carried to maturity by Henry Hobson Richardson in the Mary Fiske Stoughton House (1882-1883) in Cambridge, Massachusetts where the form and ornamentation were simplified. By covering most of the building with shingles stained a single color, the architects created a uniform, unembellished surface. The continuous use of the same material on roof and wall surfaces was a distinct departure from Queen Anne and Eastlake buildings, which were characterized by not only by a variety of materials, but also by shapes and colors.



*Mary Fiske Stoughton House, 1882
Cambridge, Massachusetts
(Library of Congress)*



*Gilbert House, 1903
L.A. Historic-Cultural Monument No. 85
(Big Orange Landmarks)*

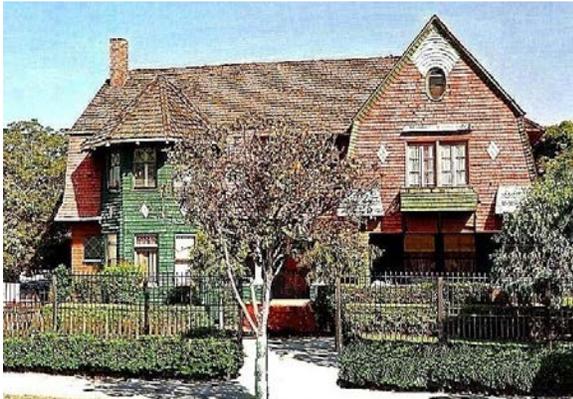
Merging the vocabularies of American Colonial Revival and Richardsonian Romanesque, Shingle Style houses can take many forms. Some have gambrel roofs, Palladian windows, and other American Colonial Revival details. Some have borrowed features from the Richardsonian Romanesque such as squat towers and stone on lower stories. The overall emphasis; however, is on the shingled volume rather than on the decoration of individual building elements.

In the west, the Shingle Style developed through pattern books and the migration of tastes from people and architects who came from the eastern United States. A prime example of the style in Los Angeles is the Gilbert House at 1333-41 S. Alvarado Terrace (L.A. Historic-Cultural Monument No. 85), which is located in the Alvarado Terrace National Register Historic District. The house was built on speculation

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by Ida and Pomeroy Powers, but first occupied by Wilbur F. Gilbert, a wealthy Texas oil man. Of all of the Shingle Style houses remaining in Los Angeles, it is most like the summer retreat communities on the East Coast. The lower portion of the house is clad in Santa Barbara sandstone, emphasizing the horizontal orientation despite the massiveness.



*Herman H. Kerckhoff Residence, 1899
L.A. Historic-Cultural Monument No. 1043
(Office of Historic Resources, 2014)*

The Herman H. Kerckhoff Residence at 1325 W. Adams Boulevard (L.A. Historic-Cultural Monument No. 1043) in the West Adams neighborhood is another prime example of the Shingle Style in Los Angeles. Designed by master architecture firm Morgan & Walls, the house was constructed in 1899 for the youngest member of the illustrious Kerckhoff family, pioneers in the lumber and public utilities industries. This building, as with the other examples of the style, has a distinctive massing and shingle siding. The front gables are too vertical to be described as Craftsman. Its two-story bay window borrows from the Queen Anne, its classical porch

columns and gambrel roof borrow from the American Colonial Revival, and its irregular, sculpted form is rooted in the Richardsonian Romanesque. However, the elongated horizontal emphasis and lack of ornament differentiate the Shingle Style from Queen Anne architecture, and the combination of the three styles is distinctly Shingle Style.



*824 E. Adams Boulevard, 1910
(SurveyLA, 2011)*



*1430 W. 37th Drive, 1905
(SurveyLA, 2011)*

Residences in the Shingle Style are typically found in early neighborhoods surrounding Downtown or in areas such as Venice that were developed as early independent cities prior to their consolidation with Los Angeles. Examples can be found most frequently in the neighborhoods of South Los Angeles including Pico-Union, West Adams, Exposition Park, and University Park. The single-family residences at 824 E. Adams Boulevard and 1430 W. 37th were constructed in 1910 and 1905 respectively, and both examples feature a prominent turret.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Eligibility Standards for Shingle Style, 1885-1910

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Shingle Style and exhibits quality of design through distinctive features. Examples that retain integrity are becoming increasingly rare.

Period of Significance: 1885-1910

Period of Significance

Justification: The beginning of this period, 1885, coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway, leading to residential development, migration of architectural trends westward, and the distribution of machine-produced building materials. The period of significance ends in 1910 when the style faded from use with emergence of the Arts and Crafts movement.

Geographic Location: Examples of Shingle Style architecture can be found in near Downtown, especially in the South Los Angeles neighborhoods including Pico-Union, West Adams, Exposition Park, and University Park. Others may be found in communities that were developed before 1905, and ultimately annexed into or consolidated with Los Angeles, including Venice.

Area(s) of Significance: Architecture

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

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are almost exclusively single-family residences, specifically two-story houses.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Shingle Style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style Represents an early or rare example of the style in the community in which it is located
- Eyebrow dormers
- Gambrel roof
- Irregular plans and asymmetrical massing
- Large wrap-around and inset porches often featuring brick or stone
- Multi-gabled and conical roof forms with no or shallow overhanging eaves
- Tripartite, bay, and double-hung windows
- Two stories in height
- Wood shingle siding

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, and Materials
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Shingle Style buildings that have been stuccoed are excluded from individual listing under C/3/3
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as features such as piers and posts have not been removed

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Sub-theme: Folk Victorian, 1871-1905

Parallel to the high-society, architect-designed styles of the day, a few vernacular styles were also developing to suit those of moderate means. Folk Victorian describes modest, simple wood frame vernacular houses with Victorian era decorative detailing at the porch and cornice line. The Folk Victorian style derived from the earlier National Folk typology. Whereas National Folk featured small, simple building forms without ornamentation, Folk Victorian featured the same simple forms, but added bold ornamentation in the form of pre-cut wooden scrollwork, spindlework, and trim. Such pre-cut details became widely available due to the invention of improved, mechanized woodworking tools and the expansion of the railroads. Many Folk Victorian houses began as National Folk houses that were simply altered with the application of Queen Anne or Eastlake detailing. They are easily distinguishable from their Queen Anne and Eastlake counterparts by their small scale and simple, often symmetrical plans. Folk Victorian houses assumed their overall shape from the intersection of the roof forms, which were usually gabled with a porch sheltering the entrance.

Folk Victorian was perhaps the most popular residential style for Los Angeles's early homesteaders. Examples of the style in Los Angeles range in level of detail from simple to ornate with rows of spindlework and patterned shingle siding. Built in 1892, the Drake House (L.A. Historic-Cultural Monument No. 338) at 210-220 S. Avenue 60 in Highland Park is a classic example of the style. It is covered by a cross gabled roof with shallow overhanging boxed eaves. The exterior is sheathed in clapboard except for the gable ends that feature diamond and fish scale shingles. The porch is simply detailed with turned wood posts.



Drake House, 1892
L.A. Historic-Cultural Monument No. 338
(Charles J. Fisher)



604 E. 29th Street, 1890
(SurveyLA, 2011)

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Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Residences in the Folk Victorian style are typically found in early residential neighborhoods developed around Downtown Los Angeles, such as the one at 640 E. 49th Street. Constructed in 1905, it features a wrap-around porch applied to what is otherwise a relatively simple building. The earliest streetcar neighborhoods developed in Los Angeles include Boyle Heights and Lincoln Heights. These two neighborhoods have the highest concentrations of houses constructed in the Folk Victorian style. Others include Angelino Heights, Echo Park, and Highland Park. Examples can also be found scattered throughout neighborhoods west and south of Downtown such as West Adams, Pico-Union, and University Park.



640 E. 49th Street, 1905
(SurveyLA, 2012)



Stewart Farmhouse, constructed at 511 W. 31st Street in 1871
(SurveyLA, 2012)

Examples include the residence at 640 E. 49th Street in the Vernon Central neighborhood of Southeast Los Angeles. Like most examples of the style, the design of the house is by a builder as opposed to an architect. It is characterized by a multi-gabled roof and wrap around porch and is decorated with delicate millwork, turned porch posts, and fish scale shingles beneath the front-facing gables. On the opposite side of Downtown Los Angeles, the Stewart Farmhouse was constructed at 511 W. 31st Street (L.A. Historic-Cultural Monument No. 1028) in the University Park neighborhood of South Los Angeles.³⁶ The 1871 residence,³⁷ the earliest Folk Victorian in Los Angeles, it is simpler in form and detail than most examples of the style. The porch has turned wood posts, spindle work, and decorative millwork detailing.

³⁶ The farmhouse was moved to 122 N. Avenue 63 in the Highland Park neighborhood of northeast Los Angeles in 2017.

³⁷ The Historic-Cultural Monument nomination from 2012 dates the house to 1871. However, since this is the only pre-1880s known Folk Victorian in the city, the period of significance for the subtheme begins in 1885.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Eligibility Standards for Folk Victorian, 1885-1905

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Folk Victorian style and exhibits quality of design through distinctive features. Examples that retain integrity are becoming increasingly rare.

Period of Significance: 1885-1905

Justification: The year 1885 coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway, leading to residential development, migration of architectural trends westward, and the distribution of machine-produced building materials. The period of significance ends in 1905, the last year before the population boom of 1906.

Geographic Location: Examples of Folk Victorian architecture can be found in neighborhoods near Downtown, including Echo Park, Lincoln Heights, Boyle Heights, Highland Park, South Los Angeles, and Southeast Los Angeles.

Area(s) of Significance: Architecture

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

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are almost exclusively single-family residences, specifically two-story houses and one-story cottages.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Folk Victorian style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

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Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Gabled roofs with shallow overhanging boxed eaves
- Narrowly proportioned double-hung windows
- One or two stories in height
- Ornamentation often rendered by cut-out patterns, drilled holes, and thin, layered wood with sharp edges
- Porches with turned wood posts, spindle work, and decorative millwork detailing
- Rectangular or L-shaped plans
- Represents an early or rare example of the style in the community in which it is located
- Wood clapboard siding, sometimes with fish scale shingles in gable ends

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Materials, and Feeling
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Folk Victorian buildings that have been stuccoed are excluded from individual listing under C/3/3
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

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Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Sub-theme: Vernacular Gabled Cottage, 1885-1905

The most popular form of housing for the working and middle classes in cities on the East Coast and Midwest was a room in a boardinghouse, a flat in an apartment building, or perhaps a unit in a row home. In Los Angeles with its vast supply of land, even those of modest means could strive to live in a detached dwelling with a carefully tended garden. The possibility of homeownership in Los Angeles was also advanced by the development of the balloon frame and the emergence of pattern books. In the late 19th century two vernacular house types began to appear in Los Angeles, the gabled cottage and hipped cottage. The simplicity of their construction encouraged many variations, but most remained fairly unadorned.

The one-story gabled cottage first appeared in Los Angeles in the 1870s, although few pre-boom examples survive. The origins of the gabled cottage have been traced to the Greek Revival style house, best represented in Los Angeles by the Banning Residence in Wilmington (L.A. Historic-Cultural Monument No. 25.) The gabled cottage is distinguished from earlier house types in the folk tradition by its temple-like front created by a single, gabled roof. Early examples are typically sheathed with board and batten siding, while later examples have clapboard or shiplap siding.



*1234 E. Adams Boulevard, 1900
(SurveyLA, 2011)*



*658 W. Sepulveda Street, 1905
(SurveyLA, 2011)*

As the gabled cottage evolved, elements from other popular styles of the time, such as Eastlake, Queen Anne, and Neoclassical, were incorporated into the façade to give what would otherwise be an unoriginal cottage more style. To expand gabled cottages from the limitations of their rectangular plans, wings were added. These houses have L-shaped plans resulting from the intersection of the gabled roof forms. Whether they have front-gabled or cross-gabled roofs, these houses have slightly overhanging boxed eaves and full- or partial-width front porches. Window types vary across elevations but are usually double-hung sash with a distinctive tripartite or bay window on the primary elevation.

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Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods



*420 E. Adams Boulevard, 1885
(SurveyLA, 2011)*



*1177 E. 54th Street, 1906
(SurveyLA, 2011)*

Gabled cottages are usually situated in the earliest streetcar suburbs east and northeast of Downtown Los Angeles, such as Highland Park, Elysian Valley, Cypress Park, and Boyle Heights. Numerous examples can also be found in early residential areas south of Downtown, such as the Central and Vernon neighborhoods of Southeast Los Angeles and the University Park and Exposition Park neighborhoods of South Los Angeles. Intact examples, however, are increasingly rare. Representing the earliest patterns of residential development in the Central neighborhood, the house at 420 E. Adams Boulevard was constructed during the boom of the 1880s. It is an example of a gabled cottage with a cross-gabled roof and L-shaped plan. It has little ornamentation but displays Queen Anne style detailing. Another example of a gabled cottage in the Vernon neighborhood is located at 1177 E. 54th Street. This house has a front-gabled roof and rectangular plan. It displays decorative features such as fish scale shingles and leaded glass associated with the Queen Anne style. By the time this house was constructed in 1906, the Craftsman style bungalow was beginning to replace the gabled cottage as the most popular form of housing in Los Angeles.

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Eligibility Standards for Vernacular Gabled Cottage

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of architecture as an excellent example of a Vernacular Gabled Cottage and exhibits quality of design through distinctive features. Examples that retain integrity are extremely rare.

Period of Significance: 1885-1905

Period of Significance

Justification: The beginning of this period, 1885, coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway, leading to residential development, migration of architectural trends westward, and the distribution of machine-produced building materials. The period of significance ends in 1905, the last year before the population boom of 1906.

Geographic Location: Vernacular Gabled Cottages may be found in neighborhoods near Downtown, including Angelino Heights, Echo Park, Lincoln Heights, Boyle Heights, Elysian Valley, Highland Park, South Los Angeles, and Southeast Los Angeles. Others may be found in communities that were developed before 1905, and ultimately annexed into or consolidated with Los Angeles including Venice, San Pedro, and Wilmington.

Area(s) of Significance: Architecture

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

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are almost exclusively single-family residences, specifically one-story cottages.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Vernacular Gabled Cottage style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

SurveyLA Citywide Historic Context Statement

Architecture and Engineering/Late 19th and Early 20th Century Residential Architecture; Housing the Masses/Late 19th and Early 20th Century Neighborhoods

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Full- or partial-width front porches
- Gabled roof with slightly overhanging boxed eaves
- Minimal ornamentation
- One story
- Rectangular or L-shaped plans
- Represents an early or rare example of the style in the community in which it is located
- Tripartite, bay, and double-hung windows
- Wood clapboard or shiplap siding

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Materials, and Feeling
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Vernacular Cottages that have been stuccoed are excluded from individual listing under C/3/3
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

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Sub-theme: Vernacular Hipped Cottage, 1885-1910

The counterpart of the two-story American Foursquare house is the one-story version of the same form, the vernacular hipped cottage. This house type was constructed throughout the United States from 1860 to 1910. The vernacular hipped cottage is primarily distinguished by its square plan capped by a pyramidal (or hipped) roof shape, and secondarily by the tendency to cut the front porch space out of the basic square of the house. By the 1860s, this house type was advertised by *Woodward's Cottages and Farm Houses*, and by the 1890s it could be mail-ordered from Sears, Roebuck & Company.³⁸

In Los Angeles, the vernacular hipped cottage developed slightly later than the vernacular gabled cottage, and was even more common at the turn of the 20th century because it was easily constructed and modified. The box-like shape, made it especially affordable to build. It was also advertised as efficient because of the belief that the square lines permitted a maximum utilization of interior floor space. Plan book companies responded to the vernacular hipped cottage because they required little ornamentation. However, if a customer so chose, the possibilities to add ornamentation were endless. Detailing and proportions of the openings and bays could link the house to the Queen Anne, Neoclassical, or American Colonial Revival styles. Later examples show the influence of the Shingle Style and Arts and Crafts elements such as exposed rafter tails.

Usually a dormer, which was also hipped, was centered over the main façade, although a front gable over a three-sided bay was also a favored variation of the basic roof form. The houses often had a partial front porch recessed into the façade. A tripartite, projecting bay window completed the plane of the primary elevation. The house at 1308 W Manchester Avenue is an excellent example of the style with Neoclassical embellishments. Constructed in 1900 in South Los Angeles, it has a hipped roof, centered dormer, Palladian window, decorative frieze, and off-set, recessed front porch.



1308 W Manchester Avenue, constructed in 1900
(Google Street View, 2018)

Other examples of the vernacular hipped cottage are more vocal about their style influences. 173 E 36th Street is an excellent example of a vernacular hipped cottage with Neoclassical details. Constructed in 1898, it has the typical form of a vernacular hipped cottage with a hipped dormer centered above the main façade. The classical columns and detailing above the front porch convey its Neoclassical style influences. Comparatively, 947 E 21st Street is a vernacular hipped cottage with strong Queen Anne and Shingle Style details articulated in its rounded, turret-like dormer, and combination of wood clapboard

³⁸ Gowans, 90-91.

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and shingle siding. Both properties are located in Southeast Los Angeles and represent the early residential development of the area. Multi-family instances of the vernacular hipped cottage can be found, but are much less common than their single-family counterparts.



173 E. 36th Street, constructed in 1898 (SurveyLA, 2011)



947 E. 21st Street, constructed in 1902 (SurveyLA, 2011)

Hipped cottages are usually sited on city lots, particularly in the earliest streetcar suburbs north and northeast of Downtown Los Angeles, such as Angelino Heights, Echo Park, Highland Park, Lincoln Heights, and Boyle Heights. Numerous examples can also be found in the neighborhoods of South and Southeast Los Angeles as well as early cities later consolidated with Los Angeles such as San Pedro, Wilmington, and Venice. Hipped cottages reflect the earliest patterns of residential development in the neighborhoods in which they are located. Although once the most common form of middle class housing in Los Angeles, intact examples are becoming increasingly rare.

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Eligibility Standards for Vernacular Hipped Cottage

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of architecture as an excellent example of a Vernacular Hipped Cottage and exhibits quality of design through distinctive features. Examples that retain integrity are becoming increasingly rare.

Period of Significance: 1885-1910

Period of Significance

Justification: The beginning of this period, 1885, coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway, leading to residential development, migration of architectural trends westward, and the distribution of machine-produced building materials. The period of significance ends in 1910, when the style faded from use with development of the Arts and Crafts movement. By this time the bungalow type had replaced the hipped cottage as the most common form of middle-class housing.

Geographic Location: Vernacular Hipped Cottages may be found in neighborhoods near Downtown, including Angelino Heights, Echo Park, Lincoln Heights, Boyle Heights, Cypress Park, Elysian Valley, Glassell Park, Highland Park, Westlake, West Adams, and North University Park. Others may be found in communities that were developed before 1910, and ultimately annexed into or consolidated with Los Angeles including Venice, San Pedro, and Wilmington.

Area(s) of Significance: Architecture

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

Associated Property Types: Residential – Single-Family Residence
Residential – Multi-Family Residence

Property Type Description: Associated property types are almost exclusively single-family residences, specifically one-story cottages. Multi-family examples, such as duplexes are found as well but are much less common.

Property Type Significance: See Summary Statement of Significance above.

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Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Vernacular Hipped Cottage style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Centrally located dormers
- Full- or partial-width front porches, usually recessed
- Hipped roofs with shallow overhanging boxed eaves
- Minimal ornamentation
- Off-set gabled bay
- One story in height
- Rectangular, boxy plan
- Tripartite, bay, and double-hung windows
- Wood clapboard siding

Integrity Considerations:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Vernacular Hipped Roof cottages that have been stuccoed are excluded from individual eligibility under C/3/3
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

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Sub-theme: Chateausque, 1885-1910

The Chateausque style was based upon the 16th century French chateau seen by many Americans on tours of Europe and by architects who studied at the École des Beaux-Arts in Paris. Richard Morris Hunt,



Biltmore House, designed by Richard Morris Hunt between 1890 and 1895 (Richard Nilsen)

a graduate of the École, is often credited for popularizing the style in the eastern United States. Hunt designed several mansions in the style for wealthy Gilded Age families after the Civil War. Two of his best-known examples were designed for the Vanderbilt family: William K. Vanderbilt's imposing townhouse on Fifth Avenue in New York City (1880-84, demolished) and George Washington Vanderbilt's spectacular Biltmore House (1890-95) in Asheville, North Carolina.

The Chateausque style was a reaction to the simple and austere classical styles of architecture that prevailed in the early 19th century. These buildings are monumental and can be very elaborate in detailing. A Chateausque building is typically two or more stories, with a steeply pitched, roofline, dormer windows, and masonry walls. The towers, spires, turrets, sculptured chimneys, and overall mass that characterize the style made it difficult to translate into the vernacular. Since the original French version of the style was a combination of the late medieval and the early French Renaissance, the American version could be both controlled and picturesque at the same time. Thus, Chateausque features are often found together with Second Empire, Queen Anne, and Tudor Revival elements.

There were two phases of the Chateausque style in the United States. The two phases are differentiated by property type, scale, and materials. The first phase, between 1880 and 1910, were primarily residences designed by architects who trained in Europe. The second phase, between the first and second World Wars, were primarily apartment buildings with the Chateausque applied as Period Revival architecture. The style became more widespread in Southern California during this later phase of the style as discussed in the Period Revival Architecture theme of the Architecture and Engineering context. The style remained relatively rare in western American cities during its early phase at the end of the 19th century when the Chateausque style was in vogue on the East Coast and in the Midwest.

In Los Angeles, examples of the Chateausque style from the late Victorian era reflect the first connections between Southern California and the architectural trends of the rest of the United States.

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The few examples built in Los Angeles were designed around the turn of the century and were often residences constructed for those connected to East Coast society. The only remaining examples of the style that retain integrity are either listed in the National Register or designated Historic-Cultural Monuments. They include the Marley-Stone House (Contributor to the South Bonnie Brae Tract National Register Historic District), Rindge - Frederick Hastings House, Mary Andrews Clark Residence of the YWCA, and Magic Castle (L.A. Historic-Cultural Monument No. 406).³⁹



Marley-Stone House, 1036-1038 S. Bonnie Brae Street, built between 1895 and 1896 (Big Orange Landmarks, 2007)

One of the earliest extant examples of the Chateausque style in Los Angeles is the Marley-Stone House (L.A. Historic-Cultural Monument No. 99) at 1036-38 S. Bonnie Brae Street in the Pico-Union neighborhood. Constructed between 1895 and 1896, the house was designed by Merrithew and Haley and is one of the few examples of the style constructed entirely of wood. Character-defining features include its irregular plan and asymmetrical massing, projecting round corner turrets, center dormer, and elaborate detailing.

Another example of the Chateausque style in Los Angeles is the Rindge - Frederick Hastings House. It has Richardsonian Romanesque influences and was designed by Frederick Roehrig in 1902. Rindge moved to Los Angeles in 1887 after inheriting a fortune from his father and became the owner of Rancho Malibu, a Spanish land grant. He died at the age of 48, not long after the house was completed. Although the house is only trimmed in stone, the round corner turrets and recessed arched entryway are keynotes of the Chateausque style. Prominently sited on a hill in the West Adams neighborhoods, the house is also a contributor to the Sugar Hill Historic District.

³⁹ The Magic Castle was constructed as a residence in 1909. It now serves as a membership only clubhouse for the Academy of Magical Arts.

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The Mary Andrews Clark Residence of the YWCA (L.A. Historic-Cultural Monument No. 158) is a prime example of the Chateausque style in the Westlake neighborhood. It is not a single-family residence as the name suggests, but a YWCA building dedicated in 1913 as a memorial to the mother of copper mining baron William A. Clark. Clark also had a French style mansion on Fifth Avenue in New York. For the design of the Mary Andrews Clark Residence, he selected the architect Arthur Burnett Benton whose earlier work included the original building at the Mission Inn in Riverside.



Rindge - Frederick Hastings House, 2256 S. Hobart Boulevard, 1887 (Big Orange Landmarks, 2007)



Mary Andrews Clark Residence of the YWCA, 306 Loma Drive, 1913 (Big Orange Landmarks, 2008)

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Eligibility Standards for Chateausque

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Chateausque style and exhibits quality of design through distinctive features. Examples that retain integrity are extremely rare.

Period of Significance: 1885-1910

Period of Significance

Justification: The beginning of this period, 1885, coincides with the first year of the rate war between the Southern Pacific Railroad and the Atchison, Topeka & Santa Fe Railway. Chateausque was a style of the Gilded Age elite. The railroad enabled the westward migration of wealthy people from the East Coast who brought a preference for popular East Coast styles of the era with them. The period of significance ends in 1910 when the style fell out of favor before being revived with less expensive materials in the decades after World War I.

Geographic Location: Examples of the Chateausque style that retain integrity are extremely rare in Los Angeles. The few examples that still stand can be found in the neighborhoods of Hollywood, West Adams, Westlake, and Pico Union neighborhoods near Downtown, specifically West Adams and North University Park.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential – Single-Family Residence
Residential – Multi-Family Residence

Property Type Description: Associated property types are generally residential buildings, typically two or more stories in height.

Property Type Significance: See Summary Statement of Significance above.

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Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Chateausque style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

Character Defining /Associative Features:

- Retains most of the essential character-defining features of the style
- Classical or late Gothic details
- Cut stone wall surfaces
- Irregular plan and asymmetrical massing with an open play between horizontal and vertical
- Projecting round corner turrets with thin conical roofs
- Represents an early or rare example of the style in the community in which it is located
- Steeply pitched roofs with wall and roof dormers and pedimented parapets
- Usually two stories in height
- Windows with arched or flat lintels

Integrity Considerations:

- Should retain integrity of Design, Materials, Workmanship, and Feeling
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

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Sub-theme: Richardsonian Romanesque, 1890-1905



Trinity Church, designed by Henry Hobson Richardson between 1872 and 1877 (Houghton Library)

Borrowing from French Romanesque forms, the Richardsonian Romanesque style was developed around 1880 by Henry Hobson Richardson, an American who studied at Harvard before attending the École des Beaux-Arts in 1860. Although Richardson was an influential architect in the Queen Anne and Shingle Styles, his development of a Romanesque style was so striking and influential that it was later called Richardsonian Romanesque in his honor. One of the earliest examples the style was his design of the Trinity Church in Boston Massachusetts (1872-77). The style achieved bold, coherent massing through abutting volumes of various height and form with rounded arches,

heavy masonry walls, and turrets topped with conical roofs. The Richardsonian Romanesque style was most successful when applied to civic buildings and Richardsonian Romanesque became the style of choice for city halls and courthouses across the United States as it quickly made its way west.

Like many other cities in the West, the most important examples of the Richardsonian Romanesque style ever constructed in Los Angeles (both demolished) were Los Angeles' first City Hall (1888) and Second County Courthouse (1891). The first Los Angeles City Hall was designed by Los Angeles architect S. I. Haas. The Second County Courthouse was designed by San Francisco-based architects Curlett & Cuthbertson, with Los Angeles architect Theodore Eisen. By the boom of the late 1880s, Los Angeles had outgrown its original courthouse in the Temple Market Block. The selected site was a small hill, called Poundcake Hill, bounded by Broadway (formerly Fort Street) on the west, Temple Street on the north, and Spring Street (formerly New High Street) on the south. When completely finished in 1892, the building represented an outstanding example of Richardsonian Romanesque architecture with rather distinctive red stones giving it the nickname, "Red Sandstone Courthouse," though it was recognized as an imitation of the Allegheny County Courthouse and Jail in Pittsburgh, designed by Richardson in 1883. After suffering extensive damage in the Long Beach earthquake of 1933, it was razed in 1936.

Although the Richardsonian Romanesque style was less commonly applied to domestic architecture; many architects adapted the style to residences. One of the few extant examples of the style in the Los Angeles is the Stimson House (L.A. Historic-Cultural Monument No. 212), located at 2421 S. Figueroa Street. The Stimson House was constructed in 1891 for Thomas Douglas Stimson, a Chicago lumber tycoon. It was designed by architect Carroll H. Brown, who previously worked for Brown and Bradbeer, architects of many Queen Anne style residences in Los Angeles during the late 1880s. The exterior is

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constructed of rusticated red sandstone and features a four-story octagonal tower, tall chimneys, and encircling veranda. The house is also listed in the National Register of Historic Places.

Another outstanding extant example of a residential building in the Richardsonian Romanesque style is the Ecung-Ibbetson House (L.A. Historic-Cultural Monument No. 350), completed in 1899 for a prominent real estate developer. The house is located at 1180-1190 W. Adams Boulevard and 2612 Magnolia Avenue in the North University Park neighborhood. The heavy, stone exterior with multi-gable roof and center turret are character-defining features of the style. This particular example has unique, flared eaves suggesting a Japanese influence.



Stimson House, 2421 S. Figueroa Street, 1891 (Big Orange Landmarks, 2009)

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Eligibility Standards for Richardsonian Romanesque

Summary Statement of

Significance: A property evaluated under this sub-theme is significant in the area of Architecture as an excellent example of the Richardsonian Romanesque style and exhibits quality of design through distinctive features. Residential examples in Los Angeles are extremely rare.

Period of Significance: 1890-1905

Period of Significance

Justification: 1891 is the date of the earliest known Richardsonian Romanesque style building constructed in Los Angeles. Richardson Romanesque was a style of the Gilded Age elite. The railroad enabled the westward migration of wealthy people from the East Coast who brought a preference for popular East Coast styles of the era with them. The period of significance ends in 1905 when the style fell out of favor.

Geographic Location: Examples of the Richardsonian Romanesque style that retain integrity are extremely rare in Los Angeles. The few examples that still stand can be found in neighborhoods near Downtown, specifically West Adams and North University Park.

Area(s) of Significance: Architecture

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

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are exclusively single-family residences, specifically two- story houses.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Richardsonian Romanesque style
- Exhibits quality of design through distinctive features
- Was constructed during the period of significance

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Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Brick, stone, or cast stone exteriors
- Front and multi-gabled roofs
- Large scale and simple geometric forms
- Represents an early or rare example of the style in the community in which it is located
- Round arched window and door openings
- Usually two stories in height

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, and Materials
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

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Sub-theme: Neoclassical, 1885-1927

One facet of the Classical Revival, the Neoclassical style is an almost academic reinterpretation of Greek and Roman precedents. The style is primarily distinguished from Beaux Arts Classicism by its simpler treatment of classical forms, features, and ornament. The style was popularized at world fairs and practiced by such influential architects as McKim, Mead, and White. Neoclassical style buildings are monumental by definition; thus, the Neoclassical style was most commonly utilized in the design of monuments, public buildings, and banks. One of the most impressive and well-known buildings designed by McKim, Mead, and White was Pennsylvania Station (1902-1910, demolished) in New York City. However, they developed Neoclassical designs for both public buildings and private residences alike.



*212 S. Wilton Place, constructed in 1908
(SurveyLA, 2006)*

Dignified, severe, and unornamented, these buildings tended to favor the Greek orders, Doric and Ionic, over the Roman. Colossal columns and colonnades, temple fronts with pedimented porticoes, and flat-headed windows characterize the style. Plain wall surfaces are not unusual, uninterrupted by projections, recessions, or sculpture. Neoclassical style residential buildings display many of the same qualities as commercial and institutional property types. A colossal order porch, whether an attached portico with columns supporting a triangular pediment or a full-width

colonnade, add a signature element of domestic design to this style. Other aspects of Neoclassical style houses are a direct reflection of American Colonial Revival architecture. These buildings evoke symmetry with horizontal and raking cornices detailed with dentils or modillions, entries with arched or broken pediments, and double-hung sash windows with multiple lights in the upper sashes. Roofs are side gabled or hipped.

In Los Angeles, the Neoclassical style was favored by financial institutions and religious institutions before it was applied to domestic architecture in the early 20th century. Many residential examples display the signature element of the Neoclassicism while others blend the style with elements of Queen Anne or Craftsman architecture as well, depending on their date of construction. The style was applied to both single- and multi-family residential buildings.

Neoclassical style single-family residences began to appear in Los Angeles at the turn of the 20th century.⁴⁰ Examples range from smaller, one-story residences to larger-scale, two-story buildings. Two

⁴⁰ For further information regarding the Neoclassical style as it was applied to institutional and commercial buildings see the Beaux Arts Classicism, Neoclassical, and Italian Renaissance Revival Architecture theme of the Architecture and Engineering context.

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of the most notable examples of the style are in the West Adams neighborhood. The Colonel J.E. Stearns Residence (L.A. Historic-Cultural Monument No. 434) is located at 27 Saint James Park. The distinguished architect John Parkinson designed the residence in 1901. The Britt Mansion (L.A. Historic-Cultural Monument No. 197) is located at 2528 Gramercy Place and designed by the noted Alfred E. Rosenheim in 1910. Both display the signature element of the style, a full-height entry porch with pediment and classical columns. The style was also applied to vernacular cottages; these are more accurately said to be influenced by the Neoclassical style rather than pure examples of Neoclassical architecture.



*J.E. Stearns Residence, 27 Saint James Park, 1901
(Los Angeles Public Library)*



*Britt Mansion, 2528 Gramercy Place, 1910
(Big Orange Landmarks)*

Multi-family residences in the style are often duplexes or fourplexes, such as the one at 930 S. Albany Street in the Westlake neighborhood and at 9813 W. Venice Boulevard in the Palms neighborhood. Both rare examples of early apartment houses in their neighborhoods, these buildings have some of the same features as single-family residence but range from two to three-stories in height. The primary exterior materials, however, are typically stucco or clapboard, or a combination of both.



930 S. Albany Street, 1895 (SurveyLA, 2013)



9813 W. Venice Boulevard, 1915 (SurveyLA, 2011)

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Residences in the Neoclassical style can be found throughout Los Angeles. They are most commonly found in neighborhoods around Downtown, such as South Los Angeles, Southeast Los Angeles, Westlake, West Adams, University Park, and Pico-Union.

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Eligibility Standards for Neoclassical, 1895-1927

Summary Statement of

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

Period of Significance: 1895-1927

Period of Significance

Justification: The beginning of the period of significance, 1895, represents the earliest extant residential examples of the style. The Neoclassical style remained a popular choice in the design of residential buildings through the 1920s, thus the period of significance has been extended to embrace the known examples. Later examples, if identified, would be significant under this theme even if outside the period of significance.

Geographic Location: Examples of Neoclassical architecture can be found in neighborhoods near Downtown, including South Los Angeles, Southeast Los Angeles, Westlake, Hancock Park, West Adams, and University Park. Others may be found in communities that were developed before 1910, and ultimately annexed into or consolidated with Los Angeles including Venice, Palms, and Hollywood.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential – Single-Family Residence
Residential – Multi-Family Residence

Property Type Description: Associated residential property types include both single-family and multi-family residences. These range from modest one-story single-family residences with some elements of the style to larger, two-story single-family and multi-family examples with colonnaded porticos.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Exemplifies the tenets of the late Victorian era and the Neoclassical style
- Exhibits quality of design through distinctive features

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- Was constructed during the period of significance

Character Defining/Associative Features:

- Retains most of the essential character-defining features of the style
- Formal arrangement of architectural elements
- May range from two to fourteen stories in height
- Monumental in scale, often with pedimented porticos
- Parapets incorporating balustrades
- Represents an early or rare example of the style in the community in which it is located
- Smooth stone or masonry exteriors; stucco and clapboard in residential buildings
- Windows and doors typically linteled

Integrity Considerations:

- Should retain integrity of Design, Workmanship, Feeling, and Materials
- Retains sufficient integrity to convey significance
- Original use may have changed
- Setting may have changed (surrounding buildings and land uses)
- Location is not a required aspect of integrity in determining significance under Criterion C/3/3 in the area of architecture
- Neoclassical style residences that have been stuccoed are excluded from individual eligibility under C/3/3
- Security bars may have been added
- The most common alteration is the replacement of windows and the enclosure of porches
 - Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with rear and side elevations
 - The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed

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THEME: HOUSING THE MASSES, 1880-1975

Sub-theme: Late 19th and Early 20th Century Neighborhoods, 1880-1910

Late 19th and early 20th century neighborhoods are residential subdivisions and tracts of land developed between 1880 and 1910. They contain concentrations of houses designed in architectural styles discussed above. During this period, Los Angeles experienced rapid growth, punctuated by a boom between 1885 and 1887. Many of the migrants to the city during this period were from the eastern United States and countries throughout Europe. These late 19th century migrants were middle-class, urban, and in tune with the popular architectural trends of the day. Their knowledge of these trends and styles migrated westward with them. It was during this period that Los Angeles' first neighborhoods and subdivisions developed. Residential subdivisions consist of a large parcel of land that was subdivided into individual lots and generally reflect the vision of a single developer or builder. The development of these neighborhoods tended to follow larger national architectural trends, driven by their residents' knowledge of styles popular at the time.

Late 19th and early 20th century neighborhoods are significant for the quality of their architecture as a whole and as notable concentrations of residential buildings designed in the styles popular during the late Victorian era. These neighborhoods are evaluated as potential historic districts. Tracts, subdivisions, and neighborhoods stand out as among the strongest and most distinctive concentrations of early residential architecture and urban residential development in the city. During this period, the single-family residence was the most widespread type of housing in the city. Although multi-family variations of these residences exist, they are rarer. Most neighborhoods contain combinations of styles from the period with the oldest houses in the district representing the high-style architecture that was popular during the boom of the late 1880s, and later buildings representing vernacular gabled and hipped cottages with elements from late Victorian era styles. Often residences constructed during the 1910s and later can also be found; they are typically designed in Arts and Crafts or Period Revival styles.

Many of these neighborhoods comprise tracts developed around the streetcar system, and these neighborhoods are often located in proximity to streetcar lines. As Los Angeles expanded, land speculators that subdivided land near the city center provided the cut-rate version of the verdant residential ideal expressed in picturesque enclaves. The first wide scale urban residential development took the form of small housing tracts with undeveloped lots available for purchase. The land was subdivided into a grid pattern of streets with narrow lots. Europeans and transplanted Midwesterners were the first to settle in the neighborhoods and the street pattern reflects the familiar north-south oriented Cartesian grid of the Midwestern cities developed along the Northwest Ordinance.

Concentrations of late 19th and early 20th century residential property types are extremely rare in Los Angeles. Groupings and isolated examples may still be found in Angelino Heights, North University Park Westlake, Boyle Heights, and Southeast Los Angeles, but have become rare in other areas, like

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Hollywood. The housing stock in the central city was eliminated by the dense commercial development that occurred from the 1910s to 1930s and the urban renewal projects in the late 20th century that cleared Bunker Hill Downtown and areas for the Convention Center and Staples Center. Examples of late 19th and early 20th century neighborhoods include the Angelino Heights and Lincoln Heights Historic Preservation Overlay Zones as well as the Potter's Woodlawn Tract and Ford Tract Planning District and Adams and Maple Planning District, both identified by SurveyLA.



Carroll Avenue, Angelino Heights Historic Preservation Overlay Zone (Office of Historic Resources)



Lincoln Heights Historic Preservation Overlay Zone (Office of Historic Resources)

The Highland Park-Garvanza Historic Preservation Overlay Zone (HPOZ) is comprised of several adjacent neighborhoods in northeast Los Angeles. The neighborhoods were developed during the 1880s and 1920s building booms. The first tract in Highland Park was subdivided in 1886 and became one of the first residential subdivisions in Northeast Los Angeles. The tract was developed with Eastlake, Folk Victorian, Shingle, and Queen Anne style residences, among others. The area continued to develop into the 1920s with Arts and Crafts style residences. The area was adjacent to a Santa Fe Railroad line as well as Pacific Electric Red and Yellow streetcar lines, which encouraged its development.

The Angelino Heights HPOZ, located two miles northwest of Downtown Los Angeles, was an upper middle-class neighborhood and developed in the 1880s as one of the city's first suburbs. The district contains a concentration of late 19th century architectural styles, including Queen Anne and Eastlake, as well as later Craftsman and Mission Revival architecture. Within the district, the 1300 block of Carroll Avenue is listed in the National Register of Historic Places.

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*Potter's Woodlawn Tract and Ford Tract Planning District
(SurveyLA, 2011)*



Adams and Maple Planning District (SurveyLA, 2011)

The Potter's Woodlawn Tract and Ford Tract Planning District and the Adams and Maple Planning District are both located in Southeast Los Angeles.⁴¹ Both neighborhoods were developed in proximity to streetcar lines. They reflect the residential development of the late 19th and early 20th centuries and contain notable concentrations of architectural styles popular during this period. Many of the residences are Vernacular Victorian cottages and residences with Queen Anne influences. The oldest houses in the Adams and Maple Planning District represent high style architecture popular during the boom of the late 1880s.

⁴¹ Planning Districts do not meet the eligibility standards for designation as historic districts although they may merit special consideration in the planning process related to neighborhood character.

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Eligibility Standards for Late 19th and Early 20th Century Residential Neighborhoods

Summary Statement of

Significance: Late 19th and early 20th century residential neighborhoods evaluated under this theme are significant in the area of Architecture. They are important and intact concentrations of styles of residential architecture popular from 1880-1910. As they consist of multiple properties these neighborhoods are evaluated as potential historic districts, which may range in size from small groupings and to entire neighborhoods.

Period of Significance: 1880-1910

Period of Significance

Justification: The period of significance extends from 1880 to 1910, beginning with the first residential tract laid out by real estate speculators and boosters in the 1880s and extending into the period when an extensive network of streetcars influenced suburbanization patterns radiating east and northeast of the central city. The period of significance ends in 1910, when late 19th and early 20th century residential styles fell out favor and the automobile began to influence residential development patterns.

Geographic Location: The neighborhoods of Los Angeles where the late 19th and early 20th century development occurred were largely within a two-mile radius of Downtown Los Angeles, including Lincoln Heights, Boyle Heights, Angelino Heights, Westlake, and University Park. Highland Park, Garvanza, Hollywood, Wilmington, and San Pedro were other communities that began to develop in the late 19th century and were later annexed into or consolidated with Los Angeles. This residential building stock comprises several of the city’s Historic Preservation Overlay Zones including Angelino Heights, Lincoln Heights, Vinegar Hill, and University Park.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Streetcar Suburb – Neighborhood
Streetcar Suburb – Subdivision

Property Type Description: A Late 19th and Early 20th Century Neighborhood often comprises multiple small tracts subdivided into grids of narrow streets with narrow

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lots. Houses in these neighborhoods typically include a mixture of vernacular and high-style architecture from the late Victorian era. Consistent front yard setbacks maintain a cohesive street wall, although the oldest houses in the neighborhood may have deeper setbacks. Many of these neighborhoods developed adjacent to historic streetcar routes, though properties dating from later decades may have detached garages at the rear of the lots. In addition to the houses themselves, these neighborhoods are often characterized by distinctive features such as trees planted along sidewalks and decorative street lighting.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Was developed during the period of significance
- Unified entity with a significant concentration of intact residences designed in late 19th and early 20th century architectural styles including Eastlake, Queen Anne, Shingle, Folk Victorian, Vernacular cottages, and Neoclassical Revival
- Conveys a strong visual sense of overall historic environment from the period of significance
- May include one or a full range of Late 19th and early 20th century styles

Character Defining/Associative Features:

- 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
- District boundaries may not follow original subdivision plates and are more likely to be small grouping comprising a portion of a tract or subdivision
- May include residences outside the Period of Significance designed in Arts and Crafts and/or Period Revival styles (Note: when evaluating districts comprised of a variety of styles and multiple periods of development, more than one architectural theme may be applied to best represent the neighborhood)
- Should retain most of the original planning features including street patterns, building setbacks, landscape, and street features

Integrity Considerations:

- Should retain integrity of Location, Design, Workmanship, Materials, Setting, and Feeling
- District as a whole retains sufficient integrity to convey significance
- An accumulation of minor alterations may render a residence non-contributing

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- Contributors to a district may have a greater degree of alteration than individually significant properties
- Adjacent land uses may have changed

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