

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 89002114

Date Listed: 12/27/89

Weaver, Henry House

Los Angeles

CA

Property Name

County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Amy Federman

Signature of the Keeper

12/27/89

Date of Action

Amended Items in Nomination:

The swimming pool should be counted as a structure.

Discussed and concurred in by California SHPO on December 27, 1989.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

United States Department of the Interior National Park Service

NOV 13 1989

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16).

1. Name of Property

historic name Weaver, Henry, House other names/site number

2. Location

street & number 142 Adelaide Drive not for publication city, town Santa Monica vicinity state California code CA county Los Angeles code 037 zip code 90402

3. Classification

Ownership of Property: private (checked), public-local, public-State, public-Federal. Category of Property: building(s), district (checked), site, structure, object. Number of Resources within Property: Contributing 2, Noncontributing 1, Total 3. Name of related multiple property listing: NA. Number of contributing resources previously listed in the National Register: 0.

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 (checked) does not meet the National Register criteria. Signature of certifying official: Katherine Guattieri, Date: 11-8-89.

In my opinion, the property meets (checkbox) does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official: State or Federal agency and bureau:

5. National Park Service Certification

I, hereby, certify that this property is: entered in the National Register (checked), determined eligible for the National Register (checkbox), determined not eligible for the National Register (checkbox), removed from the National Register (checkbox), other (explain:). Signature of the Keeper: Amy Federman, Date of Action: 12/27/89.

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)**Bungalow/Craftsman

Materials (enter categories from instructions)foundation Concretewalls ShingleBrickroof Asphaltother _____

Describe present and historic physical appearance.SUMMARY:

Sited above Adelaide Drive on the rim of Santa Monica Canyon, the Weaver House is a substantially scaled Craftsman bungalow. It is two stories, shingle-clad, and set beneath a spreading gable roof. The design of the residence is distinguished by a pervasive Oriental influence, evidenced by the articulation of the joinery, the visual elaboration of the structural system, and the emphasis on the roof. A corresponding enthusiasm for wood work is apparent on the interior, which features paneling and built-ins of mahogany and oak. Substantially unaltered, the Weaver House is complemented by its landscaping, which preserves the terraced scheme if not the plant materials of the original concept. The property also contains a garage, most of which dates to the time of the original construction or shortly thereafter, and a pool, recently added but designed to harmonize with the house. An outstanding example of the Craftsman aesthetic and ideals, the Weaver House is enhanced by its location, the most prestigious block in 1910 Santa Monica.

DESCRIPTION:

A free-standing, single-family home with an asymmetrical though generally rectangular plan, the Weaver House is a notable example of the Craftsman bungalow genre. It is two stories, but the smaller upper level is set back and into the first, enhancing the emphatically horizontal orientation of the stepped-back massing of the facade. The horizontal emphasis is keynoted by the roof, which consists of several extremely low-pitched front and side gables with generously overhanging eaves. Above a reinforced concrete foundation, a battered waist wall of cream pressed brick further ties the building to its site. A continuous brick sill at the window line underscores the horizontal theme. Shingles sheathe the body of the wood-framed structure. Windows are primarily casement in type, with wood surrounds anchored by extended lintels, and most are fronted by wood-framed screens.

The roof treatment of the Weaver House is especially noteworthy. Stepped and layered beams with carefully rounded ends support the deep overhangs. Rafters, also with rounded ends, extend beyond the roofline. The roof edges are rolled. Some gable ends are vented horizontally. Composed of several interlocking layers of gables, the roof is organized of, from front to rear, a front-gabled porch, a side-gabled living room, a front-gabled second story, and two, slightly offset, front gables in the rear. In all cases, the roof pitches are complementary.

Set 45 degrees off of a true north axis (like the street plan of Santa Monica), the house faces northwest, to the canyon and the Pacific Ocean beyond it. The northwest facade is dominated by the one-story, front-gabled porch. Three equally sized bays

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are defined by elaborate porch supports, consisting of massive vertical timbers, tripled at the ends and double in the center, linked by cross beams with extended mortise and tenon joints. The wood elements rest on brick pedestals, which in turn rise above the brick porch wall. Cross-pieces with stepped ends sit atop the supports and carry the large wooden beam which spans the openings. Glass encloses the right (west) bay, apparently as part of the original design which incorporated a sunroom (although possibly subsequently re-glazed). The entry, a broad oak door pierced by a large diamond of beveled glass, is in the central bay at the rear of the deep porch. Its oak surround is capped by a heavy, extended lintel. A screen door is also framed in oak. The house steps out to the southwest, with bands of casement windows arranged in rounded and two-sided bays visible in the shadows of the overhanging side gable. Visible only at some distance from the house, the second story facade is front-gabled in an echo of the porch, and is bisected by a cream colored brick chimney.

A second porch opens off of the northeast elevation. Set beneath a side gable, the porch is framed by wood piers set on brick pedestals. To the right (north) a band of four keyhole arched windows illuminates the interior. A rounded bay is located on the other side of the porch. Below a continuous head molding, a screened door and sidelights lead from the porch to the dining room. To the rear (east) of the side porch a band of double-hung sash are interrupted by a second brick chimney.

The rear (southeast) elevation is composed of three end-gabled volumes (including the upper story). A service entry is tucked into the east corner of the building. Roof and window treatments are the same as elsewhere on the house, although the battered brick wall becomes a flared shingle wall capped by a continuous sill molding in the rear section of the building. Basement vents, topped by extended lintels, are visible.

A generously proportioned living room, anchored by a massive fireplace on axis with the front door, is the focal point of the interior plan. To the left and rear of the fireplace, the dining room, breakfast room, pantry, and kitchen are arranged. To the right, a hall and stairway provide access to the downstairs bedrooms and baths and to the upstairs. The living room spans the width of the house, its lines enhanced by crown moldings and boxed beams. Mahogany wainscoting, edged by a chair rail, encircles the space. Windows and doors are also wood-framed, with corbeled lintels atop some openings. A continuous row of casements, incorporating an angled and a rounded bay, bands one end of the room while a cluster of four casements with arched transoms distinguishes the other end. A window seat is built in beneath the casements in one of the bays. Dominating the room, the fireplace is of iron spotted old gold brick which is pierced by a large arched aperture. Heavy, carved brackets support a mantel and an overmantel, all of mahogany. The floors here, as elsewhere in the house, are oak.

Extensive use of quarter sawn oak characterizes the dining room. Below a corbeled plate rail, the walls are entirely paneled in oak. A coved crown molding circles the room above a plain plastered frieze. The doors, also oak, are integrated into

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the scheme. Built into the southeast wall, the side board contains drawers and cabinets beneath a serving counter, and cabinets fronted with leaded glass above it.

Beyond the dining room, the breakfast room, pantry, and kitchen retain some original features. A rounded glazed bay is located in the plastered breakfast room, which may have originally been redwood. The butler's pantry contains a copper sink, and both the pantry and the kitchen have some original cabinetry.

A series of bedrooms and bathrooms occupy the southwest half of the first floor. Notable features include the fenestration in some spaces, such as a rounded bay and keyhole arched openings with beveled glass, and original materials in the baths. Tiled walls with ceramic moldings, hexagonal tile floors decorated with a Greek key pattern, and pedestal tubs and sinks remain.

Reached by a skylit stairway, the second story was originally intended for a billiard room, according to a 1910 newspaper account. Currently used as a bedroom, the space has a brick fireplace, built in storage, and access to a small porch over the front roof. Another space may have functioned as a sleeping porch.

The Weaver House occupies an ample lot, approximately 100 by 200 feet. A deep front setback is terraced and landscaped, with an offset series of steps leading to the porch. In the rear of the property, a one story, front-gabled, and shingled garage abuts an alley. Built either concurrently with the house in 1910, or before 1918, the garage features extended rafters and beams, rolled roof edges, and vertically planked wooden doors with diagonal bracing. A flat-roofed addition with casement doors was made sometime between 1951 and 1981. Unlike the house, which is in excellent condition, the garage has deteriorated due to termite infestation. At the side of the house a pool, its materials chosen to integrate with the natural hues of the house, was added in 1986. Also in 1986 several restoration projects were undertaken, including refinishing the shingles; repair and some replacement of the beams and window frames; duplication of some of the hardware; and replacement of the gutters. Other alterations to the house are not well documented and appear to be few and minor in nature. These include the apparent change in use of the second floor, partial modernization of the kitchen area, and the plastering of the breakfast room. Otherwise the Weaver House is a remarkably fine and intact example of the design and workmanship that characterized the best Craftsman dwellings during their heyday.

9. Major Bibliographical References

_____. "Beautiful Home for Picturesque and Commanding Site on Santa Monica Palisades",
Los Angeles Sunday Times, 9/4/10, part VI, page 1.

City of Santa Monica Building Permits

City of Santa Monica Historical Resources Inventory, 1983 and 1986

County of Los Angeles Tax Assessor's Books 1902-1937

Gebhard, David and Winter Robert. Architecture in Los Angeles: A Compleat Guide.
Salt Lake City: Peregrine Smith Books, 1985.

Los Angeles City Directories 1903-1936

See continuation sheet

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

Specify repository: _____

10. Geographical Data

Acreage of property Less than one acre

UTM References

A

| | | | | | | | | | | | | | | |
|------|---|---------|---|---|---|----------|---|---|---|---|---|---|---|---|
| 1 | 1 | 3 | 6 | 0 | 2 | 9 | 0 | 3 | 7 | 6 | 6 | 0 | 8 | 0 |
| Zone | | Easting | | | | Northing | | | | | | | | |

C

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|------|---|---------|---|---|---|----------|---|---|---|---|---|---|---|---|
| 1 | 1 | 3 | 6 | 0 | 3 | 2 | 0 | 3 | 7 | 6 | 6 | 0 | 8 | 6 |
| Zone | | Easting | | | | Northing | | | | | | | | |

B

| | | | | | | | | | | | | | | |
|------|--|---------|--|--|--|----------|--|--|--|--|--|--|--|--|
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| Zone | | Easting | | | | Northing | | | | | | | | |

D

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|------|--|---------|--|--|--|----------|--|--|--|--|--|--|--|--|
| | | | | | | | | | | | | | | |
| Zone | | Easting | | | | Northing | | | | | | | | |

See continuation sheet

Verbal Boundary Description

The nominated property occupies lot 2 block M of the Palisades Tract and is roughly 100' x 200' in size.

See continuation sheet

Boundary Justification

The boundary includes the entire city lot that has been historically associated with the property.

See continuation sheet

11. Form Prepared By

name/title Leslie Heumann date June 20, 1989; rev. Sept. 22, 1989

organization _____ telephone (213) 932 0493

street & number 321 N. Sierra Bonita Avenue state California zip code 90036

city or town Los Angeles

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1910

Significant Dates

1910

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Milwaukee Building Company

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY:

The Henry Weaver House is significant for its architectural quality and character as an outstanding example of the quintessential early twentieth century California home, the Craftsman bungalow. Its design and construction reveal a reverence for the principles of the Craftsman movement and a skill at their interpretation in built form. Remarkable workmanship attests to the talent of the Milwaukee Building Company which designed and built the house, a prominent Los Angeles firm already appreciated for its imaginative designs of such Los Angeles landmarks as Grauman's Egyptian and Chinese theatres. The Weaver House is a revelation of their abilities in a different architectural idiom, at an early stage of the firm's development. Moreover, the Weaver House ranks among the best of its type in Santa Monica, and illustrates through its integrity an important phase in the architectural evolution of the city.

HISTORIC CONTEXT:

On August 11, 1910, Henry Weaver obtained a building permit to erect a dwelling on lot 2, block M, of the Palisades Tract in Santa Monica. A small, beach front community approximately twenty miles from Los Angeles, Santa Monica had been founded in 1874 by Nevada senator John P. Jones and Colonel Robert S. Baker. Jones and Baker initially envisioned the fledgling town as an important transportation and shipping link, and they campaigned for the establishment of the port of Los Angeles on Santa Monica Bay. Although their plans in that direction eventually failed when San Pedro was selected as the port in the 1890s, Santa Monica acquired an identity as a resort community and as an attractive spot for retirement living. Fueled by the development, around the turn of the century, of a reliable interurban rail line between Santa Monica and the communities east of it, construction flourished and the city expanded.

On March 28, 1906 the Palisades Tract, bounded by the city boundaries at Montana Avenue, Ocean Avenue, Adelaide Drive on the rim of Santa Monica canyon, and Seventh Street, was annexed to the city. The tract became the premier residential district of the city, shifting the focus from the Ocean Park neighborhood in the south to the north of the downtown area. In the decade preceding World War I, numerous prominent Santa Monicans, including real estate developers, businessmen, city officials, distinguished retirees, and wealthy, part-time residents from Los Angeles built homes in the tract, predominantly in the popular Craftsman style. Adelaide Drive was the

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most coveted street, with its spectacular views and spacious lots. Others who built on the street included R. S. Jones, the son of Senator Jones; Isaac Millbank, a notable Los Angeles businessman, oilman, and real estate developer; several members of banker H. M. Gorham's family; the Reverend Bishop Thomas Conaty of Los Angeles and San Diego; and developer and city trustee R. C. Gillis, after whose daughter Adelaide the street was named.

Weaver, who had acquired his fortune as the proprietor of the Planters' Hotel in St. Louis, the Coates House of Kansas City, and the Grand Hotel of Mackinac, chose as the architects of his retirement home the Milwaukee Building Company. Relatively little is known about the Milwaukee Building Company, although they became major players in the building industry in the Los Angeles region. The company first appears in city directories in 1907, with Mendel Meyer, former secretary of the Southern Syrup Company, listed as president, a position he would hold for most if not all of the firm's life. Julius C. Schneider was the secretary. Among their first commissions were a series of modest Craftsman bungalows in Alhambra which, although small, demonstrate a certain finesse of style and detailing. Initially the company presented itself as a building contractor, but by 1910 a full range of services, including architectural design, was offered. Members of the firm, whose offices were in the Wright Callender Building at 405 S. Hill Street in Los Angeles, at that point included Mendel Meyer, J. C. Schneider, Philip W. Holler (whose previous occupations were "clerk" and "real estate"), Louis C. Judkins, and Gabriel Meyer, former clerk and crockery dealer, as assistant superintendent. By 1909 larger commissions were coming their way, including the Crum House (Los Angeles, 1909); the Weaver House (Santa Monica, 1910); the Millbank and Wood Houses (Santa Monica, 1911); the Thornton and Kahn Houses (Los Angeles, 1911); and the Masquers' Club (Hollywood, 1913). Around 1919 the firm began calling itself Meyer and Holler, a name which finally took precedence circa 1925. Joshua H. Marks joined the company as assistant manager, Gabe became a director, while Schneider and Ludkins were no longer associated with it. Meyer and Holler was still in business in the late 1930s although Philip Holler had apparently retired and Gabe Meyer, who briefly listed himself in city directories as an architect, was no longer employed by it. Responsibility for the Milwaukee Building Company/Meyer and Holler architectural design is unknown, and the firm may have run afoul of early 1920s California legislation stipulating that only those duly licensed and certified could use the term "architect". Nonetheless, the company can be credited with a remarkable range of architectural achievements, including the Charles Chaplin, Thomas Ince, and Louis B. Mayer film studios; the Egyptian, Chinese, and Fox West Coast (Long Beach) theatres; the Petroleum Building, the Los Angeles First National Trust and Savings Bank (Hollywood), the Ocean Center Building (Long Beach), and the E. Clem Wilson/Mutual of Omaha Building; the Hollywood Athletic Club and the Beach Club in Santa Monica; the First Church of Christ, Scientist (Glendale), the Ninth Church of Christ, Scientist (Los Angeles), and the Twelfth Church of Christ, Scientist (Van Nuys); and numerous fine homes, such as the Paulson/Getty House (currently the mayor's residence) and the Pattison House in Hancock Park/Windsor Square and the Stearns and Denison Houses in Beverly Hills.

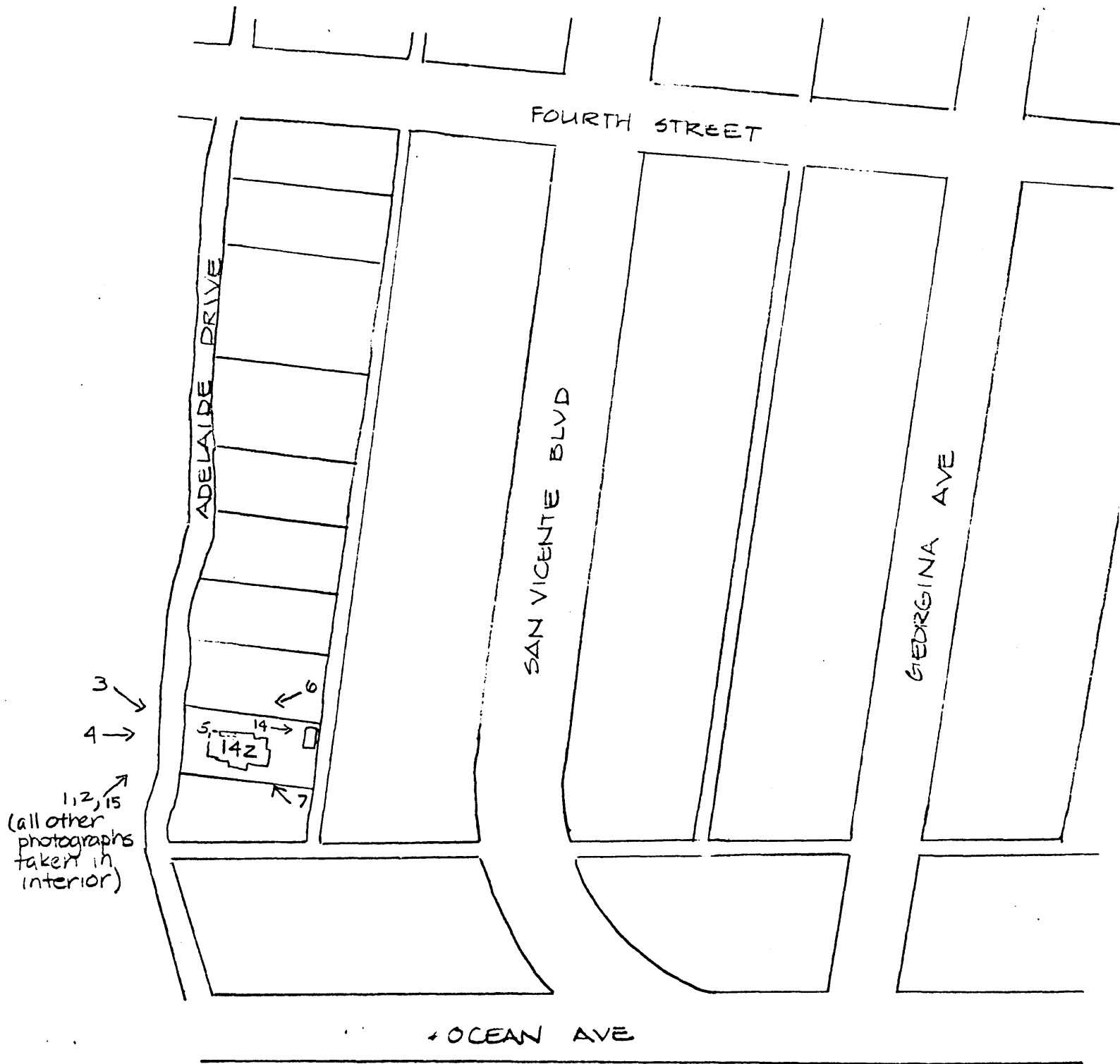
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The Weaver House represents a turning point in the architectural practice of the Milwaukee Building Company. Prior to 1910, in the Alhambra bungalows and the Crum House, commissions were restricted either by size or by a budget which allowed little in the way of "total design". The Weaver House budget, estimated at \$13,250 on the building permit, allowed the company the freedom to design and build a home which epitomized the principles of Craftsman architecture. In accordance with the teachings of William Morris and his American counterpart, Gustav Stickley, the house incorporates the ideals of utility and simplicity. Its form and function are one, and its beauty arises from the undisguised use of materials and from the revealed structure. The house is effectively integrated with nature and the surrounding landscape through its horizontal lines, its subdued palette of natural materials, and by its rows of windows and doors and porches which allow free communication between interior and exterior. Attention to total design and craftsmanship are demonstrated on the interior, with its open use of wood, enhanced by oiling and staining rather than masked by painting. An informal, free-flowing plan accommodates the climate and a looser, freer lifestyle than that dictated by more traditional homes. In its concept and execution the Weaver House reflects the twin influences on the California Craftsman style, Oriental palaces and temples and the Swiss chalet. The Milwaukee Building Company explored these ideas a year later in two more residential commissions in the Palisades Tract, the Millbank and Wood Houses, both Craftsman bungalows of exceptional elegance and attention to detail. The Wood House, the more modest in terms of scale and expenditure, has recently been restored. Millbank's summer residence is somewhat more ambitious but less intact. The three bungalows -- Weaver, Wood, and Millbank -- represent the high point of the documented Milwaukee Building Company achievements in the Craftsman style. Of the three, the Weaver House is perhaps the most notable due to the quality of design and execution, its integrity, and its earlier date of construction. Two other 1911 Milwaukee Building Company houses were in Mediterranean-influenced styles and while substantial in terms of size and cost, were notably less distinguished by architectural excellence.

The Weaver House is one of the finest and most well-preserved Craftsman homes in Santa Monica or anywhere in the Los Angeles region west of Hollywood. Although a substantial amount of development occurred in the Craftsman period in Santa Monica, only a handful of houses are individually outstanding. They include the Millbank House (discussed above), the Gorham House (R. Farquhar, 1906), the Gillis House (Hunt and Grey, c. 1909), the Fleming House (F. Roehrig, 1910), Witbeck House (Greene and Greene, 1917), and George House (architect unknown, 1910). Each of these homes, of which five are in the Palisades Tract, are in good to excellent condition, and all but one are the work of a recognized architectural firm. The Weaver House is equal to any of these, and is distinguished by its meticulous detailing and careful refurbishment. It is the earliest documented work by the Milwaukee Building Company in Santa Monica, and was celebrated at the time of its construction by an article in the Los Angeles Times entitled "Beautiful Home For Picturesque and Commanding Site on Santa Monica Palisades". Of uncompromised integrity, the Weaver House has recently been designated a landmark of the city of Santa Monica. Its architectural significance is undoubted when judged as a landmark of a notable period and place in the growth of Santa Monica, as an important monument in the career of a prominent Los Angeles architectural firm, and as an example of its architectural type.

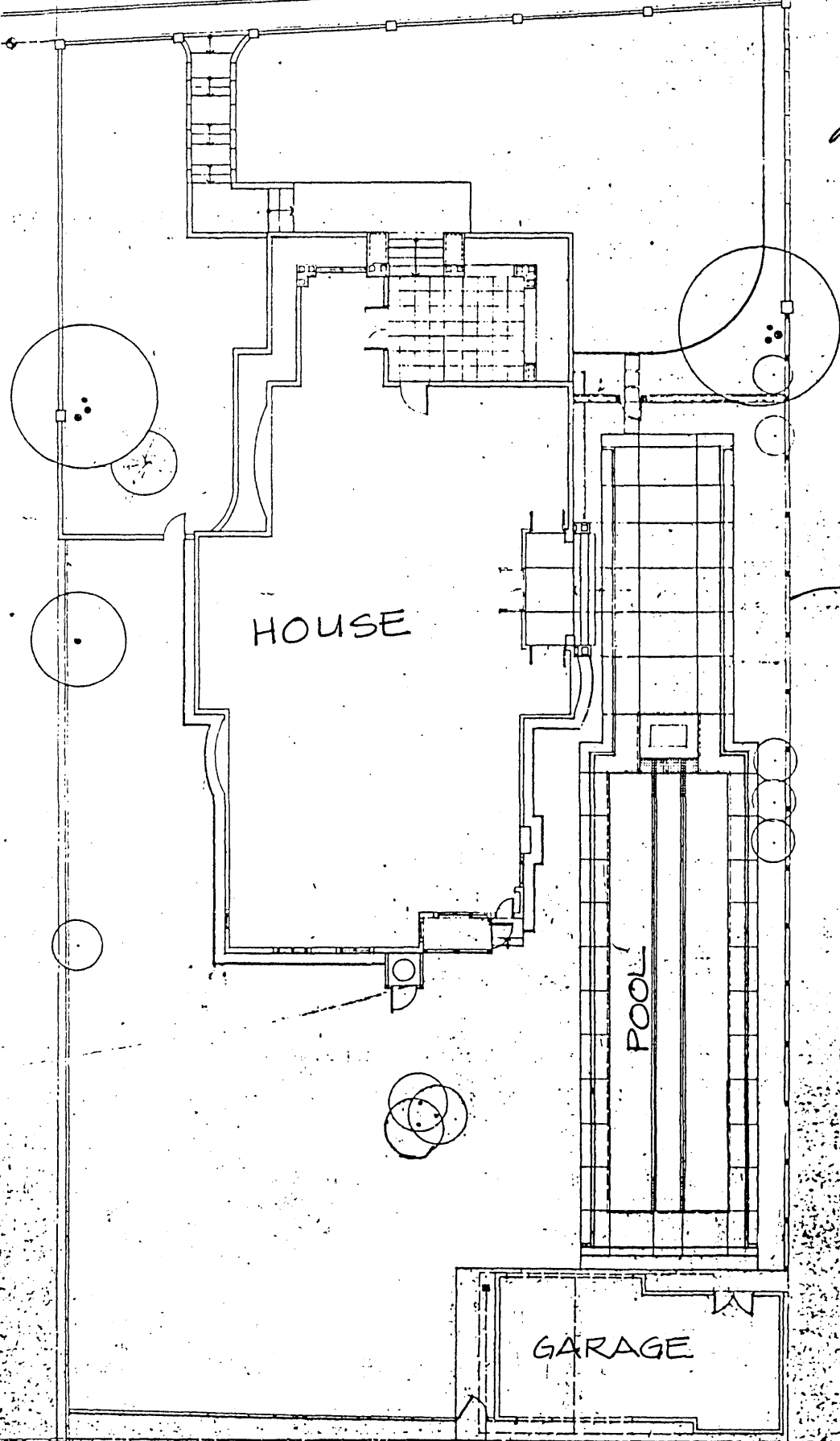


WEAVER, HENRY, HOUSE
 142 ADELAIDE DRIVE
 SANTA MONICA, CA 90402
 Los Angeles County

ADELAIDE DRIVE

WEAVER, HENRY, HOUSE
SANTA MONICA, CA

*148 Adelaide Drive
Los Angeles County*



HOUSE

POOL

GARAGE

PROPERTY
BOUNDARY

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1. Name: Weaver, Henry, House (same for all photographs)
Location: Santa Monica, California (same for all photographs)
Photographer: Leslie Heumann
Negatives: Leslie Heumann, 321 N. Sierra Bonita Ave., Los Angeles, CA 90036
(same for all photographs)
Date: 1983
View: East, showing northwest (primary) and southwest elevations
2. Photographer: Bill Doggett (same for photographs 2 through 13)
Date: October 1986 (same for photographs 2 through 13)
View: East, showing northwest (primary) and southwest elevations of the first floor
3. View: South, showing northwest (primary) and northeast elevations of the first floor
4. View: Southeast, showing front door on northwest (primary) elevation
5. View: Detail of porch support on northwest (primary) elevation
6. View: West, showing northeast and southeast (rear) elevations
7. View: North, showing southeast (rear) and southwest elevations
8. View: Interior, showing west section of living room
9. View: Interior, showing north section of living room
10. View: Interior, showing living room fireplace
11. View: Interior, showing dining room
12. View: Interior, showing dining room cabinetry
13. View: Interior, showing first floor bath
14. Photographer: Leslie Heumann
Date: June 1989
View: Southeast, showing garage
15. Photographer: Leslie Heumann
Date: June 1989
View: East, showing the Adelaide Drive streetscape with the Weaver House in the center.