

## Theme: Arts and Crafts Movement

The Arts and Crafts movement emerged in England as a reaction against the materialism brought about by the Industrial Revolution. Led by English designer William Morris, the movement focused on simplicity of form, direct response to site, informal character, and extensive use of natural materials. At the turn of the 20<sup>th</sup> century, the Arts and Crafts movement had made its way to North America and gained popularity through the efforts of Elbert Hubbard and Gustav Stickley, as well as other designers, architects, and builders who advocated the ideals set forth by Morris. The Arroyo Seco, a valley stretching from the San Gabriel Mountains above Pasadena through northeast Los Angeles, became a major center of the Arts and Crafts movement in the United States. Charles Fletcher Lummis and George Wharton James, along with artists and architects such as William Lees Judson, Frederick Roehrig, and Sumner Hunt, contributed to the development of the Arroyo Culture, the regional manifestation of the Arts and Crafts movement in Southern California.<sup>256</sup>

The Arts and Crafts movement was popularized throughout Southern California by Pasadena-based brothers Charles and Henry Greene, whose interest in Japanese wooden architecture, training in the manual arts, and knowledge of the English Arts and Crafts movement helped to develop regional Arts and Crafts styles. The styles were then applied to a range of residential property types, ranging from modest, low-slung bungalows to grander and more articulated multi-story houses. The term “bungalow,” derived from the name of typical native dwellings of the Bengal region of India, has come to define the type of house that is most closely associated with modest, everyday interpretations of the Arts and Crafts style. In their earliest form, bungalows featured Indian characteristics such as central living spaces and vast, ventilating porches that had been adapted to suit colonial British tastes.<sup>257</sup> By the beginning of the twentieth century, bungalows were deemed well suited for the California climate and soon became a prevailing typology. Promoted by architectural periodicals and made widely available by prefabricated “kits” of building components, bungalows proved to be both affordable and adaptable.

### *Sub-Theme: Craftsman*

---

<sup>256</sup> “Architecture and Engineering, Arts and Crafts Movement, 1895-1930,” Los Angeles Citywide Historic Context Statement, prepared for City of Los Angeles, Office of Historic Resources, June 2016, 1.

<sup>257</sup> Clay Lancaster, “The American Bungalow,” *The Art Bulletin*, 40.3 (1958): 239.



**Example of the Craftsman style: 125 Mountain View Drive.**

The Craftsman style is largely a California phenomenon that evolved out of the Arts and Crafts movement at the turn of the 20<sup>th</sup> century, a time during which Southern California was experiencing tremendous growth in population, expansion of homeownership, and new aesthetic choices. Craftsman architecture combines Swiss and Japanese elements with the artistic values of the Arts and Crafts movement. The style began to lose popularity in the 1920s with the emergence of Period Revival styles. The Craftsman bungalow remains the prevailing architectural typology from before Tustin’s post-WWII boom.

Common character-defining features of the Craftsman style include:

- One or two stories in height
- Building forms that respond to the site
- Low-pitched gabled roofs
- Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts
- Shingled exteriors (occasionally clapboard or stucco)
- Broad front entry porches of half- or full-width, with square or battered columns
- Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features
- Casement windows situated into groups
- If the Airplane variation of Craftsman, then has a “pop-up” second story
- If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends
- If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second-story balconies, and flat balusters with decorative cutouts or decorative brackets and bargeboards

*Sub-Theme: Stone Houses*



**Example of a Stone Building: 415 W. Main Street.**

As the Arts and Crafts movement emphasized natural materials, several of its related architectural styles incorporate natural stone (both unmodified arroyo stone and cut stone) as a common feature. Stone buildings are clad entirely in stone, typically unmodified arroyo stone as seen in groupings adjacent to the Arroyo Seco in Los Angeles and Pasadena; buildings clad in a mix of stone types or entirely in cut stone are less common but still representative examples of this Arts and Crafts-related idiom. These buildings often took a long time to construct and reflected eclectic design influences as well as the idiosyncrasies of the builder; some have distinctive vernacular/folk art elements.

Common character-defining features of the Stone Buildings style include

- One or two stories in height
- Elevations clad fully with natural and/or cut stone
- Hipped or gabled roofs with overhanging eaves
- Small, recessed window openings