6.0 Architectural Styles

6.1 Architectural Styles History

The following is a history of architectural styles found throughout the City of Los Angeles. The narrative of architectural styles is helpful in understanding how the architecture of La Fayette Square relates to the larger Los Angeles context.

19th Century Styles (1860 - 1910)

The 19th century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles. Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States, who brought these styles to Los Angeles. The prominent architects in Los Angeles in this period included Ezra Kysar, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

These 19th century styles were built most prolifically in the boom years of the 1880s, with consistent building continuing through the turn of the last century. These styles were concentrated in areas near today’s downtown Los Angeles. Many examples of 19th century architectural styles have been lost through redevelopment or urban renewal projects. Surviving examples of 19th Century architectural styles are most commonly found in Los Angeles in the Angelino Heights, University Park, Boyle Heights, Lincoln Heights, and Highland Park areas. Surviving examples of the pure Italianate styles are rare in Los Angeles, although Italianate detail is often found mixed with the Eastlake or Queen Anne styles. No structures from this period exist within La Fayette Square.

Turn of the Century Styles (1890 - 1920)

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style. In this period, Los Angeles was beginning to develop a broad base of prominent architects. Prominent architects in Los Angeles during this period included Henry and Charles Greene, the Heineman Brothers, Frank Tyler, Sumner Hunt, Frederick Roehrig,

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area’s first streetcar suburbs. Although many examples of these styles have been lost through redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles. These styles can be commonly found in the West Adams area (Pico-Union, University Park, Kinney Heights, Harvard Heights, Western Heights, West Adams-Normandie, Jefferson Park and La Fayette Square), in Angelino Heights, and in Highland Park. Some early examples of the Craftsman and Beaux Arts styles can be found in the Hancock Park area. Only one surviving example of the work of architects Charles and Henry Greene remains in Los Angeles, in the Harvard Heights HPOZ.

**THE ECLECTIC REVIVAL STYLES (1920-1940)**

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles were built in the area during this period. The Eclectic Revival styles popular in Los Angeles between the First and Second World Wars include the Colonial Revival, Dutch Colonial Revival, Spanish Colonial Revival, Mission Revival, French Eclectic, Chateauesque, English and Tudor Revival, Italian Renaissance Revival, Mediterranean Revival, Neoclassical Revival, Egyptian Revival, Monterey and Hispano-Moresque styles. The Craftsman and Craftsman Bungalow styles continued to develop as popular styles through this period. Many of these styles were popular both as residential and commercial styles, with a few, particularly the Egyptian Revival and Chateauesque styles, being particularly popular for use in small and large scale apartment buildings.

All of these styles were based on an exuberantly free adaptation of previous historic or “foreign” architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry. Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman,

Many surviving examples of these styles exist in Los Angeles, particularly in the Hancock Park, Windsor Square, La Fayette Square, Spaulding Square, Larchmont Heights, Whitney Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

THE EARLY MODERN STYLES (1900-1945)

The period between the World Wars was also a fertile one for the development of architectural styles that were based on an aggressively modern aesthetic, with clean lines and new styles of geometric decoration, or none at all. The Art Deco, Moderne, and Modern styles all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright could also probably be included in this category, and a vernacular adaption of the Prairie style, which incorporates Mediterranean elements is found throughout the Mid-Wilshire and West Adams communities. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style, that combined the spareness and clean lines of the Modern and Modern styles with a thin veneer of the colonial or historic revival styles. Prominent architects in the Los Angeles region working in these styles included Richard Neutra, Paul R. Williams, R.M. Schindler, Stiles O. Clements, Robert Derrah, Milton Black, Lloyd Wright, and Irving Gill.

POST-WORLD WAR II (1945 - 1965)

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, Ranch, Post and Beam, Contemporary, and Dingbat styles. This architectural guide also includes some examples of Post World War II commercial styles, such as the Googie style and the commercial strip development.

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner,
William Pereira, Rapahael Soriano, H. Hamilton Harris and Paul Williams, although many of these styles were builder-developed. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley, though older communities such as La Fayette Square contain a significant number of contemporary homes that have been successfully integrated into the historic fabric of the neighborhood.
SECTION 6.2 INTRODUCTION TO LA FAYETTE SQUARE HPOZ ARCHITECTURAL STYLES

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the La Fayette Square HPOZ. Each architectural style explanation has been divided into two sections, a textual overview of the style and its development, and a listing of some typical significant architectural features of that style. These descriptions are intended to assist property owners and the HPOZ board in determining the predominant architectural style of a structure, and in understanding the elements of that style. These descriptions are not intended as comprehensive lists of significant features of any style, and are not to be taken as an exhaustive list of what features should be preserved. Rather, they are intended as a starting point for discussion about what rehabilitation or restoration projects might be appropriate to a particular property.

The reader may note that each architectural style description contains a note on what architectural styles can commonly be found mixed together. This note is included because architectural styles are not always found in a pure state. Individual owners and builders quite often customized or mixed the elements of different architectural styles together in designing a structure. This may be because cultural tastes were transitioning between two styles, with some styles falling out of favor and new styles being introduced, or simply due to the personal taste of the designer. It is important to realize that these mixed style structures are no less architecturally significant than the “purer” forms of a particular style, and that mixed style structures are not “improved” through remodeling with the goal of achieving a “pure” style. Los Angeles is particularly rich in inventive, “fantasy” structures that show a great deal of creativity on the part of the architect, owner, and builder, and this richness should be preserved.

The architectural style descriptions may contain some unfamiliar terms. Many of these terms are defined in the Definitions section of this Preservation Plan, or are illustrated in the corresponding section of the Residential or Commercial Rehabilitation Guidelines.
Colonial Revival

The Colonial Revival styles resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style went through several phases, beginning in the late nineteenth century when such features of the style (columns, dentils, gable ends treated as pediments, and double-hung sash windows) were used locally with Queen Anne and American Foursquare styles. In the 1920s and 1930s, Colonial styling became one of the choices of the period revival architect.

Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Entries are usually highlighted with decorative crowns or pediments but would not usually have full front porches. Windows are often accented with functional shutters and are most often arranged singularly. Dormer windows or vents are commonly found accenting the roof.

The Colonial Revival homes in La Fayette Square range in their aesthetic influences and level of detail. The Colonial Revival Style can be further broken into subsets such as American Colonial, Georgian and Adam. Some of the homes of this style, such as those at 1668 Wellington and 1671 Buckingham, typify the American Colonial Revival style and tend to have very simple and clean exteriors whereas others, their Adam and Georgian Revival counterparts at 1752 Virginia and 1833 Buckingham, tend to have more ornate embellishments such as quoins and dentils.
Contemporary

The Contemporary style first emerged in the United States and Los Angeles after WWII and was popular in Los Angeles into the mid-1970's.

The Contemporary style evolved from European Modernism and the International Style of the 1920s and 1930s. In the post WWII years, new architects re-invented Modern architecture creating a “contemporary” style, integrating ideas of the International style with American domestic influences such as the organic architecture of Frank Lloyd Wright. They also utilized off-the-shelf industrial parts and experimented with new materials recently made available form the war effort, such as plate glass, concrete, stainless steel, plastic laminates, alloys, plywood and composites.

Contemporary structures generally have broad and extended overhanging flat or low pitched roofs with generous amounts of plate glass on exterior walls sometimes with steel or aluminum framing and mullions, solid wall panels, weathered or stained flush mounted tongue-in-groove wood siding or low-texture stucco, clean building profiles and exposed wood or steel support posts.

Some Contemporary homes in La Fayette Square embody the high-style features that were popular in the 1950s and 1960s such as white-rock roofs, geometric-pattern windows, decorative wood or rock siding and decorative wood trim while others are a more simple and straight-forward interpretation of the style. Most of the homes maintain the Villa archetype found throughout the District with an emphasis on horizontal orientation, a full two stories and upper-floor open balconies.

### Contemporary - Common character defining features

<table>
<thead>
<tr>
<th>Windows (pg. 41)</th>
<th>Porches (pg. 48)</th>
<th>Doorways (pg. 45)</th>
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</thead>
<tbody>
<tr>
<td>Large fixed pane</td>
<td>Broad extended roof plane or canopy</td>
<td>Solid with no detailing</td>
</tr>
<tr>
<td>Floor to ceiling fixed “walls of glass”</td>
<td>Sometimes no porch at all</td>
<td>Sliding glass</td>
</tr>
<tr>
<td>Sliding glass with aluminum framing</td>
<td>Casement</td>
<td>Rectangular</td>
</tr>
<tr>
<td>Casement</td>
<td>Louvered</td>
<td>Double or single</td>
</tr>
<tr>
<td>Louvered</td>
<td>Clerestory</td>
<td></td>
</tr>
<tr>
<td>Clerestory</td>
<td>No decorative moldings or framing</td>
<td></td>
</tr>
<tr>
<td>No decorative moldings or framing</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Roofs (pg. 51)</th>
<th>Building Materials (pg. 56)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flat</td>
<td>Glass</td>
</tr>
<tr>
<td>Gently pitched</td>
<td>Concrete</td>
</tr>
<tr>
<td>Exposed wood and steel</td>
<td>Stucco</td>
</tr>
</tbody>
</table>
Craftsman

The Craftsman style dates from the early 1900s and is a response to the English Arts and Crafts Movement. Craftsman architecture stressed the importance of simplicity, of adapting form to function, and of relating the building to both its designer through the incorporation of craftsmanship, and to the surrounding landscape through its ground-hugging massing and siting.

In Southern California, the earlier transitional Craftsman homes (often referred to as Transitional Arts and Crafts) embodied elements of Tudor Revival homes such as exposed timbers and plaster exteriors whereas the more traditional Craftsman style incorporates strong horizontal lines wood or shingle siding, spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood for the front doors and throughout the interior; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations. The Craftsman style often incorporates Asian and Swiss design motifs and eventually gave way to the Craftsman Bungalow or California Bungalow (usually a single story modest residence) but it is not confined to the small scale that defines the typical bungalow.

Most of the Craftsman homes in La Fayette Square tend to embody the Transitional Arts and Crafts style that was popular in Los Angeles in the 1910’s whereas the home at 1725 Wellington is representative of the Asian-inspired Craftsman style.

Craftsman - Common character defining features

- Windows (pg. 41)
  - Multi-over-one, One-over-one
  - Leaded glass
  - Rectangular tops
  - Arranged in bands or singularly

- Porches (pg. 48)
  - Relatively restrained
  - Small or large in size
  - Square or battered columns

- Doorways (pg. 45)
  - Single
  - Large pane glazing
  - Rectangular
  - Sidelights

- Roofs (pg. 51)
  - Hipped
  - Low-pitched
  - Gables
  - Dormers
  - Oversized eaves with exposed decorative rafters

- Building Materials (pg. 56)
  - Clapboard
  - Shingle
  - Stone
  - Brick
  - Clinker Brick
Dutch Colonial Revival

Part of the Period Revival movement popular in Los Angeles in the 1910s through 1930s, the Dutch Colonial Revival style is an embellishment of the Dutch Colonial architecture found in Colonial New England in the 1700s.

Dutch Colonial immigrants brought the style to the United States and the basic shape of the buildings is the same as it was in Holland in the 1600s. Whereas Dutch Colonial buildings were typically single-story modest dwellings, often with gambrel roofs and paired chimneys, the Dutch Colonial Revival style incorporates the Dutch Colonial motif (almost always with a gambrel roof) onto a larger, often two-story home. Dutch Colonial Revival homes usually feature a second-floor attic, often with full dormers and often incorporate front and side facing gables. Some variants will also incorporate Georgian entry features such as pilasters and crowns over the front door.

The style’s popularity diminished in the 1950s and Dutch Colonial Revival homes with in-tact building features (namely the gambrel roof) are difficult to find in the Los Angeles area. Of the three Dutch Colonial Revival homes in La Fayette Square only one has not been significantly altered.

1818 Wellington

1734 Victoria

1710 Buckingham

Homes listed may not be Contributors
The first English Tudor Revival buildings (generally called Tudor Revival or occasionally English Revival) were built in the late 1890’s though the style, a part of the romanticized Period Revival movement, continued in popularity through the 1930’s.

The Tudor Revival style is based on late Medieval English cottage styles (typical during the Tudor dynasty) which used thatched roofs and exposed timber and mud construction. Tudor Revival buildings are usually a high-style variant of the historic architectural form and tend to incorporate fanciful multi-gabled steeply pitched roof-lines, elaborate brick patterns, narrow, often diamond-paned, windows, massive chimneys and any combination of stucco, half timbering, stone and brick cladding. The English Revival Cottage is a smaller version of the Tudor style usually with brick walls instead of stucco and less half-timbering. Both the high-style English Tudor Revival and the simpler English Revival Cottage are found in La Fayette Square.

Traditional interpretations of the Tudor Revival style can be found at 1660 Virginia Rd whereas other homes such as 1654 Buckingham incorporate lighter Queen Anne elements.

**English Tudor Revival - Common character defining features**

<table>
<thead>
<tr>
<th>Windows (pg. 41)</th>
<th>Porches (pg. 48)</th>
<th>Doorways (pg. 45)</th>
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</thead>
<tbody>
<tr>
<td>Tall and Narrow</td>
<td>Relatively restrained</td>
<td>Paired or single</td>
</tr>
<tr>
<td>Diamond-paned windows</td>
<td>Decorative brackets</td>
<td>Rectangular</td>
</tr>
<tr>
<td>Multiple groups</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rectangular tops</td>
<td></td>
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</tbody>
</table>

**Roofs (pg. 51)**

- Hipped
- Steeply pitched
- Built-up roofing imitating thatch
- Side gables
- Asymmetrical

**Building Materials (pg. 56)**

- Brick
- Stone
- Stucco
- Clapboard
- Shingle

**ADDRESS INDEX**

**Buckingham**
- 1626, 1642, 1654, 1666, 1723, 1815 and 1838

**Victoria**
- 1608, 1621, 1650 and 1722

**Virginia**
- 1626, 1632, 1644, 1645, 1660, 1722 and 1753

**Wellington**
- 1808 and 1860

*Homes listed may not be Contributors*
French Eclectic

The French Eclectic style was popular throughout the United States beginning in the 1920s and continuing through the 1940s. The style is intended to mimic the design of small manor houses and farmhouses of Northwest France. It is likely that part of the popularity of this design is attributable to the many American servicemen stationed in France during World War I.

The French Eclectic style is characterized by tall, steeply pitched, hipped or cross-gabled roofs, stucco or stone wall surfaces with minimal trim details and is often elaborated with flared eaves, conical towers and occasionally half-timbering. The style is often mixed with English Cottage and English Tudor Revival styles however the French Eclectic style generally lacks the larger cross-gables often associated with the English variants.

Of the two French Eclectic style homes in La Fayette Square the home at 1814 Buckingham is a re-interpretation of the Tudor Revival style with French Eclectic features such as a hipped roof, whereas the home at 1820 Buckingham uses an atypical gambrel roof with a steeply sloping cross-gable.

<table>
<thead>
<tr>
<th>French Eclectic - Common character defining features</th>
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<tbody>
<tr>
<td><strong>Windows (pg. 41)</strong></td>
</tr>
<tr>
<td>Tall and Narrow</td>
</tr>
<tr>
<td>Diamond-shaped lights</td>
</tr>
<tr>
<td>Multiple Groups</td>
</tr>
<tr>
<td>Rectangular Tops</td>
</tr>
<tr>
<td>Curved-top triplets</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Roofs (pg. 51)</th>
<th>Building Materials (pg. 56)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hipped</td>
<td>Brick</td>
</tr>
<tr>
<td>Clipped Gables</td>
<td>Stone</td>
</tr>
<tr>
<td>Steeply pitched</td>
<td>Stucco</td>
</tr>
<tr>
<td>Faux-thatch</td>
<td></td>
</tr>
<tr>
<td>Side gables and turrets</td>
<td></td>
</tr>
<tr>
<td>Asymmetrical</td>
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</tbody>
</table>
International Style

The International Style in the United States is derived from the post-WWI modernist European Architectural style and is a significant contrast to the Period Revival styles that tended to have popularity throughout the United States from the 1900s to the 1930s. Whereas Period Revival buildings tend to draw upon past architectural styles and embody a romanticized aesthetic, the International style does not draw upon a historic precedent and introduces new ideas about building materials, arrangement and form. Examples of International style homes are somewhat rare though they may be found within Los Angeles and other “fashionable” suburbs of the 1920s and 1930s.

By changing the structural systems commonly found in homes, the International Style is able to adapt greater flexibility with the exterior walls. These homes will often have horizontal bands or windows, clerestories, floor-to-ceiling plate glass and other such features that would be difficult to incorporate on a more traditional counterpart. International homes often have cylindrical forms, flat roofs with multiple levels, smooth unadorned stucco or block finishes and a very functional overall aesthetic.

The International Style in America eventually gave way to the softened Contemporary style which incorporates more traditional elements such as gabled roofs, though the International Style has seen a resurgence in popularity in the 1980s and 1990s.

Noted architect Paul Williams chose the International style for his home located at 1690 Victoria, combining the functionality of the style with the horizontal “Villa” found throughout the District.

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**International- Common character defining features**

<table>
<thead>
<tr>
<th>Windows (pg. 41)</th>
<th>Porches (pg. 48)</th>
<th>Doorways (pg. 45)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rectangular</td>
<td>No formal front porch</td>
<td>Not emphasized often obscured</td>
</tr>
<tr>
<td>Horizontal bands</td>
<td>Functional overhangs</td>
<td>Single</td>
</tr>
<tr>
<td>Floor-to-ceiling plate glass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Innovative asymmetrical patterns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clerestories</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Roofs (pg. 51) | Building Materials (pg. 56)**

| Flat | Stucco |
| Multi-level | Concrete or block |