



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Bradbury House

other names/site number \_\_\_\_\_

2. Location

street & number 102 Ocean Way N/A not for publication

city or town Los Angeles N/A vicinity

state California code CA county Los Angeles code 037 zip code 90402

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

[Signature] 8 FEB 2010  
Signature of certifying official Title Date

California Office of Historic Preservation  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register  
 See continuation sheet.

determined eligible for the National Register  
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): \_\_\_\_\_

Signature of the Keeper

Date of Action

[Signature] 3/22/2010

Bradbury House  
Name of Property

Los Angeles CA  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

DOMESTIC/Single Dwelling

**Current Functions**  
(Enter categories from instructions)

DOMESTIC/Single Dwelling

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Spanish Colonial Revival

**Materials**  
(Enter categories from instructions)

foundation concrete  
roof terra cotta  
walls stucco  
adobe  
other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

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## National Register of Historic Places Continuation Sheet

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**Bradbury House**  
**Los Angeles County, CA**

### Description Summary

Located on a .38-acre parcel at a street corner on a bluff overlooking the Pacific Ocean, the Bradbury house, completed in 1923, is a two-story residence in the Spanish Colonial Revival style. The fourteen-room, 5,198-square-foot wood-frame house is constructed of adobe brick, its walls having a thick outer layer of stucco. It has a hipped and gabled roof covered in terra cotta tiles, shallow boxed eaves, deeply recessed openings, and wood casement windows and French doors with multiple panes and tile sills. The relatively plain exterior of the house is in stark contrast to a rear enclosed patio that is lavishly decorated with tiles and carved wood. In fact, the tiles throughout the house are remarkable for their abundance and variety of design. The front façade of the house faces northwest and has a view over the rooftops of one-story houses on the opposite side of the street toward Malibu. The view to the southwest, over undeveloped bluff-top land, is toward Santa Monica beach. (Although the property has a Santa Monica mailing address it is actually within the city limits of Los Angeles.) The property is in excellent condition. The only major alterations since its original construction was the remodeling of the attached garage and servants' quarters on the north side, some relatively minor modifications to the interior and the south façade of the house, and a swimming pool built in the rear yard at the southeast corner of the site. These all occurred in the 1970s. At an unknown date a wall was added along the property-line on two sides of the house and the original wooden entry gates to the motor court were replaced with wrought-iron.

### Detailed Description

The Bradbury house is a two-story, basically U-shaped, asymmetrical residence measuring 41 by 80 feet at its largest dimensions, with a 19-by-42-foot garage/guest house wing added to its northeast corner. It has a concrete foundation, walls made of adobe brick with an overlay of thick, smoothly textured stucco, rounded corners, and door and window openings recessed approximately twelve inches. Most windows are darkly-stained wooden casement with multiple panes, many of which have slanted sills made of twelve-inch-square tiles. The roof is covered with terra cotta tiles. The main roof is hipped, but the two wings which shelter the rear patio are gabled. A continuous curved double molding runs through the shallow boxed eaves. The walls of the house are 21 inches thick on the first floor and 15 inches thick on the second floor.

The westerly (main) façade features large expanses of stucco wall punctuated asymmetrically with windows and balconies. The main entrance is off-center to the south, inset four feet inside a series of plaster recesses. The darkly stained front door, made of oak planks, has brass hardware. The entire opening is surrounded by eighteen inches of four-by-four-inch blue glazed tile and an

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**Bradbury House**  
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outer row of six-by-six-inch tiles with a sycamore design. Elaborately rendered wrought-iron lanterns hang at each side of the opening. Above, on the second floor, is a balcony with nine large carved wooden brackets, wrought-iron balusters, and a round wooden handrail. Opening onto it is a pair of French doors with small glass panes. The door opening is surrounded by two rows of glazed tile—the inner row being of a floral pattern and the outer of solid blue. There are no windows south of the front door on either floor. North of the front door on the first floor are two single six-light casement windows and a deeply inset double casement at the north end. The second floor, north of the front door, has one pair of casement windows. At the north end is a shallow wooden box bay window designed as a balconet, supported by closely-set carved brackets. The turned balusters appear to be attached to a plain board behind them. The upper part of the balconet is enclosed by a square bay of small six-light casements surmounted by a standing seam roof made of copper.

The seven-foot-wide path leading to the front door from the street is made of soft-fired red clay pavers set between a row of concrete at each side. Side-paths made of flagstone lead perpendicularly from the main path to connect northerly with the parking area adjacent to the garage/guest house and southerly with a side garden. Three brick steps lead up from the sidewalk. On the parkway, between curb and sidewalk, are several rows of clay pavers bordered on both sides by blue square tiles.

The north elevation of the house is dominated by an outdoor stairway with eighteen steps ascending to the second floor from west to east. Set into its plaster walls on the first floor is a two-light single casement window on its east end and an arched recessed door leading to the kitchen on its west end. The shape of the arched multi-paned window in the upper part of this door matches the door itself and the wider arch of the recess. Just west of where the stairs meet the ground is a horizontally-oriented double casement window with four panes in each section. To the east are two single two-light casement windows. A one-story-tall stucco garden wall connects at the northwest corner to the main wall that surrounds the property. The wall, topped with a double row of clay tiles as a saw-toothed coping detail, has an opening in its center giving access to the path running parallel to the front of the house. Wall-mounted wrought-iron lanterns hang at each side of the gate opening. On the second floor of the north façade is a double casement window with six panes each on the west end and a single similarly-glazed window toward the east. Off the upper landing of the stairway, a solid wooden door gives entry into the house. To the west of this door is a wall-mounted wrought-iron lantern.

Attached to the house at its northeasterly end is a two-story garage/guest house wing. In the 1970s it was altered into a somewhat more contemporary interpretation of the original Spanish Colonial Revival style. It has a flat roof with a continuous wall balustrade of single clay tiles at the top and a continuous molding at the eave-line. This wing is rectangular in shape with a

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slightly projecting section on the west end. Centered in the first floor of this projection is a pair of arched wood-and-glass doors. Above is a row of seven protruding vigas and, above them, centered in the second story is a double casement window with six panes in each section. The south side of the projection is plain wall, but a large timber protruding from its southerly end provides the base for a wrought-iron lantern. The south end of the garage-guest house wing is an open breezeway providing a drive-through porte cochere into the rear yard. The opening is outlined in wood, the upper beam continuing northerly until it meets the structure's projection. This beam, decorated with a regular pattern of steel bolts, is surmounted by a shallow lean-to roof supported by abbreviated beam-ends. At each side of the porte cochere opening is a wood pilaster topped with a curved bracket. To the north between two wooden pilasters is a single wooden door with louvered windows. The second floor of the southerly end of the garage/guest house has only two openings: on the north end an inset oculus leaded-glass window with a basket-weave pattern of glue chip and slag glass; and on the south end a pair of six-light casements. The south end of the garage/guest house wing connects with the outdoor stairway on its second-floor level via a low wood and glass door. The north side of the wing, at the north property-line is plain stucco. The easterly elevation of the garage/guest house is connected to the main house by a 1 1/2-story wall marking the landing of the outdoor stairway on the other side. To the north of this is a pair of six-light casements on the first floor and a balcony with brackets and a wrought-iron railing on the second floor. The motor court area in front of the garage/guest house is paved with brick set in a herring-bone pattern. The pavers inside the porte-cochere are laid in a running pattern.

The southwest elevation of the house is angled out slightly from the northwest corner. Positioned on this wall between the first and second stories is another balconet similar in style to that on the north end of the front façade. On the east end of the first story of the south wall are two solid-glass vertically-oriented windows with a row of horizontal wood venting at the bottom. On the second floor are one six-light set of double casements at the west end and a balcony on the east end. This open balcony, longer and plainer than the others on the house, is supported by an elongated metal beam and solid brackets. The railing is wrought-iron. Giving access to it is a pair of plate-glass French doors with openable transoms above.

The easterly (rear) elevation of the house is very plain, with large expanses of stucco. The only feature on the south end is a two-story plaster chimney, set off-center to the gable-end. Centered under the northeasterly gable-end are single six-light casements on each floor. Connecting the two rear wings of the main house is an eight-foot plaster wall in which is centered a pair of heavy five-by-eight-foot rustic wooden barn-like oak doors giving access to the rear patio. Board-and-batten in construction and surmounted by an oversized projecting wooden lintel, the doors are studded with irregularly-placed bolt-heads and have heavy wrought-iron hardware.

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**Los Angeles County, CA**

The Moorish-styled patio nestled between the two wings of the house is elaborately decorated and rather startling to the senses when compared with the more minimalistic facades of the rest of the house. Purported to have been patterned after that at the El Greco Museum in Toledo, Spain, the patio is surrounded on three sides by the house, the second stories of which are cantilevered out and supported by three octagonal cast-stone columns on the west side and two on the south and north sides. On all four walls, above the articulated capitals of the columns are two crossed notched brackets that, in turn, support continuous beams stenciled in geometric patterns. The wooden undersides of the protruding second story contain recessed lighting fixtures and heat lamps. The south and west walls of the second story are made up of an enclosed loggia. The upper part of each opening is filled with a band of four three-light casement windows. Below these is an array of engaged turned-spindle balusters, sections of which project out from the wall-plane, all backed by solid sheets of wood. The loggia openings are separated by engaged wooden posts topped with carved solid brackets that support the open eaves. Above the squared-off beam-ends is another perpendicular beam. The north wall of the second story is similarly designed, except that there are no balusters, the space taken up instead by plain sheets of wood. The first-floor walls of the courtyard are plaster. The west wall contains a centered wood-and-glass door into the dining room; flanking solid-glass windows; and, to the south, a door into the entry hall, all surrounded and joined by heavily molded wood. The south wall gives access to the living room via three French doors, while the north wall has two openings: the taller one on the westerly end giving access to an enclosed staircase, its risers decorated with tiles in a blue-and-gold motif, and the shorter one on the easterly end containing a single wooden door. The east wall of the patio, which contains the barn-like doors from the rear yard mentioned above, is only as high as the first story of the house. Along the top is an open walkway connecting the wings of the house and bordered by a wood railing with balusters identical to those on the other walls, except these are not engaged.

Each of the interior walls of the patio have a four-foot wainscot of glazed tiles in a multitude of designs. The tilework also surrounds all the first-floor door and window openings except for those connecting with the dining room. At least twenty different tile styles can be identified in hues of blue, gold, green, white, and black with motifs ranging from floral to geometric. Often, three or four different styles are mixed on one wall, their courses bordered by smaller tiles in repeating patterns. The patio floor is also tiled with square pale-red pavers highlighted by diamond-shaped smaller tiles of black, blue, and yellow. The perimeter of the floor is paved with small red tiles set diagonally to the rest of the floor. The center drain is surrounded by multi-colored tiles patterned to resemble the spokes in a wheel.

Surrounding the property is a six-foot stucco wall, flush with the sidewalk and topped with a coping of flat terra-cotta tiles set in a side-facing-gable configuration. At the front gate the wall steps up twice, gaining about two feet in height. On each side of the front path the walls become

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thicker columns in a stepped height configuration. They are wide enough to accommodate four rows of the saw-toothed tile coping detail. Between the columns is a pair of triangular-shaped gates of twisted wrought-iron with Moorish arch detailing. A taller, but similarly styled set of gates appears at the driveway entrance to the garage/guest house wing.

The swimming pool at the southeast corner of the property is separated from the house by a low stucco wall topped with used-brick, the same material utilized in the decking surrounding the pool. Just above the water-line is a continuous row of decorative glazed tile.

Some notable features of the interior of the house include a two-story entry hall, a main staircase made of oak with a carved railing, a living room with a twelve-foot ceiling and a carved oak mantel, exposed-beam ceilings in most rooms, and a large kitchen with counters and cabinets in quarter-sawn oak.

The landscaping on the property is lush and mature and includes bougainvillea, begonias, succulents, geraniums, roses, bottlebrush, palms, and banana plants.

The neighborhood immediately surrounding the house is single-family residential, with most of the houses one or two stories tall. The views of the ocean to the south and of Malibu to the northwest are over the roofs of a single row of one-story houses located across Ocean Way. The view to the southwest toward Santa Monica beach is over bluff-top land across Ocean Way that has been purposely left undeveloped by its owner who also owns the Bradbury house.

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

**Criteria Considerations**

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

Architecture

**Period of Significance**

1923

**Significant Dates**

N/A

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Byers, John W.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary Location of Additional Data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

City of Los Angeles, Office of Historic Resources



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**Summary Statement of Significance**

The Bradbury house is significant under National Register Criterion C for the fact it was the first substantial adobe house designed by noted architect John W. Byers and was instrumental in establishing his reputation as a strong proponent of, and specialist in, the Spanish Colonial Revival style and the modern use of adobe brick.

**Detailed Statement of Significance and Historical Background**

In 1922, Lewis L. Bradbury (born 1881), the wealthy youngest son of a pioneer Los Angeles real estate developer and mine owner, and himself a major real estate holder, commissioned Santa Monica architect John W. Byers to design a beach home for him and his family at the northern edge of Santa Monica. The house was to be in the Spanish Colonial Revival style and constructed of adobe. Byers was just beginning to make a name for himself, not only as a specialist in the style, but as an enthusiastic proponent of adobe construction.

John Winford Byers has been described by a number of architectural critics as one of the finest exponents of pure Spanish Colonial design in Southern California, although he was entirely self-taught in architecture. Born in Grand Rapids, Michigan, on March 22, 1875, Byers was the son of James Albion and Sarah Elizabeth (Dunbar) Byers. After graduating from the public schools of Grand Rapids in 1894, he earned a degree in electrical engineering from the University of Michigan in 1898, taking post-graduate work in the subject at Harvard.

Seemingly a man of many interests, Byers served on the United States Commission at the Paris Exposition of 1900-1901 and then taught French and English at the North American Academy in Montevideo, Uruguay. It was there he probably cultivated his interest in Spanish Colonial styles. In 1902, Byers became part-owner of, and instructor at, the Hitchcock Military Academy in San Rafael, California. In 1910, he moved to Santa Monica, where he was appointed head of the Romance languages department at Santa Monica High School. Although he continued in this position until 1920, his first love was the espousal of Spanish Colonial Revival design and workmanship. In 1919, he set up the John Byers Mexican Handmade Tile Company, employing native Mexicans to make roofing and floor tiles and adobe mud bricks adapted to modern construction standards. Specialized mixing machines, kilns, and a work-yard were set up for this purpose. Byers not only produced adobe bricks and tiles, but began to design adobe houses.

By the time Byers obtained his architect's license in 1926, he had already designed a number of houses, almost all of them in Santa Monica. His "designs set an example which others followed

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to good effect, making northern Santa Monica an architectural monument of traditional images of the twenties and thirties" (Gebhard 21). Byers' zeal for adobe construction prompted him to write a number of articles on the subject for regional magazines, such as *California Arts & Architecture*. He also set up an organization "for the design and building of Latin houses."

In an article in the May 17, 1931 issue of the *Los Angeles Times*, Byers said no other building material had a more romantic, interesting past than the "very simple, sun-baked mud brick." He not only cited its cheapness to make, its stability, and its insulation qualities, but also praised its adaptability to various styles, allowing deep reveals at doors and windows impossible with ordinary construction materials. "Buildings of adobe are replete with a delicate and elusive charm," he said, "and there is an easy plasticity about the material that makes it particularly suitable to the Spanish or California type of architecture."

Later in his career, often in association with one of the few female architects of the time, Edla Muir, Byers branched out into other styles, such as Monterey Colonial (a variant of Spanish Colonial), English, French Norman, and American Colonial. Like other architects of the 1930s, he "developed free-flowing interior spaces and indoor/outdoor relationships, then clothed them in forms which delicately suggested the past" (Gebhard xxii). His designs began to appear outside Santa Monica, in such locales as Brentwood, Pacific Palisades, La Canada, Coachella, the Victor Valley, and even Vancouver, British Columbia. Many of his houses attracted the attention of critics and were regularly featured in such publications as *The Architectural Digest*. As his fame spread, Byers attracted such celebrity clients as Norma Shearer, Irvin S. Cobb, Constance Talmadge, Joel McCrea, Buster Crabbe, Shirley Temple, and J. Paul Getty.

Byers and his wife Harriet (Staley) Byers, married in 1915, had no children of their own, but John helped Harriet raise her son from a previous marriage. Byers' main recreational pursuit seems to have been golf, as he was an active member of the Brentwood Country Club, for which he had designed the clubhouse in 1925.

Having more or less retired before World War II (although at least one house from 1950 has been credited to him), John Byers died on May 22, 1966 at the age of 91. His papers, including many planning documents, were given to the University of California, Santa Barbara, where they are housed in the University Art Museum.

Lumber used in the Bradbury house is said to have come from a mile-long wharf that was being dismantled less than a mile away—at one time part of Henry Huntington's planned Port Los Angeles. Although Byers was manufacturing his own tiles by the time the Bradbury house was built, it is not clear if he produced any of its vast array of tile-work. It has been pointed out that

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many of the tiles are similar to those found in a catalog produced by the S & S Tile Company of San Jose, owned by A. L. Solon and F. P. Schemmel.

Based on historic photographs, it appears that later alterations to the house and property have been relatively minor. At an unknown date after 1946, the property-line wall that once enclosed only the motor court area in front of the garage/guest-house was extended to border the entire property on its west and south sides. It was probably also at this time the wooden gates into the motor court area were changed to wrought-iron to match the new pedestrian entry gate leading to the front door.

In 1971, well-known Southern California architect Wallace Neff designed alterations to the garage/guesthouse wing. The original wooden garage doors were removed. The opening on the north end was filled with an arched French door and the former two-car space on the south end was narrowed, becoming the current breezeway. The fenestration on the second story of the garage/guesthouse remained the same, except that the middle square window was replaced with an oculus.

Neff also made some changes on the south elevation of the house in the living-room area. What were probably originally French doors on the east end of the first story of the south wall became two solid-glass vertically-oriented windows with a row of horizontal wood venting at the bottom. The balcony on the east end of the second floor, dissimilar in appearance to those on the rest of the house, was also undoubtedly Neff's work. The French doors opening onto it probably replaced a smaller casement window. All remaining alterations were made to interior spaces and are not visible from the exterior.

A swimming pool was also constructed in 1971. At the same time, the property was newly landscaped, its design credited to Edward Huntsman-Trout, a colleague of Neff.

**General earthquake analysis and investigation on an approach towards stabilization along with repairs to walls and columns were made in 1994-2000. By 2005, the project site had been sufficiently prepared to begin major on-going work anchoring the adobe walls to the roof, second floor, and intersecting walls and to re-plaster as necessary.**

**A significant undertaking of engineering and seismic strengthening was begun to address building code requirements as well as to preserve and protect the building's character-defining interior and exterior adobe features. Qualified engineering preservation consultant Nels Roseland was engaged to work with local building officials utilizing the California Historical Building Code. Scaffolding was erected to protect the walls and complete exterior stucco/roof work. Seismic work continues today under the supervision of**

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owner-builder Carol Fisher and is 90% complete. In addition, the property owners intend upon entering into a façade conservation easement with a preservation organization to additionally monitor and protect the historic resource in perpetuity.

Phase 1 work involved the following areas: Roof, Living Room, Entry and Dining Room. The roof has been successfully anchored to the adobe walls and waterproofed. Original Gladding and McBean pan and cap tiles have been painstakingly restored, repaired and/or strengthened where cracks, fissures and damage had occurred. The adobe wall areas have been seismically upgraded and strengthened via complex network of a steel rods and plates anchoring system. All exterior walls have been re-stuccoed to match original finish and texture. The remaining plaster work involves re-plastering on the interior walls to match historic finish, color and texture. Phase 2 work consists of employing a steel strap and epoxy rod anchoring system to the northeast wall. In an abundance of caution, the northeast wall was braced and shored by wood studs to provide additional support although the wall is deemed to be structurally sound and does not pose a distinct hazard.

David Gebhard and Robert Winter, in their seminal guide to Los Angeles architecture, list 22 notable houses designed by Byers, ranging from a Berkeley-style rustic residence in Santa Monica he built for himself in 1917 to St. Simons Episcopal Church in San Fernando, designed in 1946. His first adobe may have been the modest MacBennel house in Santa Monica, which he was said to have designed in 1921. However, the Bradbury house, conceived one year later, was a much larger, more ambitious residence, and, according to Gebhard and Winter “was instrumental in establishing [Byers’] reputation as a Spanish Revivalist” and as an expert in adobe construction. Although larger similarly constructed residences followed, such as the Carrillo house (1925), described as a “monumental” California adobe, the Bradbury house was Byers’ first major commission upon which his reputation would be established. It was featured in a number of architectural magazines, including *The Architect and Engineer*, *California Architecture*, and *Pacific Architect*.

The Bradbury house was designated Los Angeles City Historic-Cultural Monument #594 in 1994.

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### Major Bibliographical References

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*. Salt Lake City, Gibbs-Smith, 2003.

Gleye, Paul. *The Architecture of Los Angeles*. Los Angeles, Rosebud Books, 1981.

University of California, Santa Barbara. *A Catalog of the Architectural Drawing Collection*. University Art Museum, 1983.

*Who's Who in California*, 1928/29 ed., p. 310.

*Who Was Who in America*, vol. 5, p. 106.

#### *The Architect and Engineer:*

May 1927, p. 93. "Residence of Lewis Bradbury."

October 1928, p. 35. Irvine, Jean "Some of John Byers' Houses."

June 1931, p. 84. "John Byers' Work."

October 1946, p. 12. Byers, John "Adobe Houses."

*California Architecture*, April 1929, p. 29. Byers, John "The Influence of Adobe in California."

#### *Los Angeles Times:*

July 16, 1892. "His Race Is Run: Death of L. L. Bradbury."

August 21, 1913. "John Bradbury Passes Away."

May 17, 1931, p. D4. "Romance Seen in Adobe Brick."

May 24, 1966, p. III 15. (Byers death notice)

May 30, 1981, p. WS B21. "House Built Before 1923 by Architect Byers Listed."

*Pacific Architect*, August 1926, "Featuring Recent Homes of the Early California Type—The Essence of California."

*Santa Monica Evening Outlook*, October 29, 1979, p. B-3. Levine, Richard N. "Byers Houses."

*West Coast Builder*, June 1931, p. 7. "The Charm of Adobe Construction in California."

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**10. Geographical Data**

Acreage of Property .38

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	360040	3766050	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Tim Gregory DBA The Building Biographer & Matt Dillhofer, MGD Environmental Design

organization \_\_\_\_\_ date July 14, 2009

street & number 400 East California Blvd., #3 telephone (626) 792-7465

city or town Pasadena state CA zip code 91106

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of the SHPO or FPO.)

Name Earl W. and Carol R. Fisher

street & number 102 Ocean Way telephone 310-459-4229

city or town Santa Monica state CA zip code 90402

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 10 Page 11

Bradbury House  
Los Angeles County, CA

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### Verbal Boundary Description

Tract 1719, Lots 52 and 53

Los Angeles County Assessor's Parcel #: 4410-066-019 and 020

### Boundary Justification

These boundaries conform to the historic property. The legal description has remained the same since the house was built.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number Additional Documentation

Page 12

Bradbury House  
Los Angeles County, CA

**Photographs**

The following information is the same for all the non-historic photographs:

Bradbury House  
102 Ocean Way  
Los Angeles County, California  
Photographers: Tim Gregory and Matt Dillhoefer  
Date: April 2009

- 001 Main house, west (front) façade, looking east
- 002 Main house, west (front) façade, looking south toward front door.
- 003 Main house, west (front) façade, looking east toward front door
- 004 Main house, west (front) façade, looking northeast, detail of tile surrounding front door
- 005 Main house, west (front) façade, looking southeast, light fixture at south side of front door
- 006 Main house, west (front) façade, north end, looking northeast, balconet
- 007 Front garden, looking north from path to front door
- 008 Main house, north façade, looking south
- 009 Main house, north façade, looking southeast
- 010 Garage/guest house wing, west façade, looking east through entrance gates
- 011 Garage/guest house wing, west façade, looking southeast
- 012 Garage/guest house wing, west façade, northerly end, looking northeast, light fixture
- 013 Garage/guest house wing, west façade, southerly end, looking southeast, carpentry detail
- 014 Garage/guest house wing, west façade, looking east, oculus window detail (leaded glass)
- 015 Motor court, looking south through gate to front façade of main house



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number Additional Documentation

Page 13

Bradbury House  
Los Angeles County, CA

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- 016 Main house, southerly façade, looking northwest
- 017 Main house, east façade, looking west
- 018 Patio, looking southwest
- 019 Patio, looking south
- 020 Patio, looking northeast
- 021 Patio, looking north
- 022 Patio, looking southwest, column and carpentry detail
- 023 Patio, looking southwest, dining room door detail
- 024 Patio, tile detail
- 025 Patio, tile detail
- 026 Patio, looking north, tile detail
- 027 Patio floor, looking north
- 028 Entrance gate and column, looking northwest
- 029 Parkway between curb and sidewalk, looking northwest, tile and paving detail
- 030 Perimeter boundary wall, south side of property, looking northeast
- 031 Main house, view from second story, looking southwest
- 032 Main house interior, entry hall looking southeast, example of temporarily exposed adobe construction

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number Additional Documentation

Page 14

Bradbury House  
Los Angeles County, CA

## Additional Documentation

Figure 1



Historic photo of Bradbury House (upper left) showing entire site

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Bradbury House

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED: 2/19/10 DATE OF PENDING LIST: 3/04/10  
DATE OF 16TH DAY: 3/19/10 DATE OF 45TH DAY: 4/05/10  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000110

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

\_\_\_ACCEPT \_\_\_RETURN \_\_\_REJECT \_\_\_\_\_DATE

ABSTRACT/SUMMARY COMMENTS:

**The Bradbury House is locally significant under National Register Criterion C (Architecture). The Pacific Palisades residence is an excellent local example of Spanish Colonial Revival-style residential design by architect John W. Byers, built by the wealthy family that also erected the famed Bradbury Building in downtown Los Angeles. Built in 1923, the two-story, 14-room beach house sits on a bluff overlooking the Pacific Ocean and features a terra-cotta tiled roof, adobe brick walls covered in an outer layer of stucco, decorative tile work, and a lavishly detailed interior courtyard. Entirely self-taught, Byers gained a reputation as one of the finest local exponents of pure Spanish Colonial Revival-style design and an expert on authentic adobe construction. The ambitious Bradbury design, for a high profile client, was among the first major commissions for Byers and helped established his local reputation.**

RECOM./CRITERIA Accept Criterion C

REVIEWER Paul R. Lusignea DISCIPLINE HISTORIAN

TELEPHONE \_\_\_\_\_ DATE 3/22/2010

DOCUMENTATION see attached comments Y/N see attached SLR Y(N)

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.













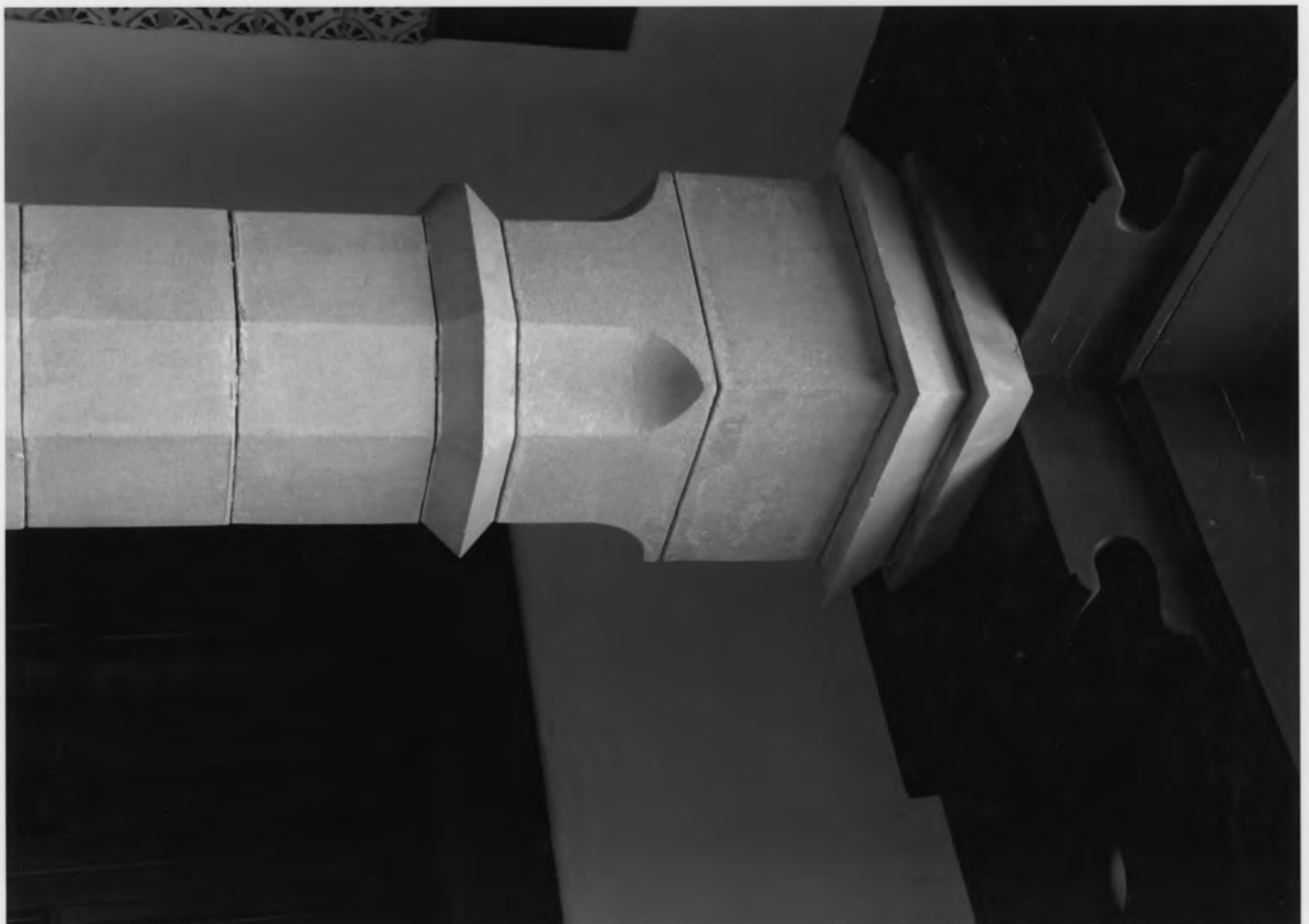
















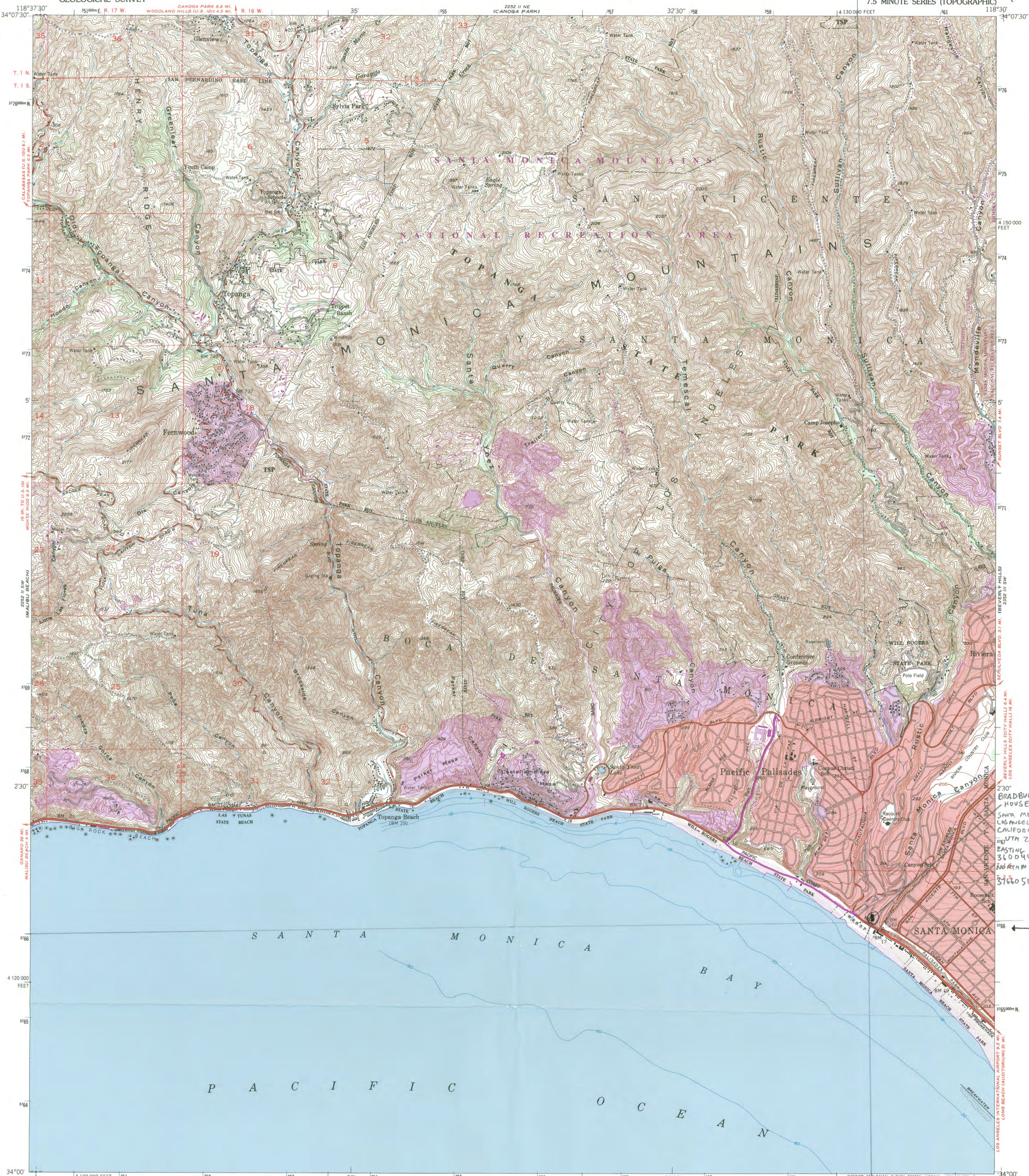




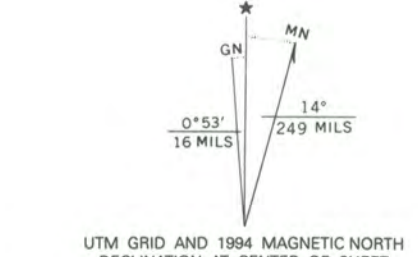




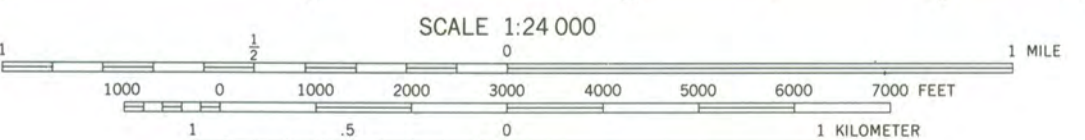




Produced by the United States Geological Survey in cooperation with California Department of Water Resources  
Control by USGS, NOS/NOAA and Los Angeles City and County  
Compiled from imagery taken 1947. Photospectred using imagery dated 1991; no major culture or drainage changes observed. PLS and survey control current as of 1992. Boundaries and names revised 1994.  
Selected hydrographic data compiled from NOS/NOAA chart 18744. This information is not intended for navigational purposes.  
North American Datum of 1983 (NAD 83). Projection and 10 000-foot ticks. California Coordinate System, zone 7 (Lambert Conformal Conic).  
Blue 1000-meter Universal Transverse Mercator ticks, zone 11.  
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.  
Red tint indicates areas in which only landmark buildings are shown.



UTM GRID AND 1984 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET  
There may be private inholdings within the boundaries of the National or State reservations shown on this map.  
Where omitted, land lines have not been established.



CONTOUR INTERVAL 25 FEET  
SUPPLEMENTARY CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
DEPTH CURVES AND SOUNDINGS IN FEET-DATUM IS MEAN LOWER LOW WATER  
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 4 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY  
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

ROAD CLASSIFICATION	
Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route

TOPANGA, CA  
34118-A5-TF-024

1991  
DMA 2252 II SE-SERIES V895

Revisions shown in purple and woodland compiled from aerial photographs taken 1978 and other source data. This information not field checked. Map edited 1981.  
Purple tint indicates extension of urban areas.

**Bradbury House**  
**Los Angeles**  
**Los Angeles County**  
**Staff Report**

The Bradbury House is a two-story residence in the Spanish Colonial Revival style, constructed in 1923. The fourteen-room, 5, 198 square-foot wood frame house is constructed of adobe brick, with an outer layer of stucco. It has a hipped and gabled roof covered in terra cotta tile, shallow boxed eaves, deeply recessed openings, and wood casement windows and French doors with multiple panes and tile sills. A rear enclosed patio is lavishly decorated with tiles and carved wood.

The Bradbury House is significant under National Register Criterion C as the first substantial adobe house designed by master architect John W. Byers. Lewis L. Bradbury commissioned Byers to design a beach home for Bradbury and his family. Although Byers designed and built more dramatic houses later in his career, the design and construction of Bradbury House established Byers' reputation as a proponent of, and specialist in, the Spanish Colonial Revival style and the modern use of adobe brick. The building's period of significance is 1923, the year of the building's construction.

Byers served on the United States Commission at the Paris Exposition of 1900-1901, and taught French and English at the North American Academy in Montevideo, Uruguay. In 1919, he established the John Byers Mexican Handmade Tile Company, employing native Mexicans to make roofing, floor tiles and adobe mud bricks adapted to modern construction standards. He obtained his architect's license in 1926, although he had already designed several houses before his licensing, including the Bradbury House. He also wrote articles on the Spanish Colonial Revival style and adobe construction for regional magazines and set up an organization to promote the design and construction of houses in Spanish Colonial Revival style.

The property is being nominated on behalf of the property owner. Staff supports the nomination as written.

Staff recommends the State Historical Resources Commission determine that the Bradbury House meets National Register Criterion C at the local level of significance and recommends the State Historic Preservation officer approve the nomination for forwarding to the National Park Service for listing in the National Register

William Burg  
Historian I  
January 5, 2010

**OFFICE OF HISTORIC PRESERVATION  
DEPARTMENT OF PARKS AND RECREATION**

P.O. BOX 942896  
SACRAMENTO, CA 94296-0001  
(916) 653-6624 Fax: (916) 653-9824  
calshpo@ohp.parks.ca.gov



February 8, 2010

Ms. Carol Shull, Keeper  
National Register of Historic Places  
National Park Service 2280  
1201 I (Eye) Street, NW  
Washington, DC 20005

Subject: **Bradbury House**  
**Santa Monica, Los Angeles County, California**  
**National Register of Historic Places**

Dear Ms. Shull:

Enclosed please find the **Bradbury House** nomination to the National Register of Historic Places. This property is located in Santa Monica, Los Angeles County, California. On January 29, 2010, the State Historical Resources Commission unanimously found the property eligible for the National Register under Criterion C at the local level of significance.

The property is nominated on behalf of the property owners, Earl and Carol Fisher.

If you have any questions regarding this nomination, please contact William Burg of my staff at 916-653-8936.

Sincerely,

Milford Wayne Donaldson, FAIA  
State Historic Preservation Officer

Enclosures