

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: 91001387 Date Listed: 9/27/91

St. James Park Historic District  
Property Name

Los Angeles      CA  
County              State

N/A  
Multiple Name

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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.

*for* *Antoinette A. Lee*                      9/27/91  
Signature of the Keeper                      Date of Action

=====  
**Amended Items in Nomination:**

**Description:** All references to the individual listing of the Durfee Residence, Section 7.3 and 7.40, in the National Register of Historic Places are deleted.

This information was confirmed with Marilyn Lortie of the California State Historic Preservation Office.

**DISTRIBUTION:**

National Register property file  
Nominating Authority (without nomination attachment)

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Registration Form

NATIONAL  
REGISTER

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). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name St. James Park Historic District  
other names/site number \_\_\_\_\_

2. Location

street & number Toberman, Portland, Scariff Streets et al. N/A not for publication  
city, town Los Angeles N/A vicinity  
state California code CA county Los Angeles code 037 zip code 90007

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>90</u>	<u>17</u> buildings
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>1</u>	_____ sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>91</u>	<u>17</u> objects
	<input type="checkbox"/> object		_____ Total

Name of related multiple property listing: \_\_\_\_\_  
Number of contributing resources previously listed in the National Register 2

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  does not meet the National Register criteria.  See continuation sheet.

Arado R. Craig  
Signature of certifying official  
California Office of Historic Preservation  
Date 2/9/91

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

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

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

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

5. 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:) \_\_\_\_\_

Autewitt Blue \_\_\_\_\_ 2/27/91  
Signature of the Keeper Date of Action

**6. Function or Use**

Historic Functions (enter categories from instructions)

Domestic: Single Dwelling

Domestic: Multiple Dwelling

Commerce: Specialty Store

Recreation &amp; Culture: outdoor recreation

Agriculture: agricultural field

Current Functions (enter categories from instructions)

Domestic: Single Dwelling

Domestic: Multiple Dwelling

Commerce: Specialty Store

Recreation &amp; Culture: outdoor recreation

**7. Description**

Architectural Classification

(enter categories from instructions)

Queen Anne

Bungalow/Craftsman

Colonial Revival

Materials (enter categories from instructions)

foundation concrete

walls Wood

Stucco

roof Asphalt

other Brick

Stone

Describe present and historic physical appearance.

**DISTRICT LOCATION:**

The St. James Park Historic District is located in central Los Angeles, adjacent to, and southwest of the downtown business district, and approximately one-half mile northeast of the University of Southern California (USC). The district is loosely bounded by Twenty-first and Twenty-third Streets on the north; by the western property line of Mount St. Mary's College on the east; by West Adams Boulevard on the south; and by Union Avenue on the west.

**DISTRICT BOUNDARIES:**

The district boundaries are based on both political considerations as well as historical and architectural interrelationships.

**Southern Boundary:**

The southern boundary of the proposed district was drawn just above Adams Boulevard and follows the southern property line of 2377 Scarff Street and the southern curblineline of St. James Park. These boundaries were selected for historical and architectural reasons. First, to exclude a large non-contributing apartment building, but also to better distinguish the upper class architecture to the south along Adams Boulevard from the middle-to-upper middle class homes along Scarff, Portland, and Twenty-third Streets. That portion of Adams Boulevard bordering the district was once lined with mansion-scaled residences such as the Ezra T. Stimson House (839 W. Adams)(1901)(Photo A1) that reflect the wealthier financial status of its early residents. Also, due to continuous demolition activity over the last thirty years, and construction of intrusive new buildings, the visual links between Adams Boulevard and St. James Park have been lost.

**Eastern Boundary:**

The western edge of the Mount St. Mary's College campus and Lanterman School properties were selected as the eastern boundary of the proposed district. As with the Adams Boulevard boundary, historical, architectural and political considerations determined this choice of boundary.

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### Northern Boundary:

This boundary follows an irregular line demarcating visually intact groupings of residential buildings in the Ellis and Marlborough Tracts from less cohesive architectural groupings in adjoining tracts.

### Western Boundary:

Similarly, this boundary follows an irregular line demarcating visually intact groupings of residential buildings from the intrusive visual impacts of Hoover Playground (at the district's southwestern edge)(Photo A5). Also, the commercial property along Union Avenue (Photo A6), and the less cohesive architectural groupings of residential buildings lying west of the 2100 block of Portland Street were left out of the district.

### **OVERALL DESCRIPTION OF DISTRICT:**

The St. James Park Historic District is one of several fine and largely intact residential neighborhoods along the West Adams corridor. Within the broader context of Los Angeles architecture, the proposed district encompasses the most intact segment of one of the largest collections of Victorian and Transitional Victorian Craftsman-influenced architecture in the city of Los Angeles. Approximately 25% of the buildings in the historic district are of Queen Anne/Eastlake design, while 20% of the district's 100 properties are Craftsman-influenced designs from the period between 1900 and 1914. American Colonial Revival and Classical Revival designs constitute the third most prevalent architectural style within the district (nearly 20%). Together, these three design types account for roughly 90% of the contributing properties within the district, revealing the most prevalent middle and upper middle class architectural fashions in Los Angeles during the whole period from the late 1880's to the early 1920's.

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There are sixteen non-contributing sites within the district boundaries, nine of which were built after the district's period of significance. There are 11 properties currently within the boundaries of the proposed district which have received status as Cultural Heritage Landmarks of the City of Los Angeles. These include the following:

- 27 St. James Park (Stearns-Dockweiler Residence)
- 2305 Scarff Street (Seyler House)
- 2309 Scarff Street (Burkhalter House)
- 2341 Scarff Street (Seaman-Foshay House)(also individually listed on the National Register)
  
- 2375 Scarff Street (Chalet Apartments)
- 2342 Scarff Street (Creighton Residence)
- 2365 Scarff Street (Teed House)
- 925 W. 23rd Street (Reuman House)
- 1030 W. 23rd Street (Foster Residence)
- 1007 W. 24th Street (Durfee Residence)(also individually listed on the National register)
  
- 1035 W. 24th Street (Distributing Station No. 31)

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The whole West Adams community was, along with Westlake neighborhood, was one of Los Angeles' most prestigious residential areas for the whole period from 1888 to 1929. The smaller neighborhoods and groupings of buildings along the West Adams corridor are linked with one another by their shared physical character and historical associations:

1. Development occurred during roughly the same time period.
2. Homes were of comparable quality for the most part, and often designed and/or built by the same distinguished architects and builders.
3. Residents were of similar economic and social standing, socialized with one another, and were often further connected through business and other elite social affiliations.

**DESCRIPTIONS OF INDIVIDUAL PROPERTIES WITHIN THE DISTRICT:**

A description of resources contained within the proposed St. James Park Historic District follows:

1. Stearns-Dockweiler Residence  
27 St. James Park  
J.A. Mathis, Contractor  
John Parkinson, Architect  
1900

Contributing

27 St. James Park is a two-story frame/gunite Classical Revival Style house surmounted by a low-pitched asphalt-shingled hip roof. The design is loosely symmetrical in its organization. It has a U-shaped floor plan, with a terrace (unroofed) extending across the front (south) and east walls. A two-story pedimented Ionic-columned portico marks the entrance and is the dominant architectural feature on the front facade. Other noteworthy details include a full entablature (architrave, frieze and dentilled cornice); and the use of cornice mouldings above the first floor windows.

There are three contributing outbuildings: A one story guest cottage; a diminutive one story garden tool shed; and a 1 1/2 story carriage house (with servants quarters above). All are of Classical Revival design and frame/overlap board construction. The property is enclosed by a beautiful brick pier-and-wrought iron fence.

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The house was designed in 1900 by the architect John Parkinson (1861-1935), a preeminent figure in the architectural evolution of Los Angeles from roughly 1895 up till the time of his death in 1935. Singly, and in partnership with Edwin Bergstrom (1906-1915) and his son Donald (1920-1935), Parkinson was responsible for the design of many of the major business buildings in downtown Los Angeles (including among others the Alexandria Hotel, Los Angeles Athletic Club, Bullocks Department Store, Title Guaranty and Pacific Mutual Life Insurance Buildings. Parkinson also authored at least the initial designs for the Coliseum in exposition Park, and in collaboration with the firms of John C Austin, and Albert C. Martin, and his son, designed Los Angeles City Hall. Parkinson's civic involvements included his assistance in developing the City's 1900 Building Code, membership on the Municipal Art Commission, and the local chapter of the American Institute of Architects.

The first owner/occupants of the property were Colonel and Mrs. John E. Stearns. Mr. Stearns was a descendant of one of the earliest Anglo pioneers in Southern California: Abel Stearns, a Massachusetts-born merchant who came to California in 1828, and at the time of his death in 1871 was the largest landowner of value in Southern California. Both the Sterns and Dockweiler families (connected through marriage) were important in the social history of Los Angeles, suggested both by listings in social registers and who's who directories.

The Stearns-Dockweiler property is also significant as an intact residential estate which strongly conveys the character of the St. James Park neighborhood during the period of its greatest elegance and prestige, 1890-1920. The property retains its large lot configuration (nearly 3/4s of an acre), outbuildings, landscape features, and elegant wrought iron perimeter fencing. It is the last of what was once a private residential park of large homes whose socially prominent residents included Clinton N. Sterry, Attorney; John H. Braly, President, Savings Bank of Southern California; Richard Mercer, banker and real estate investor; Eli P. Clark, Vice-President and General Manager, Los Angeles Railway Company; W. W. Johnston, Jr., Johnston-Barret Dry Goods Company -- whose home (38 St. James Park) served during the 1930's as the home of Paul O. Tobeler, Consul of Guatemala (demolished).

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2. St. James Park  
1887; Ca. 1925 Contributing

This is a small square approximately 3/4 of an acre in size. The square consists of lawn and mature trees. A small one story brick gable-roofed Tudor-Revival service building sits toward the center of the square.

This park is the literal "centerpiece" of J. Downey Harvey's 1887 St. James Park Tract -- a 10-acre subdivision of 36 lots designed to have the character of the private residential parks of St. Louis and Washington, D.C. The development of St. James Park was followed with great interest in the real estate sections of the Los Angeles Times and Los Angeles Daily Journal during the 1890's, and was described as one of the finest residential areas in Los Angeles.

The subdivider of this property and creator of the park, J. Downey Harvey, was a wealthy San Francisco real estate developer and member of the West Coast social elite. He was the nephew of ex-Governor John Downey, who was one of three donors for the land on which the University of Southern California (USC) was built. Harvey's best known real estate venture in Southern California is the subdivision of David Burbank's Rancho Providencia -- now the City of Burbank. Leman T. Garnsey, Harvey's partner in that venture, was also a partner of Charles J. Ellis and Dan MacFarland in the development of the Ellis Tract in Adams-Dockweiler.

3. Margaret Creighton Cottage  
19 St. James Park  
Ca. 1910; 1948 Non-Contributing

This is a two story frame/stucco Regency Style house has a moderately-pitched cross-gable roofline. The facade is asymmetrically organized. Identifying features include a parapeted front wall punctuated by a square shaped window (second floor) flanked by two elliptically-shaped windows, a flat roofed entrance porch, polygonal bay window projections, and flagstone veneer (base of the front wall up to the window sill line).



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4. 17 St. James Park  
J. J. Riddell, builder  
1921

Contributing

17 St. James Park is a two story frame/stucco four-unit Mediterranean-Revival apartment building with a low-pitched mission-tiled hip roof. The building is symmetrically organized in plan and elevation, entrance occurring through a centrally-placed doorway from a low concrete dais porch. The porch is unroofed except for that portion at the center of the front facade (there is a deck above at the second-floor level). The widely projecting eaves, with their paired modillion block supports, grouped window treatments consisting of paired French windows with flanking full-length sidelights at (second-floor level) and large single-paned fixed sash windows with flanking full-length sidelights, console-supported wood balconettes, and plaster cartouches (above the second floor windows) are key identifying features.

The design of 17 St. James Park is nearly identical to that of 2336 Scarff (abuts on west). Both were designed and built by J. J. Riddell.

5. 13 St. James Park  
1921

Contributing

This is a one story frame/board and batten Craftsman bungalow with a low-pitched widely overhanging gable roof. The design is asymmetrically organized and is based loosely upon an L-shaped plan. Fenestration consists of paired casement sash (wood) with extended lintels and sills. Security grilles of inappropriate design have been installed over all the windows.

6. 2300 Scarff Street  
Ca. 1965

Non-Contributing

This is an intrusive two-story frame/stucco 1960's apartment complex.

7. 2308-12 1/2 Scarff Street  
John Zeller, builder  
1910

Contributing

This is a two story brick eight-unit apartment building with an extremely low-pitched (nearly flat) hip roof that has widely project-

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ing eaves. The unusual design fuses Classical Revival elements such as architrave window surrounds, and the swan neck pedimented doorway with Prairie Style proportions (roof and window treatment). The building is symmetrically organized in plan and elevation, with entrance occurring from a low concrete dais porch (unroofed) through a centrally-placed doorway. The window treatments are a key identifying feature and include ancon-supported cornice treatments (first floor windows) and architrave surrounds with decorative voussoirs at the center (second floor).

This building is one of four two-story four/eight-plex apartments in the Adams-Dockweiler Historic District constructed of brick. The mix of Classical Revival and Prairie Style features also make this an unusual design. John R. Powers, developer of this property, also commissioned 2325-27 Scarff (across the street) and 2326 Scarff (Sites 16 and 9, respectively).

8. 2318 Scarff Street  
Ca. 1940

Non-Contributing

This is a two story frame/stucco low-pitched gable-roofed (slight overhang) apartment complex consisting of two buildings arranged in an "L" around a landscaped common shaded by mature pittosporum trees (low box hedges mark the entrances to each unit). The design is typical of late 1930's apartment designs, and fuses Colonial Revival elements (pedimented and fluted Classical Style door surrounds) with Regency (polygonal bay windows with metal canopy roofs; stoop railings) and moderne features (banded four-part metal windows).

Because this building complex was constructed after the district's period of significance (1887-1924) it was deemed non-contributing.

9. 2326 Scarff Street  
John Zeller, builder  
1908

Contributing

This is a two story brick four-unit apartment building surmounted by an extremely low-pitched hip roof (with widely projecting eaves). The design, a fusion of Prairie Style and Classical Revival elements, is symmetrically organized, with entrance occurring from the center bay

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of the front facade. Identifying features include large square-shaped fixed-sash windows, inset sun porches (north and south corners of the front facade), a balustraded balcony above the main entrance to the building (with French doors opening onto it from two apartments), and widely-projecting eaves.

This handsome design is one of only four brick four/eight-unit apartment complexes in the Adams-Dockweiler neighborhood. While the squarish proportions of the building and roof treatment suggest Prairie Style design sources, the incorporation of the balustraded column-supported balcony above the entrance, and the formal axial character of the floor plan reveals the imprint of Beaux Arts Classicism.

John R. Powers commissioned this building as well as 2308-12 1/2 and 2326 Scarff -- elegant low-rise brick apartments, which in their sophisticated design and brick (in lieu of frame) construction, reflect the transformation of this Adams-Dockweiler neighborhood from a semi-rural suburban to densely-developed urban setting.

10. 2336 Scarff Street  
J. J. Riddell, builder  
1921

Contributing

2336 is a two story frame/stucco four-unit Mediterranean-Revival apartment building with a low-pitched mission-tiled hip roof. The building is symmetrically organized in plan and elevation, entrance occurring through a centrally-placed doorway from a low concrete dais porch. The porch is unroofed except for that portion at the center of the front facade (there is a deck above at the second-floor level). The widely projecting eaves, with their paired modillion block supports, grouped window treatments consisting of paired French windows with flanking full-length sidelights, console-supported wood balconettes, and attractive plaster cartouches (above the second floor windows) are identifying features.

The design of 2336 is nearly identical to that of 17 St. James Park Scarff. Both buildings are presumed to have been designed and built by J. J. Riddell.

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11. Bettie Creighton House  
2342 Scarff Street  
Dennis & Farwell, Architects  
Dean & Whiting, Contractors  
1896

Contributing

2342 handsome two-story frame/clapboarded Colonial Revival Style building is surmounted by a low-pitched hip roof. The design is symmetrically organized (three bays across, front facade), with entrance occurring through a centrally-placed deeply-recessed doorway from an L-shaped partially inset porch (wood). A beautifully detailed portico supported by paired Ionic columns marks the entrance (there is a balustraded deck above). The doorway has a semi-circular-headed window above it and flanking half-length sidelights which together form the Palladian motif. The corners of front facade are marked by Ionic pilasters that run the full two-story height of the building, as are the edges of the house's center bay. Fenestration is varied and includes tripartite and four-part double-hung (wood) sash, semicircular-headed, and polygonal bay windows of remarkable elegance.

The Creighton House is among the finest Colonial Revival homes in Los Angeles, and also the best example within the context of its Adams-Dockweiler neighborhood. The Creighton family, numbered among the City's social elite, was among the first to build stately homes along the perimeter of St. James Park (1895-96). The land on which the building sits today was purchased from realtor/developer William May Garland, a prominent Adams-Dockweiler resident and businessman who had a major role in the development of St. James Park.

The building appears to be individually eligible for the National Register.

12. Randolph Miner House  
2301 Scarff Street  
Bradbeer & Ferris, Architects  
H. Parsons, Contractor  
1894

Contributing

This is a two story Colonial Revival Style frame house with both clapboard (second floor) and novelty siding (first floor). The design

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is asymmetrically organized: Two bays across on the front facade with a large partially inset/partially projecting columned portico (balustraded deck above) serving as the key architectural feature. The building is surmounted by a low-pitched hip roof (projecting modillion-blocked eaves). Other identifying features include a polygonal bay (second floor) set above a corbelled base (wood); a tripartite arrangement of the entrance (centrally-placed door flanked by half-length sidelights on panelled dados); and side entrance (north wall) with console bracket supported balcony (balustraded) above. There are many unusual ornamental carpentry details, including panelled corner boards, pilasters, and a frieze, and faux quoinwork (first floor, front and north walls). Window treatments consist of solitary and banded fixed and double-hung sash.

This marvellous design was authored by the firm of Bradbeer and Ferris, the talented collaboration of James Bradbeer and Walter Ferris (1893 - Ca. 1897). Bradbeer and Ferris designed a substantial number of the residences in the Adams-Dockweiler neighborhood, and did schools, residences and commercial buildings throughout Southern California during this period. The prominence of the firm is suggested by their biographical/professional profiles in the March 7, 1894 issue of the Contractor and Builder.

The house was built as a speculative endeavor for Frederick W. Thompson, Travel Passenger Agent for the Chicago, Rhode Island and Pacific Railroad, for he never appears to have occupied the house. The first owner/occupant was Randolph Huntington Miner, partner with Alfred H. Wilcox and J. C. Drake of the Wilcox Building Agency in 1897, and later, Vice-President and Secretary of the City Gas Company of Los Angeles and the Los Angeles Water Department. Among his many business ventures were involvements in developing San Pedro harbor. Miner is profiled in depth in Who's Who in the Pacific Southwest (1913).

This house appears to be individually eligible for the National Register of Historic Places.

13. Charles Seyler House  
2305 Scarff Street  
Abraham M. Edelman, Architect  
H. Parsons, Contractor  
1894

Contributing

This is a two story frame/clapboard Queen Anne Style house with a

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moderately-pitched gable roof (moderately projecting eaves). The facade is asymmetrically organized, with entrance occurring through a centrally-placed door from a high asymmetrically-placed wood porch extending across roughly half the facade. The porch has an elaborate shed roof that includes a pediment (above porch entrance) and a rounded corner (north end). It is supported by a group of three square columns (wood). Other identifying features include several polygonal bay projections (including one with a small tent roof), and distinctive wood decoration (panelling, elaborate floral decoration covering the gable surface, corbel brackets (under eaves).

The first owner/occupant of this house was Charles Seyler, Freight and Ticket Agent for Southern Pacific Railroad; Director, and later (1895), President of the Metropolitan Loan Association. According to biographer James Guinn, this loan association was one of the most successful in Los Angeles, and was responsible for constructing more than 200 dwellings during the period between 1890 and 1901. Charles Seyler's son, Charles, also resided at 2305. The younger Seyler was a distinguished member of the insurance profession, and is profiled in Who's Who in the Pacific Southwest (1913).

The Seyler House is a Los Angeles Cultural Heritage Landmark, and appears to be individually eligible for the National Register.

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14. Dennis Burkhalter House  
2309 Scarff Street  
1895

Contributing

The Burkhalter House is a two story frame/clapboard Queen Anne building surmounted by a steeply-pitched hip roof (moderately projecting eaves). The facade is asymmetrically organized. Entrance is from a high shed-roofed porch that extends around the north wall of the house and through a recessed panelled doorway (off-center) (panelled reveals). The porch roof is pedimented above the porch entrance, and has a rounded corner. Turned wood posts support the porch roof, and a low balustrade encloses the porch. Other identifying features include several polygonal and rectangular bay projections. Window treatments consist of large paired and tripartite double-hung sash. The unusual transomed parlor window with its diminutive square-shaped side panels and bracketed hood, and the attic window surround (fan and quarter-fan panels) are especially noteworthy elements of the design.

The original owner/occupant of this home was Dennis Burkhalter, Division Superintendent for the Southern Pacific Railroad. Mrs. Burkhalter and their children continued to live at this address up through the early 1940's, and are listed at this address in the 1939 Blue Book.

The Burkhalter House is a Los Angeles Cultural Heritage Landmark, and appears to be individually eligible for the National Register.

15. Marian Wells House  
2317 Scarff Street  
John Zeller, Builder  
1902

Contributing

This is a two story (with Attic) frame/shingled Craftsman house with a bold steeply-pitched side-gabled roofline (widely overhanging knee-

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brace strut-supported eaves). The facade is asymmetrically organized, with entrance occurring from a low shed-roofed porch (brick sidewalls) extending across less than half the facade. The varied window treatments heighten the picturesque character of the design, and include solitary, paired, and tripartite casement sash; as well as prow-shaped bay windows (front wall, second floor and first floor, north wall). There is a deck above a rectangular bay projection (north wall) and an inset porch (second floor, front facade).

The Wells House is a fine, largely intact example of Swiss Chalet-influenced Craftsman design. The prow-shaped windows, bold roofline, and abundant kneebrace strutwork along the eaves are especially evocative architectural components of the design.

Although built for R. H. Davidson, who apparently built the house as a speculative venture, the first actual owner/resident of the property was Mrs. Charles C. (Marian) Wells.

16. Powers Double-House  
2325 Scarff Street  
George H. Wyman, Architect  
John Zeller, Builder  
1908

Contributing

This is a two story brick Prairie Style apartment house with a widely-overhanging low-pitched hip roof, and a wide terrace across the front (a low brick wall encloses it). The design is symmetrical in organization, being three-bays wide, and having a centrally-placed entrance. The large distinctive square-shaped windows, stringcourses (window sill level, both floors) and dramatic arched opening (corbelled brick-work) are key defining features. A double-tier deck (frame) of inappropriate design has been added along the building's north wall.

This is one of three brick apartment houses built in the neighborhood known to have been commissioned by Adams-Dockweiler resident John R. Powers (12 St. James Park). The Prairie Style design of this building makes it rare within its neighborhood setting as well as within a larger citywide context. It is the work of George Wyman, an obscure Dayton, Ohio native who rose to prominence through his design of the Bradbury Building (304 South Broadway, 1893) -- a Los Angeles Cultural Heritage as well as National Register Landmark.

The design integrity of the building is currently threatened by the inappropriate remodeling activities of its owners.



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17. 2335 Scarff Street  
Ca. 1965 Non-Contributing  
This is an intrusive two story frame/stucco 1960's apartment building.

18. Russell-Foshay-Seaman House  
2341 Scarff Street  
1887 Contributing

This two story frame Queen Anne house, with clapboard (second floor), novelty board (first floor), and shingle cladding (gables), has a steeply-pitched multi-gabled roof. The design is asymmetrically organized, entrance occurring from a high and rather sumptuous L-shaped wrap-around porch (wood) that extends across three-quarters of the facade, and through paired panel doors with large single-pane lights. The porch is detailed with a pedimented entry, turned columns, a molded frieze, a sunburst pattern (pediment), curved brackets, and a spindle and stickwork balustrade. On the first floor, a polygonal bay with an unusual stepped cornice above adjoins the porch on the left (south). Another unusual feature is the second floor balcony on the south wall in which large brackets and spindle-work outline a keyhole arch opening. The house's picturesque character is further enhanced by the richly profiled roofline and the varied window treatments (solitary and paired tall double-hung sash) -- some in which the upper sash has a border of small lights).

This handsome home was one of the earliest homes built in Adams-Dockweiler, and probably the first constructed in the Ellis Tract (subdivided September, 1886). The first resident and probable owner was W. H. H. Russell, an attorney (Russell, Poor & Raney, 1887), and President, starting in 1888, of the Security Title Insurance and Abstract Company, one of the oldest title insurance companies operating in Los Angeles. In June, 1892, William W. Seaman purchased this property and resided here during the 1892-95 period, and again from approximately 1909-10 through at least the early 1940's. In the interim period between 1895 and 1904, James Foshay lived here. Seaman was Los Angeles County Superintendent of Schools (1893-95), and later, served as Deputy Superintendent of Instruction for the State of California. His sister Josephine Seaman, who resided with him, was a faculty member at the State Normal School (which was later reorganized into the University of California at Los Angeles). James A. Foshay (1856-1914) was first Deputy (1893-94), and then Superintendent of the Los Angeles City School District. This eminent educator is profiled in Guinn's Historical and Biographical Re-

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cord (1901) and in Who's Who in America (1912). Guinn writes that "at no time in the history of the schools of Los Angeles has such progress been made and such efficiency maintained in all departments, as under the wise and judicious management of the man who now directs them." Foshay was also Vice-President of the National Education Association, a member of the California Council of Education, and one of the directors of the Southern California Academy of Sciences.

This house is a Los Angeles Cultural Heritage Landmark and is individually listed on the National Register (1988). It is one of the finest intact examples of the Queen Anne/Eastlake Style within both the context of the district and within the larger West Adams neighborhood(s).

19. The Albemarle Apartments  
2343 Scarff Street  
A. Dudley, Architect  
F.O. Engstrum Construction Co., Contractors (prob.)  
1903  
Contributing

This is a three story (with basement) frame/stucco Mission Style apartment building with two matching mission-tiled hip-roof belderes jutting up above the (flat and parapeted) roof. The facade is symmetrically organized, the building being three bays wide, and having a centrally-placed entrance. Entrance is from a high concrete dais porch with brick sidewalls (stuccoed). A three-story high arched portico with a deck above at the third floor-level (hip-roofed) occupies the center of the porch. A bowed cantilevered balcony (atop notched beams) projects out under the portico.

The Albemarle is the earliest and largest of the first group of luxury apartment buildings built on Scarff Street, as well as within the larger district, between 1903 and 1910. Its construction is a manifestation of this neighborhood's transition from a sparsely-settled suburban enclave before 1900 to a more urban densely developed character. The building, although altered, is the best remaining example of the Mission Revival within the district.

Because of its exclusive setting on Scarff adjoining St. James Park Tract the Albemarle Apartments were a prestigious place in which to reside. Among the more distinguished residents was Horace Marvin Russell, a mining and oil executive who played a major facilitating role in

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the development of the Southern California petroleum industry. The profile of Russell in Who's Who in the Pacific Southwest (1912) credits him with organizing and building the Union Consolidated Refinery in Los Angeles, and with being the first to produce illuminating oil from crude oil in California.

The building's construction was probably entrusted to the F.O. Engstrum Company, builders of nearby apartments at 44 St. James Park. The significance of this firm in the development history of Los Angeles is suggested by Franz Otto Engstrum's profile in Who's Who in the Pacific Southwest (1913). Engstrum, a native of Stockholm Sweden, came to Los Angeles in 1892, founding the firm of F. O. Engstrum and Company in 1904 (associates Frederick E. Engstrum and H. W. Bryson) -- the largest construction company on the West Coast during the 1900's and 1910's.

The building's design integrity is currently threatened by the inappropriate remodelling activities of the owner.

20. 2345 Scarff Street  
Ca. 1930

Non-Contributing

This is a long one story frame/stucco apartment building with a flat parapeted roof. The front facade is two bays across, symmetrically organized (loosely), and features a concrete entrance porch with rounded corners and steps on all three sides. The porch has a flat roof supported by three concrete columns that taper from top to bottom -- perhaps a reference to Minoan column design (the columns have astragals, necks, and abacuses as in the Tuscan Order). Entrance is through paired centrally-placed doors with large single-pane lights, and from both the front porch and from separate stoop entrances along the south wall of the building (probably a later alteration/adaptation).

Because it was built after the district's period of significance, this unusual building has been classified as non-contributing.

21. 2355 Scarff Street  
Ca. 1965

Non-Contributing

This is an intrusive two story 1960's apartment building of frame/stucco construction.

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22. Tolhurst House  
2361 Scarff Street  
Ca. 1891

Contributing

This is a one-and-a-half story frame Victorian with replacement aluminum siding and a dramatically-pitched hip roof. The facade is asymmetrically organized: It is three bays across, with the right (north) bay having a polygonal configuration and projecting forward slightly. This bay has a moderately-pitched gable-front roof. Entrance to the house is from a very high porch (aluminum-sided foundations) with replacement stairs (Ca. 1970) and stock aluminum railings, and through a panelled door with a large single-pane light (there is a metal security door). Surviving original wood Ionic columns and their panelled pedestals on the porch indicate the Colonial Revival character of the original design.

The first owner/occupants of this house were Dr. & Mrs. (Mary C.) G. W. Tolhurst. Tolhurst, a dentist, died shortly after he and his wife moved to their new home.

23. Freeman G. Teed House  
2365 Scarff Street  
Ca. 1893; 1905

Contributing

The Teed House is a two-and-a-half story frame Craftsman with overlap board (first and second floors) and shingle siding (gable walls), and a steeply-pitched gable-front-on-hip roof (wide overhangs, with notched rafter tails). The design, which is asymmetrically organized, has an additive appearance suggesting that remodeling occurred perhaps

a decade after the building was built reflecting newer Craftsman design sensibilities (viz., attic level: Paired 16/1 double-hung sash, paired kneebrace strut supports for the wide overhang). A deep shed-roofed L-shaped porch atop a medium-height concrete dais extends across the entire facade. Large square piers (brick) support the porch roof. Fenestration is varied, including paired casement, replacement aluminum sliding, and paired double-hung sash. Other identifying features include a tall exterior brick chimney (north wall) and an inset verandah at the attic level with an arched opening.

This was the home of Freeman G. Teed between 1894 and 1902, City Clerk for the City of Los Angeles, 1887-88 and 1889+, and City Councilman, mid 1890's. In 1896, Teed served as President of the City Council.

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Teed and his wife are listed at this address in the 1894-95 Blue Book, an early Los Angeles social directory containing only 480 listings. This fact indicates the privileged social standing of the Teeds.

The biographical associations and the reversible nature of the building alterations were thought to qualify this house as a contributing resource.

24. The Chalet Apartments  
2375 Scarff Street  
Frank M. Tyler, Architect  
R. F. Bowden, Contractor  
1913

Contributing

This is a two story frame/shake-sided Craftsman apartment complex with a dramatic offset gabled roof (moderate kneebrace strut-supported overhangs), and a huge gable-front porch at the front. The facade is symmetrically organized, with entrance occurring at the center of the facade from a porch with a broad, moderately-pitched and widely-overhanging trussed roof. The porch has elaborate brown and clinker brick sidewalls and massive square piers of the same construction. Thick concaved wingwalls (in elevation) extend off both the south and north ends of the porch to further integrate the building with its site visually. The second-floor level of the front facade consists of matching gable-front bays of identical roof slope as that of the main roofline. The vertically-slatted attic vents and kneebrace strutwork along the eaves further articulate the dramatic roofline and convey the design's Swiss chalet theme.

This building was designed as a 19-unit (43-room) apartment complex. The work was commissioned by Mrs. Jennie Doak, an Adams-Dockweiler resident, for \$17,000 in May, 1913. This is one of a small number of large (i.e., more than 8 units) Craftsman apartment complexes in Los Angeles designed to look like a large bungalow (rather than apartments). The design is unusually sophisticated and elegant although some alterations have occurred (viz., replacement aluminum sliding windows). The building is pictured in Robert Winter's The California Bungalow (p. 81) as a rare example of the bungalow apartment.

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25. Edwin C. Hodgman House  
2377 Scarff Street  
Edwin C. Hodgman, Builder (prob.)  
Ca. 1889

Contributing

The Hodgman House is a one story frame Victorian cottage with overlap board, novelty board and fishscale shingle cladding (gable, north wall) and a moderately-pitched hip roof with flared ends (exposed and rounded rafter tails). The house is asymmetrically organized in plan and elevation, entrance occurring off-center through an inset porch that extends across the entire facade, but which has been partially enclosed on both sides of the doorway (1953). The detailing of the porch roof, with its flared ends and exposed rafter tails is Craftsman and was probably added during the early 1900's. The variations in window design and dimensions also indicate that repeated minor cosmetic alterations occurred between 1901 (when Hodgman sold the property) and approximately 1929 (when a permit was obtained to convert the garage into duplex apartments). Window treatments include tripartite horizontally-aligned casement sash (fixed diamond-pane center panel); paired and solitary casements; and solitary double-hung sash. A small gabled attic dormer perching above the roofline on the north facade reveals some of the character of the original Ca. 1889 design (viz., fishscale shingling; elaborate bargeboard patterning).

Edwin C. Hodgman, a distinguished civil servant and businessman, served Los Angeles as County License Tax Collector (1893-94), and as County Recorder (1897-98). Hodgman's prominence is reflected in his lengthy biographical profile in J.M. Guinn's Historical and Biographical Record (1901). Before turning to government service, Hodgman had a successful business career as a window and door manufacturer in St. Louis, Missouri, and as a real estate developer and contractor here in Los Angeles (Ca. 1887-1893).

The Hodgman House is of significance for having been built in all probability by Hodgman; in having been occupied by him during the period of his increasing importance in the civic affairs of Los Angeles; and for its early date of construction Ca. 1889. The early date of the house would make it the second oldest extant house on Scarff Street, where only the Russell-Foshay-Seaman House (1887) is older, and among the oldest homes in the St. James Park Historic District.

The building is threatened by a condominium project under consideration for the property that is favored by the Los Angeles Community Redevelopment Agency.

(see addendum Continuation Sheet for further discussion)

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### **ARCHITECTURAL INTEGRITY OF THE HODGMAN HOUSE**

The Hodgman House and its non-contributing garage (1913) were altered on several occasions to accommodate the conversion of the property from a single family residence to rental housing starting in the early 1900's. The changes that occurred were of a minor and/or reversible character, and include such routine alterations on the interior as repairing wainscot panelling and ceiling beams, and moving room partitions (1906; S. Tilden Norton, Architect), and such things as replacement wood sash (for which no building permits were found). In 1913, to accommodate the construction of the Chalet Apartments on the north half of the historic two-lot parcel (site #24), the Hodgman House was moved roughly 25 feet to the south half of the parcel. Note, however, that the house continued to have exactly the same orientation to Scarff Street that it did during Edwin Hodgman's ownership (1889-1901).

Alterations that occurred after the period of significance (1887-1924) are minor reversible changes that do not significantly change building's pre-1924 appearance in terms of basic construction, massing, roofline, etc. These changes include:

1. Conversion of the garage (1913)(non-contributing) into two apartments in 1929.
2. Conversion of a room and part of the porch into a new bathroom for servant use in 1937 (north wall).
3. Closing in most of the remaining portion of the front porch to accommodate formation of two additional apartments at the front of the house in 1953. This addition was done utilizing inexpensive wood siding and wood sash which could be readily removed. The superficial character of this alteration is also underscored by a note in the Assessor building slip files dated June 17, 1953, that with the exception of the changes done to enclose the front porch that the building was essentially unchanged from its turn-of-the century appearance.

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26. 922 West 23rd Street  
Leo Nolte, Owner and Builder  
1921

Contributing

922 West 23rd is a long, narrow one story, flat-roofed parking garage structure of brick construction. It is 45 feet across and 145 feet in length. The facade is symmetrically organized, being three bays across, with entrance occurring from the center bay (which has been partially enclosed in recent years), and through a replacement brushed aluminum door. The entrance is hooded, and flanked on each side by large square-shaped windows, both of which have been enclosed. The building is utilitarian in design, decorative features being limited to black ceramic tile at the base of the front facade, and the hood over the entrance.

This building was originally designed as an auto garage to serve the parking needs of the neighborhood residents. It was commissioned by Leo H. Nolte, a businessperson, and Secretary-Treasurer of the Story and Clark Music Company, according to the 1921 City Directory. At a later point in time, this building became a warehouse for an import company.

By virtue of its initial use for parking/car repair, this property bears a thematic relationship to the now vacant parcel adjoining it on the west (930 West 23rd), site of Oliver C. Carle's Marlborough Livery and Boarding Stables (Ca. 1890-1920).

27. Lee's Market  
934 West 23rd Street  
1906

Contributing

The Lee's Market Building is a one story, flat-roofed brick structure with a rectangular floor plan. There are two shop fronts on the north facade, each with low bulkheads below and transoms above of square-shaped lights. Entrance is from an angled bay at the northwest corner of the building through paired wood doors (glazed). The building's principal ornamental feature is the striking corbelled cornice, with its abstracted triglyph/guttae blocks (deteriorated condition).



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This building appears to be one of the early family-owned grocery stores serving its neighborhood. According to the 1890 City Directory, this was the site at that early date of a business building -- the Frank M. Blaser florist shop.

28. Hedges House  
2318 Portland Street  
William & Samuel Hedges, builders  
1901

Contributing

The Hedges House is a two story, hip-roofed American Colonial Revival structure of frame/clapboard construction. The floor plan is long and narrow, with the principal facade being two bays across. Entrance occurs from a high but shallow inset porch with a pedimented roof. The porch roof is supported at its front corners by two columns (square profiles) of matching design that rest upon the porch sidewalls. Fenestration consists of solitary double-hung sash, grouped casement windows (second floor porch), and tripartite sash (featuring a fixed and transomed center panel flanked by narrow double-hung sash). Other identifying features include handsome carved decorative work, including the console bracket-supported balconet (second floor) and the strapwork ornament decorating the tympanum of the porch pediment. There is a small one-story, gable-front, frame/clapboard cottage at the rear of the house, c.

This house was constructed and perhaps designed by its first owner, William Hedges, with the probable collaboration of his son, Samuel. In the 1901 City Directory, William is listed as a carpenter, and his son as a building contractor. The Hedges House is a fine example of the American Colonial Revival, and of regional design.

29. 2320 Portland Street  
William and Samuel Hedges, Builders (prob.)  
1903

Contributing

This is a one-and-a-half story American Colonial Revival bungalow of frame construction, with both clapboard and wood shingle siding (first and attic floors, respectively), and a steeply-pitched side-gabled roofline. The facade is three bays across, entrance occurring from the center bay through

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a high sidewalled inset porch (clapboarded) that extends across two-thirds of the facade. Doric Columnettes (with exaggerated entasis) support the porch roof from atop the sidewalls. These columnettes, along with the wide frieze across the upper wall are key stylistic features. Window treatments include solitary and tripartite double-hung sash. A large gabled dormer completes the design. Replacement concrete steps have superceded the original wood steps to the porch (also: 2318 Portland).

This house appears to have been built by the Hedges Family (2318 Portland) who owned this property during the early 1900's. It is a good example of the American Colonial Revival, and of regional design.

30. Ferguson House  
2324 Portland Street  
Ca. 1895

Contributing

The Ferguson House is an unusual two story frame/clapboard French Renaissance Revival design featuring elaborate garland and floral frieze ornamentation, as well as widely-overhanging richly-bracketed eaves. The house is asymmetrically organized, and is surmounted by a low-pitched hip roof. Entrance occurs from a two-thirds-length inset porch with low fishscale-shingled sidewalls, atop which the columns (square profiles) support the porch roof. Window treatments include large transomed sash as well as tripartite mullioned sash featuring leaded glass transoms. A balustraded balcony at the second floor facade rests atop the first-floor porch. A hip roof dormer, with a tripartite grouping of windows, and a bracketed cornice, completes the design.

The first documented owner/resident of this house was Peter Ferguson, an attorney, per the 1897 City Directory. The house is a fine and rare local example of the French Renaissance Revival. It is undoubtedly the work of an architect (although efforts thus far to identify an architect have proven futile).

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31. Wigmore House  
2332 Portland Avenue  
Aiken & Benton, Architects  
E. E. Hayes, Contractor  
1894

Contributing

The Wigmore House is a one-and-a-half story Gothic Revival design of frame/clapboard construction, with a gable-front orientation and a steeply-pitched roof. The facade is symmetrically organized, with entrance occurring through the center bay of the three-bay-across full-length inset porch. Above the center bay of the porch is a smaller three-bay inset porch (adorned with a handsome peaked quatrefoil-patterned frieze), above which is a tripartite grouping of louvered attic vents (the center one being peaked like the center bay of the porch below, at the second floor-level). Four sets of paired columnettes atop panelled dados (supporting the second floor overhang above the porch), and the full-length bracketed frieze above it further accentuate the symmetry of the design. Window treatments include solitary and grouped double-hung sash, as well as a polygonal bay (north wall).

This charming house is unusual for the striking articulation of its facade, and for its rare Gothic Revival detailing.

John & Martha Wigmore were this house's first owner/occupants. John Wigmore is described in the 1897 City Directory as being the Secretary of the John Wigmore and Sons Company, dealers in "...wholesale heavy hardware, iron, steel, and blacksmith tools."

32. Hotchkiss House  
2334 Portland Street  
Preston & Seehorn, Architects  
Brown & Alsom, Contractors  
1904

Contributing

This is a one-and-a-half story frame/clapboard Dutch Colonial Revival house, with gabled and gambrel roof sections. The house is organized around a T-shaped plan (with the stem of the T facing the street). The gambrel-roofed center bay, with its odd cantilevered second floor projection, is the key architectural feature of the front facade of this much-altered building.

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The house was built for Finlay and Flora Hotchkiss. Mr. Hotchkiss worked for an insurance brokerage firm according to the 1905 City Directory.

The Hotchkiss House is of value as a contextual resource (viz., scale, construction, siting, massing), and as an example of Local design modeled after a specific East Coast prototype published in American Architect (1882): the F.W. Sprague House, Kennebunkport, Maine (Henry Paston Clark and Ion Lewis, Architects (Note: the building is also pictured in Vincent Scully's The Shingle Style (1971 rev.)).

33. Stilson House  
2340 Portland Street  
1904

Contributing

The Stilson House is a one-and-a-half story frame/overlap board-sided transitional bungalow, with a widely-overhanging hip roof (exposed rafter tails-notched). This unusual house nearly forms a square in plan, and is four bays across on the front facade. Entrance occurs through the second bay from a full-length inset porch (four bays across). the porch has a very wide fascia (overlap board-sided) and low sidewalls (overlap board-sided). Five columns (with exaggerated entasis) resting atop the sidewalls support the front edge of the porch fascia. A large gable-roofed dormer with a balustraded balcony, and shingled sidewalls, dominates the roofline.

This is a fine example of regional design from the mid-1900's. The house's first owner/resident, A. C. Stilson was department manager for the Bankers Life Association, according to the 1905 City Directory.

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34. Brasher House (common name)  
2346 Portland Street  
J. W. Forsyth, Architect (prob.)  
Ca. 1887 Contributing

This two-story frame/shiplap-sided Italianate Style house is surmounted by a moderately-pitched gable roof (boxed bracketed eaves of moderate projection). The design is asymmetrically-organized, being two bays across, with entrance occurring through the north (left) bay, from an attached pedimented gable-roofed porch (now partially enclosed) extending across half the facade. Identifying characteristics include the pedimented portico entrance to the porch, with its elaborately turned and bracketed posts; incorporation of both one and two-story polygonal and rectangular bay projections; a large semicircular-headed attic window; and the characteristic Classically-inspired details such as the plain frieze, bracketed eaves, corner boards, and dado panelling (polygonal bay window).

Appearing to date from 1887-88, this house is one of the oldest standing buildings in the proposed historic district, and is a representative example of its style.

35. Walton House  
2335 Portland Street  
Sumner P. Hunt, Architect (prob.)  
Ca. 1893 Contributing

This handsome American Colonial Revival House is one-and-a-half stories, and of frame construction, with wide horizontal tongue-and-groove cladding. The design is asymmetrically organized, and features a steeply-pitched gable roofline animated by several large gabled and clipped gable dormers with grouped windows. Entrance occurs through the center bay of the house from a small inset porch whose doorway is framed by two crucks and a frieze extending across the facade. Fenestration consists of various-sized double-hung sash (6/1, 12/1, 24/1) in solitary or tripartite groupings. Polygonal bay projections on the front and side elevations further enliven the design.

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The Walton House is an excellent example of the Shingle Style melded with the American Colonial Revival, and would have epitomized East Coast high fashion when built here in Los Angeles in the early 1890's. The New York-born-and-trained architect, Sumner P. Hunt is the most likely author of this sophisticated design. Not suprisingly, the first owner/residents were Charles and Virginia (Bereman) Walton, prominent members of Los Angeles society, as reflected by listing in local Blue Books (1894 onward), participation on the executive committee for La Fiesta de Los Angeles, and repeated mention in the society columns of the Los Angeles Times. Charles Walton is listed in Who's Who in the Pacific Southwest, and was Los Angeles City District Manager of Southern California Edison at the time of his profile. In the period from 1892-96 he served as Consul Agent for the Chilean Government.

Members of the Walton Family continued to reside at this address through the 1930's.

36. 2331 Portland Street  
Ca. 1970 Non-Contributing  
An intrusive two-story apartment building.

37. Read House  
2325 Portland Street  
Hunt & Eisen, Architects  
T.H. White, Contractor  
1895 Contributing

The Read House is a handsome one-and-a-half story Shingle Style building of frame/shingle construction, with a steeply-pitched gable roof. It is sheathed in clapboard and wood shingle siding (first and attic floor, respectively), and is asymmetrically organized. The facade is two bays across, with entrance occurring from the north (right) bay off a deep inset porch extending across more than half the facade. A two story-tall rounded bay projection flanks the porch on the south (left) and pushes up through the roofline to become the house's dominant architectural element. Other identifying features include a tent-roofed dormer with a

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shingled balcony built into the slope of the roof, battered lower walls, and multiple cantilevered projections of the upper North Wall (reminiscent of English and French Medieval architecture). Replacement aluminum sliding sash and concrete porch steps have been installed.

The Read House is an excellent example of local versions of the Shingle Style during the 1890's and early 1900's. The architects were responsible for the design of many homes in the West Adams section of Los Angeles.

The first owner/residents were William C. and Mary Read. The 1897 City Directory lists Read as being proprietor of the National Vinegar and Pickle Company, and in 1905, as being a lumber dealer or broker. The Social Register of Los Angeles for 1925 indicates that the family continued to reside at this address through at least the mid-1920's.

38. 2319 Portland Street  
J.H. Thompson, Owner and Builder  
1903 Contributing

This is a one-and-a-half story transitional bungalow of frame construction sheathed with clapboard and wood shingle (first and attic floors, respectively). The house is surmounted by a broad moderately-projecting (boxed eaves) pyramidal hip roof animated by a centrally-placed hip roof dormer that features a solitary double-hung sash window. Entrance occurs from a two-thirds-length inset porch enclosed on two sides by low clapboarded sidewalls. Fenestration consists of solitary paired and tripartite groupings of double-hung sash. The square piers supporting the porch roof, the fascia band across the upper wall, boxed eaves, and the hint at symmetry in massing suggest a Colonial Revival source for the design.

The house is a representative example of the transitional bungalow house type, and of regional design. The house appears to have been built as a speculative venture by its first owner/builder.

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39. 2315 Portland Street  
Ca. 1907 Contributing

This is a one story hip-roofed frame bungalow with shingle, overlap board, and vertically-aligned tongue-and-groove wood siding. Key identifying features include the moderate overhang of the roof and its exposed rafter tails (Craftsman features); tripartite groupings of 24-light casement sash; and a low rather squat hip-roof attic dormer (exposed rafter tails). A stringcourse traverses the perimeter of the house at the base of the windows. The original inset porch appears to have been enclosed for living space some time ago, leaving only a concrete stoop on the exterior.

This house is a representative example of the Craftsman bungalow from the mid-1900's, and of regional design.

40. Regua House  
2303 Portland Street  
1906 Contributing

The Regua House is a two story Craftsman of frame construction, with a low-pitched hip roof, and wide overlap board and shingle wood siding. The principal facade (east) is loosely symmetrical in organization, being three bays across, with entrance occurring through the center bay. A shed-roofed porch, with a low concrete dais, extends across two-thirds of the facade. The porch entrance is marked by a gable-roof bay featuring a half-timbered gable, overlap board sided piers, a peaked lintel, and large kneebrace brackets. The house's window treatments consist of solitary, fixed, and paired double-hung sash, many of which have leaded glass lights. There is a bow window on the south wall.

The Regua House is an intact and excellent example of the two-story Craftsman house type found throughout much of West Adams. As in numerous other West Adams examples, the design fuses Craftsman and Tudor Revival features.

The first owner/resident, Hebert D. Regua, a dentist according to the 1905 and 1910 City Directories.



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41. Bassett-Requa House  
954 West 23rd Street  
Sumner P. Hunt, Architect  
Hooper & Calhoun, Contractors  
1893

Contributing

This is a two story Victorian house with American Colonial Revival detailing. It is of frame/clapboard construction, and surmounted by a low-pitched hip roof with widely-projecting modillion-bracketed eaves. The design is asymmetrically expressed, with entrance occurring from a corner inset porch. Important decorative features include the use of nicely-carved classical orders: Paired Doric columns on the porch, and Ionic pilasters at the corners of the second floor (corner boards, first floor-level), and a fascia band that extends across the entire front facade, demarcating the first and second floor levels. The window have an unusual muntin pattern of interlacing lines; architrave surrounds; and scalloped base moulds.

This house is an early example of the architect's work, and a fine local example of the Colonial Revival Style during the early 1890's.

Herbert Requa, Dentist, is listed at this address as early as 1897. In the 1910 City Directory, he is still listed at this address, with his son, Clarence D. Requa, Special Solicitor, Los Angeles Gas and Electric Company.

42. Bulla-Mungar House  
Ca. 1895  
Severely altered 1 1/2 story Dutch Colonial Revival House

Non-Contributing

Toberman Street

43. 2310 Toberman Street  
Ca. 1915

Non-Contributing

This is a significantly altered one story gable-front Craftsman bungalow, with asbestos shingle siding.

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44. 2320 Toberman Street  
H.G. Ashby, Builder  
1906

Contributing

This charming Craftsman bungalow is one story tall, and of frame construction with wide overlap board siding. It is surmounted by a hip roof with slightly flared ends (exposed notched rafter tails). Entrance is through the center bay of this symmetrically organized facade, from a low full-width porch featuring low overlap board-sided sidewalls, with heavy bracketed square posts atop. The pattern produced by the notched/rounded rafter tails and the unusual bracketing on the porch are the only decorative features. Wood casement sash (solitary and grouped) is employed.

This house was built as a speculative venture by Dr. Herbert Regua, whose Union Square Investment Company commissioned it. This is one of the best examples in the district of the fully-evolved small Craftsman bungalow, and is a fine example of local design from the last half of the 1900's.

45. 2322 Toberman Street  
H.G. Ashby, Builder  
1906

Contributing

This is a one story, frame/overlap board-sided Craftsman bungalow is symmetrically organized, and has a hip roof with slightly flared ends (exposed notched rafter tails). Entrance is through the center bay of the three-bay facade from a half-width porch with low overlap board sidewalls which is centered on the facade. Oddly, the roof overhangs both the porch and lawn in front of the house, and is supported by large bracketed square posts mounted in the ground (bracketed half-length posts atop the porch sidewalls support the middle section of this roof overhang. With the exception of the porch treatments, this house and 2320 Toberman next door have identical floor plans and roof treatments. Wood casement sash (solitary and grouped) is employed.

As with the neighboring house, this bungalow was built by the Union Square Investment Company of Dr. Herbert Regua as a speculative venture in 1906. It is a fine example of the fully-evolved small Craftsman bungalow of the late 1900's by local standards, and noteworthy for its unusual porch/roof overhang treatment. This house and its neighbor at 2320 form a grouping.

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46. 2407 Toberman Street  
H.W. Marshall, Builder  
1922

Contributing

This is an intact one-story 1920's Colonial Revival bungalow of frame and clapboard construction. The facade is three bays across, with an off-center entrance, and side-gabled roofline. A diminutive wing extends off the south wall.

This house was part of the same lot as 1006 Twenty-fourth Street (Site No.47), and was built by the owner, James Barker, as a rental.

TWENTY-FOURTH STREET

47. Duryea Cottage  
1006 West 24th Street  
Ca. 1893

Contributing

This is a one story Queen Anne cottage of frame construction, with clapboard and variegated shingle cladding (first floor and gable walls, respectively). It is surmounted by a steeply-pitched offset gabled roof. The key features of this asymmetrically organized design are the attached porch its unusual ornamental details (viz., low-raking roofline with a scrolled bargeboard-like feature; bracketed turned posts); a gabled-roof rectangular bay window (with a scalloped base mould); gable-peak decorations; and a latticed attic vent.

The early history of the house is unclear, the earliest reference found being a note in the April 4, 1898 Daily Journal that J.R. Duryea had sold this property to the firm of Tyler & Dow, neither principal of who ever resided at this address. The house was probably therefore purchased for rental purposes. In 1903, J. W. Burke, Deputy County Auditor, is listed at this address, and in the tax record for this period, is listed as part owner with Dow. The house is a good example of the Queen Anne cottage.

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48. 1008 West 24th Street  
Ca. 1965 Non-Contributing  
An intrusive two-story-above-parking frame/stucco apartment house.
49. 1016 West 24th Street  
Ca. 1965 Non-Contributing  
The intrusive companion design of 1008 W. 24th Street.
50. 1020 West 24th Street  
Sumner P. Hunt, Architect  
Hooper & Calhoun, Contractors  
1894 Contributing

This is a one-and-a-half-story Dutch Colonial Revival house of frame construction, with clapboard and shingle cladding, and an unusual steeply-pitched cross-gambrel roof. The design is symmetrically organized, with paired entrances occurring from a replacement concrete stoop shaded by a console-bracketed shed roof (metal security doors and windows cover the first floor openings on the front and side of the house). Window treatments at the second-floor level consist of paired 9/1 double-hung sash with louvered shutters served by a shared cornice moulding and moulded sill. The Palladian motif typically found in Colonial Revival designs is expressed as a louvered attic vent in the gable peaks.

Although somewhat altered, this is an unusual and inventive example of the Dutch Colonial Revival. It is noteworthy within the broader context of Los Angeles design for the period both on account of the rarity of this style in Los Angeles, and because it is the early work of distinguished architect, Sumner Hunt.

The house was one of several speculative houses in the neighborhood built by George W. and Florence Bassett between 1893-94. It appears to have been a rental property almost immediately.

51. 1024 West 24th Street  
Ca. 1965 Non-Contributing  
The intrusive companion design of 1016 and 1008 W. 24th St.

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52. Everett House  
1026 West 24th Street  
John F. Hunt, Owner/Builder  
1896

Contributing

The Everett House is a two story, frame American Foursquare Style house, with a low-pitched hip roof and replacement stucco sheathing. The roofline widely overhangs the walls, its eaves enlivened with modillion blocks. The design is essentially symmetrical, with a small one-story wing addition extending off the east bay of the front facade. Entrance occurs through the center bay off a small inset porch (probably porticoed originally). Window treatments consist of solitary and grouped double-hung sash, first floor examples of which have wide frieze/cornice mouldings above.

This house by John F. Hunt was probably built as a speculative venture, for he never lived at this address. The City Directories for 1896 and 1903 list Mrs. G.A. Everett at this address.

53. John F. Hunt House  
1030 West 24th Street  
John F. Hunt, Owner/Builder (prob.)  
Ca. 1896

Contributing

This is an immaculate example of the Victorian cottage type referred to as a "Classic Box," on account of the Colonial Revival/Classical detailing and square-shaped floor plan. It is one story tall, and of frame construction, with a low-pitched widely-overhanging hip roof (modillion blocks decorate the soffit side). The lower skirt of the building is clad with fishscale shingles, with clapboard and/or tongue-and-groove siding being used on the upper walls. A "stringcourse" at the base of the first floor windows, as well as a Tuscan porch post and a wide dentilled frieze add a crisp classically-derived delineation to the design.

The house is a fine and intact example of regional design from the late 1890's.

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54. George T. Barr House  
1034 West 24th Street  
Aiken & Benton, Architects  
E. E. Hayes, Contractor  
1895

Contributing

The Barr House is an elaborately detailed Queen Anne cottage, of frame construction with an unusual clipped gable-on-hip roof. It is one story tall, and is sheathed with a combination of clapboard, wide overlap board and fishscale shingle sheathing (the later material being reserved for the gables). The design is asymmetrically expressed, with a pedimented wrap around inset porch providing access to the transomed entrance. Decorative features include sunburst patterns (pediment above porch); bracketed friezes, rinceau plaster ornament; latticing in the attic vents; a spindle frieze, and chamfered porch posts with a twisted pattern. A polygonal bay window flanks the porch on the west.

This exuberant design is part of a cluster of five Victorian cottages dating from 1894-96, two of which are excellent examples of the regional Queen Anne cottage type.

55. Ernest Bruck House  
1038 West 24th Street  
Bradbeer & Ferris, Architects  
M. Eaton, Contractor  
1895

Contributing

This is a one story Queen Anne cottage of frame construction (clapboard and fishscale shingle sheathing), with a steeply-pitched gable-front roof. The asymmetrically articulated design counterbalances a half-length attached porch with the mass of a very wide polygonal bay projection (panelled at the base of the windows. The porch has a replacement concrete dais, and turned posts support its roof. An octagonal attic window adorns the fishscale-shingled upper gable.

This house is part of a cluster of five Victorian cottages dating from 1894-96. Apart from its noteworthy grouping, it is a representative example of regional design from its period, when considered individually.

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56. George C. Deming House  
1042 West 24th Street  
Bradbeer & Ferris, Architects  
M. Eaton, Contractor  
1895

Contributing

The Deming House is an exuberant example in its grouping of the Stick Style variant of Queen Anne design. It is one story tall, of frame construction, and is surmounted by a steep hip roof with a gable front section. The side walls are boldly delineated by horizontal bands at the frieze-level and at the top of the foundation wall, and by vertical continuations of the window frames. The muscular constructive character of the front porch detailing is also a trademark of the Stick Style. The porch features turned chamfered posts with bracketed termini, balustrading containing rather muscular turned balusters, a spindle frieze, and other distinctive ornamental elements. A polygonal bay window abuts the porch on the east, and a sunburst panel and a simply detailed bargeboard (with scrolled ends) adorn the front gable of the house.

Within the broader context of Los Angeles architecture, this is a rare intact example of an Eastlake cottage, and one of the best examples of this style/type within West Adams.

57. Johnson-Jenkins House  
1050 West 24th Street  
Aiken & Benton, Architects  
E.B. Hayes, Contractor  
1895

Contributing

This is a rather exotic frame, two-story Victorian house, with an eclectic array of decorative detail-- the whole surmounted by moderately-pitched, widely-projecting hip roof (slight bellcast; exposed rafter tails). The house's square floor plan and upright lines, and near symmetry are all characteristics of the American Foursquare house type. The unusual detailing, however, including the exotic slight bellcast of the eaves, seems drawn from Moorish sources. The two tiered inset porch at the west front corner, and a large oriel window centered on the front facade (deck above) are the key architectural elements. Fenestration consists of solitary, paired, and tripartite groupings of double-hung sash. A dormer peaks out at the top of the roof.

This is a unique design of broad local significance based on both architectural merit, rarity, and its architects.

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58. DWP Distribution Station Operator's Bungalow  
1041 West 24th Street  
Ca. 1920 Contributing

A one story frame/clapboard 1920's Colonial Revival bungalow, with a steeply-pitched side-gabled roofline (boxed eaves without returns). The house is symmetrically organized with entrance occurring through the center bay off a porticoed porch of the three-bay facade. The window treatments consist of solitary and grouped casement sash.

This house is noteworthy on account of its thematic association with the abutting Department of Water and Power Distribution Station.

59. Department of Water and Power Distribution Station No. 31  
1035 West 24th Street  
City Gas and Electric Company Staff  
1924 Contributing

This is a unique industrial building within the context of St. James Park. It is two stories tall, of reinforced brick and concrete construction, and has a flat parapeted roof. The design is four bays across at the second-floor level, and three bays at the first-floor level, with a centrally-placed drive-through entrance. The entrance doors are of panelled wood and feature 6-pane lights at the top. A segmental-arched transom is located directly above. A stair-stepped entablature supported by brick pilasters frames the entrance. Large metal industrial sash is employed throughout.

This Distribution Station bears a loose historical association with the district and its larger neighborhood at the end of its period of significance. This structure has merit for the efforts made to integrate it into its residential setting, and is a City of Los Angeles Cultural Heritage Landmark.

60. George Hergald House  
1029 West 24th Street  
Grace & Bulette, Builders  
1905 Contributing

The Hergald House is a two story frame/clapboard Colonial Revival, with a low-pitched broadly-projecting hip roof (paired modillion brackets animate the soffit of the eaves). Essentially



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an American Foursquare in its boxy plan and massing, the design is enlivened by use of two story-tall polygonal bay projections. Entrance is from an inset porch which has lost its original wood columns and balustrading. Window treatments consist of solitary and tripartite double-hung and fixed sash. A hip-roof dormer is centered on the roof.

61. Albert Crutcher House  
1023-25 West 24th Street  
Eisen & Hunt, Architects  
1895

Contributing

The Crutcher House is a one-and-a-half story Colonial Revival structure, of frame/clapboard construction (shingled gables), with a gambrel roof (ridgeline parallel to the street). The design is asymmetrically expressed, with entrance occurring from a low inset porch (now enclosed with metal security bars. The house has a restrained appearance and derives its design appeal from the principal architectural elements and its massing. The gabled dormer and gabled bay, with their cantilevered peaks, and the graceful bellcast sweep of the roofline are the house's key defining elements.

The First owner/occupant was Albert Crutcher, Deputy City Attorney of the City of Los Angeles, and at a later date, a partner with the eminent corporation law firm of Gibson, Dunn & Crutcher. Crutcher is profiled in William Spalding's History of Los Angeles City and County (1931).

62. John Eckstrom House  
1021 West 24th Street  
John R. Eckstrom, Owner/Builder  
1901

Contributing

This is a two story frame/clapboard Transitional Victorian home, with a moderately-pitched, widely-projecting hip roof (exposed rafter tails). Entrance occurs from a deep inset porch (replacement ceramic tile porch steps have been installed, and stock hand rails). Identifying features include a rectangular bay window projection (tent roof above) and a prow-shaped second-floor window located directly above the porch steps. An attic gable peaks out above the roofline, and is clad with a lovely and unusual shingling pattern.

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The Eckstrom House is an unusual unlettered example of transitional Victorian design at the turn-of-the-century. It was built by its owner, John R. Eckstrom, an upholsterer, according to the 1897 City Directory.

63. 1017-19 West 24th Street  
Ca. 1899; 1913 (Converted to apts.)                      Contributing

This handsome Colonial Revival apartment complex is two stories tall, and of frame construction, with clapboard and wood shingle cladding (first and second floors, respectively). It is surmounted by a moderately-pitched gable roof. The design is symmetrically organized, being four bays across, with entrance occurring through the middle bays, off a large attached porch with deck above at the second floor level. The porch has a brick and concrete dais with low brick sidewalls, atop which massive square piers support the front corners of the roof (a simple balustrade encloses the deck above). There are single pile brick exterior-end chimneys on the side elevations; and rectangular bay projections and an attic dormer further enliven the overall design.

This building was originally built just before 1900 as a single-family residence. Mrs. Abbye Wood purchased the property in about 1904, and nine years later hired the builder A.M. Moore to remodel the house into apartments. The current design is an excellent example of the Colonial Revival duplex/four-plex building type.

64. George Knox House  
1013 West 24th Street  
Ca. 1898    Contributing

This is an unusual two story frame/clapboard Transitional Victorian house, with a widely-projecting hip roof (modillion-bracketed eaves). The design is asymmetrically organized. Entrance is from a half-length attached porch framed on its east end by the projecting east wing of the house. The design is further animated by polygonal bay window projections, and a ramped skirt between the first and second floors decorated with a shingled guilloche pattern.

This is an unusual middle-class Transitional Victorian home from the late 1900's, important within the context of the district. The first owner/resident was George H. Knox, an attorney.

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65. Richmond & Caroline Durfee House  
1007 West 24th Street  
Richmond Durfee, Owner/Builder (prob.)  
Ca. 1885 Contributing

This marvellous Victorian house is two stories, of frame construction, with shiplap siding, and has a moderately-pitched cross-gabled roof. It is a nearly a textbook example of the combination of Queen Anne and Eastlake decorative features. Entrance is from a large and deep two-thirds-length porch featuring elaborate punched-out balustrading, chamfered porch post with bracketed tops, a spindle frieze, and bracketed cornice. The tall corbel-capped and panelled chimney, and the elaborate ornamental truss gablework are eye-catching architectural elements. Roof cresting adds a further decorative touch to the design. Window treatments consist of tall solitary double-hung sash, one example of which has an ancon bracket-supported shed-roofed hood above (second floor).

Although the Durfee Family owned the property on which this house sits since 1888, the double lot apparently remained vacant until 1898, at which time (according to David Cameron, local historian) the present building was moved to its current location from the family farm at Florence Station (Firestone Park), in Southeast Central Los Angeles. The 1900 U.S. Census and the 1902 City Directory lists Caroline L. Durfee (widow of Richmond D.) as residing at this address at those times, along with her children Cora E. (1855-1935) and Guy Samuel (1859-1924). Members of the family continued to reside at this address until April, 1936.

The age, design, and possibly the historical associations of the building make it a resource of major local significance. The house was probably built by Richmond Durfee, sometime around 1885, and is among the finest extant examples in Los Angeles of owner-built Eastlake/Queen Anne design. It has been designated a City of Los Angeles Cultural Heritage Landmark, and is individually listed on the National Register. The interior was beautifully restored to an 1880's appearance by its previous owners.

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66. Spencer House  
1000 West 23rd Street  
Ca. 1900 Non-Contributing  
Altered 2 story Transitional Victorian/Foursquare House  
(stuccoed) with large hip roof outbuilding (stuccoed) at rear.

67. Hanna House  
1006 West 23rd Street  
Tyler & Jackins, Builders  
1899 Contributing

The Hanna House is an unusual Transitional Victorian house, with medieval, Colonial Revival, and Craftsman decorative features. It is two stories, symmetrically organized, and of frame construction with both clapboard and wood shingle siding (first and second floors, respectively). The roof has a tripartite configuration, with matching bellcast hip-roof components flanking a small tent-roofed dormer (shingled sidewalls). The window treatments consist of solitary, double-hung, transomed fixed-sash (with leaded glass transoms), and oriel windows with corbel-bracketed bases (replacement louvered glass sash). Entrance is from a centrally-placed inset porch (balcony above).

The unusual eclectic nature of the Hanna House makes it a noteworthy example of local, turn-of-the century design.

68. McCoy-Carle House  
1010 West 23rd Street  
Ca. 1890 Contributing

This is a two story frame, tongue and groove sided Stick Style house, with a steeply-pitched gabled roof. The design is asymmetrically organized, with entrance occurring from an attached porch extending across half the facade. Polygonal bay and rectangular bay projections animate the design. Window treatments consist of solitary, paired double-hung and (replacement) louvered sash. A bracketed frieze, turned posts, and punched Eastlake Style balustrading add decorative interest to the porch design. The foliate eaves decoration and sunburst quarter-round flanking the louvered attic vents add a further unusual decorative touch to the overall design.

The actual builder of the house is unknown, although Thomas and Minnie McCoy became owners in the early 1890's, and were listed at this address in the 1894 City Directory. The house may then have

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been rented between 1896 and 1903 to Oliver C. Carle, proprietor of the Marlborough Livery and Boarding Stable, 930 W. 23rd Street. The house is a rare example of Stick Style design within the context of West Adams.

69. Helen M. Kimball House  
1016-20 West 23rd Street  
James H. Bradbeer, Architect  
A. Michaels, Contractor  
1892

Contributing

The Kimball House is a two story (with attic) Queen Anne house of frame construction, with both fishscale shingle and horizontally-aligned tongue-and-groove siding (fishscale sheathing in a decorative band across the base of the second floor and in the attic gables only). The house has a steeply-pitched cross-gabled roofline, and is asymmetrically organized. The house has been altered to accommodate its conversion to apartments, and has suffered the loss of its original entrance porch (now enclosed as part of the house, with multiple concrete block/concrete replacement porch steps). Other identifying decorative features include a ramped decorative band of fishscale shingles, polygonal and rectangular bay projections, and elaborately detailed gable treatments. The house has tall, solitary double-hung sash. There is a non-contributing 1960's apartment complex at the rear of the property.

Helen Kimball, and her daughters Katherine W. and Helen L., were typical of the genteel residents of this neighborhood: All were listed in the 1894-95 Blue Book, and their social events, and the arrival of out-of-town guests, were regularly reported in the society column of the Los Angeles Times.

70. 1022-24 West 23rd Street  
1922

Contributing

One story Craftsman duplex of frame/clapboard construction.

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71. Charlotte Givens House  
1026 West 23rd Street  
Louis Kwiat Kowski, Architect  
Needham & Ryckman, Contractors  
1896

Contributing

This is a one story (with attic) Colonial Revival Cottage of frame construction with both wide-board tongue-and-groove siding and clapboard sheathing. It is surmounted by a moderately-pitched (and widely overhanging) hip roof, with a offset gable bay. The design is asymmetrically organized, entrance occurring through the center bay (three-bay facade) from a two-thirds-length inset porch. The Palladian attic window, rinceau ornament at the gable peak, and tripartite groupings of windows (double-hung) on the front facade are the key identifying features.

This charming house is a precocious example of the transitional bungalow house type of the early 1900's. It is also a rare documented Los Angeles example of the work of Louis Kwiat Kowski.

72. Bell House  
1028 West 23rd Street  
Los Angeles Building Company (prob).  
1902

Contributing

The Bell House is a two story Craftsman house with Colonial Revival features; of frame construction, with both wood shingle and clapboard sheathing (second and first floors, respectively), with a low-pitched hip roof (with widely-overhanging eaves). The design is asymmetrically expressed, being two bays across, with the pedimented west bay projecting forward several feet. Entrance occurs from a high inset porch in the west bay. Massive square piers (panelled) on the porch support the overhanging second floor. Window treatments consist of paired and solitary double-hung sash, some with bracketed spindle-work window boxes below.

The first owner/resident was J.C. Bell according to both the County Assessor records and the 1903 City Directory.

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73. Henry Foster House (common name)  
1030 West 23rd Street  
James H. Bradbeer, Architect  
A. Michaels, Contractor (prob.)  
1892

Contributing

This is a two story (with attic) frame Queen Anne Style house of frame construction with clapboard and wood shingle (fishscale) sheathing, surmounted by a steeply-pitched offset-gabled roof. A two-story polygonal corner bay (northwest corner) with a faceted hip roof further animates the roofline. The design is asymmetrically organized, with entrance occurring through the center bay atop a tall pedimented attached porch. Window treatments consist of solitary and paired double-hung sash, some with bracketed hoods. Panelled friezes, rinceau gable ornament, and latticed attic vent featuring a scalloped base mould are the principal decorative elements.

This is an outstanding example of Queen Anne design -- among the finest examples in West Adams. With the exception of the replacement porch dais, and the balcony, the house is intact on the front exterior.

Although Henry Foster, a windmill manufacturer, purchased this large property in 1889 and occupied some part of it, the subject house appears to have been built as a speculative venture by Joseph H. Workman in 1892, after Foster subdivided the land. The first residents were William F. and Bertha Fixen, part-owners of the Baade & Fixen Dry Goods Company, and later owners of the Chicago Dry Goods House. The Fixens appear to have rented this house for their large family (1893-96), as the owners of record never resided here. In 1896, the property was rented to Robert Campbell, who is listed at this address in the 1897 City Directory. Campbell, partner in the insurance company of Kremer, Campbell & Company, is profiled in Who's Who in the Pacific Southwest (1913), a indicator of his elite professional status. The Fixens appear in the 1894-95 Blue Book, numbering them among the 500 most elevated members of the Los Angeles area social elite.

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74. Sullivan House  
1034 West 23rd Street  
Lucien L. Bowen, Designer (prob.)  
A.P. Wilson, Builder (prob.)  
1893

Contributing

This is a one story Queen Anne cottage of frame construction, with clapboard sheathing, and a steeply-pitched cross-gabled roof. The design is asymmetrically organized. Entrance occurs from a high gable-front attached porch with chamfered posts and elaborate spindlework friezes and Eastlake Style balustrading. There are polygonal bay projections on both the front and side elevations. The cut-away sections of the bays are adorned at the top by spindlework and oversized bracketing. The gables are clad with an unusual pressed wood material decorated with a guilloche pattern.

This is a fine example of local design from the period of the early 1890's. It appears from a design standpoint to be the work of designer/builder Lucien L. Bowen (i.e., who did houses of similar design on 21st and 22nd Street during the same time period). Bowen took out a permit on June 2, 1893 for a house on "23rd Street near Union, \$1750."

75. Weir House  
929 West 23rd Street  
Ca. 1896

Contributing

The Weir House is a one-and-a-half story Craftsman bungalow of frame construction with fiberglas/asbestos shingling. It sits atop rusticated concrete block foundations, and has a gable-front roofline featuring boxed eaves with partial returns. The design is asymmetrically organized, with entrance occurring through the center bay of the three-bay facade from an inset porch with a gable-front orientation (a collar beam and faux trusswork decorate the gable peak). A rectangular-bay box window at the attic-floor level, and a tripartite window with a large bracketed shed roof above it, are the key architectural elements. The house has been converted into apartments, and a second-floor access stair of unattractive design has been added along the west wall.

Originally a Victorian cottage, this house was later remodelled into a Craftsman bungalow. Although altered the building continues to reflect the district's period of significance.



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76. Henry Reuman House  
925 West 23rd Street  
August Wackerbarth, Architect  
Jacobi & Fink, Contractors  
1896

Contributing

The Reuman House is a two-and-half story Colonial Revival style structure, of frame construction, with clapboard and fishscale shingle cladding (first and second floors, and gables, respectively). It is surmounted by a moderately-pitched hip roof with gabled sections fronting the street and sides. Like many Victorian-era homes, the design is asymmetrically organized in elevation and plan, with entrance occurring from an attached two-thirds-length porch which wraps around the house's east corner. In the gables, leaded Palladian attic windows are set into fishscale shingled surfaces. Above the shingled sections are decorative plasterwork panels. Window treatments consist of solitary, paired, and tripartite groupings of double-hung sash. Two of the first floor windows have swan neck pediments above and elaborate decorative surrounds. The porch has a full cornice supported by Ionic columns. Decoration includes a fully-expressed fascia band, plaster garlands on its frieze, dentilled cornice, and a decorative plasterwork tympanum (east wall).

Henry Reuman, the first owner/resident, was an associate with the James W. Edwards & Company Dental Supply Company at the time the house was built. He would later establish his own firm: Reuman & Son Dental Supplies.

This is an outstanding example by regional standards of the American Colonial Revival Style, and the only documented example of August Wackerbarth's work in West Adams. The building appears to be individually eligible for the National Register.

77. George W. King House  
917 West 23rd Street  
Abraham M. Edelman, Architect  
1887

Contributing

The King House is a two story Italianate Style home of frame construction, with shiplap and clapboard siding. It is surmounted by a low-rise hip roof, with gabled sections on both the front and side elevations. The house is built upon what is essentially an L-shaped plan (with a rectangular ell at the rear). This plan is

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asymmetrically expressed in elevation, being three bays across, with entrance occurring from a two-thirds-length wrap-around porch featuring turned and bracketed porch posts, and a spindle frieze. Other identifying features include a rectangular bay window at the front decorated at the top with garlanded inset panels, a bracket supported second-floor window box stand, and unusual paired cornice brackets with long tapering extensions half the length of each cornerboard.

This is one of the oldest extant houses in St. James Park-Park Grove, as well as within the larger West Adams community. Its first owner/resident, George Wilson King, was an investor, who founded the beach city of Seabright in September, 1887 (located between San Pedro and Wilmington)-- a manifestation of the Real Estate Boom of the late 1880's period. Inclusion within the 1894-95 Blue Book, and mention in Glenn S. Dumke's book, The Boom of the Eighties in Southern California, are measures of his economic and social standing locally. His family continued to reside at this address until the early 1900's.

78. Frederick H. Avery House  
2139 Oak Street  
George S. Simpson, Contractor  
Sumner P. Hunt, Architect  
1895

Non-Contributing

The Avery House is a substantially altered two story frame structure with replacement stucco and brick veneer cladding.

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79. Marlborough School Annex  
2126-2132 Oak Street  
1898

Contributing

This is a two story (with attic) frame Colonial Revival building with replacement stucco cladding (originally stucco first floor only/wood-shingled above) and a moderately-pitched gable roof (featuring paired dormers with diamond-paned casement sash). The design is loosely symmetrical in organization, being three bays across with an off-center entrance vestibule (inset) that has a bracketed hood above. The window treatments consist of tripartite and solitary groupings of diamond-paned casement and double-hung sash, including one Palladian Window -- a trademark Colonial Revival feature.

This is the only surviving building of the prestigious and historically significant Marlborough School for Girls complex. Acquired in 1898, this property became part of the school complex that had developed (beginning in 1887) on the abutting south lots, and which remained in St. James Park-Park Grove until 1916. Given its historic associations, it is a major contributing component in the district, despite the major loss of its shingle cladding.

80. 2134-40. Oak Street  
Fred W. Siegel, Owner/Builder  
1916

Contributing

This is a two story builder version of the Italian Renaissance Revival Style. It is of frame/stucco construction with a flat parapeted roof. The design is symmetrically organized, being three bays across, with a centrally-place pedimented portico entrance. The tripartite French door groupings, portico, and heavy cornice line are the key architectural design components.

The building is part of a grouping of buildings to the south and on 23rd Street built by Fred Siegel in 1916, and representing the last phase of the development of this district during its period of significance: Construction of elegant luxury apartment buildings in the then fashionable Renaissance/Mediterranean Revival Styles.

81. 2142-2148 Oak Street  
Fred W. Siegel, Owner/Builder  
1916

Contributing

This two story Mediterranean Revival four-plex matches the abutting apartments at 867-893 West 23rd Street

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82. 887-893 West 23rd Street  
Fred W. Siegel, Owner/Contractor  
1916

Contributing

This is a handsome Mediterranean Revival eight-plex, two stories in height, and of frame/stucco construction, surmounted by a low-pitched hip roof (with a modest modillion-blocked overhang). The rigorous symmetry of the design, and unusual wall dormer elements suggest a French Renaissance-period source. It is five bays across, with entrance occurring through a paired and pedimented doorway in the middle bay. Tripartite groupings of french doors, the pedimented entrance, and dormers are the key architectural element of the facade.

This eight-plex is a good, characteristic example of luxury residential development in St. James-Park Grove during the last years of its period of significance in the late 1910's and early 1920's. The site is significant as the earlier home of the Marlborough School for Girls between 1889 and 1916.

83. 877-881 West 23rd Street  
Fred W. Siegel, Owner/Contractor  
1916

Contributing

This is a two story Mediterranean Revival Revival four-plex, of frame/stucco construction, with a low-pitched hip roof (modest modillion-blocked overhang). The design is symmetrically organized, being three bays across, with entrance occurring through the pedimented center bay. The handsome design matches that of the neighboring building on the east (867-873), and is a scaled down version of 887-893 (on the west).

Like the abutting buildings, this is a good, characteristic example of luxury apartment development within the district during the last part of its period of significance. This is also the site of the Marlborough School for Girls between 1889 and 1916.

84. 867-873 West 23rd Street  
Fred W. Siegel, Owner/Contractor  
1916

Contributing

This is a two story Mediterranean Revival four-plex of frame/stucco construction, with a low-pitched hip roof. The design is virtually identical to 877-881, next door (west), and is a good example of its period of construction in the district. This was, again, the site of the Marlborough School for Girls (1889-1916).

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85. Elizabeth Lewis House  
2103 Portland Street  
Thornton Fitzhugh, Architect  
C.R. Thorne, Contractor  
1897

Contributing

The Lewis House is a two story frame/wood shingle Colonial Revival structure, with a moderately-pitched modified gable roof. The design is symmetrically organized, three bays across, and has a centrally-placed entrance porch (inset beneath the second floor overhang). The entrance door is flanked by three-quarter-length sidelights with narrow leaded glass sash. The porch is flanked on both sides by polygonal bay projections. Other identifying features include solitary and tripartite sash with leaded glass transoms, a solitary triangular-shaped attic dormer centered on the roof, and the console bracket-supported cantilvered treatment of the second floor.

This is the work of noted architect Thornton Fitzhugh, and is an unusual local expression of the Colonial Revival Style.

86. 2107 Portland Street  
Ca. 1960

Non-Contributing

This is an intrusive two story frame/stucco flat-roofed apartment building from the early 1960's.

87. Creighton-Shires House  
2111 Portland Street  
Ca. 1900

Contributing

The Creighton-Shires House is a two story Transitional Victorian of frame/clapboard construction, with a cross-gabled moderately-pitched roofline (corbelled eaves with very slight projections)(shingled gables). The design relies on its massing and simple detailing (as on the porch) rather than ornamental details. The handsome five-sided Colonial Revival porch is of rather unusual design within its district setting, and features wood verandah posts (with octagonal profiles), which support an entablature with a fascia and (plain) frieze. Corbelled overhangs on the upper floors, and the varied window groupings (tall, narrow double-hung sash) animate the facade.

The first owner/resident appears to have been Telfair Creighton, an attorney with the firm of Winder, Creighton & Davis. By 1902, the city directories show George W. Shires, a real estate

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agent, at this address.

88. Oliver P. Clark House  
2115 Portland Street  
Ca. 1898

Contributing

This is a one story frame/clapboard Colonial Revival cottage with a moderately-pitched hip roof and a pedimented gable-roof projection over the front entrance. An inset porch extends across half the facade, and is flanked on the south by a polygonal bay projection. The ornamental plasterwork in the gable tympanum, Corinthian porch columns, and diamond-paned transoms over some of the windows are the principal identifying decorative features.

This modest home, a representative example of regional design from the late 1890's, was the residence of Oliver P. Clark, Secretary and Treasurer with the Title Insurance and Title Company, a pioneer local title insurance firm. Clark's notable contributions to the firm are chronicled by historian W.W. Robinson in "Panorama..The Story of T.I. [Title Insurance and Trust Company] (1953).

89. Morgan-Connor House  
2121 Portland Street  
Howard, Train & Williams, Architects  
R.J. Anderson  
1900

Contributing

The Morgan-Connor House is a one-and-a-half story Colonial Revival dwelling of frame construction (with clapboard and wood shingle cladding, first floor and top floor, respectively), and is surmounted by a steeply-pitched cross-gabled roof. The design is loosely symmetrical, and features a rather high full-width inset porch with heavy clapboarded piers at each corner and two Tuscan columns supporting the mid-section of the roof overhang. It is balustraded across the front. Polygonal bay projections and a large cross-gabled dormer (with balcony/porch) further animate the house's nice massing.

This is a fine unclipped example of turn-of-the-century Colonial Revival design within the communitywide context of West Adams. Alfred W. Morgan, an accountant, resided here little more than two years before selling the property to Mrs. Alwilda Connor.

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90. Wagy House  
2127 Portland Street  
J.E. Crouch, Builder  
1903

Contributing

This is a handsome one-and-a-half story example of a Tudor Revival Craftsman bungalow. It is of frame construction with overlap board and wood shingle siding. The design is loosely symmetrical in expression, with an cross-gabled inset porch extending across only two-thirds of the facade. Ramped clapboarded porch piers, decorative bargeboards, faux half-timbering, and numerous kneebrace struts along the roofline are the key decorative features.

This is a fine example of a stylistic type found throughout West Adams, and of local design.

91. David S. Barmore House  
2143 Portland Street  
William S. Garrett, Architect  
L.L. Bowen, Builder (with day labor)  
1900

Contributing

The Barmore House is a sumptuous two story Craftsman/Colonial Revival building, of frame and brick construction with wood shingle cladding, and a moderately-pitched widely-overhanging hip roof featuring a large cross-gabled section (front facade). The design is asymmetrically organized, three bays across, and has a central pedimented entrance. The entrance is from a brick/concrete dais porch whose massive brick piers support the second floor overhang and the shingled pedimented gable over the entrance. Double-hung sash in solitary and tripartite groupings is employed throughout.

This is a fine example of Colonial Revival design molded by the Craftsman aesthetic, and of local design at the turn-of-the century. The imposing massing, siting, and choice of materials make it an unusual expression within the context of the district.

David S. and Fannie Barmore were the first owner/residents of this house. Barmore was a wealthy real estate investor, as reflected, in part, by a listing in Condon's Blue Book of Wealth (1917). Fannie Barmore continued to reside here as late as 1920.

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92. Alida A. Snow House  
947 West 23rd Street  
Los Angeles Building Company, Builder  
1900 Contributing

This is a two story frame/clapboard American Foursquare, with a low-pitched hip roof. The facade is two bays across, with entrance occurring through the west bay from a deep inset porch reached by brick stairs. Paired fluted square posts (wood) support the porch roof. The porch, and a nicely detailed Colonial Revival tripartite window (with diamond-paned glass), are the key architectural elements on the front facade.

Built as a spec house, the first owner/resident was A.A. Snow, who is listed at this address as a householder in the 1904 City Directory. The house was apparently rented between 1901 and 1903.

93. Tillotson House  
2142 Portland Street  
Eisen & Hunt, Architects (prob.)  
Ca. 1898 Contributing

This is a handsome one-and-a-half story Shingle Style/Colonial Revival frame dwelling with a gambrel roof. Like its neighbor across the street at 2143 Portland the house fronts 23rd Street but is oriented toward Portland Street, providing an opportunity to create a much wider principal facade than is typical of the neighborhood outside St. James Park Tract. The animated roofline, which features a large cross gabled section and dormers, and the varied window treatments (transomed and solitary and grouped double-hung sash) are the key architectural elements (Alteration: The original inset entrance porch has been entirely enclosed).

This sophisticated design suggests the hand of an adept architect. It is probably the work of Eisen and Hunt, on account of stylistic similarities with their other West Adams work from this period of the late 1890's.



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94. Stewart Lytle House  
2126 Portland Street  
Thomas Preston, Architect  
Edwin S. Rowley, Builder  
1901

Contributing

The Lytle House is a frame/overlap board two story Craftsman structure, with a steeply-pitched hip roof featuring a dramatically steep front-gabled section. The design is picturesquely asymmetrical. It is two bays across, with entrance occurring from a deep, low inset porch through the north bay. Tudor/English Eclectic Revival elements, such as the corbel-supported second-floor overhang above the entrance, semi-circular-headed slots through the porch wall, angled bays, and the animated treatment of the roof are a kind of decorative overlay used to dress up an essentially simple Craftsman design. A carport of incompatible design has been added on the south wall.

The design is a good example of the Tudor-Craftsman stylistic type found through much of the Adams-Normandie 3 and 5 Redevelopment Project Areas. Thomas Rowley, the builder of this house, built dozens of others in Adams-Normandie between 1898 and 1902.

95. Mary E. Curren House  
2122 Portland Street  
Thomas Preston, Architect  
Edwin S. Rowley, Builder  
1901

Contributing

This is a two story Craftsman-Tudor Style house of frame/clapboard construction (shingled gables), with a steeply-pitched hip roof that has a gabled projection at the front). The boxy design is two bays across, with entrance occurring from a deep inset porch. Massive brick piers support the second-floor overhang above the porch. Palladian-motif attic vents (a Colonial Revival element), exposed rafter tails, and the varied window treatments (including a polygonal bay window) give decorative interest to the design. (Note replacement porch steps.)

The Curren House is a good representative example of the Tudor-Craftsman stylistic type found throughout the Adams-Normandie 3 and 5 Redevelopment Project Area.

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96. Francis C. Carey House  
2116 Portland Street  
Edward Neisser, Architect  
John Scholl, Contractor  
1898

Contributing

The Carey House is a handsome one-and-a-half story Colonial Revival design of frame construction (clapboard and wood shingle cladding), surmounted by a gambrel roof with its end to the street. The design is symmetrically organized and three bays across, with entrance occurring through the center bay from a high inset porch (which originally extended across two-thirds of the facade, but which is now partially enclosed). The crisply delineated cornice, the modillion block patterning, as well as the 20/1 and 28/1 sash serve to animate the design.

Although altered the house is a fine local example of its stylistic type.

97. 2112 Portland Street  
Ca. 1902

Contributing

This handsome two story Craftsman house is of frame construction (with clapboard and wood shingle cladding), and is surmounted by a widely-projecting steeply-pitched hip roof (with modillion-bracket eaves). Polygonal bay projections, bracketing, balconets, and gable trusswork give it a picturesque decorative interest.

98. J.W. Griffith House  
2108 Portland Street  
Thomas Preston, Architect (prob.)  
1902

Contributing

This is an unusual one-and-a-half story French Medieval Revival/Craftsman design of frame construction (with clapboard and wood shingle cladding) surmounted by a dramatically steep gambrel roof with paired gable-roofed dormers. The design is symmetrically organized, two bays across, with entrance occurring from a low inset porch framed by clapboarded corner piers and medium-height clapboarded and balustraded (side) sidewalls. The fleur-de-lis patterning in the dormer gables is an unusual decorative feature.

The French Medieval Revival variant of Craftsman design is not well represented in Los Angeles area architecture from the turn-of-the-century period. The Griffith House is a fine example of this stylistic type. Thomas Preston is the presumed architect based on

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stylistic similarities with the house he designed at 2100 Portland (also 1902), two houses to the north.

99. Larson-Stewart House  
2104 Portland Street  
Thomas Preston, Architect (prob.)  
Edwin S. Rowley, Builder (prob.)  
1902 Contributing

This charmingly picturesque Craftsman design is two stories, and of frame construction (with clapboard and wood shingle cladding), with a moderately-projecting steeply-pitched hip roof. The tent-roofed porch with its flared modillion-bracketed eaves and peaked openings (now enclosed); the patterning created by the exposed rafter tails along the roofline; polygonal bay projections; and attractive diamond-pained transomed and double-hung sash, are the key identifying and decorative elements.

This house is noteworthy for its unusual detailing, and is a fine example of West Adams design from the early 1900's. Thomas Preston is the presumed architect based on stylistic similarities with the house he designed next door at 2100 Portland (1902).

100. F.C. Perew House  
2100 Portland Street  
Thomas Preston, Architect  
Edwin S. Rowley, Builder  
1902 Contributing

The Perew House is a two story frame Craftsman structure, with replacement stucco (first floor) as well as wood shingle sheathing, and a steeply-pitched hip roof featuring a gabled projection with flared eaves. The design is asymmetrically organized, and two bays across, with entrance occurring through an attached front-gabled porch (now completely enclosed). Multiple polygonal bay projections, the detailing of the roof eaves (including kneebrace struts, modillon block brackets, and exposed notched rafter tails) create a visual pattern that accents the house's playful massing.

This house is a fine example of its stylistic type, and of local design from its period. It is representative of other houses built further west in the Adams-Normandie 3 Project Area around 1900 by Edwin Rowley.

**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  
SOCIAL HISTORY  
COMMUNITY PLANNING/DEVELOPMENT  
EDUCATION  
ENGINEERING  
INDUSTRY

Period of Significance

1887-1924

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

SEE BELOW

Architect/Builder

SEE BELOW

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

**OVERALL STATEMENT OF SIGNIFICANCE:**

The St. James Park Historic District, in the City of Los Angeles, California, is being nominated under National Register criteria A, B and C. Under criterion A, the district represents a distinct phase in the residential neighborhood development of the city. Under criterion B the district is eligible because it was home to persons who assumed prominent roles in the life of Southern California between 1890 and 1925. Under criterion C the district is eligible because it contains one of the best, and most intact, groupings within Los Angeles of residential architecture constructed between 1887 and 1910, significant examples of which are the scarcely known works of major turn-of-the-century architects and builders.

The St. James Park Historic District contains the full range of late nineteenth and turn-of-the-century domestic architecture in Los Angeles, including upper middle class two-story Italianate Style homes from the late 1880's; charming middle-class Victorian cottages with unusual decorative features from the 1890's; 1 and 1 1/2-story Queen Anne cottages/two-story Queen Annes from the early 1890's. During the late 1890's and opening years of this century upper-middle and upper-class families, such as the Creightons and Stearns commissioned mansions around the edge of St. James Park in American Colonial and Classical Revival styles.

Elsewhere in the district, and during the same approximate time period, distinguished local architects such as Sumner P. Hunt, James H. Bradbeer and August Wackerbarth designed imaginative, polished homes in a range of prices melding the Late Victorian

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floor plan with design elements prompted by the American Colonial Revival. During the same period builder Thomas Day produced a grouping on 23rd Street of immaculately detailed Colonial Revival double houses-- A rare building type in Los Angeles. In the period between 1902 and 1908, the grouping on Twentieth Street came into being. These fanciful designs fuse the massing and sweeping rooflines that are characteristic of the Shingle Style, with an eclectic overlay of Swiss chalet, Craftsman and English Medieval decorative features. Finally, by the mid 1900's luxury apartment development began in the district along Scarff and Twenty-Third Streets, and included both two and three story buildings with large suites of rooms executed in the then-fashionable Mission Revival (The Albemarle, 2343 Scarff. A. Dudley, Architect), Renaissance Revivals, and even one rare example in the Prairie Style (Powers Apartments, 2325 Scarff Street. George Wyman, architect).

In social terms, St. James Park emerged by the mid- 1890's as one of Los Angeles' most prestigious and genteel residential neighborhoods: The soon-to-be successor of fashionable south downtown residential district of the 1880's and early 1890's, which reached toward Adams Boulevard along Grand, Flower, Hope and Figueroa Streets. The residents who settled along and near Adams Boulevard in the 1870's and 1880's, such as the Severances (Caroline, Theodoric and Mark), were people of wealth and refinement who were counted among the most genteel circles of the Los Angeles elite. Unlike many of the later migrations to the city in the 1890's and early 1900's, they were people of independent means who supplemented their income through agriculture (e.g., fruit and nut orcharding), real estate, timber, and or mining investments, but who came to Los Angeles primarily to enjoy a gentler lifestyle. The homes these pioneer families built (although much of the physical evidence of this period has been erased over time), and their secure fortunes and social position, helped set the elite tone for West Adams as a whole. During the 1890's and early 1900's, these families were joined by larger numbers of middle and upper-middle class people counted among the city's business and professional elite. The upper class also continued to locate in West Adams. This later group built palatial architect-designed homes around St. James Park, along Adams Boulevard, Figueroa Street, and within Chester Place (1899+).

(see addendum Continuation Sheet for further discussion)

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### **THE DISTRICT'S PERIOD OF SIGNIFICANCE (1887-1924):**

The district's period of significance is thought to begin with the first major wave of subdivision and settlement activity within its boundaries starting in 1886. No documented buildings were found to predate 1887 however.

The district's period of significance was thought to end in 1924 based on a wide range of developmental and social historical considerations, explained as follows:

In the period starting with the subdivisions of 1886-87 and ending in 1905, St. James Park-Park Grove had become almost entirely developed, with no more than roughly 20 undeveloped parcels remaining within the entire district boundaries, according to the G.W. Baist Real Estate Atlas (1905).

Between 1903 and the early 1920's development occurred in two forms, for the most part:

Luxury Apartments, such as The Albemarle (2343 Scarff) and St. James/St. Lawrence (44 St. James Park) were built on the larger parcels within the district, and;

Small middle class bungalows were built on the smaller parcels, or by subdividing larger lots.

After 1920, however, lower income housing was being developed in the neighborhood for essentially the first time in its history.

Starting in about 1905, West Adams Heights (near Western Avenue) and West Adams Park (further west between Western Avenue and Crenshaw Boulevard) began to slowly eclipse the neighborhoods at the eastern end of the West Adams corridor (viz., St. James Park-Park Grove and North University Park) as the most fashionable residential districts.

In 1916, Marlborough School moved from the neighborhood to Hancock Park, the city's new emerging elite neighborhood.

After 1920, the decline of St. James Park-Park Grove continued in a gradual way over the next several decades. The mid 1920's, however, starting in 1924, are marked by a flurry of subdividing activity. At that time many of the earlier groups of residents, or their heirs, had moved out of this neighborhood to Hancock Park, West Adams Park, Beverly Hills, etc. Having departed, or contemplating a departure, they began to subdivide

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their homes into apartments, or to develop their property for large apartment complexes (e.g., 848 West 23rd Street; 1928) geared to lower income residents. These developments indicate that investment considerations had clearly begun to overshadow quality of life concerns by the mid-1920's, and 1924 was therefore chosen as the ending date for the district's period of significance.

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### THE REGIONAL ECONOMIC BASE AND DEVELOPMENT OF THE DISTRICT:

The development of St. James Park and the other prestigious sections of West Adams was a clear and direct manifestation of economic forces at work in Southern California between the mid-1880's and the early 1900's. The connection between the district's evolution as a neighborhood and the broader forces at work in the regional economy can be studied by examining the occupations of St. James Park residents over time.

#### Phase One: The Hoover Tract (1875)

The area within the district was owned by ranchers who controlled large parcels of land for cattle grazing and orchards, reflecting the predominant agricultural pattern in the land west of downtown Los Angeles.

The first residential subdivision within the boundaries of St. James Park was recorded in May, 1875 by Vincent A. Hoover: Hoover Tract (originally it extended from Adams Boulevard on the south to 23rd Street on the north along the west side of Toberman Street). This proved to be an optimistic gesture, for serious suburban settlement within the district did not get underway until 1887, and lots in the Hoover Tract went largely unsold.

#### Phase Two: Pioneer Settlement (1875-1886)

As alluded to previously in the Overall Statement of Significance, the earliest residents in this portion of West Adams were well-to-do individuals whose fortunes had been derived primarily through real estate and mining investments locally, and from resources brought with them to California from other sections of the country. They chose West Adams, then a rural setting, to enjoy a simpler lifestyle on small ranches (typically 5 to 10 acres in size) far enough away from downtown to not be considered city dwellers, yet within roughly half-an-hour's reach by carriage of its business center, and its social life. On their ranches (which were supplied with City water by the Pearl-Figueroa Street Zanja) they produced fruit, nuts, barley, and vegetables for a time,



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anticipating the appreciation of their land in due course as the city expanded toward West Adams to bring about the eventual suburban residential development of their neighborhood. Representative of these pioneer settlers were:

Theodoric & Caroline Severance (Adams Boulevard)  
Mark S. Severance (son of T. & C. Severance) (Adams Blvd.)  
S. Scribner (1026 W. 20th Street)  
Adam Vogt (945 W. 21st Street)  
Charles J. Ellis (23rd and Scarff Streets)

### Phase Three: Significant Residential Subdivision Activity: 1886-87

The coming of the Santa Fe Railroad in 1887 sparked a tremendous wave of real estate speculation in Southern California, and was a principal motive in the 350% increase in population of Los Angeles between 1880 and 1890. The pioneer families in St. James Park began subdividing their land for residential development in 1886, **Charles Ellis** forming a partnership with **Dan MacFarland** and **Leman T. Garnsey**, to develop the Ellis Tract, and the Severance family subdividing their property (south of Adams Boulevard) during this time period. In 1887, Ellis built the first commercial facility within the district: The Marlborough Hotel (Scarff and Oak Streets)(Carroll H. Brown, Architect), probably to promote tourist-based real estate investment in the neighborhood (the hotel survived one year and then became Mary Caswell's Marlborough School for Girls).

Pioneers within the district were joined by prominent Southern California developers, who did not reside in West Adams but who acquired land here with the express purpose of subdividing it, including **Theodore Wiesendanger**, **J. Downey Harvey**, and **Charles M. Wells**, as well as builders like **Edwin Rowley**, who acquired lots to build speculative houses and in the Adams Normandie 3 and 4 Project Areas.

### Phase Three: Initial Suburbanization (1887-90):

This second group of residents purchased homes or built them knowing that they were residing in an emerging urban neighborhood. Typically less financially established than the pioneer settlers, these middle and upper-middle class residents, included professionals, government officials, and a large number of real estate developers -- the numbers of later class reflecting the explosive real estate market in Southern California at the time. In at least two instances, individuals moved between occupational categories over time. These included:

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**Freeman G. Teed** (Architect, 1870's; and City Clerk for the City of Los Angeles, 1887-88, 1889; City Councilmember, 1890's), 2365 Scarff Street (1889)

**Edwin C. Hodgman** (Real Estate Developer/Builder, 1880's; Los Angeles County Tax Collector, then Recorder, 1890's), 2377 Scarff Street (1889)

**W.H.H. Russell** (Attorney, 1880's; Real Estate Title Abstractor, 1890's), 2341 Scarff Street (1887)

**George W. King** (Real Estate Investor; capitalist), 917 W. 23rd Street (1887)

Phase Four: Further Suburbanization (1891-03):

Sparked by the advent of the University horse car line in 1891 and by construction of mansions along Figueroa Street and Adams, the district emerged as a highly fashionable residential neighborhood. Between 1891 and 1903 St. James Park was transformed from a rural to suburban neighborhood in which fewer than 10% of the parcels were undeveloped by the end of that 12 year period. The discovery of oil in Los Angeles 1891 by Edward Doheny, the tourism industry, and the real estate boom of the late 1880's had both quadrupled the city's population and created the market for a new phase in the evolution of the regional economy: Oil Production; and a substantial increase in the professional services and merchant classes.

A survey drawn from the city directory research on the district's residents during the 1890's and early 1900's directly reflects this transformation of the Southern California economy. In approximately 90% of the cases employment fell within seven basic categories (Table 1). These were in descending order:

1. Professions (law, medicine, accounting, dentistry, education)
2. Mining/Oil/Lumber
3. Merchants
4. Construction Industry/Architects
5. Agriculture/Food Processing and Handling
6. Real Estate
7. Insurance
8. Railroad-related

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### THE DEVELOPERS:

The subdivision of much of St. James Park is a direct manifestation of the famous Southern California Real Estate Boom of 1886-88 -- A spiral of speculation triggered by the advent of Santa Fe Railroad service to Los Angeles in 1885. A group of notable developers transformed the land within the district from small ranch acreage to residential tracts starting in 1886.

With the exception of the Hoover Tract (1875)-- a premature foray into real estate development of the neighborhood -- the subdivision of the area began in earnest with the **Ellis Tract** (Recorded: September 9, 1886), a venture of the resident and attorney **Charles J. Ellis**; **Dan McFarland** (2307 Figueroa Street), a real estate investor and mining stocks and bonds broker; and **Leman T. Garnsey**, President and General Manager of the Los Angeles Redondo Beach Railroad (Garnsey resided the following year near the north border of the district, on Washington Boulevard). Garnsey and McFarland were prominent developers during the boom years of the mid-1880's. In May, 1887 they would gain much publicity for dividing the Simi Rancho (96,000 acres).

The subdivision of the Ellis Tract was followed by the **C.M. Wells Tract** (Recorded: August 11, 1887) of **Charles M. Wells** of the real estate firm of Wells, Eakins, and director of the Los Angeles Safe Deposit and Trust Company; and the most unusual of this group of subdivisions -- the **St. James Park Tract** (Recorded: September 12, 1887) of **J. Downey Harvey**, of San Francisco. Harvey was the nephew of former-governor John Downey (one of the three donors of the land on which the University of Southern California was built, 1879), and is best known for the development of the Rancho Providencia of David Burbank -- site of the present day City of Burbank. The St. James Tract was named for one of the sons of Judge Charles Silent, an eminent jurist who resided on the large estate on the eastern border of the district later subdivided (1899) into **Chester Place Tract**. St. James Park Tract is a rare, possibly unique local example of nineteenth century residential parks like those found in St. Louis and Washington, D.C.

After a hiatus of several years subdivision activity began again within the district in the mid-1890's with the creation of the **Marlborough Tract** of Edwin S. Rowley, the subdivision borrowing its name from the distinguished private school adjoining its southeastern edge (at Oak and Twenty-third Streets). Over a five-to-six year period, Rowley constructed many of the homes in the

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tract, utilizing the design services of architects Edward Neisser and Thomas Preston. The resulting buildings strongly echo the design of the homes in Rowley's contemporaneous subdivisions further west in West Adams (Normandie 3 and 4 Project Areas).

All the subdividers mentioned above were major figures in the development history of Southern California during the late nineteenth century. Of these, Charles Ellis and Edwin Rowley deserve particular note -- Rowley because of his substantial role in developing West Adams during the late 1890's and early 1900's; Ellis because he resided within the district and in so doing enhanced its social history through his association.

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Continuation SheetSection number 8 Page 7**THE SOCIAL HISTORICAL VALUE OF THE DISTRICT:**

Beginning in the mid 1870's the neighborhood containing the St. James Park District was destined on a path toward social distinction because of the high social and economic position of its early residents-- people with secure fortunes, interested in light agricultural pursuits (viz., orcharding, growing vegetables, and or barley), and seeking a healthful semi-rural lifestyle on the edge of the city. Because of the elite position of these individuals the eastern portion of West Adams became a fashionable place for the middle and upper-middle professional and business classes to reside by the early 1890's. Helping to establish the high social tone of this neighborhood were several noteworthy individuals and families prominent in local historical, and in a couple cases, national terms.

While most of these families settled along the eastern perimeter on Figueroa Street, and along the southern perimeter of the district on Adams Boulevard rather than strictly within the actual boundaries of the proposed district, the proximity of their presence demonstrably enhanced the status of the district. Also, because this was a tight-knit community of peers who socialized with one another, the question of the district boundaries becomes less germane in this instance:

Charles J. Ellis: Who came to the area in the mid-1880's, was a native of Massachusetts. Ellis acquired, with his wife Mary Ellis, 28 acres in the core of the St. James-Park Grove District (subdivided in 1886 as the Ellis Tract), building a homestead at the southeast corner of Scarff and 23rd Streets.

Ellis was an attorney, and was associated between 1894 and 1904 with George Strother Hupp (1871-?), distinguished attorney profiled in History of the Bench and Bar of California (1912). Although not profiled in History of the Bench and Bar. Ellis is listed in the 1894-95 Blue Book, which places him among the 500 most elevated Los Angeles families and individuals of the period. Ellis, along with one of his neighbors, **Theodoric Severance**, was one of the organizers of the Los Angeles Orphan Asylum, and served on its first board of directors. In addition to this and other civic involvements Ellis was at the center of the cultural life of Los Angeles. According to William W. Splitter in "Music in Los Angeles," he founded the Ellis Club in January, 1888, an all male choral society, which grew in two years from eight to sixty active singing members (200 associate members), and which gave four annual concerts. Splitter credits Ellis Club as being the earliest known

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choral society in Los Angeles.

Caroline and Theodoric Severance: (1820-1914 and 1814-1892 respectively). The Severances, who moved to Los Angeles from Boston in about 1875, were prominent figures within the nation's top literary/intellectual circles. Theodoric Severance, along with Charles Ellis, helped establish the Los Angeles Orphans Asylum, for which he served a number of years as treasurer. Mrs. Severance, a lecturer, was one of the earliest advocates of woman's suffrage. She also organized the New England Woman's Club, Boston (1868), and in Los Angeles, organized the first Los Angeles Woman's Club, later becoming a charter member and president of the Friday Morning Club (1891). Mrs. Severance also established the first Free Kindergarten Association in Los Angeles (1878). Through her efforts and those of the organization, kindergarten was made part of the Los Angeles public school system by the early 1900's.

In the spiritual domain, the Severance house was the place of the first Unitarian religious services in Los Angeles, with Reverend John D. Wells (Boston) officiating (Ca. 1876). The Severances later served as founding members of the First Unitarian Church of Los Angeles (1877).

In addition to their biographical profile in the Historical and Biographical Record (1902), the Severances were listed in the 1894-95 Blue Book, a further indicator of their elevated social standing. Mrs. Severance is also profiled in Frances E. Willard's A Woman of the Century (1893).

Mark Sibley Severance: Mark Severance (1848-Ca. 1915) was the most distinguished of the three surviving children of Theodoric and Caroline Severance. A graduate of Harvard ('69), he worked as Assistant Librarian of Congress, and as a surveyor attached to the U.S. Army Corps of Engineers before settling in Los Angeles. Severance was a national literary figure on account of his novel Hammersmith: His Harvard Days (1877). Hammersmith.. was also the first work of fiction published by a Los Angeles author. This would have certainly conferred a celebrity status on Severance locally. In marriage to his wife Anna, he became part of the wealthy Mark Hopkins family of San Francisco. Severance's elevated social standing is also reflected in his listing in the 1894-95 Blue Book, and the 1901-02 Edition of Who's Who in America.

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The construction of Mark Severance's home (Curlett, Eisen & Cuthbertson, Architects; 1888-89) at the southern border of the district is attributed by author Michael Regan with establishing the elegant design tone for the entire neighborhood. This architectural masterpiece, published in the February 9, 1889 issue of the American Architect and Building News, may have been one of the first Los Angeles residences showcased this way in a major, national architectural periodical -- A point of major importance in understanding the social and architectural evolution of this neighborhood, between 1889 and 1910.

Mary S. Caswell (1850-1924) a native of North Bridgeton, Maine, Caswell began her educational career as a teacher within the Portland, Maine public school system before opening her own private school, known as the Caswell School (1883-87). After the death of her husband, Mary Caswell relocated to the Los Angeles area, settling first in Pasadena, and starting a girl's school there. In 1889 she purchased the Marlborough Hotel at the center of the proposed district at 23rd and Scarff Streets and began the Marlborough School for Girls. The school was the most popular and distinguished of the private girl schools on Los Angeles, and on account of its popularity, enhanced the prestige of the surrounding neighborhood. Mrs. Caswell's elevated social standing is reflected in her being listed in the 1894-95 Blue Book, and her profile in Who's Who in America, 1920-21.

In addition to the influence that the four previously profiled households had in shaping the genteel social tone of St. James Park, there were other developments by nearby residents that further reinforced its emergent character. The most salient of these was Thomas D. Stimson's (1828-1898) decision in 1891 to build an extravagant \$130,000 sandstone mansion (2421 Figueroa Street) of unusual design. This house is described by local historians as being the most expensive home built in Los Angeles up to its time. This was followed by the building of Judge Charles Silent's estate in Chester Place (formally subdivided into a residential park in 1899). The coming, in 1891, of a horse car line through the neighborhood via 23rd Street, was also essential for the full residential development of the neighborhood.

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From the early 1890's the development of St. James Park proceeded rapidly. Many middle and upper-middle class families began to move into the neighborhood, and with the flowering of St. James Tract and Chester Place around 1900, a new stream of upper class families settled and built large architect-designed homes there and along the Adams Boulevard border of the neighborhood. In the period between 1890 and 1905 St. James Park, North University Park, and the West Adams Boulevard corridor supplanted the older south downtown and Bunker Hill neighborhoods of the 1870's and 1880's as the the most prestigious neighborhood in the city in which to live. And although the lavish developments in West Adams Park and West Adams Heights began to compete with St. James Park starting in the early 1900's, it still retained its genteel character until the early 1920's, when the creation of many lower income rental units mark its decline as an elite neighborhood.

Of the 479 household listed in the 1894-95 Blue Book 68 or 14% resided in the relatively small area bounded by Figueroa Street on the east; Washington Boulevard on the north; Orchard Avenue on the west; and 28th Street on the south. A further survey of social directory listings over the period from 1895 to 1935 reveals that approximately 12% of the properties within this boundary had a Social Register-listed individual or family associated with it. Similarly, 11% of the district properties had individuals associated with them who were listed in various elite professional biographical directories (viz., Who's Who in the Pacific Southwest (1913); the Press Reference Library (1912); The History of the Bench and Bar of California (1912); Southern California: A Historical and Biographical Record (1902)), etc.). These individuals included a large number of distinguished attorneys (Table 1), and business people whose services mirrored the Southern California economy of the period. Allowing for some slight duplication between Social Register/Blue Book and professional directory listings more than 30%, or nearly one-third of the neighborhood properties had associations with members of the Los Angeles professional and/or social elite.

Tabulations drawn from Condon's Blue Book of Wealth (1917) further underscores the above findings, indicating that residents of St. James Park were among the wealthiest people in Los Angeles. Not suprisingly, this proved particularly true of the St. James Park Tract, and of Chester Place, where residents included people of the stature of: Edward Doheny, Dr. Norman Bridge, Artemisia



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Vermillion in Chester Place; and Julia Stearns (Dockweiler), Eli P. Clark, and Josephine Johnston in St. James Park. 14% of the St. James Park District properties had individuals associated with them who were listed in Condon.

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The proposed St. James Park Historic District contains an exceptionally fine and intact assortment of residential architecture from the period between 1887 and 1910. These buildings exhibit a wonderful range of form and detail, and when considered together show most of the stylistic currents of late nineteenth and early twentieth century architecture. This diversity in stylistic expression mirrors the imprint of a diverse group of noteworthy developers, builders, and architects, and reveals the way of life of the original residents.

Scarff, Portland and 23rd Streets, because of their proximity to patrician ambiance of St. James Park Tract and the Adams Boulevard mansion corridor, had a somewhat more affluent and socially established group of residents, who hired a number of distinguished turn-of-the-century local architects to design homes for themselves, including **Sumner P. Hunt, James H. Bradbeer, Arthur B. Benton, George Wyman, Abraham Edelman, and August Wackerbarth**. More than 50% of the buildings were architect-designed, a higher ratio of architect-to-builder-built buildings.

The uniqueness of St. James Park District derives not from its homogeneity but from the diversity of the design solutions that emerged over time. Within this heterogeneous setting are numerous, excellent individual examples of different architectural styles and building types. For example, some of the earliest homes still remaining in its West Adams neighborhood (e.g., **Seaman-Foshay House, 2341 Scarff Street; George W. King House, 917 W. 23rd Street**) -- homes in the Queen Anne and Italianate styles of the late 1880's; examples in the mid-1890's of the Shingle Style (e.g., **Walton House, 2337 Portland Street; Read House, 2325 Portland Street**); a rare Gothic Revival home (2332 Portland, **Aiken & Benton, Architects**); splendid examples by Sumner Hunt, Dennis and Farwell, and others of the American Colonial Revival (e.g., **Bettie Creighton House, 2342 Scarff Street**); and beginning in the early 1900's a series of luxury apartment building complexes, first in the then-current Mission Revival Style (**The Albemarle, 2343 Scarff Street; 1904**); then a quite rare example in the Prairie Style by the largely undocumented architect, George Wyman (**Powers Double House, 2325 Scarff Street; 1908**); concurrently, as well as during the 1910's, examples of the Italian Renaissance Revival (**2326 Scarff Street; John Zeller, Builder**); at a still later point in time, apartments in the Mediterranean Revival Style of the late 1910' and 1920's (**2336 Scarff Street**).

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**DESIGN INTEGRITY OF THE DISTRICT:**

Of the 100+ properties within the boundaries of the proposed St. James Park 84% are contributing, with only 16% being rated as intrusive or non-contributing. Of the non-contributing buildings, there are examples which were built after the period of significance and were excluded based on their date of construction (most non-contributing buildings were classified as such on account of alterations which destroyed their design and or associational integrity). Also, only one instance (viz., Stearns-Dockweiler Residence; Site No. 1) were outbuildings counted as contributing structures. The vast majority of the outbuildings in the district are newer structures built after the district's period of significance. Others are greatly altered original structures with little resource merit.

St. James Park Tract is an example of a feature denatured over time which nonetheless possesses an over-riding merit as a rare local example of nineteenth century residential community planning and urban design. The original 36-lot subdivision by **J. Downey Harvey**, consisted of a double row of lots between Adams Boulevard and St. James Park (originally 25th Street), and a single row of lots ringing a square on three sides -- the entire setting beautifully landscaped (Photo 1). "This is one of the prettiest residence sections in the city" wrote the editor, in the "Realty and Building" section of the March 10, 1896 Daily Journal, "...[it] reminds one forcibly of the private parks of Washington, St. Louis and Chicago, possessing a fine city garden, fountain, and other attractions." Although much of the landscaping is now gone, and most of the mansions ringing the square razed, the original layout is still discernible from the more usual street patterns in the surrounding area, and conveys some of the character of the original development.

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Continuation SheetSection number 8 Page 14**THE ARCHITECTS:**

The proposed historic district contains significant numbers of architect-designed buildings, many of those identified representing the most distinguished firms working in the Los Angeles area during the 1890's and first decade of the twentieth century. This is logical given both the prestigious tone of much of West Adams before and after the turn-of-the-century, and the elite middle to upper-middle class economic and social standing of the majority of its residents.

For evaluative purposes, architectural firms were deemed to be "distinguished" as measured by any one and/or a combination of the following indicators:

1. References in Henry Withey's Biographical Dictionary of American Architects (Deceased) (1956).
2. Mention in standard elite biographical directories during the 1890's and early 1900's such as Who's Who in the Pacific Southwest (1913); The Press Reference Library: Notables of the Southwest (1912); Who's Who in Los Angeles County (1924; 1928-29); and Men of California (1901).
3. Obituaries in local newspapers or in professional journals such as The Builder and Contractor and Architect and Engineer.
4. Mention in the biographical profile: "Architects of Southern California," which appeared in the March 7, 1894 edition of The Builder and Contractor.
5. The range, quantity, and value of work the architect was responsible for, as well as the client base, as evidenced through scanning the pages of The Builder and Contractor.
6. Listing in local social directories such as the 1894-95 Blue Book, and The Social Register (1925).

**Sumner P. Hunt (1865-1938):**

Sumner P. Hunt was responsible for the design of many buildings in the West Adams area, and for the design of at least seven known buildings within the boundaries of the proposed historic district-- A larger number than any of the other identified architects. Moreover, Hunt designed several other buildings adjoining but lying outside the district boundaries in Chester Place.

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A native of Brooklyn, New York, Hunt was trained in architecture through a kind of apprenticeship in the office of Clarence B. Cutler, Troy, New York. Hunt came to Los Angeles in 1889, after eight years (1879-87) with Cutler, working first with Caulkin and Haas, a major architectural firm of the period (its commissions including large commercial buildings, apartment houses, upper middle class homes located throughout the greater Los Angeles area, as well as the 1887 Los Angeles City Hall building). After three years with Caulkin and Haas (1889-92), Hunt opened his own office (1892-95), and then formed partnerships with: Theodore Eisen (1895-99); Wesley Eager (Firm Name: Hunt and Eager, 1899-1908); and Silas Burns (Firm Names: Hunt, Eager and Burns, 1908-10; and Hunt and Burns, 1910-).

Among the largest of the firm's commissions were the Automobile Club Headquarters Building (1922-23), near the southeastern boundary of the district (Photo 8), and the Southwestern Museum (1914) in Highland Park.

Of the architects working in West Adams, Hunt was along with John Parkinson among the best-connected in social terms. Hunt was listed in all the social directories of the period, including the 1925 Social Register and 1935 Blue Book, and resided in West Adams for the entire period from the mid-1890's until the time of his death in 1938. Hunt's affiliations, which included the California Club, the Los Angeles Contry Club, Craggs Contry Club, and Sunset Club serve to further underscore his elite social standing. Another likely factor in Hunt's professional success may have been the polished conservative style of his work, much of it inspired by mid-Atlantic American Colonial architecture. This design imagery must have appealed to the genteel in West Adams where many examples of his work could be seen by the friends and neighbors of Hunt's clients -- Members of the highest circles of the city's business and social elite: J.F. Francis; W.G. Kerckhoff; Mrs. Ross Clark; H.W. O'Melveny; Oliver G. Posey and Artemisia Vermillion--Both of Chester Place. Hunt's elevated social position would also explain why he received commissions for the most genteel of the local social clubs, including: The Los Angeles Country and Annandale Country Clubs, the Ebell Club Building (Lucerne and Wilshire Boulevard).

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Hunt's high professional standing can be ascertained from the number of biographical profiles found of his career; including: Men of California (1901), Who's Who in the Pacific Southwest (1913), The Press Reference Library (1912), and mention at an early point in his career in Los Angeles in "Architects of Southern California" (The Contractor and Builder, March 7, 1894), which references Hunt's design for the Southern California Building at the Midwinter Fair, San Francisco (1894)-- One of California's early and influential examples of the Mission Revival Style.

Sumner Hunt's civic involvements included service on the Los Angeles Planning Commission (1923-); and advisory service to the local school districts in rebuilding after the 1933 Earthquake; active participation as a member of the Los Angeles Architectural Club, and in the Southern California Chapter of the American Institute of Architects.

James H. Bradbeer (1842-1929):

**James H. Bradbeer** designed the second largest number of residences in the historic district: Six. Bradbeer was born in Canada, and received his professional training there, leaving Canada for Cleveland, Ohio in 1871, and moving from there, to Los Angeles in 1888. In Los Angeles, Bradbeer formed a partnership with Carroll H. Brown (1888-90), practiced on a solo basis from 1890-93, and then formed a second partnership with Walter Ferris (Firm Name: Bradbeer and Ferris, 1893-96).

Bradbeer was a prolific architect. The only known profile of his career in "Architects of Southern California" credits him with construction of more than 200 dwellings during the period from 1888 to early 1894. In addition to residential design, Bradbeer did a large number of school buildings throughout Los Angeles, Ventura, and Santa Barbara Counties, a hotel in Hemet, and the Immanuel Presbyterian Church, Los Angeles. Contracts for these are chronicled in pages of The Builder and Contractor between 1892 and 1902. It is conjectured that the most active period of Bradbeer's professional career in Los Angeles was from 1888 to 1896, which corresponds to the construction dates of all his documented work in St. James Park Historic District (1892-96). This work therefore reflects reflects the talents of an important local architect at the high point in

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his professional career. Bradbeer's work within the historic district and nearby North University Park number among the handsomest examples of Queen Anne design found in Los Angeles.

Limited biographical material suggests Bradbeer attained professional success by designing attractively detailed but otherwise conventional Queen Anne cottages for middle and lower middle class clients, and by possessing above average business skills. This business "mind-set" probably enabled him to attract clients by offering a good design product at competitive prices; to communicate persuasively with other businesspeople contemplating construction projects, and successfully bidding on and completing competitive contracts. In contrast to Sumner Hunt and John Parkinson, Bradbeer was not listed in any of the elite biographical or social directories of the period.

Bradbeer's documented work

1038 W. 24th Street (Bruck House)(1895)  
1042 W. 24th Street (Deming House)(1895)  
1016-20 W. 23rd Street (Helen M. Kimball House)(1892)  
  
2301 Scarff Street (Miner House)(1894)

Abutting but outside the district boundaries:  
2367 Portland Street (1892)

John Parkinson (1861-1935):

John Parkinson was a preeminent force in shaping the architectural character of downtown Los Angeles during the first quarter of the twentieth century, having designed many of downtown's extant commercial buildings. An incomplete list of these buildings includes the following noteworthy structures: The Alexandria Hotel; Security National Bank (Fifth & Spring Streets); the Rosslyn Hotel; the Title Guaranty and Pacific Mutual Life Insurance Buildings; Los Angeles Trust & Savings Bank (Sixth & Spring Streets); the Braly Building; Bullocks Department Store (Seventh Street & Broadway); and the Los Angeles Athletic Club.

Parkinson practiced alone and in partnership with Edwin Bergstrom (Firm: Parkinson and Bergstrom), 1905-15, and starting in about 1920, with his son Donald B. Parkinson.

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This later firm authored the initial design for the Los Angeles Coliseum, in Exposition Park, and in collaboration with the firms of Albert C. Martin and John C. Austin, designed the Los Angeles City Hall and Union Train Station-- Major Los Angeles landmarks. The firm's work is found throughout Southern California, and the western United States, including Pasadena; San Diego; Santa Barbara; Salt Lake City, Utah; and Dallas, Texas.

Because his firm specialized in commercial building design, and is not known for its residential work, documented extant examples of Parkinson's residential work are considered somewhat rare. The one documented building in the St. James Park-Park Grove Historic District by Parkinson is the Stearns-Dockweiler Mansion, 27 St. James Park (Site 1)-- A City Cultural Heritage Landmark, which appears to be individually eligible for the National Register.

Parkinson was of English birth (as were a number of local architects at the turn-of-the century). He was trained first as a stair carpenter and then in architecture at Bolton's Mechanics Institute, in England. After working in Napa, California (where he designed his first building: The Bank of Napa, 1888), and Seattle, Parkinson moved to Los Angeles in 1894.

In addition to his professional involvements Parkinson had a number of civic interests. He took part in drafting the 1900 Los Angeles Building Code, served many years on the City's Municipal Art Commission, and was an active member of the Southern California Chapter of the American Institute of Architects.

Parkinson's elevated professional standing can be gauged by the number and range of biographical profiles treating his career: Men of California (1901), the National Cyclopedia of American Biography, and Henry Withey's Biographical Dictionary of American Architects (Deceased). Parkinson was also listed in the 1925 Social Register, an indicator of his elite social standing. Lengthy obituaries chronicling Parkinson's lifetime achievements appeared in both major professional journals: Architect and Engineer and The Southwest Builder and Contractor, as well as in the Los Angeles Times-- Further corroboration of Parkinson's high social and professional standing.



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Continuation SheetSection number 8 Page 19Frederick L. Roehrig (1857-1948):

Frederick Roehrig was one of a few turn-of-the century architects practicing in Los Angeles to receive his professional training at a university rather than through the old trades school-apprenticeship system. Roehrig, who was born in New York, studied architecture at Cornell University, receiving a Bachelor of Architecture degree there in 1883. Following the emerging trend within the profession of this period, Roehrig supplemented his academic studies at Cornell by spending 1883-84 in travel through England and France in a study of architecture. Shortly after his travels in Europe, Roehrig settled in Pasadena, California. After maintaining an office there for approximately four years, Roehrig opened a new office in Los Angeles in 1890.

Roehrig was a popular architect who did mainly residential buildings during approximately the first twenty years of his practice. Although his work appeared throughout Southern California, most of it was concentrated in Pasadena, with smaller quantities in Los Angeles, Santa Barbara, and Riverside. This work was done largely for wealthy clients, drawn perhaps by Roehrig's fanciful yet polished eclecticism. The typical Roehrig house design fused the ample massing, sweeping rooflines, and shingle cladding that are characteristic of the Shingle Style with a varied decorative overlay of Tudor, French Medieval, Moorish, American Colonial Revival, or Mission Revival elements. His documented Los Angeles work was largely constructed (though not exclusively) along the Adams Boulevard corridor and in the Westlake District-- The most fashionable, genteel neighborhoods at the turn-of-the century.

In addition to the Ezra T. Stimson House 839 W. Adams Boulevard (1901), Roehrig authored a number of other designs in the adjoining neighborhood abutting the district. Extant examples include: the F. W. Flint, Jr. House, 20 Chester Place (1902)(with additions by Hudson & Munsell), and the Maria A. Wilcox House (southwest corner of Adams Boulevard and Hoover Street)(1898-99). Further west, in the West Adams Heights neighborhood, Roehrig designed the William E. Ramsey House (2425 S. Western Avenue)(1907) and the Frederick H. Rindge House (2263 S. Harvard Boulevard) (1902). Considered collectively, these houses significantly contribute to the historic tone of West Adams. In

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addition to brilliant residential work in Pasadena (which has been highlighted in a number of architectural tours by Pasadena Heritage, and in research conducted by the Urban Conservation Office of the City of Pasadena) Roehrig's best known work is probably the Mission-Moorish Style West Annexes (1898; 1903) to the Green Hotel-- Both a City of Pasadena Cultural Heritage landmark and National Register landmark.

Roehrig's elevated professional and social standing can be gauged by the biographical profile which appeared in Who's Who in the Pacific Southwest, and his inclusion in the 1925 Social Register.

Abraham M. Edelman (1863-1941):

Abraham Edelman, whose architectural career spanned approximately fifty years, was one of the most important professionally trained architects working in Los Angeles during the period from 1884 to 1900. Edelman was the most distinguished of a tiny number of architects at work in Los Angeles prior to 1900 who were born in Los Angeles. He practiced both alone and under the firm name: Edelman and Barnett, architects.

Edelman was the son of Rabbi Abram Edelman, a distinguished pioneer Jewish religious leader in Los Angeles. He received his professional training in "leading San Francisco architect' offices," according to an obituary in Architect and Engineer.

Edelman made a number of technical contributions in the development of architecture in Southern California. He is credited both for design of the first reinforced concrete building in Los Angeles, Blanchard Hall, utilizing salvaged street railroad cable for reinforcement, and; for design of the first reinforced concrete Class A theater in California, (The Majestic), which utilized cantilevered trusses to carry the balcony and gallery sections. The architect's transcendent accomplishments include: The Wilshire Boulevard Temple 1922-29)(David Allison, Consulting Architect), and the Hollenbeck Old People's Home (1896), in Boyle Heights.

Within the boundaries of the proposed historic district Edelman designed two noteworthy residential buildings:

- 917 W. 23rd Street (George King House)(1887)
- 2305 Scarff Street (Charles Seyler House)(1894)

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A survey of Edelman's work from the late 1880's indicates that it was evenly divided between large residences and medium-sized downtown business buildings, often, though not exclusively, for immigrant German, French and Italian clients. A survey of the architect's later work shows a wide range of commissions, including large public schools, associate involvement in design of Shrine Auditorium (John C. Austin, Principal Architect).

Edelman was well-known within the profession, and was active in many civic and professional organizations, including the Southern California Chapter of the American Institute of Architects; the Engineers and Architects Association of Southern California; the Jonathan Club (an elite men's social/business club); the Los Angeles Chamber of Commerce; the State Association of Architects; and the Merchants and Manufacturers Association. He also served as a member and officer of the National Board of Registration of Architects. Biographical profiles in Withey's Biographical Dictionary, and detailed obituaries in Architect and Engineer and The Southwest Contractor and Building News are further evidence of Edelman's professional prominence.

John C. Austin (1870-1963):

John C. Austin was one of Los Angeles' most distinguished architects, authoring the designs of a number of familiar local buildings. This work includes the Griffith Park Observatory; the Shrine Auditorium Building (A.M. Edelman, and G. Albert Landsbergh associate architects); Los Angeles High School (demolished); the Mrs. Henry Hancock Mansion (now part of the Hancock Hall complex, University of Southern California); and both Los Angeles City Hall and the Union Train Station (done with Albert C. Martin and Parkinson & Parkinson, associate architects). Austin was an architect of statewide prominence as well, having done extensive work throughout all of Southern California. Of particular note is his design of all the buildings in the original settlement of Del Mar, and the many public school buildings he designed in Pasadena and San Diego.

Austin was both English-born-and-professionally-trained. After apprenticing in the office of William S. Barwick, he left England for Philadelphia, Pennsylvania, where he joined the office of Benjamin Linfoot (1891-92). After a brief return to England, Austin came back to the United States,

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settling permanently in Los Angeles in 1894. Austin is known to have worked briefly for the firm of Morgan and Walls before opening his own office here in about 1894. He worked alone and in partnership with Chauncey F. Skilling (firm Name: Austin and Skilling, Ca. 1896-1902), W. C. Pennell (1910-12), Frederick M. Ashley (1912-37), and after the Second World War, with Robert Field and Charles Fry (Firm Name: Austin, Field and Fry).

A scanning of The Builder and Contractor between 1895 through 1903 indicates that John Austin did a number of residential buildings in West Adams during that period. Although within the St. James Park-Park Grove neighborhood only one building was identified (outside district boundaries): 2111 Park Grove Street (Shively House)(1901) -- this is an outstanding example of early 1900's Shingle Style design in West Adams. Austin also did several other buildings nearby in West Adams, including the W.J. Doran House (1194 W. 27th Street, 1904) in the pending North University Park Historic District.

John Austin's elevated social and professional standing are clearly evidenced through both the profiles of his career in who's who directories, and a study of his affiliations. Biographical treatments were found in Who's Who in the Pacific Southwest, The Press Reference Library, and Who's Who in America; along with detailed newspaper obituaries. Austin was a member of the Jonathan Club, President of the Los Angeles Humane Society for Children, and a member of the American Institute of Architects.

August Wackerbarth (1859-1931):

August Wackerbarth was of German birth, a native of Hessia. He received his professional training at the technical schools of Holzminden, Brunswick, and at the Polytechnic Institute of Langensalza, Saxony (matriculated 1876). After years of extensive travel through Western Europe he emigrated to the United States (1878), settling first in Iowa, then Chicago (Ca. 1879-82), before arriving in Los Angeles in 1882.

Wackerbarth's Los Angeles work is not well-documented, examples of it being quite rare. Within the boundaries of the proposed historic district only one building by him was

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identified; no others have been identified thus far in West Adams: 925 W. 23rd Street (Henry Reuman House, 1896). The building in question is an exquisitely detailed Late Victorian example of the American Colonial Revival, and among the finest examples of this style and period of design in West Adams.

Wackerbarth is profiled in the Press Reference Library and in Withey's Biographical Dictionary. He was one of the founding members of both the Southern California Chapter of the American Institute of Architects and of the Southern California Engineers and Architects Association.

Arthur B. Benton (1858-1927):

Arthur Benton was truly an architect of statewide significance on account of his enthusiastic promotion of the Mission Revival Style, and the extensiveness of his practice, which produced work throughout Southern California. Benton was an imaginative designer who worked with noteworthy freedom within the principal architectural genre of the period. His principal works include: The Mission Inn, Riverside; the Los Angeles, Pasadena (original wing), and Riverside YMCA buildings; the Mary Andrews Clark Memorial YWCA, Los Angeles; the Arrowhead Hotel, the John T. Gaffey House, San Pedro; the Anita Baldwin Estate ("Anoakia"), Arcadia; Switzer's Chapel in the San Gabriel Mountains; and the early buildings of Harvard School.

Benton was born in Peoria, Illinois, and received his professional training at the School of Art and Design, Topeka, Kansas (matriculated 1890). Before settling in Los Angeles in 1891, he acquired professional experience as a draftsman in the chief engineer's office of the A.T. & S.F. Railroad Company (1888-90) and the Union Pacific Railroad Company, Omaha, Nebraska (1890-91). Upon arrival in Los Angeles, Benton formed a partnership William C. Aiken, known by the firm name of Aiken and Benton, architects (1891-96) (Benton bought out Aiken's interest in the firm in 1896).

The firm produced three identified works within the proposed historic district. These include:

- 2332 Portland Street (George Wigmore House)(1894)
- 1050 W. 24th Street (Jenkins-Johnson House)(1895)
- 1034 W. 24th Street (Barr House)(1895)

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A scanning of the Contractor and Builder between 1894 and 1906 indicates that Benton both on a solo and partnership basis did a number of other West Adams area buildings. Benton, himself an Episcopalian, also served as an unofficial architect for the local Episcopal Diocese, designing churches in this capacity throughout Los Angeles, and in Covina, Long Beach, Duarte, Upland, Montecito, Oxnard, and Hueneme.

Biographical profiles in Men of California (1901), Who's Who in the Pacific Southwest, and in J.M. Guinn's, A History of California and an extended History of Los Angeles and Environs, Vol. III (1915), suggest that he attained an elevated standing within the profession just before 1900. He is not mentioned in the earlier biographies such as "Architects of Southern California" (1894). Benton's affiliations included the Southern California Chapter of the American Institute of Architects, the Engineers and Architects Association of Southern California, the Southern California Academy of Science, and the Jonathan Club, among others. Mentions of Benton in most histories of early twentieth century architecture in California indicate his historical significance in statewide terms.

William S. Garrett (1853-?):

**William Garrett**, a builder-architect, did numerous residences in the West Adams, Pico-Union, and Westlake sections of Los Angeles. Garrett, born in Belmont County, Ohio, conducted a building contracting business in Bloomington, Illinois for fifteen years before moving to Los Angeles in 1888 to construct the Professor Seymour Residence on Union Avenue. He was a self-taught designer without professional training in architectural design. After working four years in Los Angeles as a builder, Garrett formed a short-lived partnership with Fred R. Dorn in 1892, followed by a second partnership William B. Bell (Ca. 1894-96). During the two year period between 1892 and 1894, Garrett designed/built 38 residences. Sometime around 1900 Garrett formed a third partnership known by the firm name of Garrett and Bixby.

Garrett was responsible for the design of one documented residence in the proposed historic district:

2143 Portland Street (1900)

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The only known profile of Garrett's career appears in "Architects of Southern California" (1894). This considered along with the list of his clients in the early 1890's suggests that he was prominent in local professional terms.

**Other Noteworthy Architects Represented in the District:**

Oliver P. Dennis (Dennis and Farwell, Architects) Oliver Dennis (1858-Ca. 1920) is listed in both Withey's Biographical Dictionary of American Architects.. and Who's Who in the Pacific Southwest (1913), indicators of high professional standing. Dennis worked in Tacoma, Washington before locating in Los Angeles in 1895. The distinguished partnership of Dennis and Farwell existed between 1895 and 1913. One of the earliest works created through this collaboration was located within the proposed historic district:

2342 Scarff Street (Margaret Creighton House)(1895)-- One of the finest examples of the American Colonial Revival in Los Angeles (the building also appears to be individually eligible for the National Register). Abutting the district on the east were two significant residences designed by this firm: 38 St. James Park (J.H. Braly House)(demolished); and 7 Chester Place (Erasmus Wilson House)(1903)(extant).

**Thornton Fitzhugh** (1864-1933) is listed in both Withey's Biographical Dictionary.. and The Press Reference Library (1912), biographical references which indicate his high professional standing. Born in Indiana, he was educated in art and architecture in Indianapolis; at the Ohio Mechanics Institute, Cincinnati, Ohio; and in Chicago. Fitzhugh drafted the first building ordinance of Cincinnati, and served on the Los Angeles Building Ordinance Commission of 1905-06 (after moving to Los Angeles in 1895). His work outside California includes the American Cotton Seed Oil Company Building, Russell-Morgan Printing Company, and buildings for the C & O Railroad Company in Cincinnati; and both the Arizona State Penitentiary and Insane Hospital. Fitzhugh was architect of the Pacific Electric Building in downtown Los Angeles. His documented work within the proposed historic district includes: 2103 Portland Street (Lewis House)(1897).

**George H. Wyman** (1860-?) was the architect of the Bradbury Building, a major Los Angeles landmark. The architect's career and work are very poorly documented. For this reason then the discovery of an apartment house designed by Wyman within the historic district is quite noteworthy: 2325 Scarff Street(Powers Apartments)(1908). Wyman arrived in Los Angeles in 1891 from

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Dayton, Ohio, and after design of the Bradbury Building (1893) achieved a large measure of professional and social status. This may be gauged by inclusion of a biographical sketch of Wyman in "Architects of Southern California" (1894), as well as his inclusion in the 1894-95 Blue Book (probably the only architect so honored).

**Louis Kwiat Kowski** (1865-?) was Austrian born and educated. He received his architectural training at the Polytechnic School of Vienna, and travelled for several years through France and Italy on a study of architecture before relocating to the United States. Kwiat Kowski started his local practice in Pasadena in December, 1893. It is surmised from scanning of the Builder and Contractor between 1895 and 1906 that the architect produced very few surviving buildings in Los Angeles, a rare example being the residence at: 1026 W. 23rd Street (Charlotte Givens House)(1896). As the inventor and patent-holder of the folding opera chair Kwiat Kowski probably earned a small portion of his income as an architect. A profile in "Architects of Southern California" (which appeared within three months of his arrival in the Los Angeles area) is a measure of his professional standing.

**Howard, Train & Williams, Architects**

A scanning of the pages of the Builder and Contractor between 1895 and 1905 suggests that this prolific firm (known as **Train & Williams**, 1900-) produced large numbers of homes throughout Los Angeles during the period, notably in the West Adams, Pico-Union, and Highland Park neighborhoods. Other than a brief portraited profile that appears in Men of California (1901), no other biographical information has been found regarding this firm. The Men of California profile indicates that **Robert Farquhar Train** (1869- ?) was English-born, and that he moved to California in 1884. Train's associate **Robert Edmund Williams** (1874- ?) was a native of Hespeler, Canada, and came to California in 1895. These architects are known for their polished renditions of the Craftsman and Shingle Styles throughout the Los Angeles area, and were the designers of 2121 Portland Street (1900).



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### **SIGNIFICANCE UNDER CRITERION "B" -- Additional Information**

Although a large number of residents within the district were of biographical interest because of their leadership roles in their professions or business endeavors (as reflected in biographical directories), or significant in social terms (as reflected in social register listings), only three individuals were thought to be of transcendent importance, per Criterion B, Bulletin 15: "persons whose activities are demonstrably important within a national, State, or local historic context." These individuals include: **James A. Foshay, Randolph H. Miner, and Horace Marvin Russell.**

James A. Foshay (1856-1914): 2341 Scarff Street (site #18)

Foshay, a distinguished educator, was a person whose accomplishments within the education field would appear to be of both local and national importance, based on the unusually high number of biographical profiles. Profiles were found in the following publications: J.M. Guinn's Historical and Biographical Record of Los Angeles County (1901); The Press Reference Library (1912); Who's Who in the Pacific Southwest (1913); Who's Who in America (1912); and The National Cyclopaedia of American Biography (1924). Foshay was successively member, L.A. County Board of Education (1889-95); Deputy Superintendent of Schools, L.A. City (1893-94); Superintendent of Schools (1895- ); member, California Council of Education; member, National Council of Education; President, Southern California Teachers Association; Director, Southern California Academy of Sciences. In addition to these professional affiliations, Foshay was very active in the Masonic Fraternal Brotherhood, and was profiled in part in The Press Reference Library on account of his leadership position within the order.

Horace Marvin Russell: 2343 Scarff Street (Site #19)

Russell is significant for his achievements in the field of mining/mineral exploration. Like Edward L. Doheny and others, he was important in launching the Southern California petroleum industry at the turn of the century. According to his profile in Who's Who in the Pacific Southwest (1913), Russell was the first to discover the mineral telurum in Boulder County, Colorado (1877-80). His key achievement, however, would appear to be the organization of the Union Consolidated Refinery, Los Angeles. At this facility, he was the first in California to produce illuminating oil utilizing California crude oil.

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Randolph Huntington Miner: (Site #12) 2301 Scarff Street

Miner is notable for his civil engineering achievements, the organization of early utility companies locally, pioneering mineral exploration/development activities, as well as for distinguished military service. Our information regarding Miner's accomplishments comes from an in-depth profile in Who's Who in the Pacific Southwest (1913). Miner organized the construction of Los Angeles' Outer Harbor Dock Wharf in 1906, and in that same year, organized the Los Angeles City Gas Company. He served as director, vice-president and secretary of the Los Angeles City Water Company. Miner also appears to be one of the early American developers of natural gas industry in Mexico at the turn of the century, and was one of the principals who organized the Mexican National Gas Company in 1909. Miner was originator of the "Miner Fill" at San Pedro, California, a large land reclamation project of 156 acres of civil engineering significance.

During the Spanish American War, Miner served under Admiral Dewey as executive officer of the U.S. transport "Brutus" in the Philippines, arriving at Manila in time for the American capture of the city, August 13, 1898. Miner was an instructor at the U.S. Naval Academy (1903-04); Commander of the Naval Militia of California (1903); and recipient of the Navy Campaign Medal for Service in the Philippines.

**TABLE 1: OCCUPATIONAL SURVEY IN EIGHT CATEGORIES**

**Professions:**

Attorneys: Telfair Creighton (2113 Portland Street)(1901)  
Peter Ferguson (2324 Portland Street)(1897-  
Clinton N. Sterry (St. James Park)  
Robert N. Bulla (956 W. 23rd Street)(1897)

Physicians: Lloyd Van Scoyoc (2346 Portland Street)(1905)  
Frederick R. Frost (1011 W. 23rd Street)

Dentists: Herbert D. Requa (2303 Portland Street)

Optometrists: Thomas J. McCoy (1024 W. 23rd Street)

Civil Engineers:  
Allen C. Hardison (1017 W. 24th Street)(1902)

Accountant/Bookkeepers:  
Charles S. Walton (2337 Portland Avenue)  
Alfred W. Morgan (2123 Portland Avenue)

Educators: James Foshay/William & Josephine Seaman  
(2341 Scarff Street)(1890's-

**Real Estate:**  
David S. Barmore (2143 Portland Street)(1901-  
George W. Shires (2111 Portland Street)(1902)  
Edwin C. Hodgman (2377 Scarff Street)(1889-92)

Real Estate Title Insurance:  
Oliver P. Clark (2115 Portland Street)(1901-07)

**Merchants:**  
Frederick H. Avery (913 W. 23rd St.)(1897)  
George Wigmore (2332 Portland Street)(1895-  
William F. & Bertha M. Fixen  
(1030 W. 23rd Street)(1893-)  
Peter M. Hannaman (1040 W. 23rd Street)(1897-  
W.P. Wagy (2127 Portland Street)(1905)  
W.W. Johnston (St. James Park)(1903-

**Mining, Oil and Lumber:**  
Rudolph G. Weyse (2356 Portland St.)(1897-  
Edward T. Harden (2331 Portland St.)(1901-02)  
Ezra T. Stimson (839 W. Adams Blvd.)(1901-  
William C. Read (2325 Portland St.)(1897-  
Thomas R. Lombard (947 W. 23rd St.)(1902-03)  
Henry A. Poole (1034 W. 23rd St.)(1902-  
R.L. Cuzner (851 W. 23rd St.)(1897-

**Agriculture, Food Processing and Handling:**

Henry Foster (1030 W. 23rd St.)(1889-92)  
James H. Adams (2142 Portland St.)(1902)  
Benjamin E. Norton (2107 Portland St.)(1901)  
E.E. Straight (2371 Portland St.)(1901)  
Daniel S. Wolf (2114 Scarff Street)(1898)

**Construction, Construction Products, Builders, Architects:**

William/Samuel Hedges (2318 Portland)(1902-  
Alexander Stewart (2104 Portland St.)(1904-  
Frank Mungar (956 W. 23rd St.)(1902)  
R.B. Wallace (929 W. 23rd St.)(1902)  
A.L. Valk (1010 W. 23rd St.)(1905)  
Alfred Rosenheim (2301 Scarff St.)(1903-05)

**Insurance:**

Finley M. Hotchkiss (2334 Portland St.)  
A.C. Stilson (2340 Portland St.)(1904-  
Robert Campbell (1030 W. 23rd St.)(1897-

**Railroad-related:**

Eli P. Clark (817 W. 23rd & St. James Park)

**9. Major Bibliographical References**

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 # \_\_\_\_\_

See continuation sheet

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 Approximately 30 acres

UTM References

A	11	381865	3766695
	Zone	Easting	Northing
C	11	381800	3766160

B	11	382060	3766160
	Zone	Easting	Northing
D	11	381620	3766530

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

**11. Form Prepared By**

name/title Carson A. Anderson  
organization \_\_\_\_\_ date July, 1990 (rev. 2/91)  
street & number P.O. Box 86222 telephone (213)744-0818  
city or town Los Angeles state California zip code 90086

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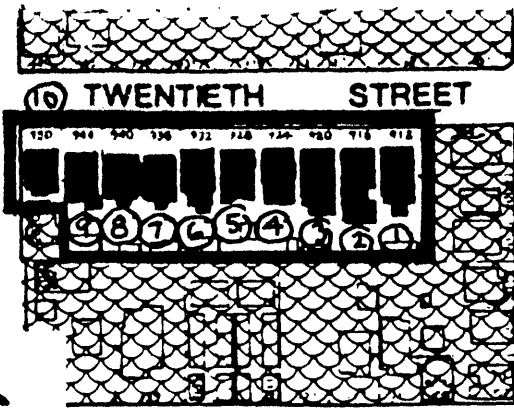
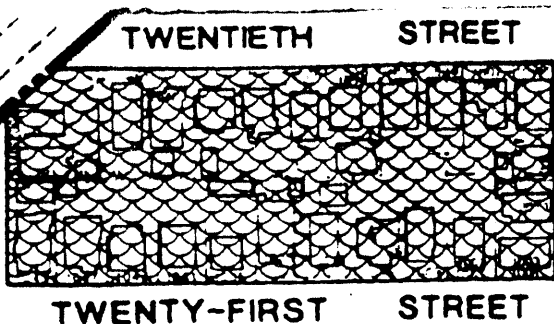
Section number 10 Page 1

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### **VERBAL BOUNDARY DESCRIPTION AND JUSTIFICATION:**

The St. James Park Historic District is located within the city of Los Angeles. District boundaries follow property lines and street alignments and were drawn both to exclude as many non-contributing properties as possible and to best highlight development and design during the district's period of significance: 1887-1924. (Note: District boundaries are discussed in detail in the introduction to Section 7).



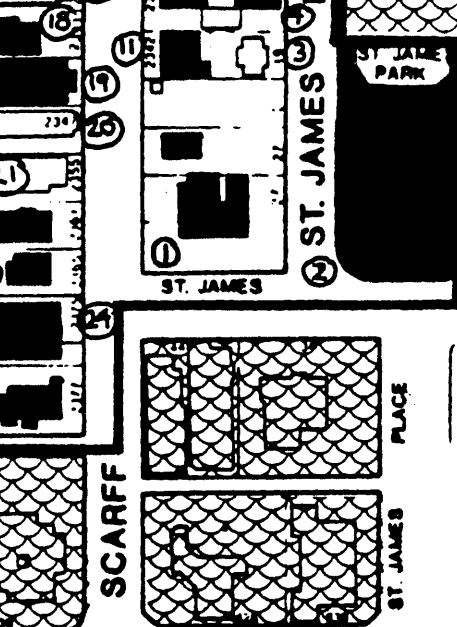
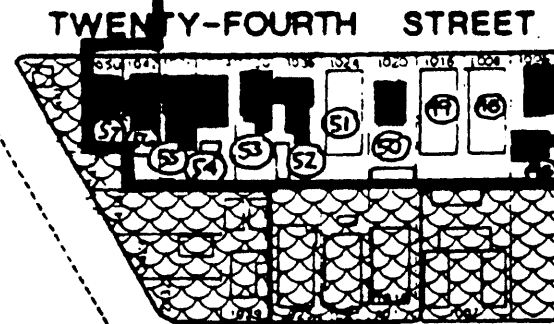
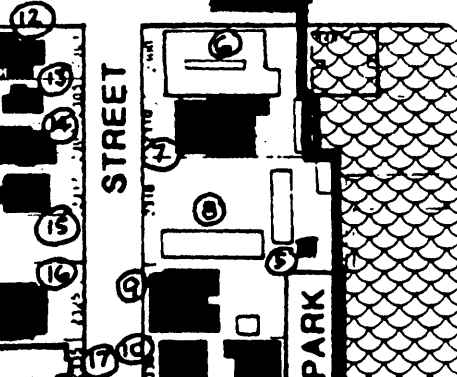
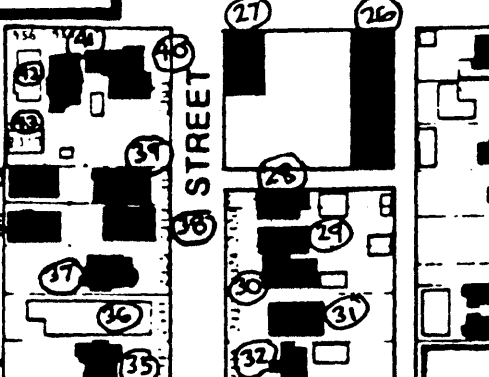
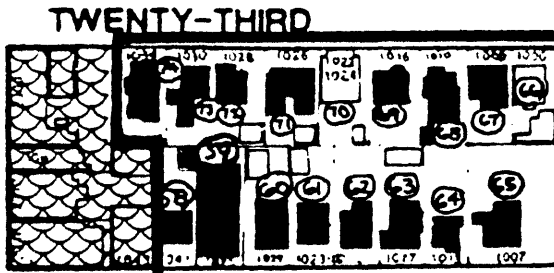
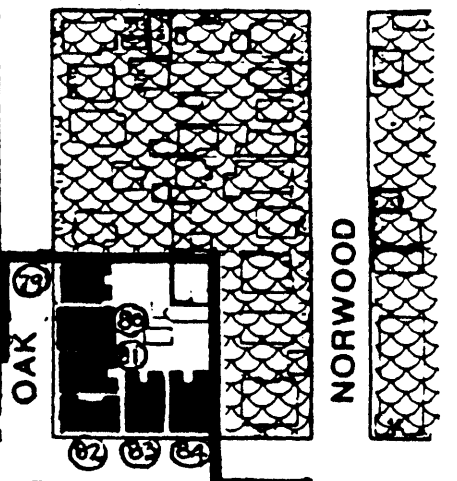
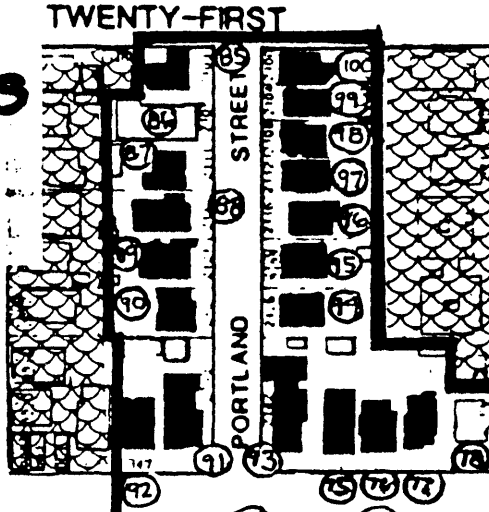
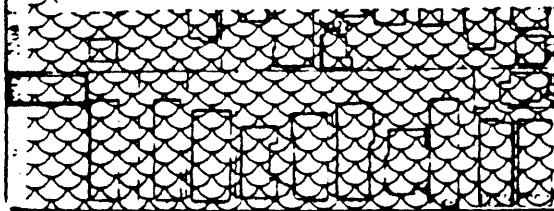


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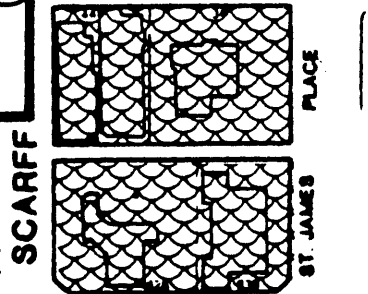
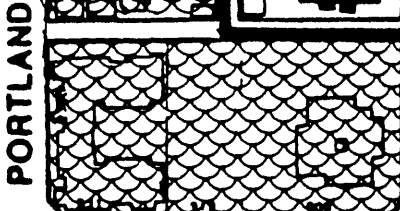
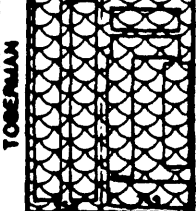
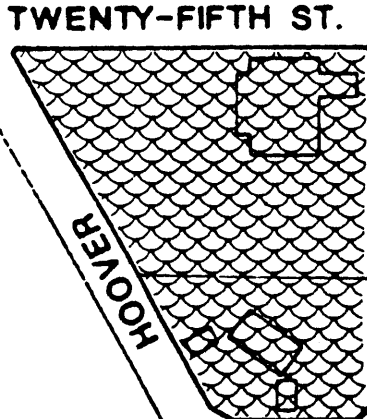
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- NON-CONTRIBUTING SITES

**ST. JAMES PARK & TWENTIETH STREET HISTORIC DISTRICTS**

LOS ANGELES, CALIFORNIA



**N** ↑  
 1" = 125'



**ADAMS**

SAINT JAMES PARK HISTORIC DISTRICT  
PHOTOGRAPHIC INVENTORY

1. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 27 St. James Park  
Historic Name: Stearns-Dockweiler House  
Number: 1  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
2. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: St. James Park  
Historic Name: St. James Park  
Number: 2  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
3. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 19 St. James Park  
Historic Name: Margaret Creighton Cottage  
Number: 3  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
4. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 17 St. James Park  
Historic Name: n/a  
Number: 4  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
5. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 13 St. James Park  
Historic Name: n/a  
Number: 5  
View: looking west

6. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2300 Scarff Street  
Historic Name: n/a  
Number: 6  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
7. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2308-2312 Scarff Street  
Historic Name: Powers Apartments #3  
Number: 7  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
8. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2318 Scarff Street  
Historic Name: n/a  
Number: 8  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
9. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2326 Scarff Street  
Historic Name: Powers Apartments #2  
Number: 9  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
10. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2336 Scarff Street  
Historic Name: n/a  
Number: 10  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles

11. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2342 Scarff Street  
Historic Name: Bettie Creighton House  
Number: 11  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
12. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2301 Scarff Street  
Historic Name: Randolph Miner House  
Number: 12  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
13. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2305 Scarff Street  
Historic Name: Charles Seyler House  
Number: 13  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
14. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2309 Scarff Street  
Historic Name: Dennis Burkhalter House  
Number: 14  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
15. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2317 Scarff Street  
Historic Name: Marian Wells House  
Number: 15  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles

16. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2325 Scarff Street  
Historic Name: Powers Double-House  
Number: 16  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
17. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2335 Scarff Street  
Historic Name: n/a  
Number: 17  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
18. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2341 Scarff Street  
Historic Name: W.W. Seaman House  
Number: 18  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
19. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2343 Scarff Street  
Historic Name: Albemarle Apartments  
Number: 19  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
20. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2345 Scarff Street  
Historic Name: n/a  
Number: 20  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles

21. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2355 Scariff Street  
Historic Name: n/a  
Number: 21  
View: looking west  
Location of photo negative: 2341 Scariff Street, Los Angeles
22. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2361 Scariff Street  
Historic Name: Tolhurst House  
Number: 22  
View: looking west  
Location of photo negative: 2341 Scariff Street, Los Angeles
23. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2365 Scariff Street  
Historic Name: Freeman G. Teed House  
Number: 23  
View: looking west  
Location of photo negative: 2341 Scariff Street, Los Angeles
24. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2375 Scariff Street  
Historic Name: Chalet Apartments  
Number: 24  
View: looking west  
Location of photo negative: 2341 Scariff Street, Los Angeles
25. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2377 Scariff Street  
Historic Name: Edwin C. Hodgman House  
Number: 25  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles

26. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 922 West 23rd Street  
Historic Name: Nolte Garage  
Number: 26  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
27. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 934 West 23rd Street  
Historic Name: Lee's Market  
Number: 27  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
28. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2318 Portland Street  
Historic Name: Hedges House  
Number: 28  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
29. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2320 Portland Street  
Historic Name: n/a  
Number: 29  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
30. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2324 Portland Street  
Historic Name: Ferguson House  
Number: 30  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles

31. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2332 Portland Street  
Historic Name: Wigmore House  
Number: 31  
View: looking east  
Location of photo negative: 2341 Scariff Street, Los Angeles
32. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2334 Portland Street  
Historic Name: Hotchkiss House  
Number: 32  
View: looking east  
Location of photo negative: 2341 Scariff Street, Los Angeles
33. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2340 Portland Street  
Historic Name: A.C. Stilson House  
Number: 33  
View: looking east  
Location of photo negative: 2341 Scariff Street, Los Angeles
34. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2346 Portland Street  
Historic Name: Brasher House  
Number: 34  
View: looking east  
Location of photo negative: 2341 Scariff Street, Los Angeles
35. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2335 Portland Street  
Historic Name: Walton House  
Number: 35  
View: looking west  
Location of photo negative: 2341 Scariff Street, Los Angeles



36. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2331 Portland Street  
Historic Name: n/a  
Number: 36  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
37. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2325 Portland Street  
Historic Name: Read House  
Number: 37  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
38. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2319 Portland  
Historic Name: Thompson House  
Number: 38  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
39. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2315 Portland  
Historic Name: n/a  
Number: 35  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
40. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2303 Portland Street  
Historic Name: H.D. Requa House  
Number: 40  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles

41. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 954 West 23rd Street  
Historic Name: Bassett-Requa House  
Number: 41  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
42. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 956 West 23rd Street  
Historic Name: Bulla-Mungar House  
Number: 42  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
43. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2310 Toberman  
Historic Name: n/a  
Number: 43  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
44. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2320 Toberman  
Historic Name: H. Requa House  
Number: 44  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
45. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 2322 Toberman  
Historic Name: H. Requa House (#2)  
Number: 45  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles

46. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 2/91  
Address: 2407 Toberman  
Historic Name: n/a  
Number: 46  
View: looking west  
Location of photo negative: 2341 Scariff Street, Los Angeles
47. Saint James Park District  
County of Los Angeles  
James Childs, . Photographer  
Date of photo: 6/88  
Address: 1006 West 24th Street  
Historic Name: J.R. Duryea Cottage  
Number: 47  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
48. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 1008 West 24th Street  
Historic Name: n/a  
Number: 48  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
49. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 6/88  
Address: 1016 West 24th Street  
Historic Name: n/a  
Number: 49  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
50. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1020 West 24th Street  
Historic Name: G & F. Bassett House  
Number: 50  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles

51. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1024 West 24th Street  
Historic Name: n/a  
Number: 51  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
52. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1026 West 24th Street  
Historic Name: Everett House  
Number: 52  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
53. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1030 West 24th Street  
Historic Name: John F. Hunt House  
Number: 53  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
54. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1034 West 24th Street  
Historic Name: George T. Barr House  
Number: 54  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
55. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1038 West 24th Street  
Historic Name: Ernest Bruck House  
Number: 55  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles

56. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1042 West 24th Street  
Historic Name: George C. Deming House  
Number: 56  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
57. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1050 West 24th Street  
Historic Name: Johnson-Jenkins House  
Number: 57  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
58. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1041 West 24th Street  
Historic Name: DWP Distribution Station Operators Bungalow  
Number: 58  
View: looking north  
Location of photo negative: 2341 Scariff Street, Los Angeles
59. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1035 West 24th Street  
Historic Name: DWP Distributing Station No. 31  
Number: 59  
View: looking north  
Location of photo negative: 2341 Scariff Street, Los Angeles
60. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1029 West 24th Street  
Historic Name: George Herald House  
Number: 60  
View: looking north  
Location of photo negative: 2341 Scariff Street, Los Angeles

61. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1023-1025 West 24th Street  
Historic Name: Albert Crutcher House  
Number: 61  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
62. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1021 West 24th Street  
Historic Name: John Eckstrom House  
Number: 62  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
63. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1017-1019 West 24th Street  
Historic Name: A. Wood House  
Number: 63  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
64. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1013 West 24th Street  
Historic Name: George Knox House  
Number: 64  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
65. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1007 West 24th Street  
Historic Name: Durfee House  
Number: 65  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles

66. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1000 West 23rd Street  
Historic Name: Spencer House  
Number: 66  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
67. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1006 West 23rd Street  
Historic Name: Hanna House  
Number: 67  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
68. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1010 West 23rd Street  
Historic Name: McCoy-Carle House  
Number: 68  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
69. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1016-20 West 23rd Street  
Historic Name: Helen M. Kimball House  
Number: 69  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles
70. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1022-24 West 23rd Street  
Historic Name: n/a  
Number: 70  
View: looking south  
Location of photo negative: 2341 Scariff Street, Los Angeles

71. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1026 West 23rd Street  
Historic Name: Charlotte Givens House  
Number: 71  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
72. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1028 West 23rd Street  
Historic Name: J.C. Bell House  
Number: 72  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
73. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1030 West 23rd Street  
Historic Name: Henry Foster  
Number: 73  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
74. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 1034 West 23rd Street  
Historic Name: Sullivan House  
Number: 74  
View: looking south  
Location of photo negative: 2341 Scarff Street, Los Angeles
75. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 929 West 23rd Street  
Historic Name: Weir House  
Number: 75  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles



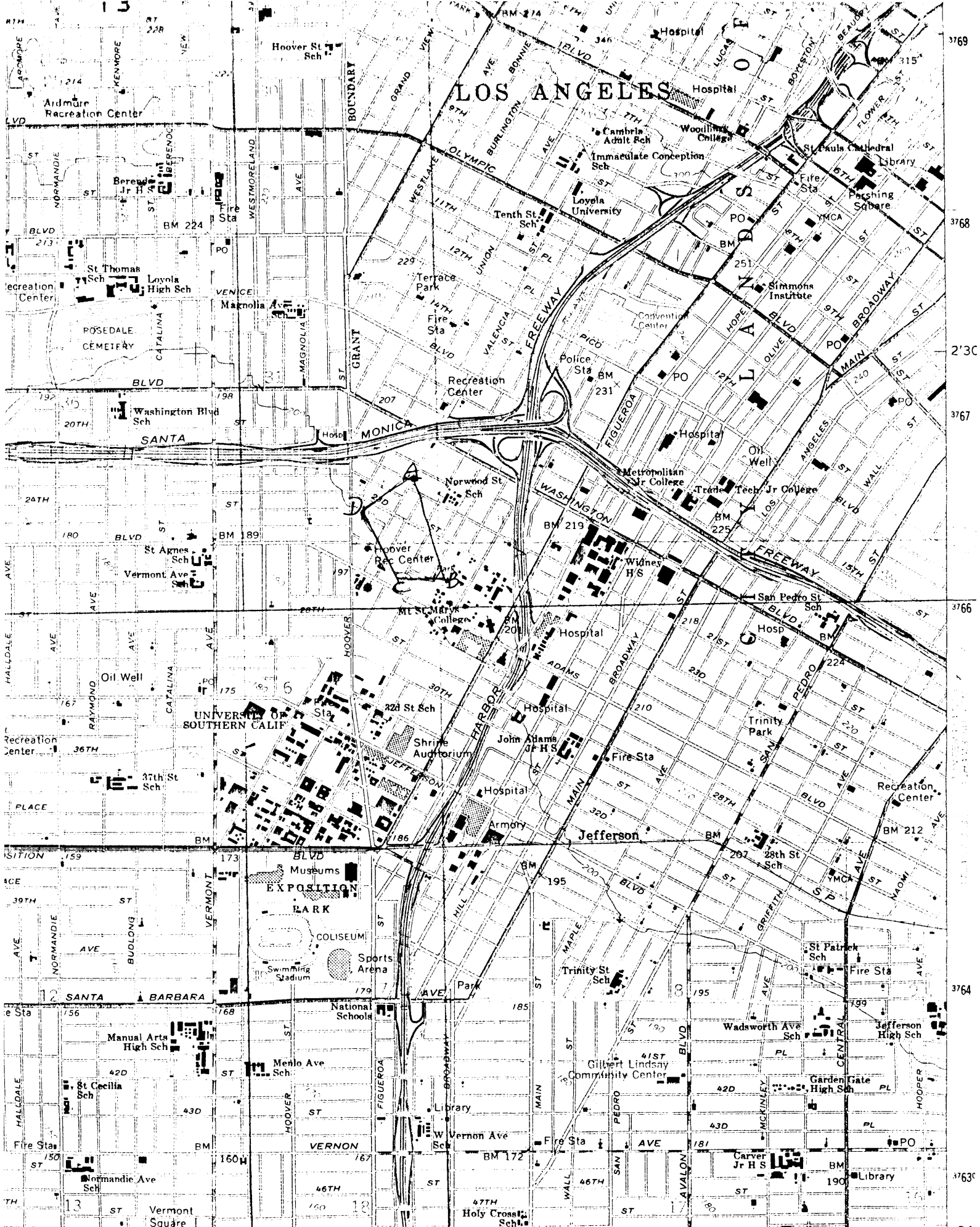
76. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 925 West 23rd Street  
Historic Name: Henry Reuman House  
Number: 76  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
77. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 917 West 23rd Street  
Historic Name: George W. King House  
Number: 77  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
78. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/90  
Address: 915 West 23rd Street  
Historic Name: n/a  
Number: 78  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
79. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2126-2132 Oak Street  
Historic Name: Marlborough School Annex  
Number: 79  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
80. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2134-40 Oak Street  
Historic Name: n/a  
Number: 80  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles

81. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2142-2148 Oak Street  
Historic Name:n/a  
Number: 81  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
82. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 887-893 West 23rd Street  
Historic Name: Fred W. Siegel Apartments #1  
Number: 82  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
83. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 887-881 West 23rd Street  
Historic Name: Fred W. Siegel Apartments #2  
Number: 83  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
84. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 867-873 West 23rd Street  
Historic Name: Fred W. Siegel Apartments #3  
Number: 84  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
85. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2103 Portland Street  
Historic Name: Elizabeth Lewis House  
Number: 85  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles

86. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2107 Portland Street  
Historic Name: n/a  
Number: 86  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
87. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2111 Portland Street  
Historic Name: Creighton-Shires House  
Number: 87  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
88. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2115 Portland Street  
Historic Name: Oliver P. Clark House  
Number: 88  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
89. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2121 Portland Street  
Historic Name: Morgan-Connor House  
Number: 89  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
90. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2127 Portland Street  
Historic Name: Waggy House  
Number: 90  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles

91. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2143 Portland  
Historic Name: David S. Barmore House  
Number: 90  
View: looking west  
Location of photo negative: 2341 Scarff Street, Los Angeles
92. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 947 West 23rd Street  
Historic Name:  
Number: 92  
View: looking north  
Location of photo negative: 2341 Scarff Street, Los Angeles
93. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2142 Portland Street  
Historic Name: Tillotson House  
Number: 93  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
94. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2126 Portland Street  
Historic Name: Stewart Lytle House  
Number: 94  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
95. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2122 Portland Street  
Historic Name: Mary E. Curren House  
Number: 95  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles

96. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2116 Portland Street  
Historic Name: Francis C. Carey House  
Number: 96  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
97. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2112 Portland Street  
Historic Name: n/a  
Number: 97  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
98. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2108 Portland Street  
Historic Name: J.W. Griffith House  
Number: 98  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
99. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2104 Portland Street  
Historic Name: Larson-Stewart House  
Number: 99  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles
100. Saint James Park District  
County of Los Angeles  
James Childs, Photographer  
Date of photo: 9/88  
Address: 2100 Portland Street  
Historic Name: F.C. Perew House  
Number: 100  
View: looking east  
Location of photo negative: 2341 Scarff Street, Los Angeles



# LOS ANGELES

UNIVERSITY OF SOUTHERN CALIF

EXPOSITION PARK

COLISEUM

Sports Arena

National Schools

Gilbert Lindsay Community Center

Garden Gate High Sch

Carver Jr HS

Library