

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

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received JUN 8 1987

date entered JUL 22 1987

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections

1. Name

historic Garbutt Residence

and/or common Hathaway Mansion/Estate

2. Location

street & number 1809 Apex Avenue

N/A not for publication

city, town Los Angeles

N/A vicinity of

state California

code 06

county Los Angeles

code 037

3. Classification

Category

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

Ownership

- public
- private
- both
- Public Acquisition**
- in process
- being considered

Status

- occupied
- unoccupied
- work in progress
- Accessible**
- yes: restricted
- yes: unrestricted
- no

Present Use

- agriculture
- commercial
- educational
- entertainment
- government
- industrial
- military
- museum
- park
- private residence
- religious
- scientific
- transportation
- other:

4. Owner of Property

name Pegasus Insurance c/o Aaron Hochman

street & number 720 5th Avenue

city, town New York

N/A vicinity of

state New York 10019

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles Assessors Archives

street & number 6640 Van Nuys Boulevard

city, town Los Angeles

state California

6. Representation in Existing Surveys

title Tax Certification, Part 1
Project #0602-86-CA

has this property been determined eligible? yes no

date November 1986

federal state county local

depository for survey records Office of Historic Preservation

city, town Sacramento

state California

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved

date N/A

Describe the present and original (if known) physical appearance

The structure, located at 1809 Apex, consists of a three-and-one-half story building on the rear elevation (including a usable basement with a full attic area). It is built in an irregular building plan and is designed in an eclectic manner including Tudor massing, Richardsonian rockwork, and a "stripped down" or reductive use of detailing which recalls the early work of Irving Gill in Southern California. The structure is built of reinforced concrete including a massive concrete slab roof. The Garbutt Residence sits on a hilltop in urban Los Angeles where it commands a spectacular view of its surroundings. Its integrity is high, with only a few interior modifications that have taken place.

The main or south elevation consists of a triple segmental arched porch with a second story balcony above. The porch is flanked by a large two-and-a-half story projecting pitched roof bay to the right and an inset swept roof bay to the left. Access to the main entrance is gained by a stone stairway. The main entry consists of a single doorway with a shallow concrete surround. The doorway is flanked by a multi-pane window to the left and two narrow windows to the right. Additional window articulation consists of several large plate glass windows and numerous bronze casement small-pane windows. The only ornamental detailing consists of several metal lamps. A stone patio and wall extends across the entire elevation.

The north or rear elevation consists of a large block rock base at the basement level. It is articulated by several small arched openings and a single large arched portal leading to the garage area. A stone stairway leads to a walled patio which girds the house at the main entrance level. A secondary entrance is inset into the wall surface off of the patio. A large pitched roof bay is located at the eastern end of this elevation as a cross axial extension of the bay on the main or south elevation.

The western elevation consists of a full-length porch with a balcony above. A double-door entry leads to the living room area, and it is flanked by two large plate glass windows. The porch at the second-story level has a low swept roof. The eastern elevation has a central porch and patio area which is flanked by two large pitched roof bays. A balcony is located above the porch area. Again, window type is consistent with that of the rest of the structure.

The lower level of the house consists of a basement, garage, and storage area. The main or entry-level consists of a hallway, study, dining room, living room, and a kitchen and service area. The kitchen has a copper skylight which opens onto the second-story balcony on the eastern elevation. The study and dining room are detailed with wood paneling and trim, while the living room has a concrete beam ceiling with decorative hand-painted stenciling. The hallway and stair areas are surfaced in travertine, and a small elevator leads to the second story off of the hallway. The second story contains bedrooms and baths. A full-length attic area with roof access is located above.

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The design and construction of the building is unique. Specifically, they reflect the powerful functional and personal expression of the original owner/builder. Most importantly, the building is designed to be fireproof. It is virtually devoid of exterior ornament and is built heavily of reinforced concrete. All trim is carried out in concrete or metal, and all of the windows are built with bronze surrounds and/or mullions. Almost all of the floors and some of the interior walls are marble, parts of the living room ceiling are concrete painted to look like wood, and imported ceramic tile has been used in several rooms. A beautiful sink/fountain in ceramic tile is another of the interior's notable features. The design is eclectic and unusual in its functional simplicity.

The structure is unaltered on the exterior. A recent remodeling has restored the interior, and modifications have been primarily confined to the replacement of cracked bathroom tile while utilizing original fixtures where possible. In brief, the structure has retained its visual and architectural integrity. It is also a visual landmark as it is built atop a high rock promontory. As a result, the vistas from the balcony and porch areas are among the best in Los Angeles as they cover the entire basin from the San Fernando Valley to Palos Verdes.

Resource Count: 1 contributing building

8. Significance

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

Specific dates 1926–1928

Builder/Architect unknown

Statement of Significance (in one paragraph)

The Garbutt Residence is significant under Criteria C and B. It is remarkable for its use of concrete in a very unusual manner. It is one of a very small number of homes built with reinforced concrete instead of the more common wood-frame construction. It is also associated with Frank Alderman Garbutt, an influential financier, inventor, and sportsman who was involved in most of the industries important to the development of Southern California.

Architecturally, the major significance of this house lies in its contributions to the use of concrete in residential architecture in Southern California and to a tradition closely allied to concrete construction, that of "Rationalist" approach to design. Though there were occurrences of the use of concrete for residential construction throughout the United States before 1900, its period of most wide usage was during the decade of the 1900s through the 1920s. By far the majority of the single-family "concrete" dwellings built in Southern California in these decades entailed a combination of hollow terra-cotta tile accompanied by reinforced concrete members. Generally in these houses the horizontal members (floors and roofs) were of traditional wood, sometimes covered with a thin layer of concrete on metal lath. Thus, the actual number of dwellings constructed in Southern California that are completely built of reinforced concrete is quite small. The principal reason for the dearth of examples has to do with the high cost of this structural method compared to the traditional wood-frame structure, sheathed in metal lath and stucco. In the twenties, when the Garbutt-Hathaway house was built, the fact that the structure was of reinforced concrete was generally hidden. Structure (whatever it might be) was generally viewed as a means, not as an esthetic end.

The Garbutt-Hathaway house poses midway between declaring and hiding its concrete structure. The concrete nature of its walls is conveyed externally in the simple deep reveals of the door and window fenestration and through the thinly articulated concrete roofs. As in a design of the pioneer early Modernist Irving J. Gill, the patterning of openings seems both traditionally composed and rationally utilitarian, and in fact ends up functioning in both regards.

Other intriguing plays of design occur between the severe quality of the design and its picturesque massing and roofs that hint at the English Medieval via the turn of the century Arts and Crafts movement. The cut stone walls which serve as a terrace base (as a podium) for the house provide a transition between the natural irregularities of the hilltop location and the smooth stucco volume of the house above.

9. Major Bibliographical References

(Please see Continuation Sheet)

10. Geographical Data

Acreeage of nominated property 1.9 acres

Quadrangle name Hollywood

Quadrangle scale 1:24000

UTM References

A

1	1	3	8	3	5	4	0	3	7	7	2	6	3	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification

Tract #38078, Lot #2.

This comprises the entire property upon which the structure rests. It is all that remains of the historic property.

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

state N/A code county N/A code

state N/A code county N/A code

11. Form Prepared By

name/title David Gebhard and Roger G. Hatheway

organization

date 5/23/86, revised April 1987

street & number 895 East Mountain Drive

telephone None

city or town Santa Barbara

state California 93108

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

Kathryn Guathieri

title

date 6/3/87

For NPS use only

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

William B. Bushy
Keeper of the National Register

date 7/22/87

Attest:
Chief of Registration

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Internally, wood-paneled walls, painted and stained surfaces, tile, terracotta, and metal work play their own game of contrast with the plain undecorated vertical and horizontal surfaces. On the second floor, built-in cabinets and other features have a simplicity of detailing that we associate with the work of the teens and early twenties of Irving J. Gill.

The only other Los Angeles house that represents a similar approach in the use of reinforced concrete is that built in ca. 1925 in the Los Feliz district by the architect David J. Witmer, but the Garbutt-Hathaway house is by far a more complete structural essay in the full use of reinforced concrete than the Witmer house.

Family tradition asserts that Frank Alderman Garbutt designed the house himself, and while there is a grand do-it-yourself quality present in the plan of the building and the rationalist sense of elimination, still there is too much presence in the design to think of it having been realized by a non-trained individual. A clue may lie in the personage of John B. Richards. Richards, who was trained and worked as an architect, was associated with Garbutt for some nine years on projects such as the design and construction of the Los Angeles Athletic Club, and this association was at the time the Garbutt house was designed and built. It would seem likely that Garbutt indicated just what he wished to see in his house, and then a personage such as Richards provided the working drawings and, above all, the fine detailing that is present in the interior of the house. The structure was begun in 1926, and it took approximately two years to complete. This was largely a function of the fact that it was built entirely of reinforced concrete and that the interior detailing was carried out by teams of craftsmen. Interestingly, Garbutt appears to have never taken out a building permit for the house, and he is reported to have formed his own construction company to build it.

This house commemorates (indirectly) as well the many contributions that Frank Alderman Garbutt made to the growth of Southern California during the years 1900 through the thirties. He was one of the most prominent financiers in Los Angeles during the first three decades of the twentieth century. His interests ranged from oil production and shipping to the motion picture industry and banking. His initial success came in 1902 while as director and treasurer of the fledgling Union Oil Company. He was directly involved in the company's first big oil strike in Lompoc and, as the company diversified, Garbutt also became head of the Union Steamship Company. By 1908, he had become influential in the operation of the newly established Los Angeles Harbor at San Pedro.

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About 1910, Garbutt became involved in the motion picture industry and began making the first five-reel length films. He was associated with the film company founded by Jessie Lasky. In 1913, the Famous Players-Lasky Company firmly established itself with the success of "The Squaw Man" directed by Cecil B. DeMille. Garbutt's administrative and business abilities would later serve this company through its transition into Paramount during the 1920s, and he would ultimately serve both as a vice-president and on the board of directors of Paramount. During the 1920s, Garbutt also established himself as an investment banker, and he served as a director of the Citizen's National Trust and Savings Bank.

Garbutt had a wide range of interests apart from business. He was an inventor whose developments included several important oil tools, and he took an active interest in the sports world. He was an avid motor car and boat racing enthusiast. He is known to have raced against Barney Oldfield, and he established the still-active Catalina Challenge Trophy in 1911. Garbutt also helped to re-establish the Los Angeles Athletic Club and, apart from serving as president for many years, he selected the architectural designs and supervised the construction of the present Los Angeles downtown facility. The activities of the club were, in fact, Garbutt's favorite endeavor until his death on November 20, 1947.

Garbutt's residence at 1809 Apex was built at the height of his business career, and he clearly intended it to be a lasting monument. The Richardsonian rock base references the rock promontory upon which the house rests and from which it appears to grow. The massive concrete construction of the house with its bronze-framed and mullioned windows was an obvious effort at fire protection. In addition, it appears to be a statement by Garbutt of both the need for permanence and an expression of engineering expertise. In short, it is a massive structure laid down by Garbutt for all time and for all to see.

Garbutt's daughter had married into the Hathaway family and, following his death, the house became known as the Hathaway Mansion or Estate. It was subsequently sold to the present owner, following a period of vacancy, and now serves as the west coast headquarters for an insurance company.

The building remains a visual landmark due to its location, and it is in virtually unaltered condition. While the singular strength of the design of this house reflects the character of its first owner, the principal argument for its inclusion in the National Register of Historic Places has to do with its importance in the area of design and the constructional use of reinforced concrete in a domestic structure.

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Ludwig, Ella A., History of the Harbor District of Los Angeles, n.p., 1909.

Sanborn Maps: City of Los Angeles (1908, 1924, 1959).

Southwest Builder and Contractor, August 18, 1933, p. 15.

Welty, Earl and Frank J. Taylor, The Black Bonanza, New York, 1958.

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