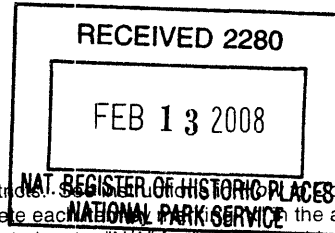


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions for completing the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item 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 Holmes-Shannon House

other names/site number N/A

2. Location

street & number 4311 Victoria Park Drive N/A not for publication

city or town Los Angeles N/A vicinity

state California code CA county Los Angeles code 037 zip code 90019

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] Date 2/13/08
Signature of certifying official/Title

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] Signature of the Keeper Date of Action 3-26-08
Edson H. Beall

Holmes-Shannon House
Name of Property

Los Angeles County, 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	
2		buildings
		sites
		structures
		objects
2		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

N/A _____

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)

Late 19th and Early 20th Century American _____
Movements – Bungalow/Craftsman _____

Materials
(Enter categories from instructions)

foundation Concrete _____
roof Asphalt _____
walls Stucco _____

other Brick, Wood _____

Narrative Description

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

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.

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:

Los Angeles Public Library

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1911

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Train, Robert Farquhar

Williams, Robert Edmund

Holmes-Shannon House
Name of Property

Los Angeles County, CA
County and State

10. Geographical Data

Acreage of Property Less than 1 acre

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	377380	3767920	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 Lisa Ellzey/Owner and Ulrik Theer/Owner

organization _____ date 10/8/07

street & number 4311 Victoria Park Drive telephone 323-964-9999

city or town Los Angeles state CA zip code 90019

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 Lisa Ellzey and Ulrik Theer

street & number 4311 Victoria Park Drive telephone 323-964-9999

city or town Los Angeles state CA zip code 90019

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 Reductions Project (1024-0018), Washington, DC 20503.

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**National Register of Historic Places
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Holmes-Shannon House, Los Angeles, CA

Narrative Description

The Holmes-Shannon House is situated on a curving street on the north side of Victoria Park Drive. The architects were Robert F. Train and Robert E. Williams, who designed the residence for Michael Shannon and his wife, Nellie Holmes Shannon, completing construction in 1911. The architecture is Craftsman, an outstanding example of the style in a remarkable state of preservation. The house is a two-story, frame, single family residence with an L shape plan, cross gable roof, two recessed corner porches, a balcony, and basement. The roof is finished with composite shingles. The false half-timbered walls are finished with roughcast stucco and wood trim. The basement and foundation are solid reinforced concrete. The foundation facing, chimney and tapered, square porch column are brick. The recessed corner front porch has Japanese-influenced decorative trim. The interior of the house reflects the Arts and Crafts style in the mahogany woodwork and built-in cabinetry. The property has had very little alteration since its construction.

The 5,253 square foot house is in the Victoria Park neighborhood, a once upper-class, now middle-class subdivision with palm tree-lined streets and 50-100-foot wide lots. The Holmes-Shannon House is set behind a generous, cultivated lawn which slopes slightly toward the street. Behind the house, the modest wedge-shaped yard reflects the geometry of a 9,698 square foot lot situated on a curving street. A garage, echoing the house in design and materials, is set at the northeast corner of the lot and reached by a straight driveway from the street.

The residence has lost its original wood shingle roof (date unknown), replaced by a composite shingle roof in conformation with Los Angeles city fire prevention guidelines. In 2006, the 33 foot high eave wall chimney on the east facade was rebuilt and reinforced utilizing its original bricks.

Completing the cross-gabled form of the roof, a single gable dormer with overhang protrudes from the east façade. Elaborate vergeboards decorate the gable ends, as do projecting false beams. All of the show rafter tails consist of sandwiched decorative elements which project beyond the eaves. The wide, unenclosed overhanging eaves are clad with beadboard. The false half-timbered walls, finished with roughcast stucco and wood trim, conceal a heavy-gauge steel mesh affixed to tongue-and-groove wood sheathing, an early structural innovation to counteract racking in the event of earthquake. Stylistically, the second story exterior is distinguished from the first story by the presence of vertical trim dividing the stucco panels. A Tudor-influenced oriel and a semi-hexagonal two-story bay embellish the front façade. Wood frame double-hung windows, bands of casement windows, and multi-pane transom windows typify the Craftsman

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Holmes-Shannon House, Los Angeles, CA

design. The double-hung windows still retain their original weights. Five foot high brick facing masks a poured concrete foundation and encircles the house. The facing consists of a highly porous, rough-hewn brick (called "blue brick" in the 1911 building permit.) The six-paneled, quarter-sawn oak front door features a recessed diamond-shaped leaded glass window. A stained glass window (featuring a woman paying a lute) faces the front porch.

A glass roofed semi-hexagonal conservatory terminates the first floor on the western façade. A triangular recessed, poured concrete porch at the northwest corner of the house features a polygonal wooden Doric column supporting the overhanging second floor. A stained glass window depicting two fish on a plate and a pair of French doors give on this porch.

On the north (rear) façade, a balcony, nestled between two rear, second-story gables overlooks the back yard. Below the balcony, a wood frame, wood clad deck was added off the kitchen, circa 1990.

Significant interior spaces include a foyer featuring a grand central staircase and broad mahogany crown molding. Living room, dining room, foyer, central hallway and staircase have mahogany wainscoting with book-matched grain. The living room features a large fireplace with a carved mahogany surround and Grueby tile hearth, flanked by built-in mahogany benches. The living room has crowned mahogany casings surrounding a broad pocket door entryway, a carved mahogany colonnade with built-in leaded glass bookcases, gold silk brocaded wallpaper (dating to construction), and a Greek Revival plaster crown molding with dentition and acanthus leaves. A second plaster molding, consisting of pinecones, leaves, and flowers, encircles the ceiling. A smaller plaster molding – with the same motif – frames the chandelier's ceiling cap. Off the living room is a sunken music room, with the same silk wallpaper and plaster molding details, featuring a large over-painted stained glass window depicting a robed lutenist, and an original alabaster light fixture. Off the living room, to the north, the library is lined with built-in mahogany bookcases and has a tapered mahogany colonnade, original large pendant light fixture, and an unusual applied wall treatment ("Tiffany treatment") employing what is believed to be powdered bronze.

In the dining room, a built-in hutch has leaded glass doors, brass pulls with cast brass escutcheons matching the doors in the house, and an inset stained glass window depicting a pair of fish on a plate. An eight-armed Art Nouveau electrolier with exposed electric bulbs is original. The ceiling's plaster crown molding with medallions differs from that of the living room, but the dining room's secondary molding, encircling the ceiling with a pinecone, leaf, and flower motif, is the same. Like the living room, the dining room possesses a large pocket door entryway with crowned mahogany surround. Off the dining room, an octagonal breakfast room

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Holmes-Shannon House, Los Angeles, CA

has a broad wood crown molding with dentition, and a pair of doorway-sized, built-in, leaded glass cupboards.

When the house was built, it had gas, as well as electrical, lighting in every room. In subsequent years (dates unknown), all of the gas fixtures were removed, though the gas nipples remain.

At the top of the central staircase, on the landing, a massive (8' by 8') stained glass triptych window depicts a medieval castle in the countryside. The staircase possesses turned mahogany balusters and tapered mahogany newel posts with Art Nouveau carvings and contoured caps. On the second floor, a small room believed to be a children's nursery features rare 1920's-era hand-painted wallpaper depicting delphiniums and a 360-degree frieze showing British colonial-era zoo scenes.

An additional narrow stairway is located next to the kitchen which enabled servants to reach the second floor or the basement unnoticed. A door hides the stairway.

Floors are tongue and groove oak on tongue and groove Douglas fir sub-floor throughout. All doorways have broad mahogany casings. All doors have original cast brass hardware; knobs show a quadruple scroll motif and are set in Tudor Revival escutcheons with a lion head depicted en face and in relief. There is evidence all the stained glass windows are by Judson Studios, the "Tiffany of the West."

The one and a half story garage, consisting of a two car bay with spare chauffeur's quarters above, closely mimics the design and materials of the house. The upper story is clad in false half-timbered roughcast stucco and wood trim; the first floor consists of plain stucco. Elaborate vergeboards decorate the south-facing gable. A large wooden, sliding carriage door was added circa 1990 (original door design unknown). Casement windows are set just beneath the north and south gable eaves. A double hung sash window was added to the west façade in 2006. The stairway access to the upper floor of the garage is gained through an exterior door on the west façade.

Integrity. The design, workmanship and materials of the Holmes-Shannon House remain virtually unaltered. The house's layout, half-timbered exterior, including roughcast stucco, wood trim, brick work, and all windows are exactly the same as when constructed. Interior wainscoting, cabinetry, stained and leaded glass panels, and rare silk brocade wall coverings are equally unchanged. The house is situated, as it was in 1911, in the midst of an historic tract (Victoria Park) laid out in 1907. The neighborhood still retains all the homes from that period, contributing to a highly evocative and coherent historic unity.

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Holmes-Shannon House, Los Angeles, CA

Narrative Statement of Significance

The Holmes-Shannon House, built in 1911, is a product of the dissemination of the Arts and Crafts philosophy and aesthetic in America and is a good example of the craftsmanship of a locally prominent architectural firm, Train and Williams. Contextually, the house relates to the influence of the Arts and Crafts Movement in California. Secondly, the Holmes-Shannon House relates to the context, Single-Family Residential Architecture of the Arts and Crafts Period in Los Angeles, 1895-1918. The house meets National Register Criterion C in the area of Architecture as a good example of the Craftsman style, exhibiting distinctive characteristics of that type, period and method of construction.

The History of Victoria Park

Like most of the neighborhoods in Los Angeles, Victoria Park began as part of a rancho. After winning independence from Spain in 1821, the Mexican government awarded more than 750 land grants, including the acreage that became Rancho Las Cienegas, owned by Francisco Abila and his family, Januario Abila Pedra Abila de Ramirez, Francisca Abila de Rimpau, Louisa Abila de Garfias. By the 1870s, Januario Abila owned the northeast section of the rancho, which included the land that was to become Victoria Park.

In the latter part of the 19th century, Southern California was prospering. There was strong demand for property and housing throughout the region, particularly in Los Angeles. The City kept annexing nearby towns, ranches, and farmlands, expanding its boundaries which by 1909 included all of the present-day West Adams District (home today to one of the largest collections of historic homes west of the Mississippi River). Land, once impossible to sell at even \$5 an acre, commanded ever-increasing prices and not infrequently spurred "speculative mania," in the words of pioneer resident Harris Newmark, in his memoir, *Sixty Years in Southern California*.

The real estate speculation resulted in numerous boom-and-bust cycles in the City's housing market. Nonetheless, in 1907, "nineteen substantial citizens," including General Moses Hazeltine Sherman and his brother-in-law, Eli P. Clark, partners in the Los Angeles Pacific Railroad Co., "united to create an exclusive residential enclave."

When Victoria Park was established, Pico Street was 80 feet wide and paved, but it was at urban Los Angeles' western reaches. The "countryside" still stretched west of here, and there was only a railroad track to the south, where Venice Boulevard is now.

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Holmes-Shannon House, Los Angeles, CA

Victoria Park was laid out atop West Adams Heights Hill with views of the city and of the mountains, "from Old Baldy to the sea." "Victoria Park has especially good car service," an ad of October 1907 touted. The closeness of the train tracks and quick travel time to Downtown "will enable business men residing in Victoria Park to take luncheon at home."

Victoria Park was laid out in a rounded shape that can trace its inspiration to the work of Frederick Law Olmsted, the chief landscape architect for Central Park in New York City. Olmsted, called the founder of American landscape architecture, felt that circular shapes broke up the linear look of most urban areas.

In Victoria Park, the lots were large enough to accommodate "homes of the highest class," each of which would use its lot number as its address (i.e.: Victoria Park No. 83), as was done in other exclusive enclaves like Chester Place, St. James Park, and Berkeley Square. The neighborhood's "drives," rather than "streets," were promoted as being "all 100 feet in width, with petrolith-paved roadways and seven-foot cement sidewalks." Moreover, "the continuous stretches of lawn and shrubbery are most attractive. Victoria Park is beautifully lighted by stone and wrought iron electroliers, fifteen feet high, with five large electric globes on each." The developers lined the winding streets with "hundreds of palms, acacias and Monterey pines," along with tropical plantings.

Many of the original homes in Victoria Park were built between 1910 and 1915, and they were handsome and substantial indeed, with extensive use of high quality woods like mahogany and oak, paneled walls, beamed ceilings, conservatories and sun rooms, ornate leaded and stained glass, and imposing exterior facades, often three stories in height. The Holmes-Shannon House was one of the first homes to be completed, and represents a fine extant example of this period of development in Victoria Park.

The West Adams area was the prime area for residential real estate at the turn of the century. The location of Victoria Park in the West Adams area should have assured it of success. However, that was not to be so, even though some very substantial mansions were erected at the beginning. The sale of lots in Victoria Park, which had been subdivided before World War I, was far fewer than had been hoped. Shortly after the war, Victoria Park was rezoned and multi-family buildings appeared. A number of handsome duplexes were built there in the 1920s and 1930s.

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The Arts and Crafts Movement

[From National Register of Historic Places Multiple Property Documentation Form, March 1992:
“The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement”]

Originating in England during the second half of the nineteenth century, the Arts and Crafts movement was born out of reaction to the deleterious effects of industrialization on the quality of manufactured goods and the separation of the worker from his product. William Morris, the father of the Arts and Crafts movement in Britain, would have enjoyed the early absence of factories in Southern California. As in Britain, American Arts and Crafts architecture was only one of the many evocations of William Morris' ideas. The organized agents of these ideas were the Arts and Crafts and William Morris societies that sprang up across the United States at the turn of the century, first in Minneapolis and then in Chicago and Boston. Architecture was not a prominent interest of these groups, though the Chicago society did sponsor Frank Lloyd Wright's famous “The Art and Craft of the Machine” address at Jane Addams' Hull house in 1901.

Morris' message was congruent with the nostalgia that many Americans had of a better day before industry had taken command. There were many protesters of the sins of the mechanical society. The most famous American literary figure who articulated this view was Henry Adams, the Harvard historian and descendent of two presidents of the United States. Two Americans who most explicitly followed Morris were Elbert Hubbard and Gustav Stickley. Hubbard was the founder of the Arts and Crafts community called the Roycrofters, located in East Aurora in upper New York state. Stickley was a furniture maker and a journalist whose United Crafts was located in Eastwood, New York, near Syracuse. These two men, along with other less notable believers, made Morris' Arts and Crafts movement a familiar topic in the United States.”

Gustav Stickley wished to see residences for people of moderate means designed as a unified whole, including furniture and fittings, and to make this practical he simplified elements so as to make his designs suitable for machine-assisted production. Not a practicing architect, Stickley began by designing furniture in 1898 and three years later in 1901, he started publication of *The Craftsman*, a monthly journal aimed at promulgating the belief, as he wrote in the first issues, ‘that beauty does not imply elaboration or ornament.’ His general attitude toward simple, directly revealed craftsmanship owed much to William Morris and the Arts and Crafts movement in England. He reproduced in *The Craftsman* views of houses which epitomized his philosophy. He also published plans and construction drawings of houses especially designed for the magazine, and readers, on paying a small membership fee could join a Craftsman's club and receive full working drawings of these houses. Thus, through the influence of the magazine and

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Holmes-Shannon House, Los Angeles, CA

through the dissemination of drawings, Stickley came to exert a strong influence on the development of the so-called Bungalow Style in domestic architecture.

The Craftsman bungalow is perhaps the most iconic image of Southern California architecture. The high-style origins of Craftsman architecture are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration. The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences were widely published in magazines such as the *Western Architect*, *The Architect* and *House Beautiful*, as well as women's magazines such as *Good Housekeeping* and *Ladies' Home Journal*, to help make the style popular. The Craftsman home is characterized by its low profile and rambling horizontal lines. Although there are certainly examples of it in tight urban settings, these homes were best suited to where they could comfortably sprawl out on larger suburban lots. In addition, land in Southern California was still relatively inexpensive. The Craftsman residence symbolized the shift from the heavily ornate Victorian architecture of the previous century, to one that was simpler, with a more organic sensibility that complemented the natural landscape.

While a reduction (often to the point of elimination) of ornament was characteristic of the contemporary reformist attitude toward design, historical allusions were made through roof profiles, and loose references to the Colonial Revival and medieval (and later Tudor) traditions in the form of half-timbered patterning in the gable ends and diamond paned casement windows.

The influence of the Shingle style floor plan on Arts and Crafts residences, was particularly tenacious in the case of the two-story house, lasting well into the first decade of the twentieth century. The entrance to the Shingle style house built in [Los Angeles] during the 1890s opened from a porch to the hall, or in some cases, directly into the living room. This feature conveyed a quality of informality, even in the largest houses. Wide passages, closed by pocket doors or framed by pairs of columns, provided access from the hall or living room to the dining room. In the two-story house, a staircase partially enclosed by vertical screens led to the bedrooms and private living spaces. Fireplaces drawing from multi-flue chimneys were often placed adjacent to the staircase.

Whether a bungalow or a two-story house, the Arts and Crafts domestic floor plan emerged from the late nineteenth century tradition, retaining its predecessor's informal character. The placement of rooms conformed to the shape of the lot, the contours of the land, or the location of trees and other natural features. Rarely did the bungalow have a central hall off which rooms

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Holmes-Shannon House, Los Angeles, CA

opened. However, the gradual influence of the academic tradition beginning in ca. 1910 was manifested in a more formal first floor plan of the two-story house, and a more pronounced use

of cross-axes in the planning of the bungalow and the two-story house. The living room was the most important space, with access to a dining room through an opening which might be curtained with portieres to separate the rooms if necessary. The adjoining kitchen was reached through a swinging door and, indeed, often other rooms opened off the living room. If there was an upper story, its plan was also informal although the room did not always open off a hallway.

The bungalow floor plans included L-shaped, U-shaped, square or rectangular, but all made the living room the focal point. Normally, most of the functions of living, sleeping, eating, and other utilitarian accommodations were on the first floor for the purposes of convenience and safety. The dining room was not only associated with a kitchen, but also served as a connection with bedrooms and bathroom. In order to achieve efficiencies of space, there were few halls. One usually entered the house directly into the living room.

The Arts and Crafts predilection for wood is evident in the interior of a [Los Angeles] Arts and Crafts bungalow or two-story house, where wainscoting extends up to one or two feet from the ceiling—a direct holdover from the late Queen Anne style. The result was an interior darkness relieved only by lamps and a fire in the fireplace. The frieze above the paneling was usually painted in a light color, but sometimes was filled with stenciling or wallpaper. Typically the Arts and Crafts living room was oriented toward a fireplace constructed of brick, tiles, or boulders. In addition to its practical function of helping to keep the room warm, it also had a symbolic function as the center around which the family gathered in the evening. An open staircase was also a living room feature. The fenestration usually consisted of casement windows with screens inside.

The dining room was also paneled. Usually there was a built-in sideboard and sometimes a built-in rollaway bed....Although not universally present, a basement, usually a very small one, was built to house a furnace, though sometimes a floor heater was used for heating.

The distinctive exterior features of the Craftsman bungalow and two-story Craftsman house include a front porch, usually with a shallow pitched gable roof. The main body of the house, also with a pitched roof, rises slightly above this porch. Typically the proportions of the houses are wide and low, effectively conveying a gravity-bound character to the dwellings. This feature assumes mannered proportions when stone or stuccoed piers are thickened under the weight of large wooden beams and rafters that support thin, albeit broad roof planes. Where there is a half-story it is usually surrounded by windows or fronted by an open sleeping porch.

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Holmes-Shannon House, Los Angeles, CA

The design of the English-influenced Arts and Crafts houses in [Los Angeles] was based on the precedent of the Tudor manor house and the Cotswold cottage. Both trends had influenced works associated with the British Arts and Crafts movement. Climatic conditions in England resulted in a domestic architecture that had a more insular spatial quality than was typical of the California houses. In [Los Angeles], the Tudor house was usually a two-story dwelling, though the deep sweep of the roof pitch, dropping to the point that it hovered over the entrance porch or first story bay windows created the appearance of a story-and-one-half dwelling. Front-facing gabled bays or dormer windows were articulated by decorative barge-boards or half-timbering. The Cotswold cottage in Southern California was typically one-or one-and-one-half story, though a few two-story examples were constructed. Its rambling plan and low-pitched roof covered with a thatch-like shingle pattern was intended to convey the impression of a house that literally grew out of the land and materials from its site.

Fenestration includes leaded glass, shed or gable roof dormers. Wall sheathing is stucco or plaster used alone or in combination with wooden shingles. Half-timbering may fill in all or upper portion of the gable ends and other wall surfaces of upper stories. Other details include shaped chimneys, with the chimney placed prominently on the street elevation.

The Holmes-Shannon House Within the Arts and Crafts Movement

The Holmes-Shannon House is a good example of the Craftsman style, featuring many of the characteristics typifying the American Arts and Crafts movement:

- multiple roof planes
- exposed roof beams
- front-facing gable bays, articulated by decorative bargeboards and half-timbering
- a gabled dormer
- extended and elaborate rafter ends
- wide, unenclosed overhanging eaves
- bands of windows
- transomed windows
- multi-pane sash over sash windows with one large glass pane
- a tapered square brick pier supporting the front porch
- brick-faced foundation
- an informal floor plan, in which the front porch opens directly into the hall
- wide passages closed by pocket doors
- a predilection for interior woodwork with extensive use of wainscoting

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- a wainscoted dining room with built-in sideboard
- built-in window benches bracketing the fireplace
- stained glass windows

However much the Holmes-Shannon House conforms to the Arts and Crafts tradition, the house is striking for the many ways in which it elaborates on the idiom. Here, the Arts and Crafts convention is expanded with a wealth of atypical, frequently upscale, materials and workmanship characterizing a luxurious residence. Where most Craftsman homes would have a lightly painted frieze above the wainscoting, the house has in one instance (the Library) a so-called “Tiffany” wall treatment—generally found in movie palaces and other commercial buildings—and in another instance (the Living Room), silk brocade wallpaper. The wainscoting itself is noteworthy for its use of book-matched mahogany with prominent “flaming” grain, a departure from the typical use of other wood species, such as oak or Douglas fir. In a rather eccentric embodiment of the traditional blurring of the indoor/outdoor boundary, an all-glass Conservatory gives off of the Dining Room, supplanting the usual access to a rear yard. The house’s ceilings deviate from the Craftsman penchant for low-ceilinged “hominess,” opting instead for somewhat higher ceilings (9 ½ feet) embellished with elaborate plasterwork. The stained glass throughout the house goes far beyond the restrained ornament found in typical bungalows, especially the 8’ x 8’ stained glass light box on the second floor landing (probably by Judson Studios), an opulent landscape in triptych form approaching a scale normally associated with churches.

Train and Williams, Architects

Robert Edmund Williams was born January 16, 1874, in Hespeler, Ontario, Canada and arrived in Los Angeles in 1895. There is evidence that a brother, Norman, had come to Los Angeles the previous year (1894) and that Robert Edmund’s appearance was part of a Williams family exodus out of Canada. Robert’s father, William Williams, a clergyman (born in 1836), and mother, Mary Burman Williams (born in 1834), joined their sons, Robert and Norman, in Los Angeles in 1899. The four lived together at 1040 31st Street. At a later unknown date, Robert married Annie Pierce, a Canadian. Whether she moved in with the family Williams is unknown. At any rate, in a 1930 census, Robert, age 56, was no longer married to Annie. He had a different wife, Jean K. (born circa 1887), and a young daughter, Lois (born circa 1925) and they now lived at 802 North Avenue 66, Highland Park.

More is known of Robert Farquhar Train. His father, John Farquhar Train, and mother, Elizabeth (Hood) Train, were natives of Mancheline, Ayr, Scotland, and Derby, England, respectively. The former, who was a commercial traveler, died in Nottingham, England in 1872; the latter died in 1883, age 54. Many of the Trains were prominent in military and political

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Section number 8 Page - 12 - Holmes-Shannon House, Los Angeles, CA

circles in Scotland and England, and of the Hoods, tradition traces them back to the celebrated and probably fictitious Robin Hood, and to the historical figure of the Earl of Huntington.

Robert F. Train was born in Nottingham, England, December 4, 1870. In 1884, he accompanied his aunt Susie to the United States and for 3 years lived in Illinois and Nebraska. For nearly a year he was employed as a clerk in a bank, after which he worked as an architectural draughtsman in Denver and Colorado Springs. He attended the University of Illinois, at Champagne, Illinois, where he pursued a course in architectural engineering. Apparently, he found employment at the 1892-1893 World's Colombian Exposition (also known as the Chicago World's Fair), designing, or assisting in the design of some portion of the White City.

It is also worth noting that after the December, 1910 fire which destroyed the building housing the USC College of Fine Arts in Highland Park, Train and Williams were commissioned to design the new building. When the USC campus finally absorbed the College of Fine Arts, the building at 200 North Avenue 66 (National Register of Historic Places) became the home of Judson Studios (the "Tiffany of the West"), and this fact – buttressed by the Arroyo Guild association between Train, Williams and Judson – supports the contention (impossible to prove because a second fire destroyed all written records), that the magnificent examples of stained glass art found throughout the Holmes-Shannon House were indeed provided by Judson Studios. Also supporting this contention is the Train and Williams-designed Robert Williams House at 840 North Avenue 66 in Highland Park (1905) which includes a large panel of stained glass (actually, a light box similar to that in the Holmes-Shannon House) known to have been created by Judson Studios.

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Holmes-Shannon House, Los Angeles, CA

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Holmes-Shannon House, Los Angeles, CA

Verbal Boundary Description

Assessor's Parcel Number: 5082015015

Tract: Victoria Park Lot: 83

[See attached map]

Boundary Justification

The boundary includes the house and garage that have historically been part of the subdivided and developed residential neighborhood of Victoria Park.

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Continuation Sheet**

Section number Page - 18 - Holmes-Shannon House, Los Angeles, CA

Photograph Log

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Front elevation, camera facing north
Photograph #1

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
West elevation, camera facing east
Photograph #2

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Rear elevation, camera facing south
Photograph #3

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Front and east elevation, camera facing northwest
Photograph #4

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Front door, camera facing east
Photograph #5

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Main staircase, camera facing east
Photograph #6

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Section number Page - 19 - Holmes-Shannon House, Los Angeles, CA

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Living Room, camera facing east
Photograph #7

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Living Room fireplace, camera facing east
Photograph #8

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Living Room, showing Entry and Dining Room beyond doorway, camera facing northwest
Photograph #9

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Music Room, camera facing west
Photograph #10

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Detail, stained glass window, Music Room, camera facing west
Photograph #11

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Dining Room, showing Conservatory beyond French doors, camera facing west
Photograph #12

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Dining Room, showing built-in sideboard, camera facing northeast
Photograph #13

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Section number Page - 20 - Holmes-Shannon House, Los Angeles, CA

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Detail, stained glass window, Dining Room, camera facing north
Photograph #14

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Conservatory, camera facing west
Photograph #15

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Library, camera facing west
Photograph #16

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Breakfast Room, camera facing north
Photograph #17

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Landing, camera facing north
Photograph #18

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Detail, stained glass window, Landing, camera facing north
Photograph #19

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National Register of Historic Places
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Section number Page - 21 - Holmes-Shannon House, Los Angeles, CA

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Landing, camera facing south
Photograph #20

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
"Nursery," camera facing east
Photograph #21

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Garage, front elevation, camera facing north
Photograph #22

Holmes-Shannon House
Los Angeles County, CA
Photographer: Ulrik Theer
Date of Photograph: December 6, 2007
Garage, west elevation, camera facing east
Photograph #23

Holmes-Shannon House
Los Angeles County, CA
Photographer: Unknown
Date of Photograph: 1918
Aerial view, Victoria Park
Photograph #24

Holmes-Shannon House
Los Angeles County, CA
Photographer: Unknown
Date of Photograph: Circa 1930
Historic photograph, showing partial view of house on far right
Photograph #25

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Holmes-Shannon House, Los Angeles, CA

Electronic Photo Files

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Holmes-Shannon House, Los Angeles, CA

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Los Angeles County, CA
CA_LosAngelesCounty_Shannon22.TIF

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Holmes-Shannon House, Los Angeles, CA

Holmes-Shannon House
Los Angeles County, CA
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Holmes-Shannon House
Los Angeles County, CA
CA_LosAngelesCounty_Shannon24.TIF

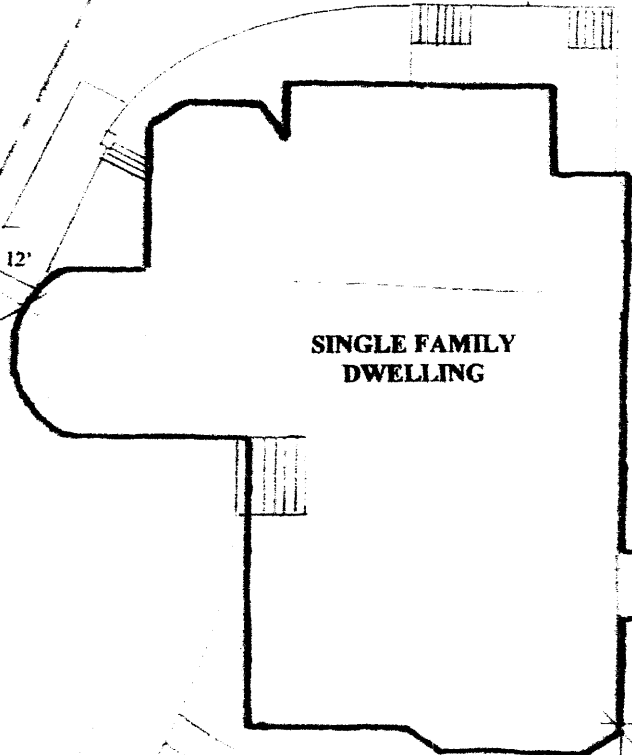
Holmes-Shannon House
Los Angeles County, CA
CA_LosAngelesCounty_Shannon25.TIF



1/16" = 1'-1"



DRIVEWAY



12'

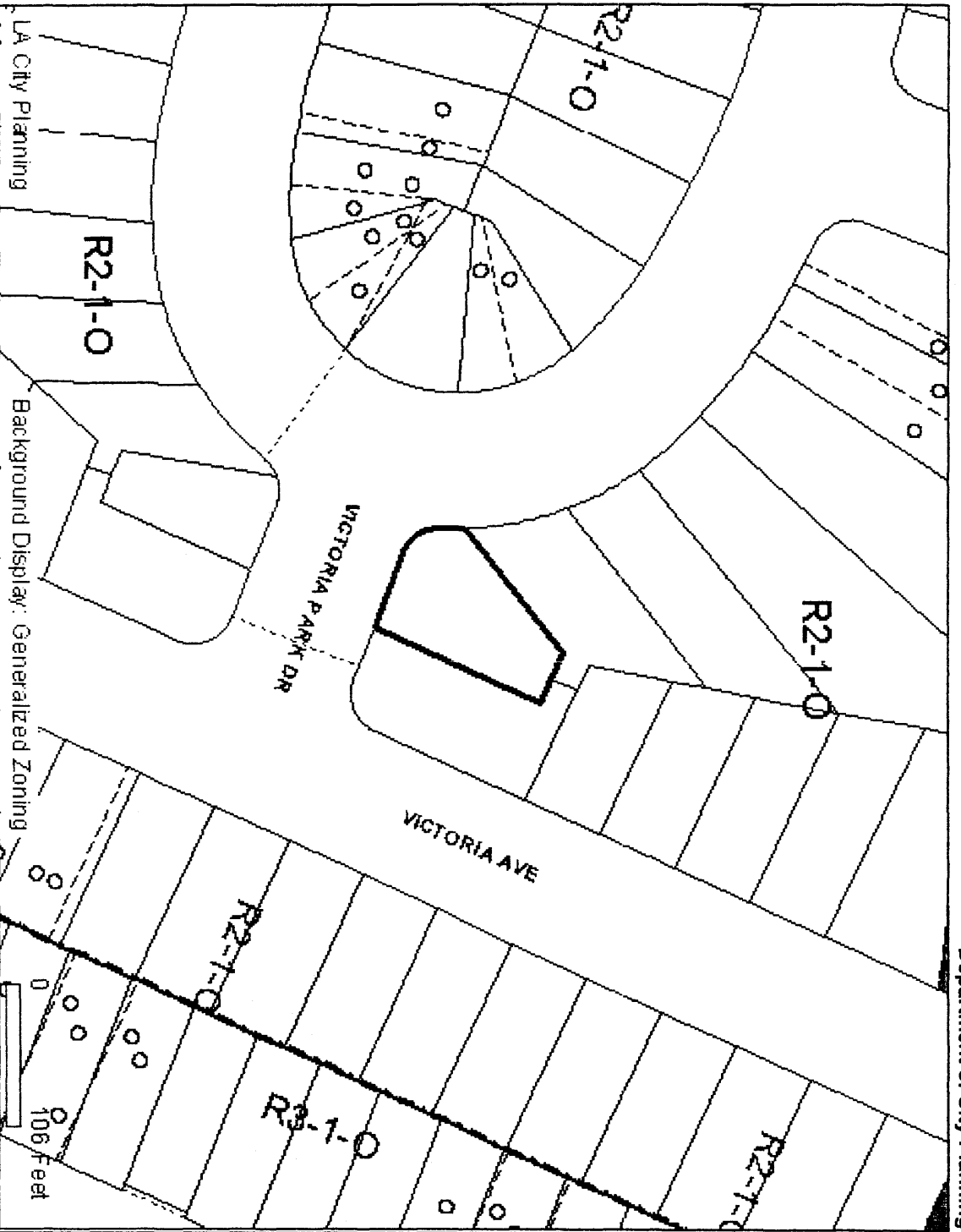
SINGLE FAMILY DWELLING

15'

59'

VICTORIA PARK DR.

4311 VICTORIA PARK DR.



Address: 4311 W VICTORIA PARK DR
 APN: 5082015015
 PIN #: 129B185 1200

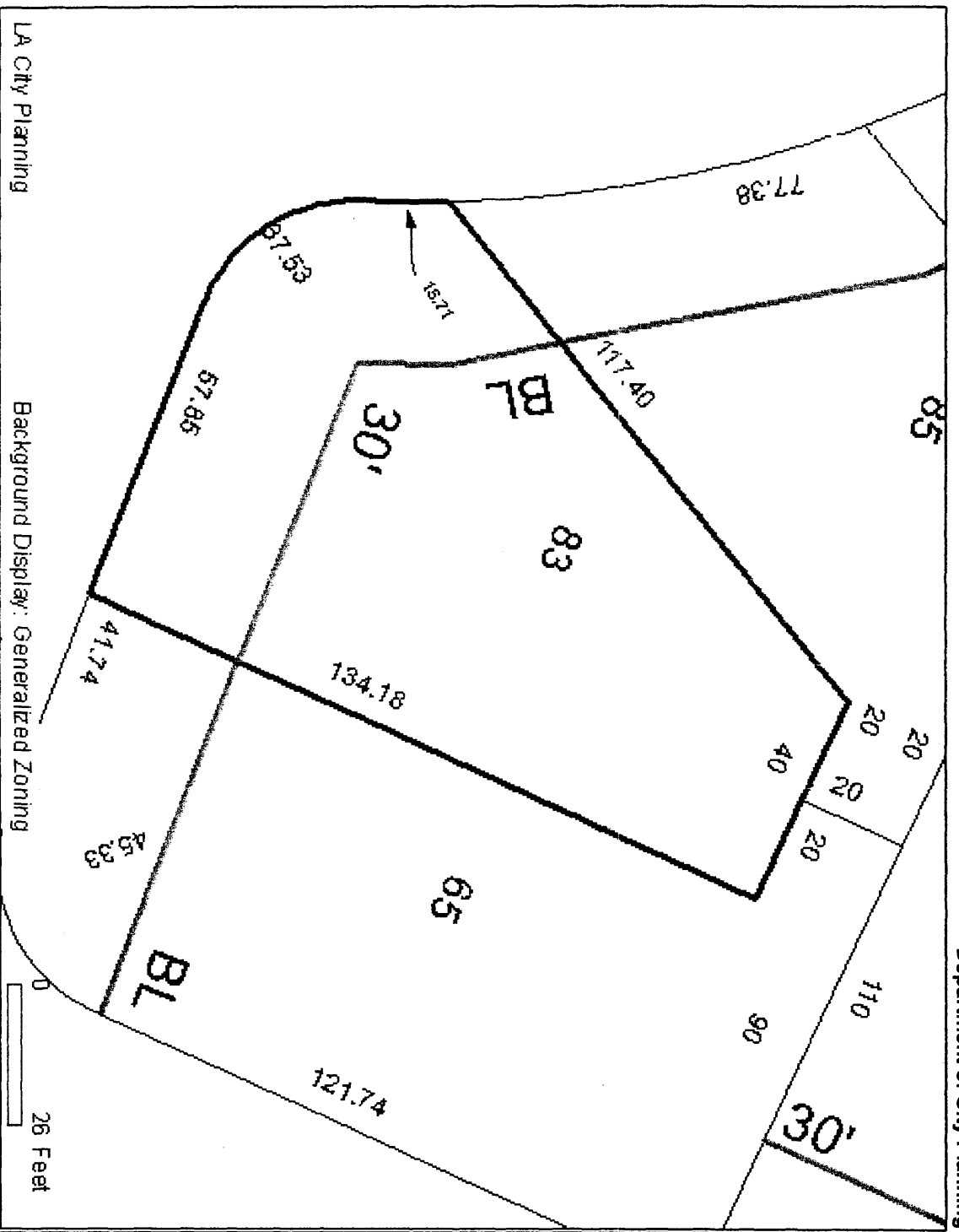
Tract: VICTORIA PARK
 Block: None
 Lot: 83
 Arb: None

Zoning: R2-1-O
 General Plan: Low Medium Density Residential

Generalized Zoning

[Symbol]	OS
[Symbol]	A, RA
[Symbol]	RE, RS, R1, RU, R2, RW1
[Symbol]	R2, RD, RMP, RW2, R3, RAS3, R4, RAS4, R5
[Symbol]	ADP, C1, C1.5, C2, C4, C5, CR, CW, LASED, WC
[Symbol]	CM, MR, CCS, M1, M2, LAX, M3, SL
[Symbol]	P, PB
[Symbol]	PF
[Symbol]	HILLSIDE

PLANNING



LA City Planning

Background Display: Generalized Zoning

26 Feet

Address: 4311 W VICTORIA PARK DR
APN: 5082015015
PIN #: 129B185 1200

Tract: VICTORIA PARK
Block: None
Lot: 83
Arb: None

Zoning: R2-1-O
General Plan: Low Medium I Residential

Generalized Zoning

[Pattern]	OS
[Pattern]	A, RA
[Pattern]	RE, RS, R1, RU, RZ, RW1
[Pattern]	R2, RD, RMP, RW2, R3, RA33, R4, RAS4, R5
[Pattern]	ADP, C1, C1.5, C2, C4, C5, CR, CW, LASED, WC
[Pattern]	CM, MR, CCS, M1, M2, LAX, M3, SL
[Pattern]	P, PB
[Pattern]	PF
[Pattern]	HILLSIDE

