

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received DEC 14 1987

date entered JAN 14

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic South Bonnie Brae Tract Historic District

and/or common South Bonnie Brae Tract Historic District

2. Location

street & number 1026-1053 S. Bonnie Brae Street
1830-1851 W. 11th Street

N/A not for publication

city, town Los Angeles N/A vicinity of

state California code 06 county Los Angeles code 037

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name See continuation sheets

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles County Hall of Records

street & number 227 North Broadway

city, town Los Angeles state California 90012

6. Representation in Existing Surveys

title CRA Architectural/Historical Resources Inventory has this property been determined eligible? yes no

date 1979 federal state county local

depository for survey records Community Redevelopment Agency of the City of Los Angeles

city, town Los Angeles state California

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved

date See text

Describe the present and original (if known) physical appearance

DESCRIPTION: SUMMARY

The fifteen contributing houses in this one-block district constitute an outstanding collection of architecturally distinguished houses built between 1890 and 1905. The district is located on the 1000 block of South Bonnie Brae, between Olympic and 11th Streets, and consists of both sides of the block and two houses at the end, making a U-shaped district. The homes are large, two-story structures built originally as single-family residences in one of the city's oldest residential neighborhoods. Architectural types range from Queen Anne Victorian to Colonial Revival. The homes not only exemplify some of the best examples in Los Angeles of those styles, but display some very imaginative and individualistic stylistic touches, showing a "master builder" at work.

This street is remarkably consistent in architectural type, and retains almost perfect integrity and cohesion. The one intrusion on the street is a duplex constructed in 1922 which is compatible in scale, architectural detail, and setback with the older residences around it. Intact and free of any major renovations or new construction, the integrity and architectural quality of this district is a rare find in Los Angeles.

An earlier survey, conducted by the Los Angeles Community Redevelopment Agency, identified this block as potentially eligible for the National Register, and stated: "The block-long contiguous nature of the streetscape imparts a strong sense of time and place and lends itself toward particularly creative restoration and preservation efforts."

Resource Count: Contributing Buildings: 15
Non-contributing: 1

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1890-1905 **Builder/Architect** (See descriptions)

Statement of Significance (in one paragraph)

SUMMARY:

The area containing these transitional Queen Anne-Colonial Revival homes, known as Pico-Union, developed as one of Los Angeles' earliest suburbs in the late 1800s. Except for one structure, this entire block of sixteen complementary yet distinguished homes was built between 1890 and 1905. It remains intact today as a rare architectural and historical reminder of where and how the city's affluent families lived. Early residents of the district included two doctors, a Superior Court judge, and an investment company president.

As downtown Los Angeles became home to increasingly more commercial/office buildings in the late 19th century, new housing was needed both for residents displaced by new development and those natives and newcomers alike whose businesses were responsible for the city's growth. A sign of this growth is that Los Angeles' population increased from 50,000 in 1890 to 102,379 in 1900.

As a powerful visual reminder of the city's expansion, three contiguous homes in this district were relocated in 1909 from the 1000 block of S. Olive Street downtown. Built circa 1890, they constitute the oldest structures on the block and introduce the architectural and historical transition from Queen Anne-Victorian to Colonial Revival residences. Indeed, the relocated structures -- 1047, 1053 S. Bonnie Brae and 1851 W. Eleventh -- decidedly strengthen the integrity of the block by anchoring a chronological history of the early suburbanization of Los Angeles.

This district, known as the South Bonnie Brae Tract, was originally surveyed in March 1895. Joseph Brent Banning, who requested the survey, was vice president of the Banning Company and developed much of Pico-Union and Catalina Island. According to the Cox and Sanders Index Map of Los Angeles (January 1, 1896), S. Bonnie Brae Street terminated at West Ninth Street. Bordering Block G of the tract, a street car line ran east-west on Ninth from the downtown Plaza area, while another ran east-west on Pico Street, a few blocks south. These lines were offshoots of the city's first electric trolley system, begun in 1887, to promote real estate subdivisions during the 1880s land boom. The lots included in the Banning survey were south of Westlake Park, west of the Mrs. Fitzgerald Subdivision, and between the two street car lines.

9. Major Bibliographical References

(See continuation sheets)

10. Geographical Data

Acreeage of nominated property approx. 3.18 acres

Quadrangle name Hollywood

Quadrangle scale 1:24,000

UTM References

A

1	1
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3	8	2	1	0	0
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3	7	6	8	2	4	0
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B

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Verbal boundary description and justification

(See continuation sheets)

List all states and counties for properties overlapping state or county boundaries

N/A

state code county code

state code county code

11. Form Prepared By

name/title Los Angeles Conservancy

organization Los Angeles Conservancy

date January 27, 1987

street & number 849 S. Broadway, Suite M22

telephone (213) 623-2489

city or town Los Angeles

state California 90014

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Kathryn Sullivan

title

date 11/30/87

For NPS use only

I hereby certify that this property is included in the National Register

National Register

date 1-14-88

J. Nelson Byrum
Keeper of the National Register

Attest:

Chief of Registration

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 4 Page 1

<u>OWNER</u>	<u>PROPERTY</u>
1. Olympic Bonnie Brae Associates 1830 W. Olympic Boulevard Los Angeles, CA 90006	1026 S. Bonnie Brae Street
2. Sun S. Whicher and Laurie S. Whicher 3042 W. 12th Street Los Angeles, CA 90006	1032 S. Bonnie Brae Street
3. Henry J. and Elizabeth M. Drost 1036 S. Bonnie Brae Street Los Angeles, CA 90006	1036 S. Bonnie Brae Street
4. George C. and Merlyn E. Rivera 17836 Nearbank Drive Rowland Heights, CA 91748	1040 S. Bonnie Brae Street
5. Leon and Janina Bronski 1044 S. Bonnie Brae Street Los Angeles, CA 90006	1044 S. Bonnie Brae Street
6. Ronald E. and Ana H. Velador 1047 S. Westlake Avenue Los Angeles, CA 90006	1050 S. Bonnie Brae Street
7. Severo L. and Mabel L. Carrido 3725 Virginia Road Los Angeles, CA 90016	1023 S. Bonnie Brae Street
8. Cipriano and Yolanda F. Baza 1029 S. Bonnie Brae Street Los Angeles, CA 90006	1025 S. Bonnie Brae Street (1025-29)
9. Sophie Ulmer 1035 S. Bonnie Brae Street Los Angeles, CA 90006	1031 S. Bonnie Brae Street (1031-35)
10. Amalia Rivas 1635 Ingraham Street Los Angeles, CA 90017	1037 S. Bonnie Brae Street

**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Section number 6 Page 1

Representation in Existing Surveys:

State of California Historic Resources Inventory

Date: 1981

Location of survey records: State Office of Historic Preservation,
Sacramento, CA

Local survey.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

Contributing buildings:

1026 S. Bonnie Brae Street (Sarah Diamond-Louis Kleinberger Residence)

Built in 1896 along with at least the next three houses on the east side of the block, 1026 S. Bonnie Brae is an excellent example of combination Queen Anne-Colonial Revival architecture. In this house, the embellished Palladian windows, Roman Doric piers, and Ionic pilasters reveal Colonial Revival influences, while the wraparound porch, spindlework, and corner bay are distinctively Queen Anne. The house's ornateness reflects the Victorian love of ornament, expressed in a Classical vocabulary. Especially noteworthy are the prominent roof dormer with central arch, whose Palladian-type window features Ionic pilasters, dentils, and brackets. The only alteration to the house is a new set of front porch steps.

The second-story corner bay, with heavy bracketing under its extended base, is crowned with a roof pediment above the cornice line. A stylized floral design adorns the pediment. A second-story balcony extends from the first-floor porch entry to the corner bay, its balustrade an imaginative composition of grouped spindles with a lace pattern underneath. Completing the second-story ornamentation is a corner Ionic pilaster.

Simplified Doric piers with intricate plasterwork corner brackets form the porch supports, which are connected by a spindled balustrade. The first floor is highlighted by a Palladian window with stylized floral outcroppings. The side lights, with simplified Doric mullions and entablature-like mouldings, display a Classical architectural vocabulary. An elegant example of both the Queen Anne and Colonial Revival styles, this house appears to be in very good physical condition.

1032 S. Bonnie Brae Street (Dana Burks Residence)

Dana H. Burks, who lived at 1032, had a few positions: general manager of the Los Angeles City Directory Company, manager of the Los Angeles Safe Deposit and Trust Company, and later, president and general manager of Dana Burks Investment Company.

Displaying finely crafted Queen Anne and Colonial Revival details, this 1896 house features a conical corner tower that begins on the second story and extends through the cornice. A round, third-story balcony look-out porch is

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 2

1032 S. Bonnie Brae Street (Dana Burks Residence) - continued

shaded by the overhanging eaves of the tower. The porch is embellished with brackets, dentils, bulging columns, and a spindled balustrade. A roof dormer repeats the spindlework in its false balustrade while paired brackets support the dormer's overhanging eaves. An oval window with stylized floral design accents the second story.

The porch entry is especially rich in detail. Tapered columns and a spindlework frieze support a highly decorative multi-curved pediment with a scroll and leaf stylization, brackets, and dentils. Unfortunately, vertical wood panels now enclose what was once a wraparound porch and its roof. The porch area, which appears easily restorable, meets a first-story bay window on the north side gable. A set of outdoor wooden stairs leading to the second story back of the house have also been added. If restored, the porch would strike a distinctive balance with the corner look-out tower of this majestic house.

1036 S. Bonnie Brae Street (Marley-Stone House)

This 1896 Chateausque wood-frame house is Los Angeles Historic-Cultural Monument #99. The rare Chateausque style was reserved for landmark houses of the late 18th and early 19th centuries due to its expensive and intricate detailing. 1036 displays some of the most elaborate, decorative carvings to be found on any house in Los Angeles, highlighted by rich Gothic Revival tracery, spindlework, and clustered columns.

Distinguishing features include a pyramidal roof and twin corner turrets with peaked dormers. A central peaked and pitched dormer is divided into a central sash window with a smaller sash window on each side. These side windows are crowned with miniature colonnades, displaying the Chateausque style's acute sense of detail. The second-story symmetrical facade is fronted by a continuous balcony with curved latticework balustrade. The first-floor wraparound porch includes arched openings with curved cutouts, spindlework, and a clover-like cutout balustrade with miniature pilasters. Clustered Classical columns, typical of the Gothic Revival and Chateausque styles, support the porch.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 3

1036 S. Bonnie Brae Street (Marley-Stone House) - continued

The most outstanding single aspect of this unaltered house is the three-part first-floor window arrangement with stained glass transom. A Gothic pointed arch ending in a foliated flourish of fruits and vines caps the windows. The window base continues the intricate detailing, with stylized vines separated by wide Classical pilasters.

This rich blend of ornamental carving makes 1036 S. Bonnie Brae a rare example of Chateausque styling and Gothic Revival detail.

1040 S. Bonnie Brae Street (Reverend John L. Pitner Residence)

The Pastor of Westlake M.E. Church, the Reverend John L. Pitner, resided at 1040.

Shaded by large trees in the front yard, this unaltered, 2-1/2-story clapboard house is a distinctive blend of the Victorian and Colonial Revival styles. The hipped roof, with bracketed wide overhangs, is crowned with a front dormer punctuated by a recessed window and inwardly curving fishscale shingles. The dormer window, like most of the windows in the house, is framed with flat moulding.

The first-floor wraparound porch continues the fishscaling in its balustrade. The porch meets the north side first-floor bay window with projecting bay above. Supporting the porch roof are Ionic posts that taper downward. Each pair of porch entry supports -- comprised of a post and a column -- is capped with an elongated Ionic capital with a stylized floral carving above. The pitched porch pediment is fishscaled, floats on brackets, and is pierced by a semicircular arch that encloses a cast plaster ornament. Corinthian pilasters and oval windows with intricate plaster mouldings flank the front bay window.

At once consistent in style and massing with its neighbors and distinctive in its detailing, 1040 S. Bonnie Brae displays an imaginative integration of the Victorian and Colonial Revival styles.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 4

1044 S. Bonnie Brae Street (Dr. Jacob C. Solomon Residence)

A circa 1897 clapboard Colonial Revival house with Queen Anne features, 1044's front porch window with curvilinear bottom moulding, post-and-column paired porch supports, and semicircular porch pediment arch echo those of its next-door neighbor 1040. The hipped, bracketed roof and wraparound porch ending at a two-story north side bay also parallel features of 1040.

1044 S. Bonnie Brae also has imaginative features of its own. A peaked dormer and a front gable that interrupts the roof cornice are capped with overhanging, shingled turret roofs. The fishscaled gable breaks the cornice with a recessed window. Above the wraparound porch, a rounded corner bay that ends under the roofline gives the impression of a truncated tower. This feature creates a distinctive balance with the roof-piercing front gable and the south side first-floor rounded bay.

Supported by classical columns and posts, the porch pediment arches in a fluid curve, supported by clusters of four brackets. The front window pediment, also curved and arched, is adorned with stylized leaf carvings and encloses a semicircular arch connecting the pilasters that frame the window. The house's only alteration is a new set of front porch steps.

A creative combination of Colonial Revival and Queen Anne elements makes 1044 a house that complements its neighbors without surrendering its singular character.

1050 S. Bonnie Brae Street (Albert J. Daniels Residence)

Albert J. Daniels, a contractor, was the builder and resident of 1050 and the interior remodeler for 1025-29. After his retirement, he became a city council member for Arcadia, CA in 1933.

This three-story clapboard and shingle house, circa 1904, is of no discernible style, and yet, due to its massing, scale, materials, and prominent roof gables, it blends in harmoniously with the other homes on the street. The house has been only slightly altered, with new porch steps, aluminum framed windows, and a 1908 rear addition. Dominated by a three-story front tower that completely pierces the long-sloping roof above the first story, the shingled, pyramidal tower roof with its overhanging eaves is an extension of the house's main roof. The tower's first floor includes a prominent rounded

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 5

1050 S. Bonnie Brae Street (Albert J. Daniels Residence) - continued

bay with five windows. The 2-1/2-story front gable is punctuated with a diamond-shaped attic window above a first-story, bracketed bay window. The porch supports are unadorned piers in pairs, above which is a balustraded balcony, again with plain posts.

The slightly upturned, overhanging eaves, exposed rafter tails, triangular braced supports, and third-story window box are Craftsman-like features, although the overall design is truly eclectic.

1023 S. Bonnie Brae Street (Mrs. Anna McLean Residence)

Although a house, 1023 was designed to allow rented rooms, and Anna McLean earned income by that means after her husband Frank died.

Stylistically combining Queen Anne and Classic Box massing with Classical Revival features, this two-story clapboard house, circa 1901, features a red hexagonal-tiled, hipped roof with lower cross gables. A plain frieze wraps around the entire second story. The gables and roof dormer are fishscaled and have turret-like peaks with recessed windows while the front gable window and dormer window are bordered by full-length curvilinear brackets. The house utilizes double-sash windows throughout with a central picture pane, with horizontal pane above, in both the front and north side bays.

Adding a touch of Classical Revival, solo Ionic columns on pedestals support the recessed, fishscaled porch pediment while thick, spindled columns form the balustrade. The only alteration to the house is the addition of a front aluminum screen door, although it is bordered by the original sidelights. Tastefully understated, 1023 S. Bonnie Brae forms the impressive northwest anchor of this distinguished block.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 6

1025-29 S. Bonnie Brae Street (Honorable Dummer K. Trask Residence)

The Honorable Dummer K. Trask, Superior Court Judge of Department 4, Los Angeles County, inhabited 1025-29.

This 2-1/2-story eclectic Colonial Revival house features unusual decorative features. Built in approximately 1899, it is clad in narrow clapboarding and crowned with a hipped roof and central, turreted roof dormer. Miniature Tuscan columns and porthole windows flank the many lights of the roof dormer window. Other windows are single, uninterrupted sheets of glass, forming a striking contrast to the miniature panes of the dormer. The wraparound corner porch, with its plain-post balustrade, is supported by Tuscan columns and forms a second-story balcony as it curves around the house. New front porch steps comprise the only alteration.

The most distinguishing aspect of this house, however, is its fantastic ornamentation. Under the dentiled roof cornice, three extraordinary panels are bordered by extended, curvilinear brackets. In the center, under the roof dormer, a fan-shaped shell (or possibly pineapple) pattern bursts open while a stylized, symmetrical leaf pattern wraps around each front corner. Strapwork ornaments the windowed front door. The porch pediment is emblazoned with a recessed Ogee arch with radial detailing filling the arch; fanning out similar to the second-story central outburst, this feature forms a brilliant exclamation point to this eclectic wonder.

1031-35 S. Bonnie Brae Street (John C. Brown Residence)

An oil and lumber supplier, John C. Brown lived at 1031-35.

Adding still more distinctive yet complementary features to the streetscape, 1031-35 S. Bonnie Brae is a circa 1899 example of the Shingle Style. A rearrangement of the front doors and minor rear addition (invisible from street and alley) were constructed in 1917 after the house was converted into three flats. Otherwise unaltered, this clapboard house with cross gables is dominated by a massive front gable and a polygonal tower with a continuous peaked-turret roofline. Extending from the bracketed porch eaves to the highest point of the house, the front gable includes a three-sided bay with a stylized leaf plasterwork frieze and a rectangular "peephole" window, all under an extended apex. At its peak is a diamond-shaped accent. The apex brackets are stylized pointy-eared dogs with tongues extended.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 7

1031-35 S. Bonnie Brae Street (John C. Brown Residence) - continued

The porch walls and the tower foundation are of rusticated stone. Rising from the stone porch wall are Tuscan columns similar to those next door at 1025-29. The interplay of the varied materials -- roof shingles, plasterwork, clapboarding, and foundation of rusticated stone -- is further accentuated by a brick chimney piercing the roof. Although a commanding presence on the street, 1031-35 S. Bonnie Brae blends harmoniously with the streetscape. It is a classic example of Shingle Style architecture, contemporary with the surrounding styles.

1037 S. Bonnie Brae Street (Dr. Julius O. Cobb Residence)

A surgeon with the Public Health and Marine Hospital Service, Dr. Julius O. Cobb lived at 1037.

This two-story house with hipped roof was built in approximately 1899, carefully combining Colonial Revival form with Queen Anne details. A flared, fishscale course separates the clapboard siding between stories. At the second-story slanted bay, the fishscaling slants outward to inventively form the bay's bracketed base. A stylized vine frieze crowns the second-story central windows under the notched rafters of the overhanging eaves. These windows, bordered by plain posts and miniature corner brackets, have been slightly altered; it appears that the two outside panes have been eliminated.

The centrally located main doorway, porch pediment, stylized carvings, and roof dormer establish the house's symmetry. The sides of the facade, however, are dissimilar. On the south side, the second-story with its slanted bay projects over the first-story tripartite window arrangement, while the north side features similar windows, but this time fronted by a porch.

The bracketed porch pediment displays a stylized, symmetrical vine carving that complements the second-story frieze. Massive, paneled porch posts harmonize with a spindled balustrade and miniature curvilinear corner brackets. This combination of solidity and fine details provides a striking balance of the Colonial Revival and Queen Anne styles.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 8

1045 S. Bonnie Brae (Frank E. Keller-Lillian Barker Apartments) - Non-contributing

Thomas F. Marley, the original developer of nine lots on the block, occupied 1041 (demolished), now the site of the Keller-Barker Apartments.

All the houses included in this district were built between 1890 and 1904, except for the stucco Mediterranean/Classical Revival structure at 1045, in the middle of the block. Architecturally significant in itself, it is non-contributing to the district only because of its later construction date. Constructed in 1922 as a four-family residence, this structure occupies the site where the tract's primary developer, Thomas F. Marley, resided. The only alterations are a hardly noticeable partial stucco porch enclosure on the second story, the destruction of the porch's stone balustrade, and three missing first-story cartouches. Its siting, scale, and form place the residence comfortably within the surrounding streetscape.

The flat, parapeted roof has a heavily bracketed cornice. The symmetrical design features two recessed second-story balconies extended on the sides and supported by solid curvilinear brackets. Above each balcony is a cartouche and vine design, below which are horizontally fluted panels. Corner piers, unadorned except for second-story T-shaped mouldings, support the structure. This symmetrical detailing displays the sensitive and thoughtful design that characterizes the entire block.

1047 S. Bonnie Brae Street (Alphonse J. Forget Residence)

A classic example of Queen Anne Victorian architecture, this clapboard and fishscale-shingled house was built in about 1890. Along with its neighbors at 1053 S. Bonnie Brae and 1851 W. Eleventh, it was moved to its present location in 1909 from the 1000 block of S. Olive Street.

This house and 1851 W. Eleventh, which is on an adjoining lot, share many architectural features; the 2-1/2-story corner bay and two-story porch of each house display very similar designs. Unlike 1851 W. Eleventh, however, 1047 S. Bonnie Brae does not have a corner turret; also the second-story porch has its own hipped roof. Although the house is partially boarded up, the only apparent structural alteration is a new set of porch steps and the replacement of part of the porch railing.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 9

1047 S. Bonnie Brae Street (Alphonse J. Forget Residence) - continued

Underneath its hexagonal-tile hipped roof with cross gables, this house displays a rich collection of spindlework and brackets. Single stylized leaf carving adorns the pediment of the wraparound porch, complete with spindlework porch frieze and solid curved corner brackets. The balustrade consists of both spindlework and plain post sections.

A wide band of fishscale shingles wraps around the house, dividing the two stories and forming the solid balustrade of the second story porch. In the bay, curved, solid corner brackets shade the upstairs double-sash windows. Curved brackets with pilasters border the double-sash gable windows above. The second story porch, with its own tiered and hipped roof, echoes the fishscaling, corner and eave bracketing, and spindlework of this finely detailed Queen Anne house.

Although the front door and some windows are boarded up, the Alphonse J. Forget Residence -- which is represented in Gebhard and Winter's "Architecture in Los Angeles" -- is by no means in a decrepit condition. Its original features are largely intact, and the house could be restored.

During the preparation of this nomination, the Community Redevelopment Agency of Los Angeles assisted a private investor in acquiring this house for rehabilitation.

1053 S. Bonnie Brae Street

1053, circa 1890, combines Classic Box massing with unusual and inventive features to create a distinctive clapboard house, yet one that remains consistent in scale and materials with its neighbors. Alterations are minimal; the second-story porch balustrade has been removed and possibly the porch roof extended, plus some capitals are missing. An asymmetrical low-hipped roof with dormers caps this house, richly detailed with composite columns, hood mouldings, window keystones, fluted pilasters, and intricately carved frieze.

The corner entry porch, supported by composite columns, has a spindlework balustrade. Two oblong arched portals -- one narrower than the other -- with keystone hood mouldings accentuate the porch. Around the north side, two windows, one in miniature, parallel the design of the porch portals, while a

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 10

1053 S. Bonnie Brae Street - continued

three-sided bay window further highlights the north side. The first-floor front window, divided into seven segments, is bordered by fluted pilasters. Diamond-pointed wraparound wood panels on the first-story corner create a quoining effect. A paneled frieze separates and wraps around the two stories, visually tying together the many diverse features of the house.

Above the narrow porch portal, a corbel-arched window is set within a rectangular hood-moulding supported by miniature spindled columns. Another distinctive second-floor feature, French doors open onto the roof of the slightly altered porch.

Crowning this eclectic mix of rich detail are roof brackets and a heavily carved frieze in an alternating stylized floral and vine pattern. A stepped red-brick chimney with corbelled cap extends from the ground through the cornice. Notable for its balanced interplay of features, this house is a marvelous example of eclectic architecture within a Classic Box.

During the preparation of this nomination, the Community Redevelopment Agency of Los Angeles assisted a private investor in acquiring this house for rehabilitation.

1851 W. Eleventh Street

This excellent example of Queen Anne Victorian architecture, circa 1890, is the perfect complement to 1047 S. Bonnie Brae, which is around the corner on an adjoining lot. In fact, both houses were moved in 1909 to their current locations from the 1000 block of Olive Street. They share many architectural features; the 2-1/2-story corner bay and two-story porch of each house display very similar designs. Unlike 1047 S. Bonnie Brae, however, this house has a corner turret, and the second-story porch is recessed under the main roof. The only apparent alteration to the house is a new set of porch steps.

While the porch area and side elevations are clad in clapboarding, the bay is highlighted with rectangular stickwork separated between stories by fishscale shingles that continue around the side of the house. The front door recesses echo the stickwork pattern. Intricately carved floral designs fill the pediment of the wraparound porch and the corners of the bay gable. Further detail is provided by brackets and spindlework.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 11

1851 W. Eleventh Street - continued

In the bay, the second-story sash windows have solid curved corner brackets. The recessed gable includes two four-pane windows bordered with full-length brackets. A wave pattern of shingles sheaths the highest point of the house, the roof gable.

Directly above the first-floor porch entry rests a recessed porch with a combination solid and spindled balustrade and spindled corner columns. A single arch, again with spindles, connects the balustrade with the ceiling, forming the outlines of corner brackets. Mostly hidden by purple-flowered hedges, the corner tower has a tiered polygonal dome capped with a curvilinear finial. A pleasant surprise are the carved sunburst patterns on the side gables, displaying the concern for detail common in such all-too-uncommon classic Victorian houses.

During the preparation of this nomination, the Community Redevelopment Agency of Los Angeles assisted a private investor in acquiring this house for rehabilitation.

1830 W. Eleventh Street

This whimsical yet exemplary Queen Anne cottage of 1898, along with 1834-36 W. Eleventh, terminates the southern vista and creates a sense of enclosure for the district. Stylistically, it complements the other Queen Annes on South Bonnie Brae.

Faced in wood shingles with rippled edges, the construction features double-sash windows with 12 panes in each upper sash, and a wraparound porch supported by bulging Tuscan columns on pedestals. A two-story corner tower forms a continuous, red-tiled roof-line that swoops down to create the overhanging, yet unbracketed porch roof. The eaves of the tower's front are supported on notched curved brackets.

The cottage's most distinctive feature is a multi-colored, second-story roof dormer centered above the front door. It is steeply pitched and shaped like a star. A recessed Ogee arch with a floral inset adorns the pediment, while plain pedestals extend forward and frame the dormer's casement windows.

The only apparent alterations to this inventive design are a front screen and a metal grill on the roof dormer.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 12

1834-36 W. Eleventh Street

From the South Bonnie Brae streetscape, this house is camouflaged behind a decorative fence and well-maintained front yard of lush and varied vegetation. Up close, a two-story, clapboard Classic Box, circa 1898, reveals itself in all its well-ordered, crisp symmetry. A low-pitched roof with plain exposed rafters protects an east-front porch supported by wood piers with Ionic capitals. The composition is balanced by a shallow first-story bay on the west front. Maintaining the house's balance is a symmetrical, curved sill on a single bracket under the second-story center windows.

The only alterations are porch and window grills that complement the front fence, and tiered stone flower boxes flanking the porch steps.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 1

By June 1896, South Bonnie Brae Street had been extended two blocks south to its current terminus at Eleventh Street (Grossman's Map of the Greater Los Angeles, June 1896). Within one month, nine lots on the southernmost block were sold. By the end of the year, five houses had been built, concluding a productive 1896 for the South Bonnie Brae tract.

The block of South Bonnie Brae Street between Olympic and Eleventh is largely the creation of one real estate developer, Thomas F. Marley. He purchased six lots on the east side and three lots on the west side of the block in July 1896 from Lennie L. Marley for \$35,000. After purchasing the lots, Marley commissioned noted architects Merithew and Haley to build six structures on the east side of the block, five of which remain intact as a continuous streetscape: 1026, 1032, 1036, 1040, and 1044. Two of the west side houses built by Marley, 1031-35 and 1037, also stand intact from their original construction, circa 1899. Marley himself lived at the site of 1041 (replaced by the Keller-Barker Apartments in 1922) and purchased the visual centerpiece of the block -- the Chateausque 1036 -- in approximately 1902 from Mary Smith, the house's original owner. Emma V. Marley, who owned 1040, purchased 1044 in August 1897 for \$1.00. Thomas Marley made the South Bonnie Brae district his home as well as business, thus keeping a watchful eye on the development and architectural integrity of the streetscape.

The Bonnie Brae District includes sixteen (16) structures, only one of which can be considered incongruous because of its design; however, the building (1045) is sensitively sited with respect to its setback from the sidewalk, two-story height, and front-yard foliage that blends with its neighbors. The result is a sense of another time and place untouched by the bulldozer of "progress".

The block of 14 houses on S. Bonnie Brae Street between Olympic and 11th has been determined eligible for the National Register by the State Historic Preservation Officer as a result of a survey conducted by the CRA in 1981. Three houses -- 1830, 1834-36, and 1851 11th Street -- due to their stylistic integrity and consistency with the thirteen houses facing on S. Bonnie Brae, have been added to this nomination. 1851 11th is directly around the corner, adjacent to 1053 and 1047 S. Bonnie Brae. All three of these houses, circa 1890, were moved to their present locations in 1909 by owner Richard Green. The builder of these houses was Robert Brown Young, a prominent Los Angeles architect who designed the Westminster, Hollenbeck, Lankershim, and Occidental Hotels.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 2

When combined and compared with the 1300 block of Angelino Heights' Carroll Avenue, which is listed in the National Register, the S. Bonnie Brae District provides an historical progression and transition in residential architecture of the late 19th and early 20th centuries. All of Carroll Avenue's Queen Anne-Eastlake homes, except 1344 (1895), were built prior to 1890, when Bonnie Brae's earliest homes were being constructed, thereby creating a continuous chronological and architectural timeline. Even more intriguing are the stylistic transitions evident within and between these two districts. Whereas Carroll Avenue progresses from Queen Anne-Eastlake to Early California Bungalow, Bonnie Brae encompasses the transition from Queen Anne to Colonial Revival with extraordinary examples of homes imaginatively integrating elements of both styles. Both of the districts occupy areas directly outside downtown, evidence of their historical significance as two of the earliest suburbs in Los Angeles.

The period of significance for the district is tied to the construction dates of the houses. The fifteen contributing buildings in the district were built between 1890 and 1904. The only exception is the Lillian Barker Apartments at 1045 South Bonnie Brae, which were built in 1922. It is listed as non-contributing because it represents a later period of development and a different phase of architectural history from the other houses on the street, which date from the street's earliest development. The fifteen contributing buildings represent a unified architectural type, were single-family houses originally, and are wooden-clad structures. The non-contributing building is multi-family and stucco.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1

1. Community Redevelopment Agency of the City of Los Angeles. Architectural/ Historical Resources Inventory. 1979.
2. Community Redevelopment Agency of the City of Los Angeles. State of California Department of Parks and Recreation Historic Resources Inventory. 1981.
3. Los Angeles City Hall. City of Los Angeles Building Permits.
4. Los Angeles County Hall of Records. Map Books, 1900-1909.
5. Los Angeles County Tax Assessor's Office. Street Index Fiche, Map Book 5136, pp. 10, 11, 20; Roll Book Fiche.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

The district includes the following properties, including the sidewalk and street area, as delineated on the sketch map:

County of Los Angeles Assessor's Map Book 5136, South Bonnie Brae Tract, Page 10, Block G, Parcels 6, 7, 8, 9, 10, 11, 12; Page 11, Block F, Parcels 13, 14, 15, 16, 17, 18, 19, 20; Page 20, Block 3, Parcels 19, 20.

Beginning at the northwest corner of Block F, Parcel 13, east 150 feet along the north line of Parcel 13, south 50 feet, then east 210 feet to the northeast corner of Block G, Parcel 6; thence south 300.19 feet along the east lines of Parcels 6, 7, 8, 9, 10, and 12 to the southwest corner of Block G, Parcel 12; thence west along the south lines of Block G, Parcels 12 and 11 to the intersection with the east line of Block 3, Parcel 20, hypothetically extended north; thence south 182.5 feet to the southeast corner of Block 3, Parcel 20; thence west along the south lines of Parcels 20 and 19 to the southwest corner of Block 3, Parcel 19; thence north 182.5 feet along the west line of Parcel 19, hypothetically extended to the south line of Block F, Parcel 20; thence west along the south lines of Parcels 20 and 19 to the southwest corner of Block F, Parcel 19; thence north 350.30 feet along the west lines of Block F, Parcels 19, 17, 16, 15, 14, and 13 to the point of beginning.

The properties listed above constitute an intact district of houses all built, with one exception, between 1890 and 1905, inclusive. 1830 and 1834-36 W. 11th terminate the southern vista of the district. 1834-36 is one structure situated across two lots, specified by the assessor as "Parcel 19". The same holds true for 1851 W. 11th Street. 1851 W. 11th was moved to its present location, along with 1047 and 1053 S. Bonnie Brae directly around the corner, in 1909. All three of these relocated houses are the work of one prominent Los Angeles architect-builder. Together, the sixteen houses in the district share a common thread of architectural and historical integrity nonexistent in the surrounding area.

Every house in this district is either unaltered or contains only minor alterations. The entire 1000 block of S. Bonne Brae Street has been determined eligible for the National Register by the State Historic Preservation Officer as a result of a cultural resources survey conducted by the Community Redevelopment Agency in 1981.

The boundaries were delineated in consultation with Aaron Gallup of the State Office of Historic Preservation, who inspected the district on-site last summer.

SOUTH BONNIE BRAE DISTRICT
 Los Angeles, Los Angeles Co.
 California

SCALE 1" = 100'
 AREA OF DISTRICT
 = 3.13 ACRES

