

APPENDIX A

SANTA ANA ARCHITECTURAL STYLES

A wide variety of architectural styles exist within Santa Ana. It is important to understand the characteristics of these styles and the various design details that help define a particular style. This section will briefly describe and illustrate the predominant architectural styles in Santa Ana.

To assist the user, this Appendix is organized in two sections. The first section discusses the architectural styles in the residential application, while the second section discusses the styles in its non-residential interpretation.

Each of the architectural styles listed below are found in varying degrees in Santa Ana. A general description¹ and character defining elements of each of the styles follows the list. Residential interpretation of architectural styles discussed include:

- Italianate (Late Victorian)
- Stick/Eastlake (Late Victorian)
- Queen Anne (Late Victorian)
- Shingle
- Colonial Revival
 - *Classic Box Variant*
 - *Georgian Variant*
- Classical Revival
- Craftsman Bungalow
 - *California Bungalow Variant*
- Prairie
 - *American Foursquare Variant*

- Tudor Revival
 - *English Revival Variant*
- Italian Renaissance Revival
- Mission/Spanish Colonial Revival
 - *Mission Revival Variant*
 - *Spanish Colonial Variant*
 - *Monterrey Variant*
- Moderne
- Art Deco
- International Style
- Minimalist Traditional
- Ranch

In addition, the non-Residential interpretation of the following architectural styles discussed in this Appendix include;

- Richardsonian Romanesque
- Shingle
- Italian Renaissance
- Colonial Revival
 - *Georgian Variant*
- Classical Revival
- Mission/Spanish Colonial Revival
 - *Churriguesque Variant*
- Beaux Arts
- Commercial Style
- Art Deco
- International Style

¹ The architectural descriptions in this Chapter are drawn from the Santa Ana Register of Historical Property and the Santa Ana Architectural Style Guide.

Italianate (Late Victorian) 1860 to 1890

The Italianate style as expressed in Southern California between 1860 and 1890 was the product of much evolution after being originally remodeled after the rural architecture of Northern Italy. The Italianate houses, few that there are, are among Santa Ana's oldest homes – usually over a century old. The Santa Ana Italianate examples are rectangular, almost square structures, highly symmetrical and balanced in appearance and accompanied by a pleasant touch of the picturesque. Both the vertical and picturesque qualities of the Italianate home are largely derived from the height and elongated approach to the design of the windows and doors.



Ross/McNeal House

The Italianate style is chiefly identified by its window treatment: tall, relatively narrow, double-hung sash, with flat, arched, or flattened arch heads often emphasized by hood moldings. The Italianate commonly has one or more bay windows with the remaining windows being tall and embellished in the manner described. The

main door, lavishly enriched with framing detail, makes a dramatic entry statement and is often accompanied by balconies and arcaded single story porches. Most often two stories, other typical features of the Italianate home include: low hipped or flat roofs, bracketed cornices, and a square tower or cupola. A common feature is shiplap siding. Stringcourses between stories, sometimes with wall planes framed by quoins, also define the Italianate style.



Minter House

Preceding the Queen Ann Victorians and without the advantages of the machinery capable of producing more intricate detail pieces, the Italianate details are more simplified and usually represent the capabilities of an individual local carpenter or craftsman. Few Italianates in Santa Ana remain. Those that do remain exist in scattered locations.



Chilton House

ITALIANATE (LATE VICTORIAN)



Stick/Eastlake (Late Victorian) 1870 to 1905

A style first described by architectural historian Vincent Scully in the mid-20th century, the Stick Style, a purely American style, refers to an evolution of the wooden architecture of the 19th century architect Andrew Jackson Downing. Characterized by tall proportions, steeply pitched roofs, bracketed eaves, and most characteristically, exposed framing in the form of vertical and diagonal “stickwork”, the style was most popular during the third quarter of the 19th century. The stickwork typically overlaid the siding, adorned the gable ends, or was incorporated into the structure of porches and balconies. The two dimensional design of the Stick decoration was a product of the scroll saw and jigsaw – tools not in wide use prior to the late 1870’s. Multi-textured wall surfaces, gable trusses that mimic the structural members of medieval houses and varied patterns of siding installed in the square or triangular spaces created by the stickwork are all examples of such detailing.



Harmon McNeil House

The rectilinear quality of the Stick Style was often combined, in the last quarter of the 19th century, with “Eastlake ornamentation”. Derived from the furniture designs of Charles Locke Eastlake, an English designer and arbiter of taste who disavowed all connection with the architecture bearing his name, such ornamentation included turned wood columns and spindles, knobs, sawn brackets, and curvilinear perforations.

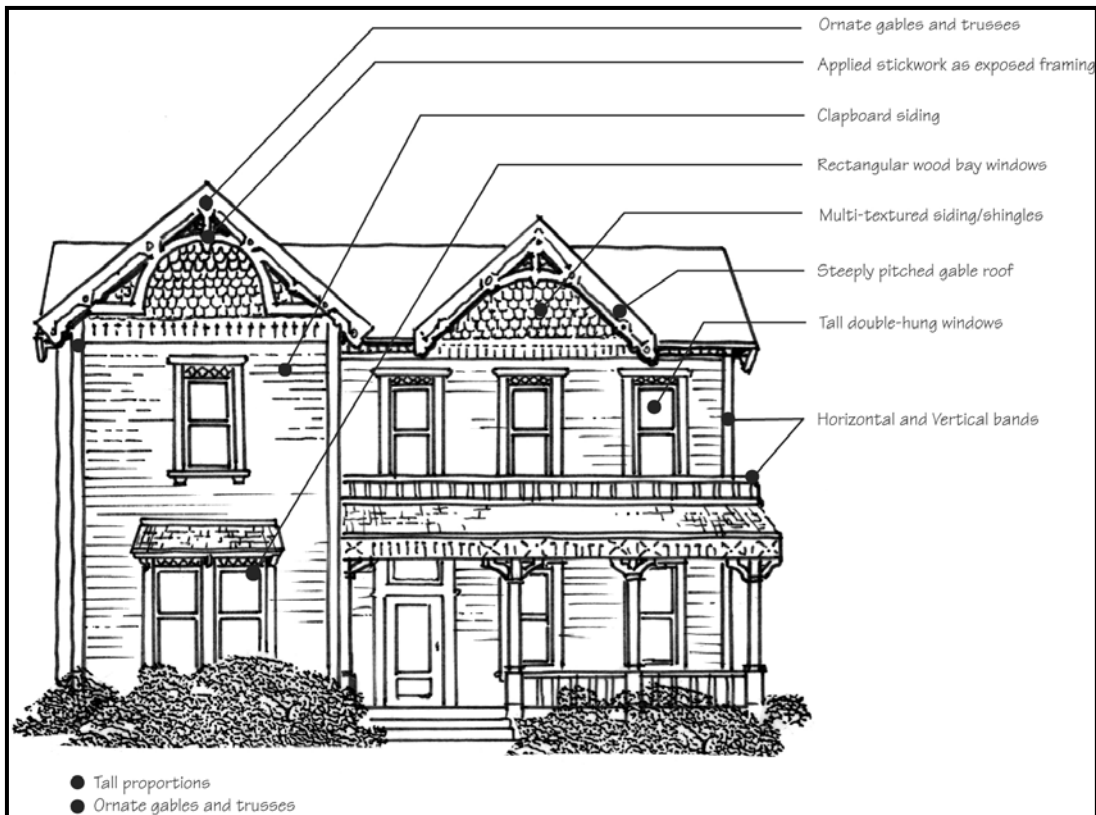


Collins House



Shelton Garnsey House

STICK/EASTLAKE (LATE VICTORIAN)



Queen Anne (Late Victorian) 1890 to 1900

Built by the very wealthy, Queen Anne homes were often status symbols each vying to outdo the other in size and decoration. Queen Anne homes coincide with the industrial age and this new technology was combined with a Victorian love of the ornate to produce the many decorative embellishments typical of the Queen Anne style. Homes could be highly individualized by mixing and matching a variety of prefabricated doors, windows, and detailing pieces. For this reason, Queen Annes are sometimes considered the original forerunner to tract homes.



Dr. Raymond Smith House

The introduction of the Queen Anne style in the mid-1880 was a marked departure from the more formal and vertical shapes of the Stick and Italianate styles of the time. The Queen Anne house is much more horizontal in its proportions and combines a wide variety of volumes, shapes, and textures. It achieves its picturesque quality through an intricate roofline silhouette of gables, dormers, high chimneys, towers, turrets, and pinnacles.



Dr. Howe-Waffle House

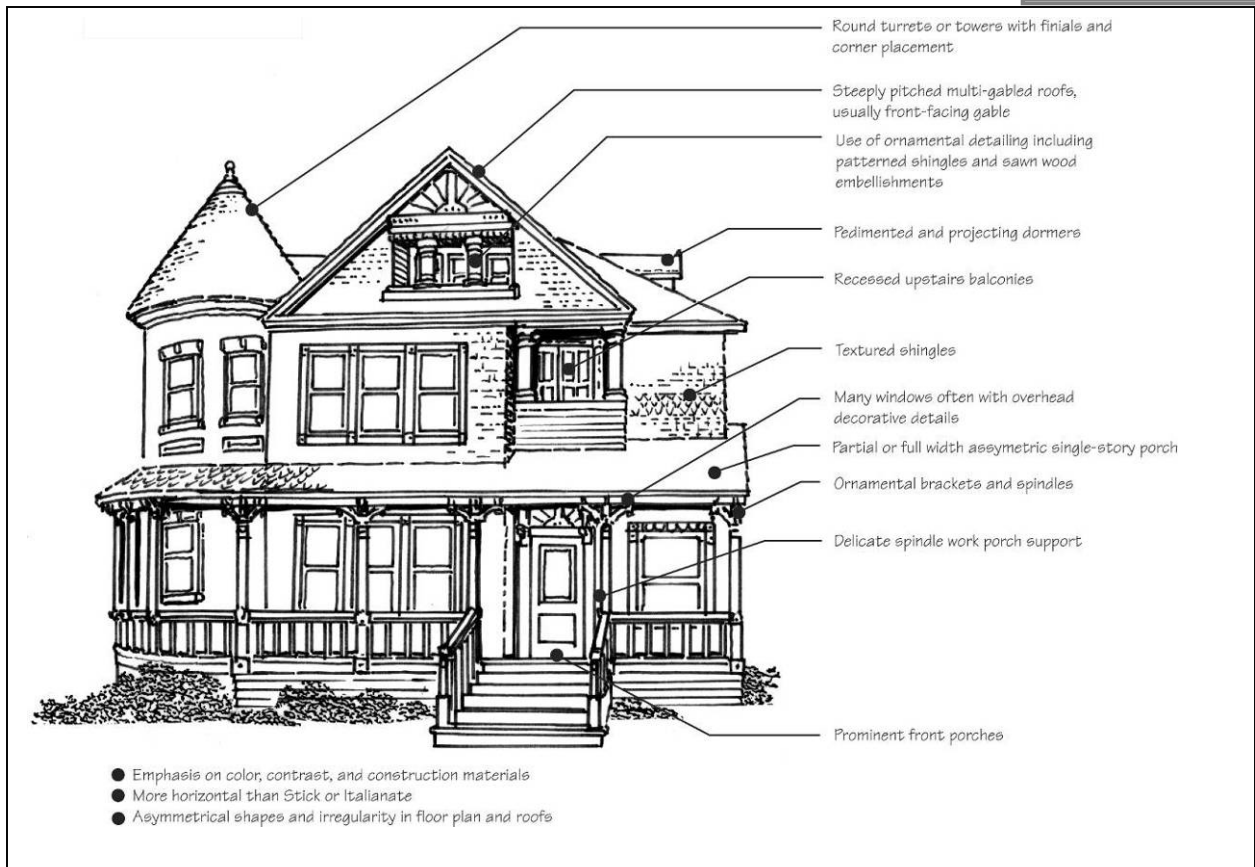
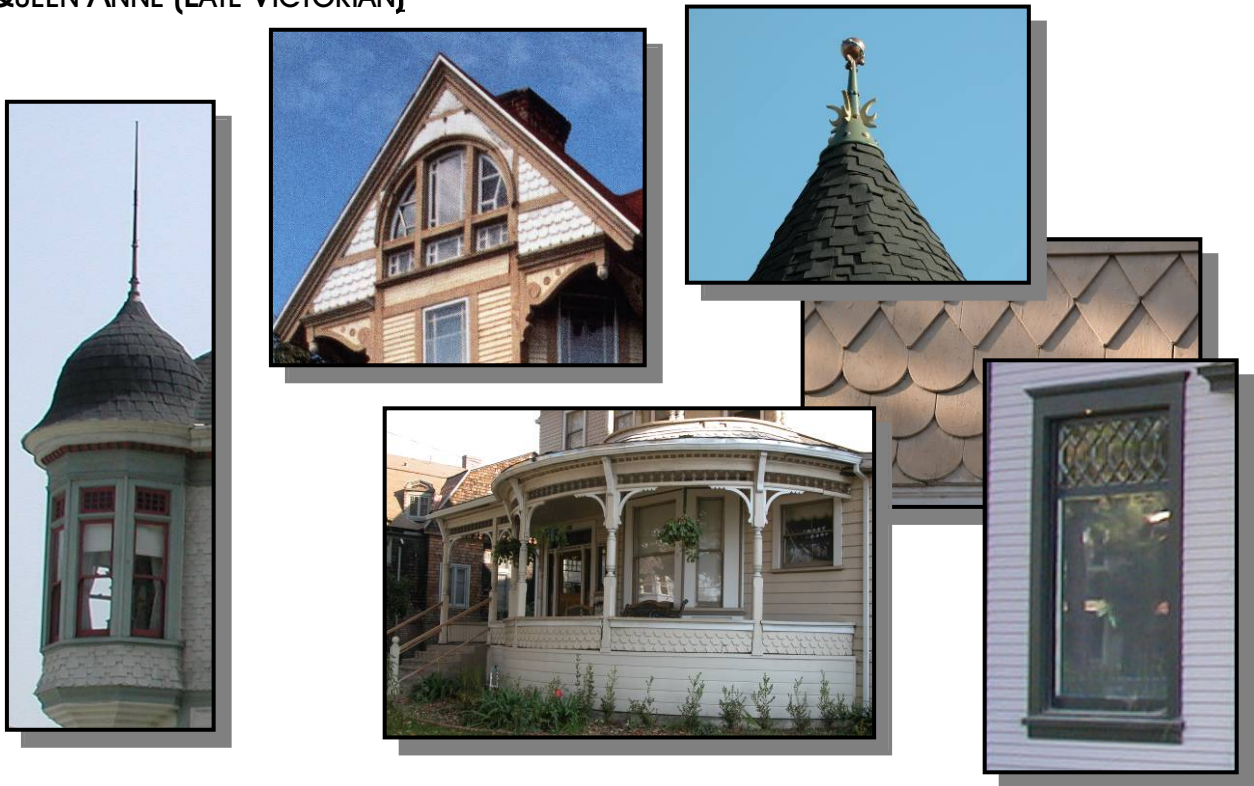
Highly asymmetrical in composition, the Queen Anne also emphasized contrast in both material and form. The Queen Anne house is characterized by a variety of building components and features that include front porches trimmed with elaborate latticework and turned balustrades. Walls are treated as decorative elements and often include bay windows, overhangs, and a variety of materials such as wood shingle designs and clapboard siding.



Gray House

Santa Ana has Victorian homes that range in size from cottages to mansions. A more modest variance of the Queen Anne is the Queen Anne Cottage. The smaller Queen Anne Cottage enabled the more middle class to enjoy the Queen Anne style without the expense of the larger home.

QUEEN ANNE (LATE VICTORIAN)



Shingle Style

1880 to 1900

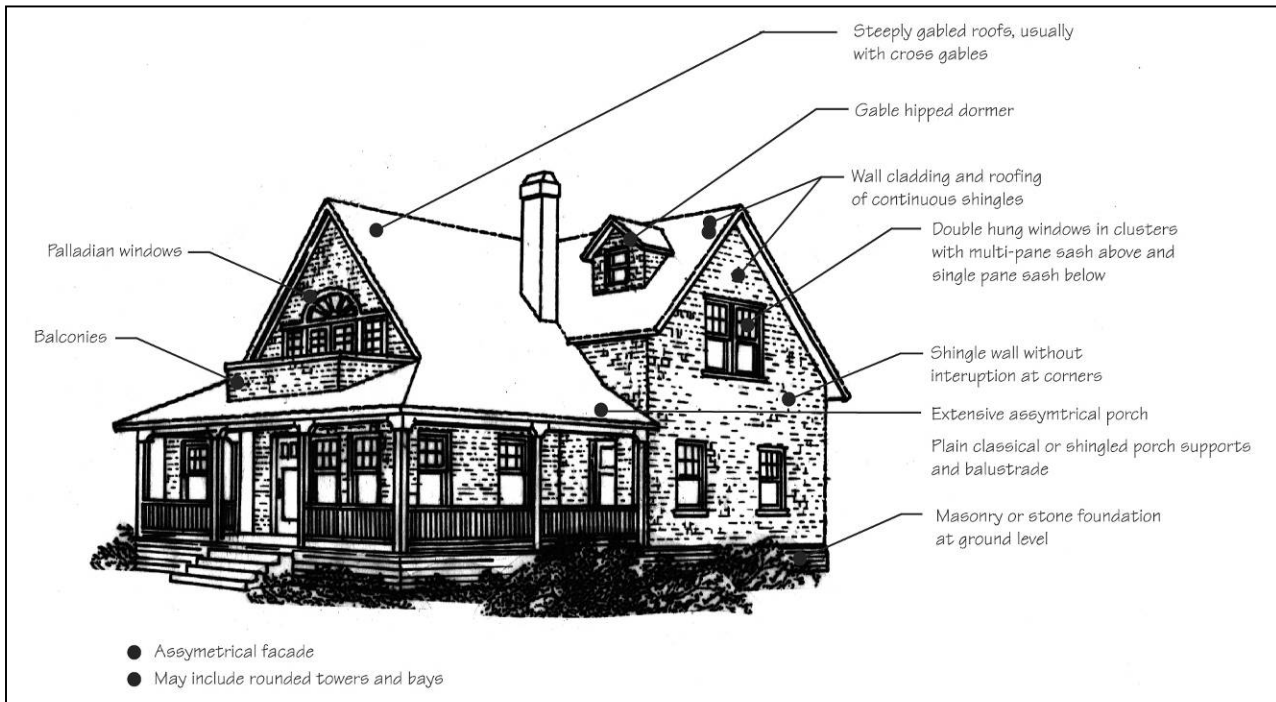
The Shingle Style, named by architectural historian Vincent Scully in his book of the same name published in 1955, was predominantly a residential style dating from the 1880s through the first decade of the twentieth century. The Shingle Style is the American adaptation and interpretation of the Queen Anne Revival, the Colonial Revival, and Richardsonian Romanesque styles from which it developed its stylistic characteristics.



The Shingle Style is recognizable by walls of shingles, at least on the upper stories; without these, it would be difficult to relate to its many different free forms and variants. Architecturally, the Shingle style conceals the frame of the building, and emphasizes the skin of the roof and walls, a reactionary departure from the structuralism of the Stick and other High Victorian styles (Whiffen, 127-132)

The Shingle Style is more horizontal than its Queen Anne Revival predecessor, but often incorporates rounded towers, balconies, bays, and porches from the earlier genre. From the Colonial vocabulary, it adapted roofs, which are usually gabled or gambreled, classical columns, the clustering of windows, dormers and Palladian windows. Ground or basement levels are often masonry or stone and arched openings are features adapted from the Richardsonian Romanesque vocabulary. The overall emphasis is on a complex shape enclosed within the shingled exterior, rather than on the decoration of individual building elements (McAlester, 288-291).

SHINGLE STYLE



Colonial Revival 1900 to 1910



The Was House-Colonial Revival

Considerably smaller in scale and wearing more simplified detail, the Colonial Revival houses were a puritanical reaction against the excesses of ornate design of the Queen Annes. The Colonial Revival design incorporates simple rectangular volumes and classical Georgian Federal and Dutch details. The most significant identifying feature of the style is the front door which is accentuated with decorated pediment, supported by pilasters or extended forward to form an entry porch. The facade usually includes highly symmetrically balanced windows and with a center door adorned with classical surrounds, pediments, sidelights and transoms.



The Keech-Klatt House-Classic Box

The roof elements are typically hipped and side gabled, but also may be gambreled. Windows are rectangular in shape with double hung sashes, broken into smaller individual panes. Bay windows, paired windows, and triple clustered windows are also prevalent. Facade walls are typically wood or masonry materials. Decorative cornices are often an important identifying feature.



Example of Single-Story Colonial Revival

A “Classical Box” variant of the Colonial Revival Style was popular circa 1894 to 1910 and was generally characterized by two-story box-like massing, a hopped roof (often with centered dormers), boxed eaves, a full or partial front porch and columnar roof supports, and Colonial Revival detailing).



The Armstrong House- Colonial Revival with Dutch Influences

Another variant of the Colonial Revival, the Georgian Revival looked specifically to the architectural vocabulary of the Georgian period (the eighteenth century) in the United States and Great Britain. Georgian Revival buildings are, like other Colonial Revival buildings, symmetrical in design and rectangular in plan. Hip, gable, or gambrel roofs are classically detailed at the cornice and occasionally topped by a railing-enclosed deck or accented by dormers.



Heninger House- Classic Box

Facades are often divided into three or five parts or pavilions, with alternating sections projecting and receding. Pediments over the central bay and/or the central doorway provide a focal point; the pediments may be triangular or arched and may be closed or

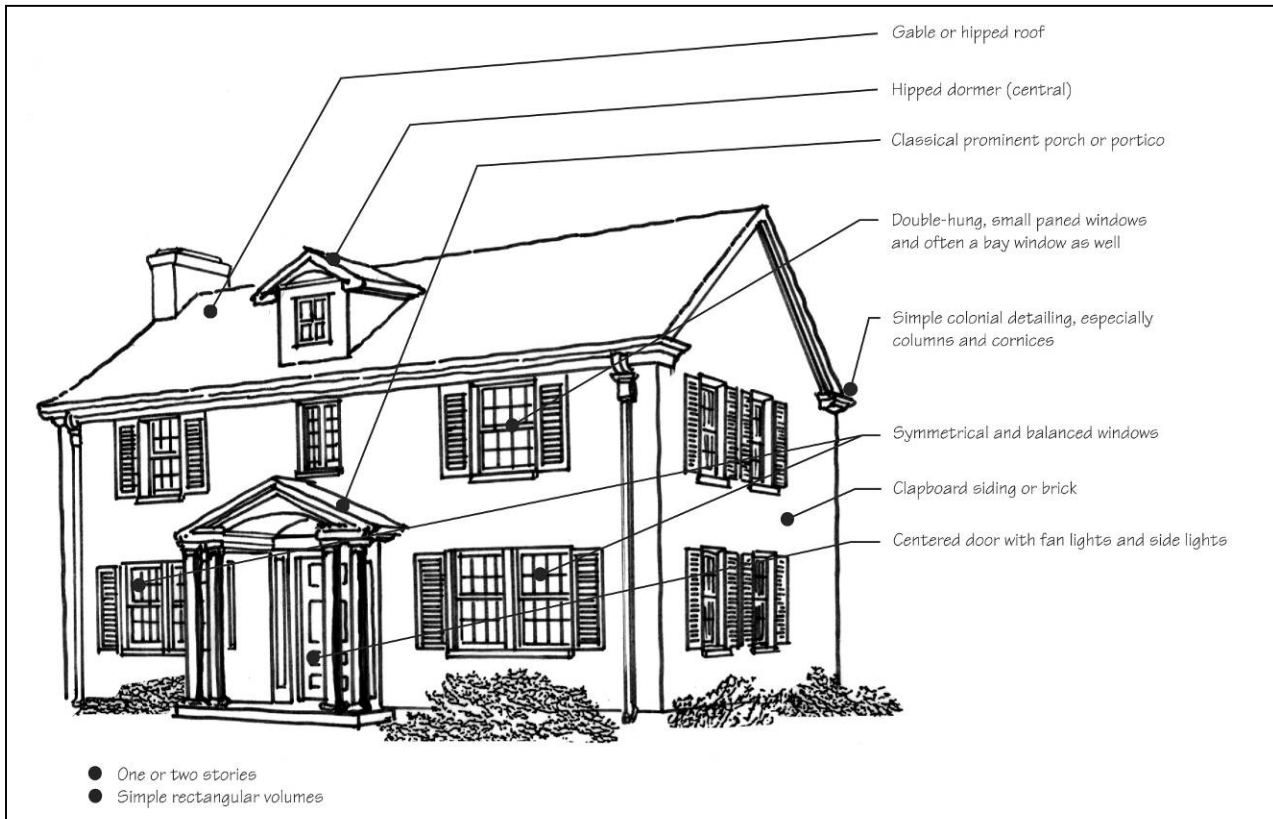
broken. Doorways are classically enframed, frequently topped by fanlights, and contain paneled wood doors, sometimes with sidelights. Palladian windows are featured; other windows are typically double-hung sash.



Example of Georgian Revival

Despite the short-lived era of the Colonial Revival homes, they were popular at a time when demand for housing was high, and therefore many were constructed. The greatest number of Colonial Revivals were constructed between 1905 and 1910 when Santa Ana's profitable rural economy was attracting waves of new citizens.

COLONIAL REVIVAL



Classical Revival



E.B. Sprague-Schauwecker House

The Classical Revival encompasses movements in American architecture ranging from Thomas Jefferson's philosophical use of classicism during the late eighteenth and early nineteenth centuries through the sober neoclassicism and exuberant Beaux Arts exercises of the late nineteenth and early twentieth centuries. Stimulated by archaeological investigations and provided with further impetus by exhibitions such as the Colombian Exposition and the Chicago World's Fair in 1893, the style reached southern California during the later period.



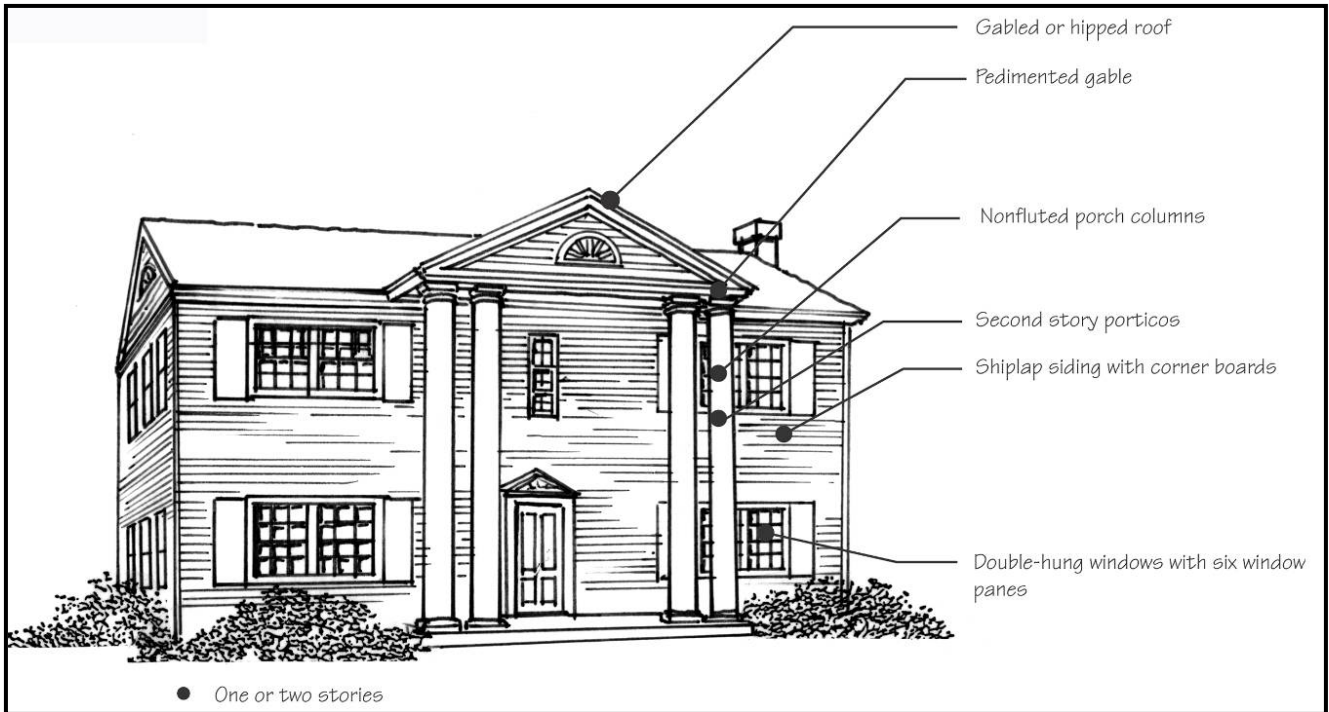
Bishop House

In its most literal manifestations, the style was based on specific buildings of antiquity. More commonly, the architectural vocabulary of ancient Greece and Rome was applied to contemporary building types and techniques. Identifying features include low pitched gable or hipped roofs, sometimes hidden by solid or balustraded parapets; classical entablatures; use of columns, capitals, and bases displaying the classical orders; front doors with sidelights and transom; elaborate door and window surrounds; and a balanced, symmetrical appearance. Although used for range of building types, the Classical Revival of the late nineteenth and early twentieth centuries was most effectively utilized for monumental public buildings, institutional buildings, and financial institutions.



Russell House

CLASSICAL REVIVAL



Craftsman 1905 to 1925

The Craftsman Style, an American architectural style, represented a philosophy of life that featured honesty, integrity and a return to nature. It stressed honesty of form, materials and workmanship, eschewing applied decoration in favor of the straight forward expression of the structure.



Hansler House

Craftsman architecture drew from the wood building traditions of Japan and Switzerland, as well as medieval themes favored by the Arts and Crafts philosophies. Natural woods, shingles, earth tone colors, brick, stone, river rock, clinker brick, and heavy structural beams signified oneness with nature. The rocks and bricks were often used on foundations, chimneys, foundations, and railings to set a unifying theme for the home. Southern California is the true home of the Craftsman Bungalow which was conceived by two brother architects, Charles and Henry Greene of Pasadena.



Alexander House

Craftsman architecture features low pitched gable roofs (occasionally hipped), open porches, and exposed structural elements. The use of exposed rafter tails beneath large overhanging eaves supported by projecting brackets is common. Facade surfaces are typically composed of shingles and wood lap siding. Large covered front porches typically dominate the streetscape and commonly consist of two large pillars, broad at the base and tapering as they extend upward, supporting the large front porch gable. Windows are commonly double sash or casement type often tripartite or in clusters of three.



Thee House



Kleidotsty House

The more modest California Bungalow emerged as a solution to the need to build houses quicker and at more reasonable costs to keep pace with Southern California's rapid population growth. California Bungalows are similar to the Craftsman Bungalows in terms of scale, low-pitched roof, front porch, and exposed building elements.



Terry-Stephenson House



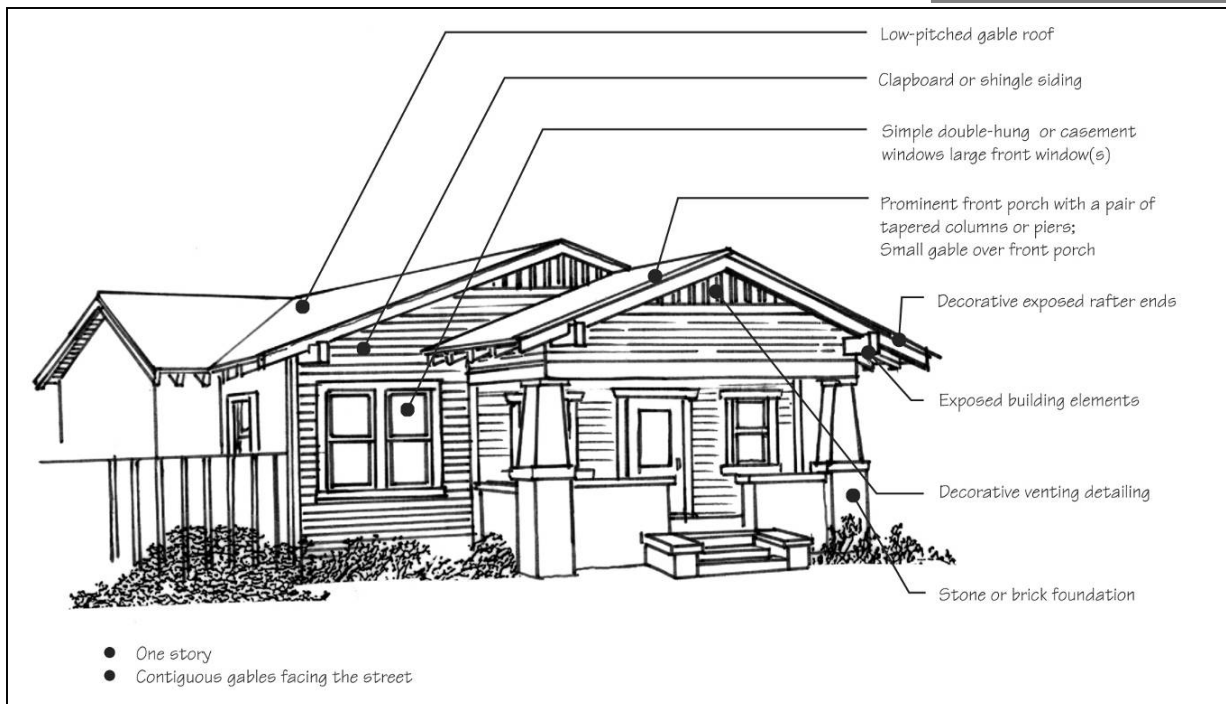
Clinard House

Easily recognizable by their two prominent broad based pillars supporting the entry gable above the porch, a closer look at Santa Ana's Bungalows reveals lovely differences among window work, doors and use of construction materials. Some of Santa Ana's most stately Craftsman homes are located in the French Park Historic District and South of First Street. Some of the most notable California Bungalows are along South Broadway.



Hill-Hawley House

CRAFTSMAN BUNGALOW



Prairie School 1900 to 1920



Wilson-Wagner House

The Prairie style, one of the few indigenous American architectural styles, refers to a group of architects in Chicago, Illinois at the beginning of the 20th century. Primary amongst them was Frank Lloyd Wright, under whom the Prairie School designs reached their apex. Echoing the uninterrupted horizontal lines of the American prairie, Prairie style homes are usually characterized by broadly pitched hipped roofs with deep overhangs; two stories in height, often with one-story wings; front porches with massive porch roof supports; and detailing which emphasizes the horizontal.



Kittle-Perkins House

A common, vernacular interpretation of the type, sometimes referred to as the American Foursquare, is box-like in massing and plan, with hipped or gabled dormers, porches across all or a portion of the facade, and detailing culled from the vocabularies of a variety of styles, including Mission Revival, Colonial Revival, and Craftsman.

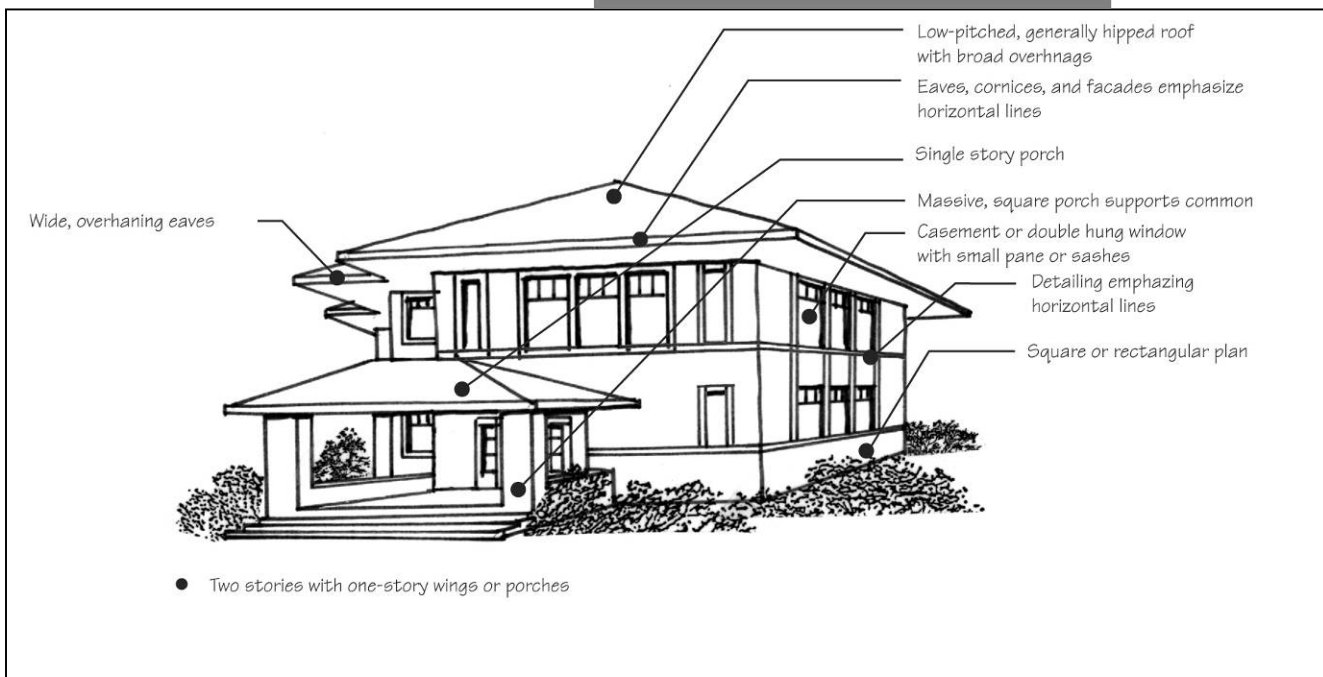
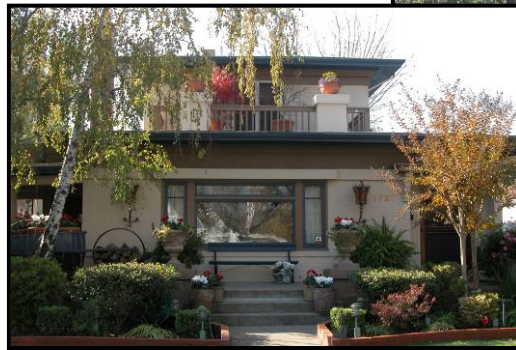


Remsberg House-American Foursquare



Kelley House

PRAIRIE SCHOOL



Tudor / Tudor Revival / English Revival 1915 to 1941

First designed in the late 19th century, the Tudor Revival house mimics the characteristics of numerous English buildings, ranging from simple folk houses to medieval palaces. The Tudor Revival houses were often built in groups or even entire tracts. The Tudor Revival is characterized by steeply pitched roofs, often side-gabled, and facades that are dominated by cross gables. The more ambitious examples were executed in brick or stone; however, stucco over wood frame is quite common in southern California. Most Tudor Revival homes exhibit decorative half-timbering, multi-paned narrow windows, and a prominent and elaborate chimney feature. Picturesque windows of leaded glass or diamond-patterned lights are common.



Anton Segerstrom House

A simplified version of Tudor Revival, which reached its height of popularity in the 1920's and 1930's, the English Revival drew upon the English country house for inspiration.

These homes usually feature stucco walls and gable roofs of steep, but not exaggerated pitch.



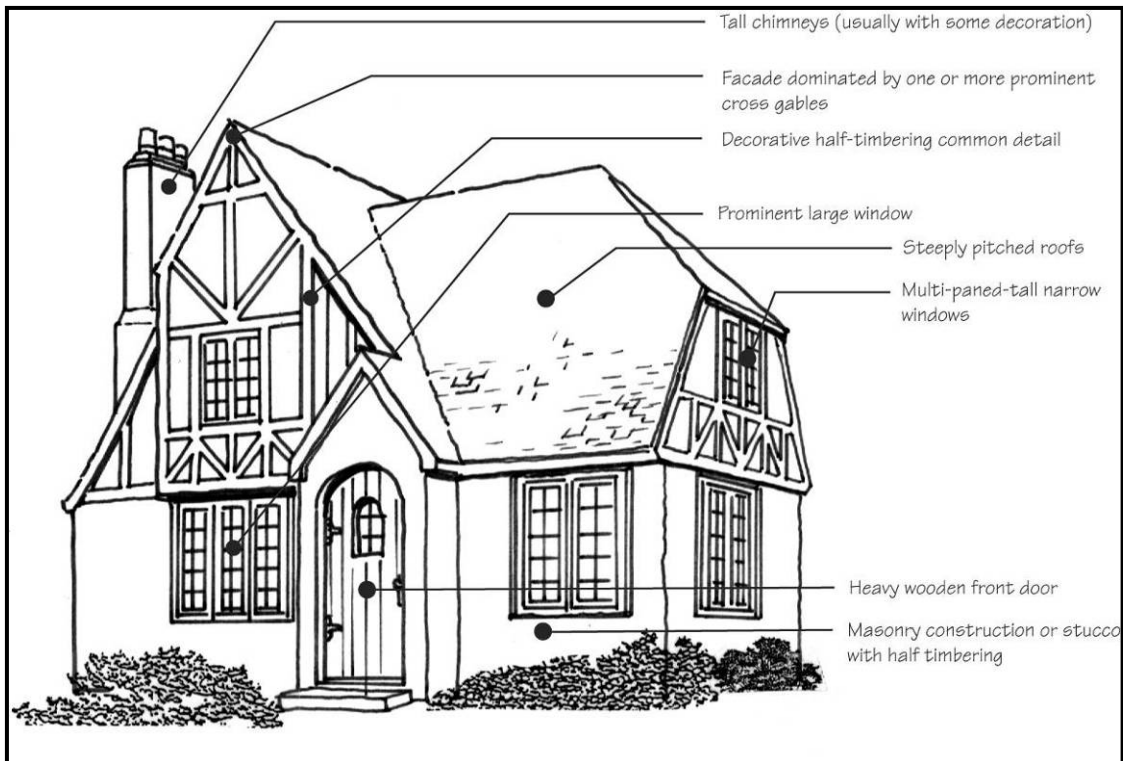
Hammond-Haan House



Zlaket House

A characteristic roof treatment incorporates uneven rakes, with one side of a gable extending a greater distance than the other. Arches used for windows and doors are rounded rather than pointed as in Tudors. A “storybook” variant of the English Revival, characterized by a deliberately eclectic and picturesque quality often focused on the roof treatment, found a particularly receptive audience in southern California.

TUDOR REVIVAL/ENGLISH REVIVAL
(PROVINCIAL)



Italian Renaissance Revival 1895-1930



Elliot House

The late nineteenth and twentieth century revival of the Italian Renaissance style, also known as the Italian Renaissance Revival, was popular from the late nineteenth century until 1930. It was inspired by the designs of the palazzi of northern Italy and popularized by American architects McKim, Mead and White. Utilized on public buildings and ornate homes, the vocabulary of the style also influenced the appearance of commercial buildings.



George House

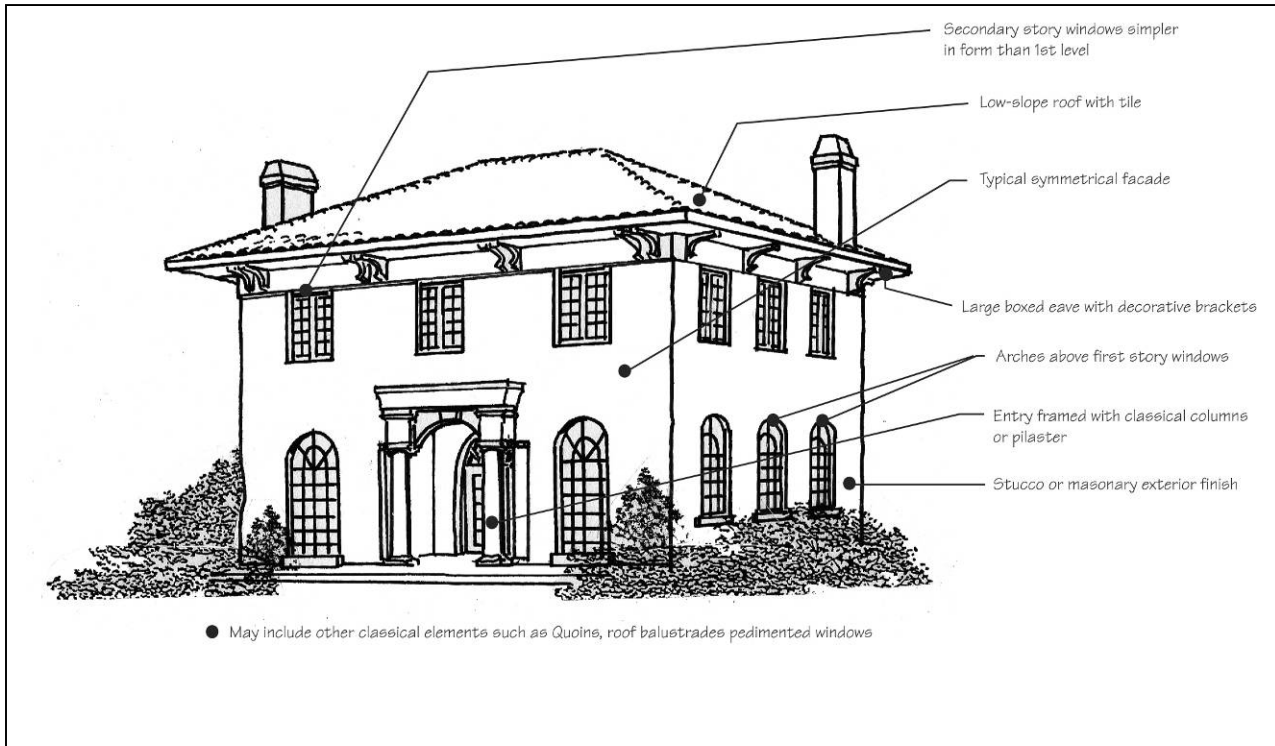
Detailing for Italian Renaissance is typically reminiscent of the Italian originals. Common features of the Italian Renaissance The style features low-pitched hipped roofs (flat in some cases) with roofs typically covered by ceramic tiles. Roof elements commonly include overhanging, boxed eaves with decorative brackets. Upper floor windows are generally full height and porches may be recessed. The entry areas may be accented with small classical columns or pilasters. Ground floor windows, porches and doors typically include arches.



Spencer House

Other common features of the Italian Renaissance style included decorative details such as quoins, roofline balustrade, pedimented windows, classical door surrounds, molded cornices and belt courses. Stucco, masonry, or veneered masonry are universal elements of the style.

ITALIAN RENAISSANCE REVIVAL



Mission/ Spanish Colonial Revival (Mediterranean) 1890 to 1940

The Mission/Spanish Colonial Revival style, as its name implies, encompasses two major subcategories. The Mission Revival vocabulary, popular between 1890 and 1920, drew its inspiration from the missions of the Southwest. Identifying features include quatrefoil windows, curved parapets (espadana), low-pitched, red-tiled roofs and coping, (usually with overhanging eaves), porch roofs supported by large, square piers, arches, and smooth stucco wall surfaces.



Hillis House



Cotant House



Joe Lowell House-Pueblo Variant

The Spanish Colonial Revival flourished between 1915 and 1940, reaching its apex during the 1920s and 1930s. The movement received widespread attention after the Panama-California Exposition in San Diego in 1915, where lavish interpretations of Spanish and Latin American prototypes were showcased. Easily recognizable hallmarks of the Spanish Colonial Revival are low-pitched roofs, usually with little or no overhangs and red tile roof coverings, flat roofs surrounded by tiled parapets; and stucco walls. The Spanish Colonial vocabulary includes arches, asymmetry, balconies and patios, window grilles, and wood, wrought iron, tile, or stone decorative elements, which are elements it shares with the Mission Revival.



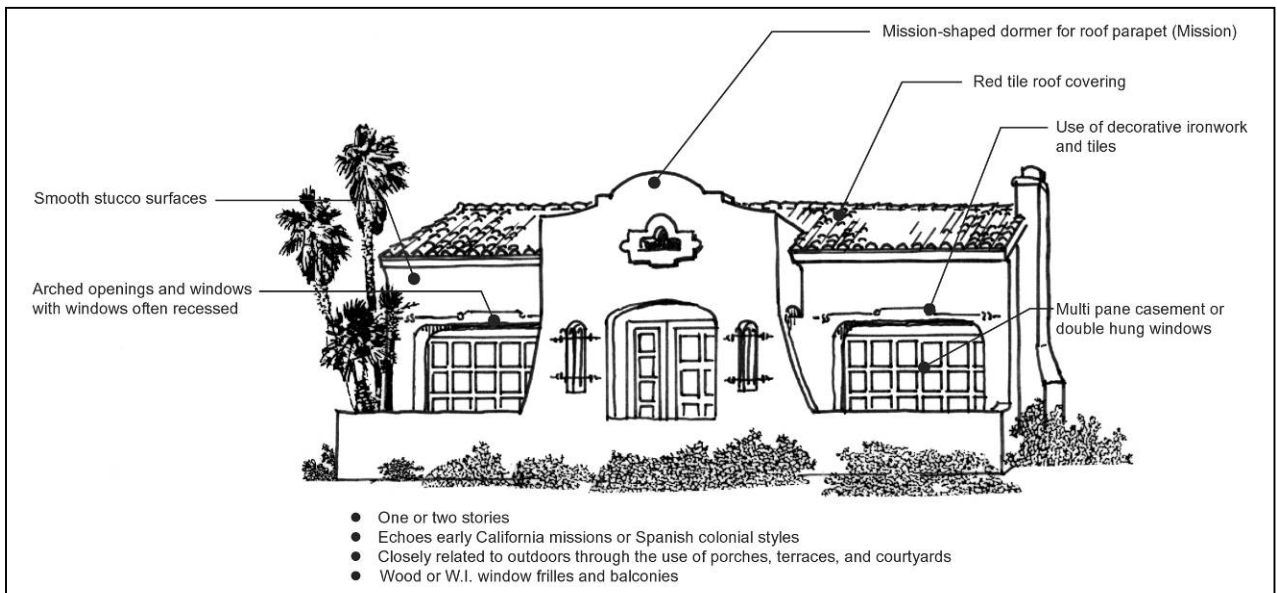
Emison-Georgieff House: Monterey Variant

The Monterey style variant is an eclectic mix of Spanish Colonial houses with Colonial Revival details. Its most defining characteristic is the broad second story balcony, usually cantilevered and covered by the main roof. While ceramic tiles were common in this variant, many roofs have wood shingles.



L.A. West House-Monterey Variant

**MISSION/SPANISH COLONIAL REVIVAL
(MEDITERRANEAN)**



Moderne (Streamlined Moderne) 1920-1940

The Art Moderne style of architecture gained recognition in the early 1920's in conjunction with a worldwide competition to design the Chicago Tribune building. An evolution of the Art Deco style, the Streamlined Moderne flourished during the 1930s and lingered through the decade following World War II in a simplified version. Streamlined Moderne emphasizes the horizontal through bands of windows, the use of decorative raised or incised horizontal lines, railings, flat canopies with banded fascia, and narrow coping at the roofline. In the Streamlined Moderne style, one or more corners may be curved and it is common for windows to turn those corners. Other characteristics include smooth wall surfaces, usually of stucco; metal detailing; glass block windows; porthole windows; cylindrical projections; and asymmetry. Incorporation of aerodynamic, transportation-related imagery, especially nautical, is a signature of the style.



Maharajah House

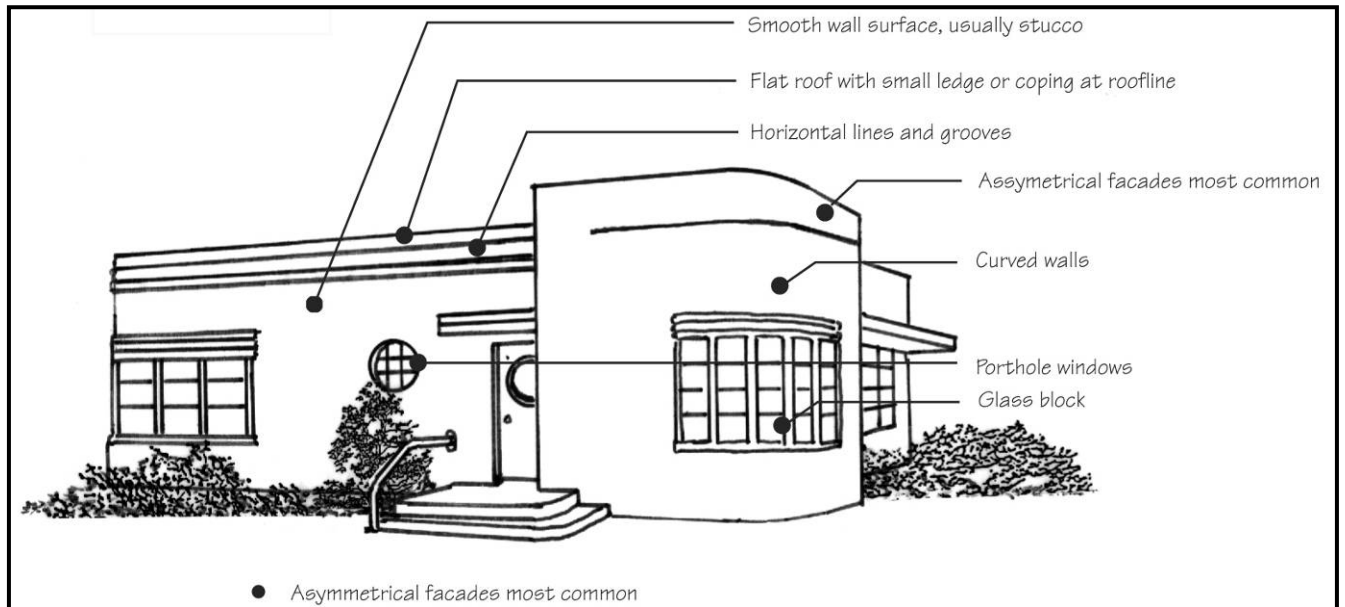


Typical Moderne-style homes in Santa Ana



Wagner House

MODERNE (STREAMLINED MODERNE)



Art Deco 1920-1944

Art Deco was essentially a style of decoration, and as applied to jewelry, clothing, furniture and handicrafts as well as architecture. In style between 1920 and 1940, Art Deco was popularized by the Exposition des Arts Decoratifs held in Paris in 1925. It was most commonly utilized on commercial or public buildings, sometimes in combination with the Gothic Revival whose verticality and sculptural decoration was ideally suited to the Art Deco style.

The Art Deco style is characterized by smooth wall surfaces, often of stucco, zig zags, chevrons, fluting, reeding, and other low-relief stylized and geometric motifs as decorative elements on the facade; accents of terra cotta, glass or metal; polychromy; rectangular or compound forms; and a more vertical emphasis than its close stylistic relative, Streamline Moderne.

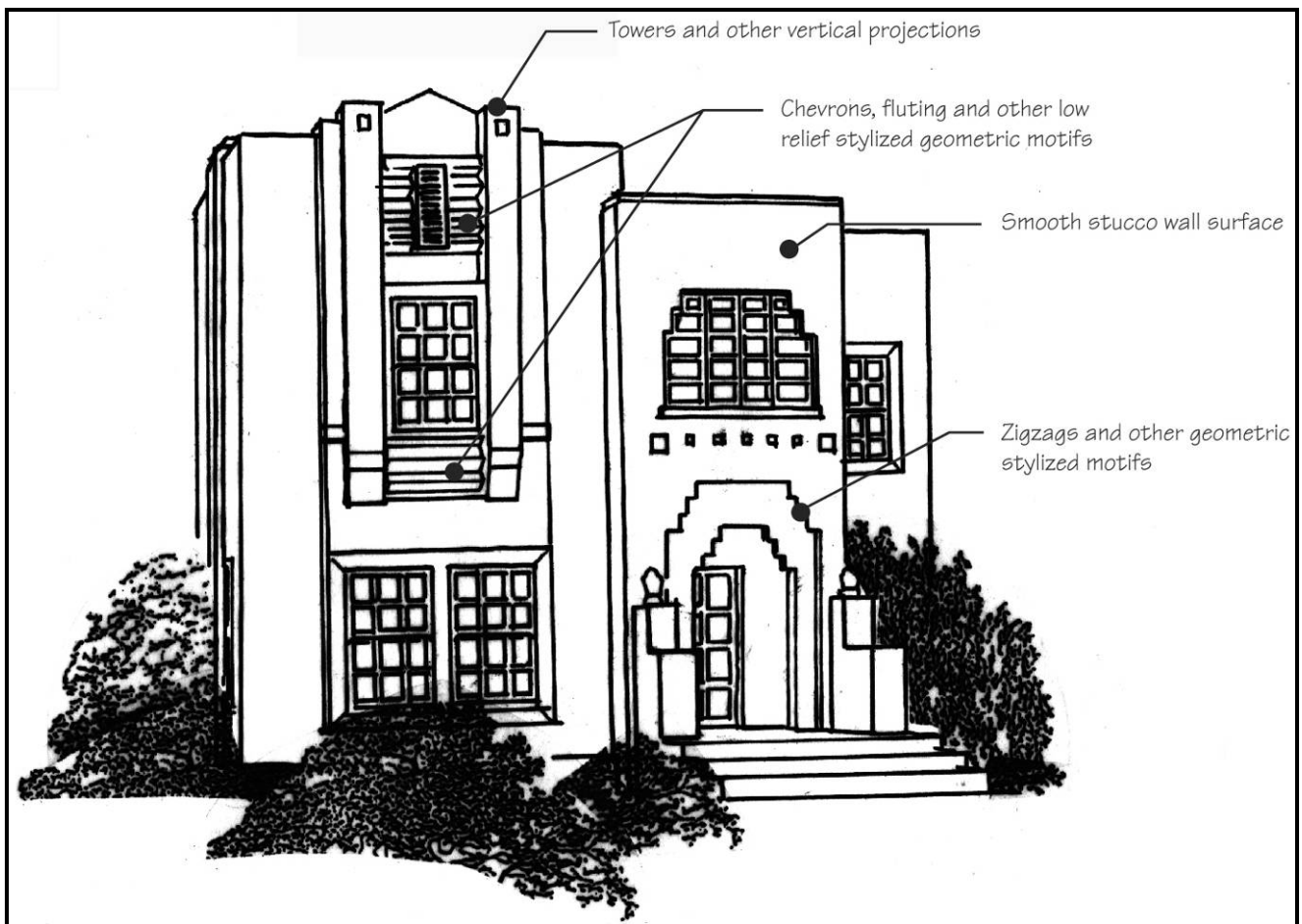
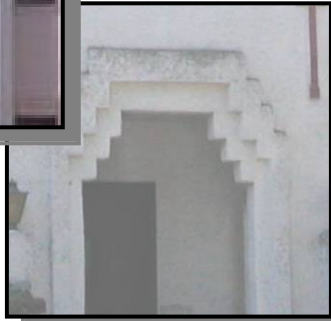


Example of Art Deco



Example of Art Deco

ART DECO



International Style 1945-1960

The residential application of the International Style is rare in Santa Ana. Brought to America by European architects fleeing from the chaos of the World War, this style emphasized functionalism of structures and systems. This idea greatly influenced American buildings after the 1940's.

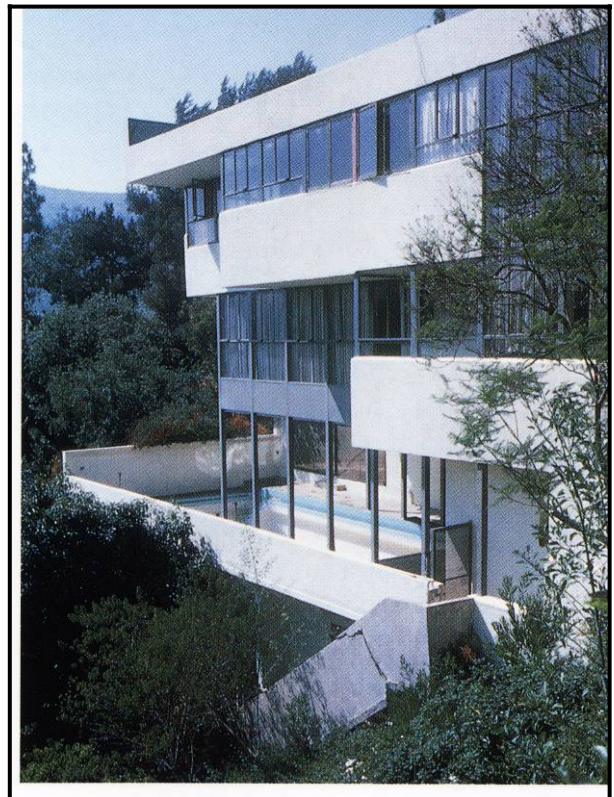
Named after an exhibition showcasing Avant Garde architecture, mounted at the New York Museum of Modern Art in 1932, the and associated book authored by Henry Russell Hitchcock and Philip Johnson, the International Style deliberately turned its back on architecture of the past and endeavored to find an architectural process, vocabulary, and materials reflective of the modern world.



Example of International Style

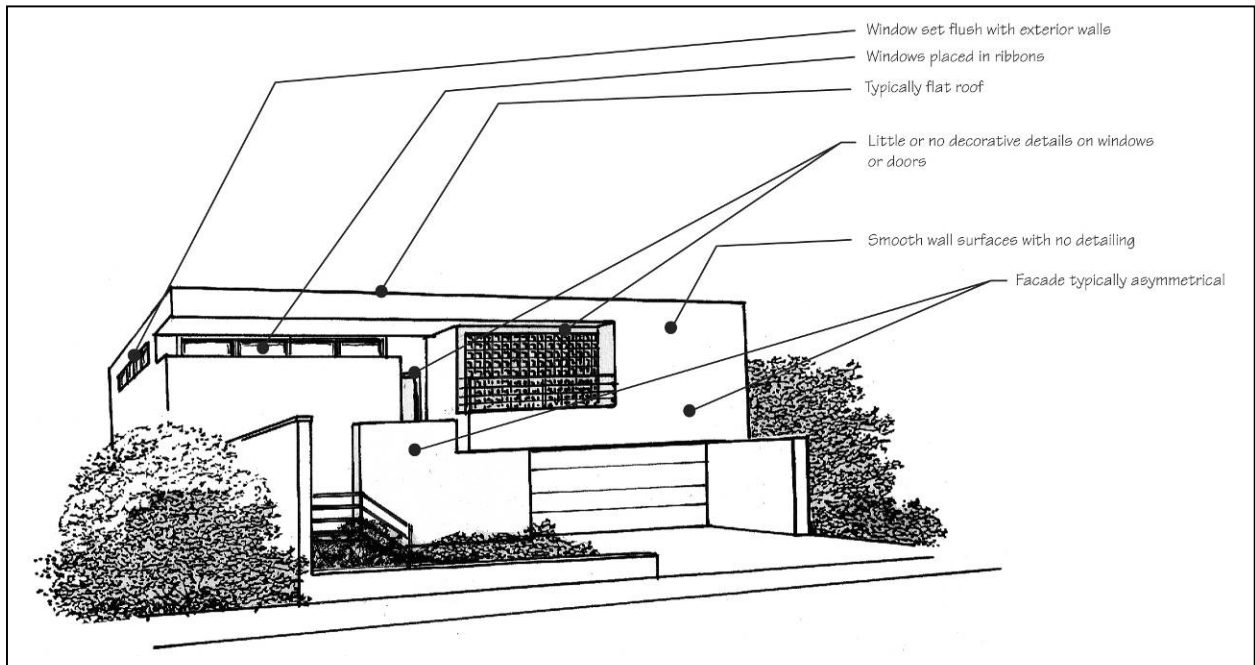
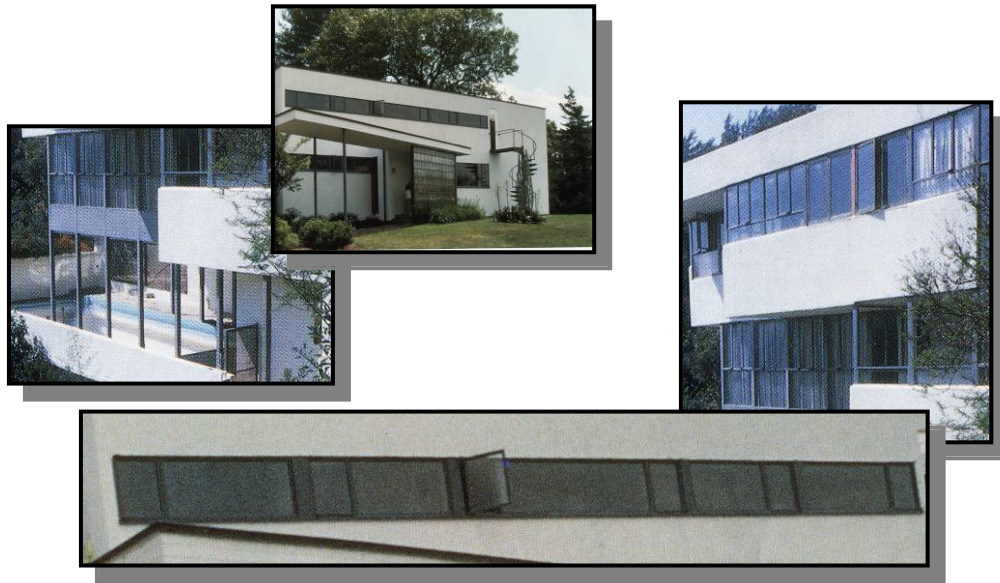
International Style architecture is characterized by a complete absence of ornament and by forms in which effects of mass and weight are minimized for the sake of an effect of pure volume.

Compositionally it is balanced and seldom symmetrical. Identifying features include flat roofs, smooth and uniform wall surfaces, large windows and minimal exterior reveals (which are perceived as continuation of the surface in another material rather than holes in the wall), and windows that turn the corner of the building. The style also uses the cantilever principle, both carrying upper floors outside the supporting columns and for balconies and other projecting features. Wall surfaces are of any material, but generally plastered and painted white on the early vocabulary of the style. Concrete is almost never exposed. Horizontal elements are often prominent, with vertical lines or spherical features used for contrast.



Example of International Style

INTERNATIONAL STYLE



Minimalist Traditional 1950's

The Minimalist Traditional house is a small, one-story building on concrete perimeter foundation with five rooms and a pitched roof. The roof is shingled and the exterior walls are finished with either stucco or rustic siding.



Minimalist Traditional

The Minimalist traditional houses were built in large numbers in the years immediately preceding and following World War II and commonly dominate the large tract-housing developments of the period.

Typical features of the Minimalist Traditional home include wood, brick, stone, and mixture of various wall cladding materials.



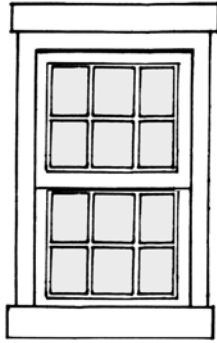
Minimalist Traditional

The Minimalist Traditional house was also influenced by the economic depression of the 1930's, which introduced a compromise of the traditional eclectic homes with minimal decorative detailing. Roof pitches are low or intermediate. Eaves and rakes are close. Typically, the homes include a chimney and a front facing gable.

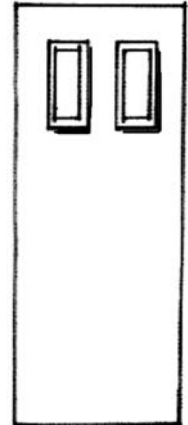


Minimalist Traditional

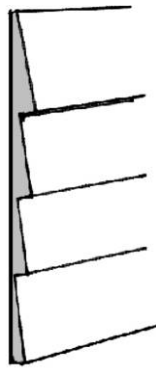
MINIMALIST TRADITIONAL



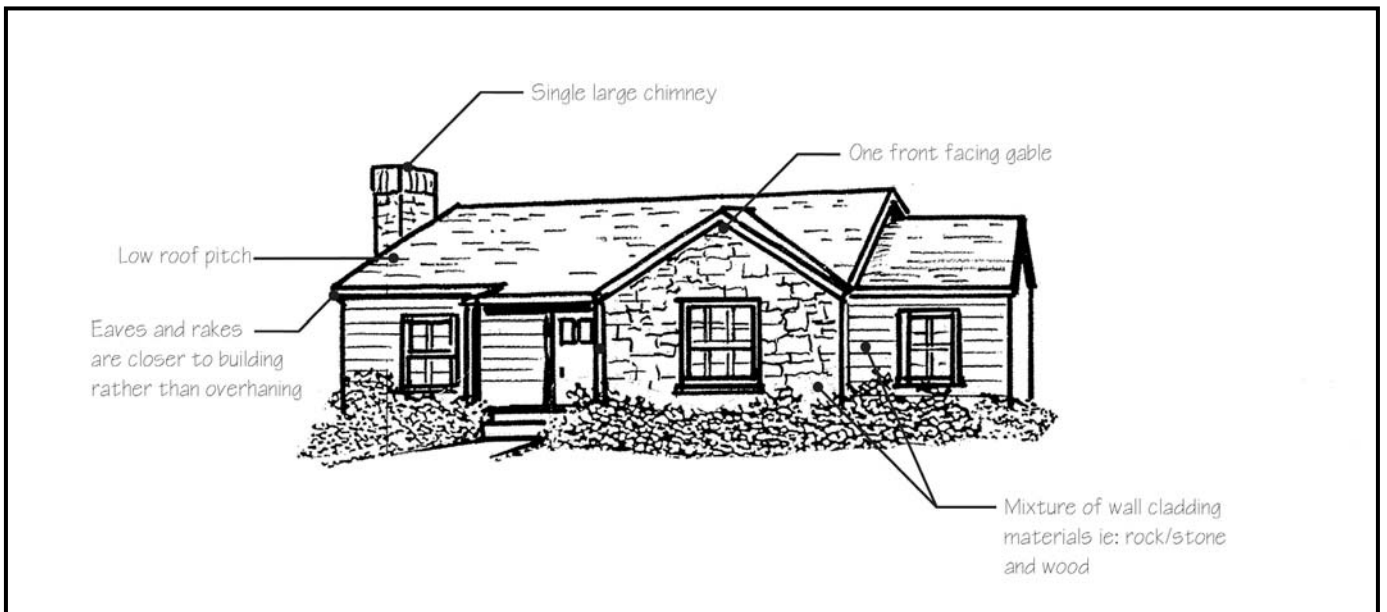
Double hung window



Typical door



Wood cladding



Ranch Style

1950's to 1970's

The Ranch style originated in California in the pre-war years (mid 1930's). The style gained in popularity during the 1940's and became the predominant architectural style throughout the 1950's and 1960's



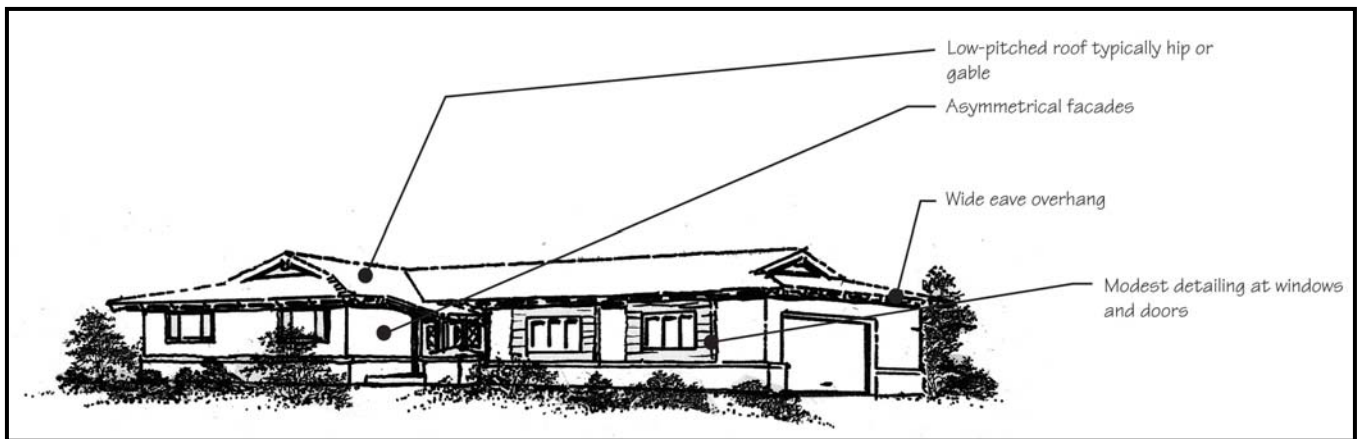
Ranch Example

The Ranch style is primarily influenced by the Prairie, Craftsman, and Spanish Colonial styles. Typical Ranch style buildings are characterized by low-pitched roofs and asymmetrical design typically on one story. Roof forms for the Ranch style include hip and gable, or combination thereof. Eaves are typically wide with rafter either exposed or boxed. Exterior materials included a combination of wood siding and brick masonry. Detailing often found influences from Spanish and English Colonial styles and include wood or iron decorative elements such as porch supports and decorative shutters.



Ranch Example

RANCH



NON-RESIDENTIAL ARCHITECTURAL STYLES

Richardsonian Romanesque



*Old Orange County Courthouse:
211 W. Santa Ana Boulevard*

As its name implies, the Richardsonian Romanesque is derived from the architecture of Henry Hobson Richardson, one of the foremost American architects. Richardson's unique interpretation of the Romanesque style was widely imitated after his death in 1886. Characterized by masonry construction (whole or in part) and the use of round arches, Richardsonian Romanesque buildings have a massive quality that was well suited to public buildings intended to impress or awe the spectator. Used less frequently on commercial and residential improvements, the Richardsonian Romanesque vocabulary includes, in addition to the aforementioned use of masonry and round arches, an emphasis on lintels and arches executed in contrasting stone; bands of windows, either flat or round-headed, incorporating stone mullions and colonnettes; steep gabled wall dormers, and rounded bays topped by conical caps (Whiffen, 133-140).

Shingle

The Shingle Style, named by architectural historian Vincent Scully in his book of the same name published in 1955, was predominantly a residential style dating from the 1880s through the first decade of the twentieth century. Marrying characteristics of the Queen Anne Revival, the Colonial Revival, and Richardsonian Romanesque, the style is recognizable by walls of shingles, at least on the upper stories. Ground or basement levels are often masonry. The Shingle Style is more horizontal than its Queen Anne Revival predecessor, but often incorporates rounded towers, balconies, bays, and porches from the earlier genre. Roofs are usually gabled or gambrelled (Whiffen, 127-132). Other common features include clustering of windows, classical columns, arched openings, and dormer windows. The overall emphasis is on a complex shape enclosed within the shingled exterior, rather than on the decoration of individual building elements (McAlester, 288-291).



*Episcopal Church of the Messiah:
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