

**Single-Family Residence**  
**404 Georgina Avenue**  
**Santa Monica, California**  
City Landmark Assessment Report

Evaluation Report  
Building Permit History  
City Directory Research  
Additional Photographs  
Tax Assessor Map  
Sanborn Maps



Prepared for:  
City of Santa Monica  
Planning Division

Prepared by:  
PCR Services Corporation  
Santa Monica, California

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**Single-Family Residence**

404 Georgina Avenue

City of Santa Monica

APN: 4293-006-031

City Landmark Assessment and Evaluation

**BACKGROUND INFORMATION**Description of site or structure, note any major alterations and dates of alterations

The subject property is situated on the south side of Georgina Avenue on Lot A, Tract 9620 in the City of Santa Monica. Originally the subject property was solely contained within Lot 1 of the Palisades Tract, but the parcel was subsequently subdivided into two lots, A and B, with the subject property (Lot A) facing onto Georgina Avenue and the rear property (Lot B) given the street address of 419 4<sup>th</sup> Street. The current lot size of the subject property is approximately 100 feet by 140 feet. The dwelling fronts north and is located in a primarily single-family residential neighborhood.

This property has been previously identified and assessed under the City's on-going survey process on three separate occasions. It was initially evaluated in the City's 1985-86 Historic Resources Survey Inventory. At that time the subject property was identified as a contributor to a potential district called the "Palisades Tract Historic District" and given a National Register status code of 3, indicating that the property was individually eligible for National Register listing. The City's Inventory Update (1995) following the 1994 Northridge earthquake reconfirmed the property's eligibility as a contributor to this potential district and also identified it as individually eligible for the National Register (a 3S National Register status code). However, during the recent Historic Resources Inventory Update: North of Montana Area 2001-2002, the subject property was found to be ineligible as a contributor to the potential Palisades Tract Historic District because of redefined district boundaries. Over the years, demolitions and unsympathetic alterations reduced the percentage of contributing structures within the district's previously defined boundaries to less than fifty percent. Revised district boundaries currently encompass 72 contributing properties primarily located on both sides of Palisades Avenue between the alley east of Ocean Avenue and the alley east of 7<sup>th</sup> Street. The subject property is situated approximately two blocks north of the new Palisades Tract Historic District boundaries. Despite the subject property's removal as a potential district contributor, the 2001-2002 survey reconfirmed the subject property's individual National Register eligibility (3S).

The subject property is a one-story single-family residence with a two-story rear addition that is suggestive of adobe dwellings once found on haciendas during the Mexican Colonial period (1821-1846) in what is now the American Southwest. Built in 1920, the residence effectively evokes the Mexican Colonial Revival architectural style in its massing, materials, and architectural elements. Constructed of adobe bricks sheathed in stucco, the house is capped by a gabled, red tiled roof that extends beyond the primary (north) façade to shelter the full-width front porch. Six rough-hewn square wood posts set on a red brick porch floor support the porch roof overhang and define the five bay porch area. Located in the center bay is a solid wood door flanked by deeply recessed multi-pane sidelights. A rowlock course

of red brick forms a shallow entry step. The remaining windows along the primary elevation are asymmetrically arranged and, like the sidelights, deeply recessed into the adobe walls. Each window on the primary elevation is wood framed, four-over-four, double-hung sash with red brick sills arranged in a header course. Fenestration punctuating the dwelling's west and east elevations is similar to that on the primary façade. An exception is a small, round porthole window located on the west elevation towards the rear. Landscaping consists of a grassy lawn, a gravel area bordering the front porch, a mature olive tree, and other vegetation bisected by a non-original, though compatible, red brick entry path. Photographs taken during the 1983 survey of the subject property reveal that the landscaping has been extensively modified within the past 20 years. A wood-frame, two-car garage sheathed in stucco with a red tile parapet is situated near the parcel's southwest corner facing 4<sup>th</sup> Street.

Upon visual inspection it appears that the dwelling's original plan adhered to a traditional hacienda-type U-shaped plan surrounding an interior patio. Later alterations include a small bathroom in 1923 and a two-story addition of wood-frame and stucco construction at the rear (south end) of the house that now encloses the center patio (no date, but prior to 1950). The two-story addition's north, west, and east elevations maintain the Mexican Colonial Revival flavor of the original house and features a red-tiled gabled roof, stucco-clad exterior walls, a second story north-facing balcony, wood-framed multi-pane casement windows, and flared walls. The rear, south side of the addition is sheathed in non-traditional board-and-batten siding and vertical boards topped by a band of multi-pane windows. A small, stucco-clad shed building of apparently recent vintage is situated at the rear of the lot near the parcel's southeast corner.

The City of Santa Monica building permit ledger contains an entry noting the original construction of the subject property dated May 15, 1920. The ledger indicates that Mrs. MacBennett applied for a permit to build a dwelling costing approximately \$7,000 with John Byers listed as the contractor (there was no column heading for architect). Additionally, four other building permits are currently on file with the City. A September 24, 1923, application to alter, repair or demolish a structure was filed by May H. MacBennett, however, it unclear as to the exact type of work undertaken with this particular building permit. In October 1923, Mrs. McBennett (sic) received a building permit for the addition of a bathroom costing approximately \$500. No architect for this work was listed on the permit. In 1938, then-owner Shelmerdine Perkins paid approximately \$400 for a one-story garage. A relatively in-kind, two-story addition was added to the back. Although not recorded in building permits, Sanborn maps show that the two-story residential addition was constructed prior to 1950. In 1972, then-owner William S. Hart (jr.) received a permit to enclose the center patio and extend the roof over the front porch for an estimated cost of \$2,500. Both the patio enclosure and two-story addition are rendered in the Mexican Colonial Revival architectural style using compatible surface materials (stucco sheathing, red clay roof tiles) and architectural elements (recessed, wood-framed doors and windows) that are similar to those used for the original dwelling. While cognizant of the alterations to the rear of the residence, the majority of the past modifications are not visible from the primary (north) elevation. Further, the alterations are in keeping with the Mexican Colonial Revival idiom established by Byers in the original one-story main residence and complement the architect's original overall design intent. The result is that the subject property maintains a moderate to good level of overall integrity.

## Statement of Architectural Significance

The property at 404 Georgina Avenue is an excellent example of adobe construction as realized by local architect John Byers for buildings he designed and built during the 1920s and 1930s in Santa Monica. It is also a very good example of the Mexican Colonial Revival architectural style as interpreted by Byers into residential design. The Mexican Colonial Revival style was derived from variations of Colonial Mexican dwellings once associated with haciendas and ranchos located in Southern California, the Southwest, and northern Mexico. While the Spanish Colonial Revival architectural style as applied to residential buildings became especially popular and numerous in the years between the two World Wars in the City of Santa Monica, the Mexican Colonial Revival variant was much less common. Further, the use of adobe bricks, a traditional, indigenous Mexican Colonial-era building material rarely used in the construction of 20<sup>th</sup> century residences in the Los Angeles region, is of particular significance. A specialty of Byers' was the interpretation of Spanish and Mexican Colonial architecture and the use of indigenous materials, especially adobe, and the utilization of traditional methods to achieve these architectural aims. The MacBennett Residence is one of Byers' earliest attempts at realizing these objectives.

Common elements of the Mexican Colonial Revival style include thick adobe walls finished with smooth stucco; low-pitched red-tiled roofs; broad front porches or verandas shaded by deep overhangs; deeply recessed, wood-framed, double-hung or casement windows; arcaded porches or walkways; heavy wood front doors; and interior courtyards. The subject property at 404 Georgina Avenue displays many of these architectural features in its design and configuration. The particular features incorporated into this residence that are typical of the style and period include its general scale and massing; thick adobe walls with smooth stucco sheathing; low-pitched, gabled roof covered with red clay tiles; full-width front porch sheltered by deep eaves; wood-framed fenestration within deeply recessed openings; casement or double-hung sash windows; solid wood front entrance door; and an interior courtyard.

## Statement of Historical Importance

**Santa Monica.** In 1875, the original townsite of Santa Monica was surveyed, including all the land extending from Colorado Street on the south to Montana on the north, and from 26<sup>th</sup> Street on the east to the Pacific Ocean on the west. Between 1893 and the 1920s, the community operated as a tourist attraction, visited by mostly wealthy patrons. Those areas just outside of the incorporated city limits were semi-rural in setting and were populated with scattered residences. After the advent of the automobile in the 1920s, Santa Monica experienced a significant building boom, with homes being constructed in the tracts north of Montana and east of Seventh Street for year-round residents.

**Palisades Tract.** The Palisades Tract neighborhood offers a remarkably intact ensemble of domestic architecture, primarily dating from the years 1906 to 1930. Opened as a tract in 1905, it was laid out with broad, tree-lined streets that open onto Ocean Avenue and the Santa Monica Palisades. Seventh Street acts as the visual boundary on the east, although the tract was extended further inland in 1912 and 1913. Few houses face onto 4<sup>th</sup> Street, which

bisects the district and is enhanced by a landscaped median. A circular park forms an island in the middle of the 600 block of Palisades Avenue, apparently intended by the developer to be one of a series of such spaces, although the only one realized.

Shortly after the tract was opened, the area in which it was located, stretching from Montana to Adelaide, was annexed to the City of Santa Monica. From that date, March 28, 1906, building records were kept by the city officials, and the first application to build was issued to the Alta Santa Monica Company for what is now 401 Marguerita. However, this was not the first building in the area, according to witness Luther Ingersoll in his *Century History of Santa Monica Bay Cities*, who assigned the honor of building the “first costly and architectural” residence in the Palisades to H.N. Hammond.

Several prominent members of the community, as well as residents of Los Angeles and Pasadena in search of a seaside summer home, commissioned residences in the Palisades. During the first fifteen years of development homes were in the Craftsman mode. The more intense period of construction in the twenties yielded numerous fine revival style homes, most of which were intended for year-round occupation. The work of several renowned architects is showcased throughout the neighborhood, as well as the efforts of several Santa Monica building contractors who had a profound impact on the growth of the City.

Among the architects represented in the area are John Byers (240 and 624 Alta, 547 7<sup>th</sup>, 300 Georgina, and the subject property at 404 Georgina), Robert Farquhar (147 Georgina [att.], 401 Ocean), Marsh and Russell (216 Georgina), Webber, Staunton and Spaulding (317 Georgina), Frederick Roehrig (325 Georgina), Hunt and Burns (525 Georgina), John and Donald Parkinson (701 Ocean), and Greene and Greene (226 Palisades). Several prolific builders, many of whom produced designs from their own offices and others of which worked with architects, were involved in the development of the Palisades Tract.

**404 Georgina Avenue.** Designed by local architect John Byers for then owner May MacBennett, the property was constructed in 1920 within the Palisades Tract. Situated at the southeast corner of Georgina Avenue and 4<sup>th</sup> Street, the small single-family residence was uniquely designed in the Mexican Colonial Revival style. Erected midway during the tract’s development, the dwelling complements the varied housing stock of the area in architectural styling and design. Though in contrast, the subject property is considerably smaller in scale and massing when compared to most of the residences in the neighborhood.

According to city directory research and a review of building permits, Mrs. May MacBennett (a widow) owned, but never occupied the dwelling, for approximately three years. By 1924, MacBennett resided in a dwelling a few blocks away along Ocean Avenue. During those three years MacBennett made few modest interior changes to the residence. Subsequent owners, however, went on to make substantial, yet compatible changes to the rear of the dwelling. Despite the various alterations over the years, the house has remained functioning as a single-family residence since its construction.

### Person(s) of Historical Importance

According to the City's building permit ledgers, it appears that the subject property was constructed by John Byers for Mrs. May H. MacBennett in 1920. Upon reviewing city directories, however, no listing for Mrs. MacBennett at the 404 Georgina Avenue address or any other Santa Monica address was found until 1923-24, indicating that she owned the property, but never occupied the dwelling. In the 1923-24 directory, she is listed as a widow occupying a dwelling at 809 Ocean Avenue. The same 1923-24 City directory contains the first listing for householders at the subject property address: Guy K. Harrison and his wife Bessie E. Harrison. A reasonable conjecture might be that the house was constructed for Mrs. MacBennett as a speculative investment for which she served as landlord for several years prior to its sale in late 1923 or 1924 to Mr. Harrison and his wife.

During the following 30 years, directories indicate that the house was occupied by numerous householders (see City Directory Research, page 10) with middle-class occupations such as salesman and radio station manager. Starting around 1952, city directories, building permits, and other background research materials indicate that the subject residence became the longtime home of William S. Hart Jr. (1923-2004), son of the silent film star of the same name who died in 1946. According to building permits and his obituary, Hart Jr. resided at the subject property for approximately 37 years until relocating to the Seattle, Washington area in 1989. Hart Jr. was the only child of Broadway actor and silent western film star William Surrey Hart (1870-1946), one of the biggest box office stars of the 1920s who owned a ranch in Newhall and resided in a large house in Hollywood. William S. Hart Jr. graduated from the University of California, Los Angeles, and was a professional real estate appraiser who also taught business, appraisal, and finance classes at local universities and colleges. This current survey process corrects earlier historic assessments which erroneously identified the subject property as the home of William S. Hart Sr., the silent film star.

Renowned local architect John Byers is a person of historical importance whose association with the subject property is as the dwelling's architect and contractor. In the period between World War I and World War II, John Byers made more of an impact on the Santa Monica architectural landscape than any other local practitioner. Byers, who had previously been employed as a schoolteacher, teaching Spanish and French, at San Rafael High School and Santa Monica High School, was a graduate from Harvard University.

By the mid 1910s, Byers was particularly interested in architectural forms and materials indigenous to California. He completed his first commission, a house at 510 Lincoln Boulevard for W.F. Barnum, the principal of the Santa Monica High School in 1916. Byers eventually established an architectural practice at 246 26<sup>th</sup> Street (now a Santa Monica City Landmark). He explored the possibilities of a number of architectural styles including Spanish, Mexican, and Monterey. He was most notable for his "Adobe" designed buildings, having written several published articles in the 1920s and 1930s on adobe construction and its influence in California architect. It was Byers' interest in adobe construction that apparently led to its use in the design of the subject property. Byers achieved a wide reputation in southern California for his unique architectural styling, acquiring a large following amongst entertainment world celebrities.

Byers' career in Santa Monica spanned more than three decades. Examples of his work include the residences at 1707 (Albert Ahern residence) and 1717 (Donald Armstrong

residence) San Vicente, 217 17<sup>th</sup> Street (Laidlaw residence), 1602 Georgina (E.J. Carrillo residence), 500 25<sup>th</sup> Street (J.B. Nethercott residence), and 270 18<sup>th</sup> Street (Speers residence). Other dwellings were constructed in Coachella, Victorville, Bel Air, and Beverly Hills. Byers also constructed an adobe recreation hall (Miles Memorial Playhouse) in Santa Monica, a clubhouse at Brentwood Park, and a church in San Fernando. In 1931, examples of Byers' work were displayed in the Architects Building Material Exhibit, held in Los Angeles. In 1936, Byers, along with architect, Edla Muir of West Los Angeles, designed a two-story ranch residence for R. A. Sperry in Encino. In 1946, he worked with Rose Connor, an architect from Pasadena, to design an adobe style residence in San Gabriel.

#### Statement of other significance

The subject property appears to meet criteria for high aesthetic or artistic value because it fully articulates architect John Byers' concept of residential design based upon adobe construction techniques and aesthetic ideals associated with the Mexican Colonial Revival style. In particular, Byers' successful and highly romanticized evocation of a Mexican ranch house is attained through pleasing horizontal lines, deeply recessed door and window openings, low-pitched red tile porch roof, and overall sense of rusticity.

#### Is the structure representative of a style in the City that is no longer prevalent?

This single-family dwelling is a very good example of a Mexican Colonial Revival style residence and an excellent example of adobe construction as interpreted by renowned architect John Byers. Byers was the most well-known proponent of the use of adobe as a construction material for buildings in Santa Monica and the Los Angeles region in the 1920s and 1930s. Because of this, most extant examples of Mexican Colonial Revival style adobe structures in the City are those associated with Byers. Of the approximately 25 most significant Byers-designed buildings in Santa Monica dating from this period, it appears that less than half are of adobe construction in the Mexican Colonial Revival style. Further, 404 Georgina is one of earliest examples of Byers' use of adobe for residential construction in the City. Therefore, it appears that this structure is representative of a style that is no longer prevalent in Santa Monica.

#### Does the structure contribute to a potential historic district?

This property was previously identified and evaluated in the City's Historic Resources Inventory (1985-86) as a contributor to a potential district called the "Palisades Tract Historic District." The City's Inventory Update (1995) following the 1994 Northridge earthquake reconfirmed the property's eligibility as a contributor to this potential district. However, since 1995, demolitions and unsympathetic alterations have reduced the percentage of contributing structures within the district's boundaries to less than fifty percent, according to the recent historic resources survey update completed for the North of Montana area (2001-2002). Due to the substantial loss of district integrity, new, and much reduced, district boundaries were identified for the Palisades Tract Historic District under this survey update. Based upon the newly drawn boundaries, the subject property is no longer located within the district. This current City Landmark Assessment Report concurs with the 2001-2002 survey update conclusions regarding overall district integrity and the

redrawing of district boundaries. Therefore, the subject property is not a contributing element to the Palisades Tract Historic District.

Nonetheless, based on current and previous research conducted, it appears that a potential noncontiguous thematic grouping based on the extant work of distinguished local architect John Byers may exist in the City of Santa Monica. A preliminary review of existing Byers-designed properties suggests that, according to City of Santa Monica criteria related to historic districts, a noncontiguous grouping of thematically related Byers-designed properties which contribute to each other and are unified aesthetically by physical development and architectural quality can be identified in the City. Further, the Byers grouping appears to meet many of the same criteria identified for individual properties discussed for the subject property in this assessment.

An abbreviated list of potential contributors to this grouping includes:

- 326 Adelaide Drive
- 624 Alta Avenue
- 547 7<sup>th</sup> Street
- 216 17<sup>th</sup> Street
- 217 17<sup>th</sup> Street
- 270 18<sup>th</sup> Street
- 304 18<sup>th</sup> Street
- 500 25<sup>th</sup> Street
- 246 26<sup>th</sup> Street
- 404 Georgina Avenue
- 1602 Georgina Avenue
- 2021 La Mesa Drive
- 2034 La Mesa Drive
- 2101 La Mesa Drive
- 2126 La Mesa Drive
- 2141 La Mesa Drive
- 2153 La Mesa Drive
- 2210 La Mesa Drive
- 2535 La Mesa Drive
- 510 Lincoln Boulevard
- 701 – 703 Pacific Beach Road
- 1020 Pacific Beach Road
- 1707 San Vicente Boulevard
- 1717 San Vicente Boulevard
- Miles Memorial Playhouse (Lincoln Park)

## **CONCLUSION**



In summary, based on current research and the above assessment, the property located at 404 Georgina Avenue appears to meet several City of Santa Monica Landmark criteria. The property was evaluated according to statutory criteria as follows:

Landmark Criteria:

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

The dwelling is a very good example of the Mexican Colonial Revival architectural style as interpreted by John Byers in domestic architecture and an excellent example of his use of adobe bricks as a construction material. The property located at 404 Georgina Avenue retains sufficient contextual and architectural integrity to manifest the varied residential development and architectural history of the Palisades Tract. Additionally, this property is reflective of revival style architecture as applied to residential buildings during the 1920s and 1930s within the City of Santa Monica. Therefore, the subject property appears to satisfy this criterion.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

The subject property is a very good example of the Mexican Colonial Revival style as designed by local architect John Byers. The design execution of this house fully articulates Byers' design concept in expressing his aesthetic and romanticized ideal of a traditional adobe dwelling built during the Mexican Colonial period, yet constructed in the 1920s in Santa Monica. In the dwelling's pleasing balance of low horizontality, deeply recessed wood-framed doors and fenestration, smooth stucco exterior surfaces, and overall rusticity, a successful interpretation of a Mexican ranch house is attained. Therefore, the property at 404 Georgina Avenue appears to possess high aesthetic or artistic qualities necessary for designation under this criterion.

9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

Current research suggests that the subject property's original owner, Mrs. May H. MacBennett, never occupied the dwelling and, in fact, may have commissioned the residence for purely speculative purposes. Additionally, current research did not reveal information indicating that any of the subsequent property owners or occupants of the subject property were of historical significance or notability. Although longtime Santa Monica resident William S. Hart Jr. occupied the dwelling for approximately 37 years and was the son of a historic personage, Hart Jr. himself was not especially active locally in civic or social affairs, or other activities. Therefore, William S. Hart Jr. does not appear to meet Santa Monica criteria as a historic personage important to local, state, or national history. In conclusion, the subject property does not appear to satisfy this criterion.

9.36.100(a)(4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.

The residence located at 404 Georgina Avenue is an excellent early example of John Byers' use of adobe, a traditional, indigenous construction material commonly used during Southern California's Mexican Colonial period (1821-1846). The use of adobe for building construction in the twentieth century is exceptionally rare, and only a handful of residential examples exist in Santa Monica today. Byers' design philosophy of the 1920s and 1930s was strongly centered on interpreting Spanish and Mexican Colonial architecture using indigenous materials, especially adobe, and traditional construction methods in achieving these aims.

The subject property embodies a number of character-defining features of the Mexican Colonial Revival style including its general scale and massing; use of adobe bricks covered with stucco sheathing in wall construction; low-pitched gable roof covered with red clay tiles; asymmetrical façade; deeply recessed entrance and fenestration; wood-framed casement or double-hung sash windows; full-width front porch sheltered by an extension of the main roof; and interior courtyard. Though modified (primarily at the rear of the residence) over the years, the quality and architectural integrity of the subject property have not been compromised to diminish Byers' original design intent. The subject property is one of John Byers' earliest attempts at realizing these design objectives. Therefore, the property appears to satisfy this criterion.

9.36.100(a)(5) It is a significant or a representative example of the work or product of a notable builder, designer or architect.

The subject property is directly associated with architect John Byers, a notable local architect. Because of his prolific and distinctive architectural portfolio here within the City of Santa Monica, which helped define the City's architectural landscape, John Winford Byers is considered a significant individual important in local history. Byers' design philosophy during the decades between the two World Wars centered around his interpretation of traditional Spanish and Mexican Colonial architectural styles and construction techniques, particularly the use of adobe. The subject property was one of the first houses designed and built by Byers in the City of Santa Monica utilizing adobe bricks in its construction. Hence, in conclusion, it appears that the subject property satisfies this criterion.

9.36.100(a)(6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

The subject property is located on the southeast corner of 4<sup>th</sup> Street and Georgina Avenue in the Palisades Tract in Santa Monica. Most of the dwellings in this neighborhood are of generous scale, massing, and proportion. Each share similar setbacks and easement configurations. The subject property, in contrast, is an example of a modest one- and two-story dwelling designed in the Mexican Colonial Revival style, which is rather uncommon in the neighborhood. Due to the subject property's location on a highly visible corner, small-scale, and the hacienda-inspired primary elevation, it has become an established and unique feature of the neighborhood.

## CITY DIRECTORY RESEARCH

404 Georgina Avenue

<b>Year</b>	<b>Entry</b>
1919-1920	No address listed
1921-1922	Vacant
1923-1924	Harrison, Guy K. (Bessie E.), no occupation listed
1925	Vacant
1927	Richardson, William G. (Mildred), no occupation listed
1928	Richardson, William G. (Mildred), no occupation listed
1930-31	White, John F. (Irene): salesman
1933	Vacant
1936	Perkins, Shelmerdine (Constance R.), no occupation listed
1938	Perkins, Shelmerdine (Constance R.), no occupation listed
1940	Perkins, Shelmerdine (Constance R.), no occupation listed
1947-1948	Croghan, Arthur H. (Marie): manager, radio station KOWL
1952-53	Hart, William S., no occupation listed
1954	Hart, William S. jr., no occupation listed
1958-1959	Hart, William S. jr., no occupation listed
1960-1961	Hart, William S., no occupation listed

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## PHOTOGRAPHS



*Context view, looking southeast, (subject property on right)*



*Primary (north) elevation, looking south*



*Front entry porch along north elevation with overhang, posts, and exposed beams, looking west*



*Entry detail, primary (north) elevation, looking south*





*Window detail, primary (north) elevation, looking southeast*



*West elevation, looking east*





*Two-story addition at south end (rear) of residence, looking northeast*



*East elevation, looking northwest*



*East elevation of two-story addition, looking northwest*



*South (rear) elevation of two-story addition, looking northwest*

## **MISCELLENOUS ATTACHMENTS**