

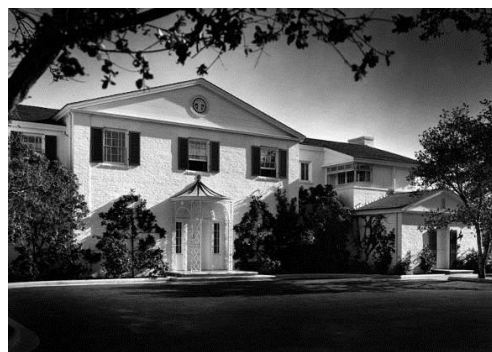
SurveyLA

Los Angeles Historic Resources Survey

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: ARCHITECTURE AND ENGINEERING

Theme: American Colonial Revival, 1895-1960



Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources



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PREFACE

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

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INTRODUCTION

The theme "American Colonial Revival, 1895-1960" examines the variety of architectural styles that celebrated America and its colonial origins. The movement took its inspiration from the architecture of eighteenth century America, which was in turn directly influenced by that of mid-eighteenth century England, where Palladianism was the dominant style, and that of ancient Greece and Rome. English architects were inspired by archeological discoveries in the ancient world. This led to a new emphasis on proportions and design elements that were more faithful to ancient architecture than that of previous periods. In America, the movement frequently borrowed directly from European architecture books published during the period. The Georgian and later the Federal styles were popular, with the most elaborate and faithful reproductions located along the East Coast.

The 1876 Centennial International Exhibition in Philadelphia led to a revived interest in the culture and design of the colonial period. However, it was the 1893 World's Columbian Exposition in Chicago that exposed the American public at large to American Colonial Revival architecture. The American Colonial Revival movement tended to borrow elements from earlier prototypes, even mixing elements from multiple buildings in the same design. Early examples tended to borrow more faithfully from eighteenth century prototypes, while later examples were more simplified.

Like the rest of the nation, the American Colonial Revival movement gained momentum in Los Angeles during the late nineteenth century, and was used in the design of a variety of building types. By the 1920s; however, local architects began reflecting on the region's Spanish and Mexican history as sources of inspiration. American Colonial Revival architecture remained popular through the post-World War II period, in great part because it appealed to American's sense of patriotism. However, it became one of many forms of architecture that echoed the style of a previous period.

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This theme contains four sub-themes, each of which addresses an iteration of American Colonial Revival architecture: Georgian Revival, Early American Colonial Revival, Late American Colonial Revival, and Dutch Colonial Revival.

Evaluation Considerations

The theme American Colonial Revival, 1895-1960 may overlap with other SurveyLA themes as follows:

- Properties significant for their association with their owner, often an individual in the entertainment industry, may also be eligible within the Entertainment Industry context and Residential Properties Associated with the Entertainment Industry theme.
- Commercial examples of the style may also be significant in the context of Commercial Development under several themes and associated property types.
- Early residences constructed in the style may also be significant in the context of Early Residential Development and Suburbanization and the theme Early Residential Development.
- Neighborhoods with concentrations of residences in the style may also be significant in the theme Housing the Masses.

HISTORIC CONTEXT

The Origins of American Colonial Architecture

Architecture in seventeenth and eighteenth century America took its cues directly from English architecture of the same period. Though the majority of buildings were constructed of wood, some of the most substantial ones were built with brick. Initially inspired by Tudor and Medieval architecture, even the earliest extant brick houses in Virginia display stripped down versions of Classical detailing, such as symmetrically arranged façades and the use of pediments and columns (or the suggestion of columns) around main entrances, as seen at Bacon's Castle (ca. 1655).¹



*Queen's House, constructed between 1616-1635
(Greenwich Guide)*

English architecture of the eighteenth century was heavily influenced by the work of the Italian Renaissance, the sixteenth century architect Andrea Palladio, and his seventeenth century successor Inigo Jones, whose design for the Queen's House in Greenwich was widely studied. Renderings from the buildings of the Roman cities of Pompeii and Herculaneum, the first major archeological excavations of the eighteenth century, generated great enthusiasm for ancient architecture. It was also during this period that the first English architects traveled to

¹ William Pierson, *American Buildings and Their Architects: The Colonial and Neoclassical Styles* (Garden City: Doubleday & Company, 1970), 31.

Greece to study firsthand the architecture of the ancient world. They published the first accurate renderings of ancient Greek architecture, including the buildings on the Acropolis in Athens.² These publications gave rise to a new interest replicating ancient architecture, rather than merely interpreting it.

Beginning in the 1720s and 1730s, English Palladianism, as the style became known, reacted against the exuberance of the Baroque style and emphasized stylistic purity and proportion.³ The style, which was disseminated through books published in England, was perfectly adapted to the architecture of the English court and aristocracy. It directly influenced the upper-class domestic architecture of colonial America in the third quarter of the eighteenth century.⁴ The elite of colonial America aspired to emulate the English gentry, and therefore modeled their lives (and houses) after them. The plantation houses of the American South were especially well suited to a direct translation of the Palladian style, which had a sprawling symmetrical plan and attached ancillary buildings. Examples found throughout the South, including Carter's Grove in Virginia, borrowed directly from English architecture books of the period.⁵

Palladianism also influenced the architecture in the northern colonies. The buildings in the north; however, were more compact than Palladio's prototypes or the plantation houses of the South. The development patterns in the north tended to be more urban than rural, consequently the space constraints on city lots resulted in smaller buildings. However, the influence of Palladian architecture was still seen in the monumental design of these buildings, which used projected pedimented pavilions and monumentally scaled pilasters. Classical details were taken directly from Palladio's books and the works of English Palladian architects.⁶ Many eighteenth century American examples borrowed directly from these books, and reproduced some or all of their architectural features. The style, used for buildings as varied as the plantation house at Mount Airy, Virginia and the Redwood Library in Newport, Rhode Island, permeated throughout the colonies.

² Pierson, 207.

³ Mark Gelernter, *A History of American Architecture: Buildings in their Cultural and Technological Context* (Hanover: University Press of New England, 1999), 86.

⁴ Pierson, 114.

⁵ Pierson, 115.

⁶ Pierson, 123.

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*Quincy House, constructed in 1770
(Historic New England)*

Architecture in colonial America was divided into two styles, Georgian and Federal (also known as Adam, after the English architect Robert Adam). Georgian architecture was popular in American from about 1700 to about 1780. It emphasized order, symmetry, and Classical detailing regardless of the building's function. It commonly featured a two-story building with symmetrical façade, centrally located main entrance surrounded by decorative pilasters and entablature, and repeating bays of multi-light windows. There were variations of the style throughout the colonies, which was often influenced by

the region as well as the size and scale of the building. Common exterior cladding materials included horizontal wood siding and brick. Examples from the period include the Codman Estate (ca.1740) in Lincoln, Massachusetts and the Quincy House (1770) in Quincy, Massachusetts.

Even after the Revolution, Americans continued to follow European fashion and culture. This period saw the rise of the first professional architects in the United States, such as Charles Bulfinch and Benjamin Henry Latrobe. They frequently turned to the architecture of Englishman Robert Adam for inspiration. Adam's designs continued the tradition of Palladian box-like forms and temple-like façades, but he added delicate and more elaborate detailing than previously seen.⁷



*Harrison Gray Otis House, constructed in 1796
(Historic New England)*

The main façade remained symmetrical, with a centrally located main entrance and repeating bays of multi-light windows. The overall plan became less boxy, however, and began to feature elliptical or rounded spaces projecting from the main rectangular volume. The overall effect was more delicate than the earlier Georgian style.⁸ Examples include the Harrison Gray Otis House (1796) in Boston, Massachusetts and the Nickels-Sortwell House (1807) in Wiscasset, Maine.⁹

⁷ Gelernter, 108-109.

⁸ "Architectural Style Guide, Federal (Adam): 1780-1820," Historic New England, accessed May 5, 2015, <http://www.historicnewengland.org/preservation/your-older-or-historic-home/architectural-style-guide#georgian-1700-1780>.

⁹ "Architectural Style Guide, Georgian: 1700-1780," Historic New England, accessed May 5, 2015, <http://www.historicnewengland.org/preservation/your-older-or-historic-home/architectural-style-guide#georgian-1700-1780>.

The Colonial Revival in America

Revived interest and pride in all things colonial came after the Philadelphia Centennial Exhibition in 1876. The Centennial was the first major World's Fair to be held in the United States, and it showcased American culture and industry to the rest of the world. Attendance was estimated at nine million people at a time when the country's total population was approximately forty-six million.¹⁰ The country was in the midst of an economic depression, and Americans looked back to the eighteenth century idealistically as a time when life was purer and simpler. This was also a reaction against the increasing industrialization of the nation in the decades after the Civil War.¹¹ Americans embraced all things colonial, including the style of dress and furniture. The inclusion of Colonial Revival style buildings in the Columbian Exposition in Chicago in 1893 and the restoration of Colonial Williamsburg in the 1920s and 1930s sparked further interest in the architecture of eighteenth century America. The publication of colonial architecture in books and magazines made the styles widely accessible to audiences all over the country.

Early examples of the American Colonial Revival architecture simply applied eighteenth century design details, such as columns, to otherwise Victorian buildings. Thus, late examples of Queen Anne and Shingle style buildings sometimes exhibit American Colonial Revival design elements. After the restoration of Colonial Williamsburg, architects began to turn to more historically accurate reproductions of colonial American architecture.¹² However, the style was usually not a direct copy of earlier styles. American Colonial Revival architecture typically combined elements from multiple styles, including early New England houses and later houses inspired by Robert Adam, while also adding new elements not seen in the original prototypes.¹³

The Colonial Revival in Los Angeles

The American Colonial Revival and its related styles were not as widely used in Los Angeles as other historicist styles such as the Spanish Colonial Revival. It was most frequently applied to residential buildings, though there are examples of its application to other building types. The Early and Late American Colonial Revival styles were by the far the most widely-used iterations of the style. Large-scale residences, found in neighborhoods such as Bel Air, tended to be more direct reproductions of the style and were often the work of well-known architects such as Paul Williams or Roland Coate. Early examples of the style date to the 1910s, though the Dutch Colonial Revival style usually pre-dates this period. Homes constructed in the style were often described in local newspapers and building trade journals as imposing, solid, and reminiscent of the architecture of the colonial South, where the rural setting

¹⁰ "Exhibition Facts," Centennial Exhibition Digital Collection, Free Library of Philadelphia, accessed May 5, 2015, <http://libwww.library.phila.gov/CenCol/exhibitionfax.htm>.

¹¹ Kenneth L. Ames, "Introduction," in *The Colonial Revival in America*, ed. Alan Axelrod (New York: W.W. Norton and Company, 1985), 13.

¹² Teresa Grimes and Mary Jo Winder, "Residential Period Revival Architecture and Development in Pasadena from 1915-1942," August 2004, 26.

¹³ Gelernter, 180.

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allowed the upper classes to build homes that reproduced the sprawling footprints of English gentry houses. One residence, the *Los Angeles Times* wrote, was said to be reminiscent “of the early South Carolina colonial type, with suggestions of the English Georgian.”¹⁴ More modestly-sized bungalows and residences, on the other hand, simply borrowed design elements such as columns or entryway detailing. Residential examples of the style tend to be scattered geographically, so there are few examples of neighborhood concentrations occurring in the city, though some exist in the San Fernando Valley. The style was somewhat popular for commercial and institutional buildings, which applied Classical and American colonial architectural forms to a larger scale. The style was used for schools, churches, banks, libraries, and post offices in this manner. It was less commonly used for small-scale commercial buildings, and such examples tended to be constructed after World War II. These small-scale commercial buildings are found in neighborhoods such as Toluca Lake and Studio City that developed during the postwar period.

¹⁴ “Reminiscent of South,” *Los Angeles Times*, July 2, 1911, V16.

SUB-THEMES ASSOCIATED WITH AMERICAN COLONIAL REVIVAL, 1895-1960

Sub-theme: Georgian Revival, 1910-1940

The Georgian Revival style recalls architecture of the Georgian period, which derives its name from the reigns of the Hanoverian kings, George I, II, and III, whose sovereignties collectively ran from 1714 to 1820. Georgian architecture refers to a style that was popular from approximately 1700 to 1780. It was influenced by the architecture of the Italian Renaissance and the work of sixteenth century Italian architect Andrea Palladio. Palladio's work emphasized classical proportions, symmetry, and order over building function, and Georgian architecture followed in his footsteps.

Georgian Revival architecture became popular after the Centennial Exposition in 1876 and the Columbian Exposition in 1896, which both brought eighteenth century and Colonial Revival architecture to the larger public. The style was popular among Los Angeles residents, many of whom had come from the East Coast and Midwest, where Georgian architecture was common. The Georgian Revival style was very similar in appearance to Early American Colonial Revival, which was popular during the same period. In contrast to Early American Colonial Revival, Georgian Revival tended to more accurately reproduce earlier colonial prototypes and their design features. The style is found in communities in the western portion of the city, including West Adams, Hancock Park, and Bel Air, where larger residences lent themselves to emulations of the eighteenth century houses of the upper classes.

Georgian Revival buildings are generally clad in brick, two stories in height, and have symmetrical façades that are often five bays in width. They are rectangular in form with a hipped or gabled roof. The main entrance may be dominated by a pedimented projecting pavilion supported by pilasters or columns, Decorative elements may include a central dormer with a pediment. Windows are typically divided-light double-hung sash windows, and Palladian windows are also frequently seen.



*Jay Paley/Hilton Estate, constructed in 1936
(Burning Settlers Cabin)*

In Los Angeles architects who designed in the Georgian Revival style tended to utilize a variety of Period Revival styles in their work. One of the most notable practitioners of the style was Paul Revere Williams. Williams (1894-1980) was a prominent African American architect who employed a variety of styles over the course of his long career. Born in Tennessee and raised in Los Angeles, Williams expressed interest in art and architecture from an early age. He obtained a degree in architectural engineering from the University of Southern California, while also pursuing studies in drafting and design.

Williams worked in the architectural offices of Wilbur D. Cook, Reginald Johnson, and John C. Austin before opening his own practice in the early 1920s. His work includes both commercial and residential

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buildings, which range from modest homes to large residences.¹⁵ A notable example of his work in the Georgian Revival style is the Jay Paley/Hilton Estate, constructed in 1936 in Bel Air. The twenty-room, two-story residence was constructed for businessman Jay Paley, co-founder of the Congress Cigar Company, and his wife Lillian. The residence, which was one of Williams' most celebrated designs, combined Georgian Revival design elements with an increased emphasis on indoor-outdoor living. The property's landscaping and pool were designed by landscape architect Edward Huntsman-Trout.¹⁶

Summary Statement of

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

Period of Significance: 1910-1940

Period of Significance

Justification: The Georgian Revival style enjoyed a relatively long period of popularity in Los Angeles. The period of significance begins in 1910. Although enthusiasm for the style began earlier due to the influence of the Centennial Exposition in Philadelphia in 1876 and the Columbian Exposition in Chicago in 1896, examples of the style do not begin to appear in Los Angeles until after the turn of the century. The period of significance ends in 1940, when the onset of World War II led to a preference for more stripped down, simpler styles such as Minimal Traditional and Late American Colonial Revival.

Geographic Location: Though the Georgian Revival style can be found in communities throughout the city, it is mostly concentrated in neighborhoods such as Bel Air, Hancock Park, Brentwood, and West Adams.

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 in Los Angeles are single-family residential buildings. The style's faithfulness to original prototypes meant that

¹⁵ Alan Michelson, "Paul Revere Williams (Architect)," Pacific Coast Architecture Database, accessed May 11, 2015, <http://pcad.lib.washington.edu/person/68/> X.

¹⁶ Alan Michelson, "Paley, Jay House, Holmby Hills, Los Angeles, CA," Pacific Coast Architecture Database, accessed May 28, 2015, <http://pcad.lib.washington.edu/building/2955/>.

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residences constructed in the style were usually larger in size and scale. Most examples are two stories in height.

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

Eligibility Standards:

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

Character Defining / Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Typically two stories in height, with a rectangular form and a hipped or gabled roof
- Symmetrical façade, often five bays in width
- Commonly features brick exterior cladding
- Entry may be dominated by a pedimented projecting pavilion supported by pilasters or columns
- Other decorative elements may include a central dormer crowned by a pediment, and Palladian or divided-light double-hung sash windows

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from its period of significance
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- If it is a rare surviving example of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable

Sub-theme: American Colonial Revival, Early, 1900-1940

The American Colonial Revival style became popular after the Centennial Exposition in Philadelphia in 1876 and even more so after the Columbian Exposition in Chicago in 1896, which showcased Colonial Revival buildings among other styles. Americans looked back to the colonial past idealistically as a time when life was simpler and more pure. They exhibited enthusiasm for all things colonial, including everything from clothing to furniture. The period room in museums, installed as a replica of an interior from a particular period, also became popular during this time.

Early American Colonial Revival was often a looser interpretation of colonial architecture than the contemporaneous Georgian Revival. The earliest examples of the style took design elements or influences, such as columns and pediments, and applied them to otherwise Victorian era buildings. By the late 1910s and early 1920s, the style began to be utilized in a manner that was more faithful to eighteenth century architecture, though it was still not as duplicative as the Georgian Revival style. Most examples of the style constructed in Los Angeles were single-family residences, though multi-family residential and commercial examples can also be found. The style was even applied to bungalow courts; a fitting idiom for a democratic housing type. Architects who worked in the style included Dennis and Farwell, Walker and Eisen, Paul Williams, Roland Coate, and John Byers and Edla Muir.

Buildings constructed in the Early American Colonial Revival style are typically one or two stories in height, symmetrical in design with the entryway as the primary focus, and have hipped or gabled roofs, most often with boxed eaves. They feature simple classical detailing, sometimes with exaggerated proportions. They usually have clapboard or brick exterior cladding; multi-pane double-hung sash windows, frequently with fixed shutters; and paneled front doors, sometimes with sidelights and transoms. Other design details may include pediments, columns or pilasters, and multiple roof dormers.



*Toberman House, constructed in 1907
(Commons Wikimedia)*

A typical example of the style is the James R. Toberman House in Hollywood (LAHCM # 769). Toberman served as the Mayor of Los Angeles for six years and switched on the city's first electric streetlights. Constructed in 1907, the residence exhibits design elements of the Early American Colonial Revival style applied to an otherwise Victorian era building. The massing, window configuration, and overall design are rooted in Victorian era architecture, but it displays the symmetry, columns, and pediments (mimicked by the roof gables) that are hallmarks of the Colonial Revival style.

The firm of John Byers and Edla Muir were among the architects who designed in the Early American Colonial Revival style in Los Angeles. John Byers (1875-1966) was born in Grand Rapids, Michigan and began his professional life as an electrical engineer for the University of Michigan. After working in

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Europe for a number of years, he began teaching at Santa Monica High School as a language teacher. In 1919, he was asked to oversee the Spanish-speaking construction crew for an adobe home in Brentwood. Byers became fascinated by adobe construction and left his position at Santa Monica High School to study and construct adobe buildings. He established the John Byers Mexican Handmade Tile Company, and in 1922, began pursuing architecture full time. He earned his architectural license in 1926 and thereafter devoted all his time to design.¹⁷ Edla Muir (1906-1971) began her architectural career at the early age of thirteen, when she started working in the architecture office of John Byers after school and on weekends. After graduating from high school, she began working for Byers' office full time as an office assistant. During this time, she assisted on building sites and also drafted plans. In 1926, she began working officially as a designer in Byers' office. After earning her license in 1934, she became his partner, forming the firm of John Byers and Edla Muir, Associated Architects.¹⁸ The firm was responsible for numerous residences in western Los Angeles communities, including Brentwood, Westwood, and West Los Angeles. Among the firm's Early American Colonial Revival designs are the Murray House, at 436 North Carmelina Avenue, and the Stedman House, at 363 North Carmelina Avenue. Both single-



*Stedman House, constructed in 1936
(SurveyLA)*

family residences are located in Brentwood. The Murray House was constructed in 1930. The residence borrows elements commonly identified with colonial architecture, such as brick and wood siding, brick chimney, and wood shutters, but does not attempt to recreate any particular eighteenth century prototypes. The Steadman House was constructed in 1936. It is a quintessential example of the style. Its façade is largely symmetrical, though not exactly so, and its louvered wood shutters, pedimented main entrance surround, and fanlight and sidelights all recall eighteenth century architecture while not strictly reproducing it.

Summary Statement of

Significance:

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

Period of Significance:

1900-1940

Period of Significance

Justification:

The period of significance begins in 1900. The earliest known examples of the style in the city were constructed in the first decade of the

¹⁷ "Finding Aid for the John Byers Papers, 1915-1955," Online Archive of California, accessed May 7, 2015, http://www.oac.cdlib.org/findaid/ark:/13030/c8zs2vhz/entire_text/.

¹⁸ Sarah Allaback, *The First American Women Architects* (Urbana: University of Illinois Press, 2008), 156; Alan Michelson, "Edla Muir (Architect)," Pacific Coast Architecture Database, accessed May 7, 2015, <http://pcad.lib.washington.edu/person/299/>.

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twentieth century. The style began to fade from popularity around 1940. The economic pressures of the Great Depression led to a preference for simpler, more stripped down styles, leading to the rise in popularity of the Late American Colonial Revival style.

Geographic Location:

Large and small-scale examples of the Early American Colonial Revival style can be found in the Hancock Park and Spaulding Square Historic Preservation Overlay Zones (HPOZs). Examples can also be found in other areas of the city, including Hollywood, Brentwood, Bel Air, Silver Lake, South Los Angeles, Mission Hills-Panorama City, and North Hollywood-Valley Village, but are less frequent.

Area(s) of Significance:

Architecture

Criteria:

NR: C CR: 3 Local: 3

Associated Property Types:

Residential – Single-Family and Multi-Family Residence
Commercial – Retail Building
Institutional – Church and Library

Property Type Description:

Associated property types are predominately residential buildings, though the Early American Colonial Revival style was also used for institutional buildings, and less frequently, commercial buildings. Most residential buildings are single-family residences, but multi-family residential examples exist as well. Multi-family residences may include apartment houses and bungalow courts. Commercial examples are mostly small-scale retail establishments. Institutional buildings include churches and libraries.

Property Type Significance:

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

Eligibility Standards:

- Clapboard or brick exteriors
- Exhibits quality of design through distinctive features
- Is an excellent example of Early American Colonial Revival architecture
- Was constructed during the period of significance

Character Defining / Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Typically one or two stories in height
- Simple building forms
- Simple classical detailing, sometimes with exaggerated proportions
- Symmetrical façade with entryway as the primary focus
- Hipped or gabled roofs, typically with boxed eaves
- May display multiple roof dormers
- Details may include pediments; columns or pilasters; paneled front door, sometimes with sidelights and transoms; multi-paned double-hung sash windows; and fixed shutters

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- If it is a rare surviving examples of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- Security bars may have been added
- Where this property type is situated within a grouping of similar residences, it may also be significance as a contributor to a residential district

Sub-theme: American Colonial Revival, Late, 1940-1965

The Late American Colonial Revival style, more often than its earlier counterpart, was utilized for multi-family residential, commercial, and institutional buildings in addition to single-family residences. A number of commercial examples are concentrated in the neighborhoods of Toluca Lake and in the area surrounding Wilshire Boulevard.

The Late American Colonial Revival style represents a continuation of the popularity of the Colonial Revival style through much of the twentieth century. The style was more simplified than its earlier counterparts and often suggested earlier eighteenth century design elements rather than recreating them. It was frequently used in residences that were not necessarily architect-designed. The stripped down style lent itself well to the large numbers of residences, both single- and multi-family, that were constructed after World War II.

Late American Colonial Revival style buildings feature clapboard or brick exteriors, simple building forms, and side-gabled roofs, often with boxed eaves. The roofs may have multiple dormers. Buildings are typically one or two stories in height. Details may include stylized door surrounds; paneled front doors, sometimes within a recessed entryway; multi-paned double-hung sash windows; and fixed shutters. Unlike earlier versions of the style, the classical detailing of the Late American Colonial Revival style is simplified to merely suggest colonial precedents rather than mirroring or reproducing them.



Residence at 600 North Funchal Road, constructed in 1949 (SurveyLA)

One architect who helped develop the style in Los Angeles was Gerard Colcord. Colcord (1900-1984) was born in St. Louis, Missouri and attended the University of Southern California and École des Beaux Arts to complete his architectural education. He opened his architectural practice in Los Angeles in 1924. In the 1930s and early 1940s, Colcord designed homes in the Tudor and American Colonial Revival styles in neighborhoods like Pacific Palisades, Hancock Park, Bel Air, and Brentwood. By the post-World War II period, one of Colcord's signature styles had become American Colonial Revival. Numerous examples of Colcord's Late American Colonial Revival homes can

be found in Bel Air, including 957 North Stone Canyon Road (1941), 600 North Funchal Road (1949), 965 North Casiano Road (1953), and 167 North Bentley Road (1938). They display American Colonial Revival details such as louvered wood shutters, horizontal wood and brick siding, paneled doors with multi-light transoms or sidelights, dormer windows, and entrance porches supported by simplified columns.

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Thirty-Sixth Church of Christ, Scientist, constructed in 1949 (SurveyLA)

The Late American Colonial Revival style was applied to commercial and institutional buildings in Los Angeles more frequently than the Georgian and Early American Colonial Revival styles. There are numerous commercial examples in areas that developed heavily during and after World War II, such as the communities of the San Fernando Valley. Several examples can be found along Riverside Drive in Toluca Lake and Ventura Boulevard in Studio City, such as 10220 West Riverside Drive (1948) and 10216 West Riverside Drive (1940). Both buildings display stripped down colonial architectural elements that suggest the

earlier style. They apply elements like wood window surrounds around storefront windows and entrance doors or columns along the primary elevation. The Thirty Sixth Church of Christ, Scientist at 4052 North Whittett Avenue (1951) also borrows colonial architectural elements and applies them in a more simplified form to an institutional building. Examples of religious architecture often utilized the same design elements, such as brick cladding, multi-light windows, and wood shutters, seen in residential and commercial architecture but applied them to a larger scale. They also sometimes applied features not seen elsewhere in Late American Colonial Revival architecture such as monumentally scaled columns or pediments, steeples, and cupolas.

Summary Statement of

Significance:

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

Period of Significance:

1940-1965

Period of Significance

Justification:

The Late American Colonial Revival style was popular beginning around 1940, when the Great Depression and beginning of World War II led to a preference for simpler, more stripped down styles. The period of significance ends in 1965, when the last known examples of the style were constructed.

Geographic Location:

The Late American Colonial Revival style can be found citywide. It is most common in areas that saw significant development in the post-World War II period. These include neighborhoods in the San Fernando Valley such as Toluca Lake, Sherman Oaks, North Hollywood, and

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Encino. Individual examples can also be found in neighborhoods such as Bel Air, Brentwood, and South Los Angeles.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential – Single-Family and Multi-Family Residence
Commercial – Retail Building
Institutional – Church and School

Property Type Description: Associated properties are predominately single-family residences; however, commercial and institutional examples can be found as well. The Late American Colonial Revival style was also applied to multi-family residences, such as apartment houses and courtyard apartments. Commercial examples are mostly small-scale retail establishments. Institutional buildings include churches and schools.

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

Eligibility Standards:

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

Character Defining / Associative Features:

- Retains the essential physical features of the type from the period of significance
- Typically one or two stories in height
- Simple building forms
- Side-gabled roof, typically with boxed eaves
- May display multiple roof dormers
- Symmetrical façade with entryway as the primary focus
- Clapboard or brick exteriors
- Classical detailing is simplified to merely suggest their Colonial precedents, rather than closely mirroring them
- Details may include stylized door surrounds; paneled front door, sometimes set within a recessed entry; multi-paned double-hung sash windows; and fixed shutters

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from its period of significance
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- Security bars may have been added
- If it is a rare surviving example of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable
- Where this property type is situated within a grouping of similar residences, it may also be significance as a contributor to a residential district

Sub-theme: Dutch Colonial Revival, 1895-1930

Like its other American Colonial Revival counterparts, the Dutch Colonial style enjoyed a revival in the late nineteenth and early twentieth centuries. Dutch Colonial architecture was based upon architecture and housing types from the Netherlands dating back to the medieval period. It can be found in the northeastern portion of the country, from Pennsylvania in the south to inland New York in the north. The style was found in both urban and rural environments, though the majority of examples that survived into the late nineteenth century were rural. Dutch Colonial residential architecture exhibited regional variation, reflecting available resources. For instance, stone was rarely used in the Netherlands as a building material but was utilized much more often in the colonies because it was widely available. In addition, stone and brick were more weather resistant than wood.¹⁹

The most widely recognized aspect of Dutch Colonial architecture is the gambrel roof, though this was not used exclusively. Gambrel roofs were often found in New Jersey and the Hudson River Valley early in the colonial period, and later in New York after it was acquired by the English. The earliest Dutch houses were constructed one-room deep with steeply pitched roofs. As homes became larger, these steeply pitched roofs proved vulnerable to wind stresses and precipitation without modification. Some houses were constructed with a new type of bracing. More frequently, however, larger houses were built with a gambrel roof, was borrowed from the English in New England. It featured an upper and lower portion of different pitches.²⁰

In the southern parts of New York and New Jersey, the eaves of houses were extended to form “bell cast” or spring eaves, which provided additional shade during the hot summer months.²¹ These areas were settled by the Dutch and French Huguenots, Protestant refugees from France. This eave form can also be found in France and Quebec, and were likely brought over by the French and then incorporated into Dutch Colonial architecture. They were often constructed on the primary façade of the house when the building faced south but can also be found on rear façades as well.²² This element, along with the gambrel roof, was frequently reproduced in the late nineteenth and early twentieth centuries.

Character-defining features of the Dutch Colonial Revival style include clapboard or brick exterior cladding, front or side gambrel roofs, full-width recessed or projecting porches, and simple building forms. They are typically one or two stories in height. Roof dormers are typically wide with shed roofs. Classical detailing is often restrained and includes pediments, columns or pilasters, multi-paned double-hung sash windows, and fixed shutters.

¹⁹ Harrison Frederick Meeske, introduction to *Dutch Colonial Homes in America*, by Roderick H. Blackburn (New York: Rizzoli International Publications, Inc., 2002), 15.

²⁰ Roderick H. Blackburn, *Dutch Colonial Homes in America* (New York: Rizzoli International Publications, Inc., 2002), 33.

²¹ Blackburn, 45.

²² Ibid, 46.



*Taft House, constructed circa 1895
(Office of Historic Resources)*

The style was less popular in Los Angeles than its American Colonial and Georgian Revival counterparts, though it can be found throughout the city in areas that developed around the turn of the century. Early examples of Dutch Colonial Revival architecture often blend it with influences of the Shingle or other Victorian era styles. A case in point is the Taft House (LAHCM #622) in Granada Hills. Constructed circa 1895, it is a quintessential example of the style. It displays the gambrel roof so closely identified with the style, as well as wood siding and dormer windows, while its columned porch partially wraps around the first story in a manner reminiscent of Queen Anne

architecture. By the mid-1930s, the style was used several times for model home exhibitions. A model in the Architects' Exhibit at the Barker Brothers store, for example, showcased "how traditional charm and modern practice can be combined by skillful designing."²³ However, these models do not appear to remain extant.

Summary Statement of

Significance:

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

Period of Significance:

1895-1930

Period of Significance

Justification:

The earliest known examples of Dutch Colonial Revival architecture date to 1895. The style continued to be used for residential architecture into the late 1920s.

Geographic Location:

Residences in the Dutch Colonial Revival style can be found throughout Los Angeles, though they tend to be infrequent. They can often be found in areas that developed around the turn of the nineteenth century, such as South Los Angeles. Examples once existed along major thoroughfares such as Vermont Avenue and Sunset Boulevard, but many of these have been altered or demolished.

Area(s) of Significance:

Architecture

²³ Verner B. McClurg, "Charming Dutch Colonial Model," *Los Angeles Times*, March 19, 1933, 20.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential – Single-Family Residence

Property Type Description: Associated property types are residential buildings. Most residential buildings are two-story single-family residences.

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

Eligibility Standards:

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

Character Defining / Associative Features:

- Retains most of the essential character-defining features from the period of significance
- Typically one or two stories in height
- Simple building forms
- Clapboard or brick exteriors
- Front or side gambrel roof
- Gambrel roof
- May have a full-width porch, whether recessed or projecting
- Often with roof dormers, typically wide with shed roofs
- Restrained classical detailing, including pediments; columns or pilasters; multi-paned double-hung sash windows; and fixed shutters

Integrity Considerations:

- Should retain integrity of Location, Design, Material, Workmanship, and Feeling from its period of significance
- If it is rare surviving example of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- Security bars may have been added
- Where this property type is situated within a grouping of similar residences, it may also be significant as a contributor to a residential district

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