

ANGELINO HEIGHTS

Walking Tour

Original by Murray Burns of the Angelino Heights Community Organization, 1997

Revised 2006/7 by Marco Antonio García, and LA Conservancy volunteers and staff

A note on the revised text: Other than the Los Angeles Times, the major source of information for the biographical information on each homeowner was the Angelino Heights HPOZ Historic Resource Documentation Report; Roger G. Hatheway, Principal Investigator, 1981.

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A BRIEF HISTORY OF LOS ANGELES

On September 4, 1781, a group of 44 settlers founded El Pueblo De Nuestra Senora Reina De Los Angeles (the Town of the Queen of Angels). The governor of California made generous grants of ranch land to retired soldiers, and soon the flourishing colony was divided into mission, pueblo and rancho.

Following the Mexican War of Independence from Spain (1810-1821), California was made a territory of the new Republic. During Mexican rule, from 1825 to 1847, the main trade was in hides, tallow, wine, and brandy.

American traders made contracts with the Californios during this period, drawn by low prices for hides and other skins. Some Americans married the daughters of the rancheros, began business enterprises and soon almost monopolized the finance and commerce of the region.

During the Mexican-American War Captain John C. Frémont claimed the pueblo for America. The Treaty of Cahuenga was signed in 1847, effectively ending the war in California. Los Angeles officially incorporated as a city in 1850, a few months before California became part of the United States.

The introduction of an American cash economy to replace the barter economy of the Mexican era forced the rancheros to mortgage their land to obtain money. By 1865, four-fifths of the ranchos were in American hands.

Los Angeles grew slowly and steadily from 1865 to 1885. In 1869, the Central Pacific and the Union Pacific completed the transcontinental railroad from Omaha to Sacramento. In 1876 the line from San Francisco to Los Angeles was completed, which triggered a small land boom. In 1885, the Santa Fe completed its Los Angeles link of the transcontinental railroad, breaking the Southern Pacific monopoly. Railroad fares all over the country dropped to ridiculously low prices. As the fare war reached its apex in March of 1885, the Santa Fe did a one-day promotion advertising a \$1 ticket from Los Angeles to Kansas City. However, the newspapers theorized that most of the folks who came out west with the cheap fares, stayed here.

A land boom followed the coming of the railroad, fed by the huge tracts of available land, cheap transportation, outrageous promotion, and hordes of Midwesterners eager to retire from snowy winters. Between 1880 and 1896 Los Angeles experienced astronomical growth, growing from a population of 11,090 to 97,382 in just sixteen years. By 1889, the boom had subsided, but Los Angeles had become a major city.

During the boom of the 1880s, these newly transplanted Easterners and Midwesterners began to transform their adopted landscape, building in styles popular back home, such as framed, wooden houses in Queen Anne and Eastlake Victorian styles.

Between 1890 and 1915, Los Angeles' infrastructure was vastly improved: a public transportation system was created, oil was discovered, and the harbor was enhanced. In 1913, water was brought 250 miles from the Owens Valley via a massive aqueduct, enabling further growth. In 1915, the San Fernando Valley joined the city of Los Angeles, more than doubling the city's size.

The wave of immigration to Los Angeles between 1920 and 1940 was the largest internal migration in the history of the United States. The Depression did nothing to abate this flow, as unemployed workers flocked to Los Angeles looking for opportunity. New industry enriched the economy. Airplanes, clothing, and tires joined oil, movies, and citriculture as Los Angeles products.

HISTORY OF ANGELINO HEIGHTS

(Context statement for the Angelino Heights Preservation Plan, June 10, 2004, written by: Tom Morales, used by permission)

Angelino Heights HPOZ was created in 1981 as the first Historic District in the City of Los Angeles. As one of the first suburbs of Los Angeles, Angelino Heights contains a wealth of domestic architecture dating back to the 1880s.

From the time of the pueblo's founding, the site now contained in the HPOZ was a hilly grassland on the outskirts of "El Pueblo De Nuestra Senora Reina De Los Angeles." The flora native to the terrain was at its best in springtime and in those early years the season's bounty then flourished within the city boundaries. Spring's beauty was evident in the farmland and open fields of the hilly landscape of the area.

The area was acquired by William Wallace Stilson and Everett E. Hall from Victor Beaudry and his associates. Bedecked with a rye grass mantle and adorned with an assortment of wild flower blossoms, the hill was most alluring. Mustard, lupine, and poppy abounded. Blossoms of yellow, blue, and gold filled the landscape. Here and there clusters of native anise hyssop added texture to the pastoral scene.

With the Southern Pacific Railroad's completion of the first link to Southern California in 1876, the introduction of another competing overland service in 1885, and the subsequent connection that same year from San Pedro to Los Angeles, the move to this new city was on and a "boom" in bloom. Population would grow from 11,090 in 1880 to 97,382 by 1896. Those of vision anticipated this happening. The history of Los Angeles would not be complete without its list of visionaries. Angelino Heights, though but a small neighborhood in a large metropolis, has also had its share of visionaries, primarily in the promotion of real estate and the growth of the city.

Very much a part of the city's history and topping the list of visionaries for Angelino Heights would be the Beaudry brothers, Prudent and Victor, who actively pursued plans for city expansion and promotion of land development. Prudent, first as councilman and later as the thirteenth mayor of the city, helped make that expansion feasible by developing the water system that would include twelve miles of iron pipes and also hilltop reservoirs to supply envisioned hillside residential neighborhoods. As organizer of the Temple Street cable line, he paved the way for development along that corridor. With transportation service established to New Cincinnati Street (Edgeware Road at Temple), a very special hillside residential community would be in the making. With extensive land holdings in the locale, Victor was a major influence in the ultimate development of Angelino Heights. In 1886 his promotional efforts led to the sale of his properties to William Stilson and Everett Hall, who in turn assumed a plan for subdivision and development. As dreamers with foresight and business sense, theirs was a commitment entailing investment, risk and daring. They would promote a suburban or country atmosphere along with residential city luxury and convenience.

Unfortunately, William Stilson would not live long enough to enjoy the benefit of seeing the project through to full realization. That would be left to others who later joined Everett Hall and the widowed Mary Stilson in the promotion and further residential development of the hill.

Among those who followed to pursue their own realty interests and promotions on the hill were Daniel Innes, James Luckenbach, Horace Russell, Moses Wicks, and Ferdinand Heim.

William W. Stilson and Everett E. Hall, partners and co-developers, on March 19, 1886, filed for the subdivision of the original Angelino Tract. In naming the new streets—Carroll, Marion, Allison, Helen, Wallace, and Everett—they were honoring family members. In naming others, Edgware and Crescent, they had considered the topography as factors. And in renaming streets already in place such as Cummings to Ionia, they were holding onto their Midwestern ties, as Ionia was the hometown of the Hall family. Calumet and Kellam, and later the renamed street of Crescent to Kensington, as surnames and locations, gave testimony to their own early American stock and heritage and that of a great number of their fellow Midwesterners then arriving in Los Angeles.

Fittingly, in later years, the name Angeleno then in use became Angelino, and “Heights” quickly caught the imagination and interest of the first wave of former Midwesterners who read about the development. Basic to the layout of the tract was the topography of two crescent heights or hills, initially the Edgware loop road and subsequently the Kensington Road, “Crescent,” as that street was first called. Prime sites had been selected by the developers for their residences.

In 1887, William and Mary Stilson had chosen the first level of the Edgware Road incline at the northwest corner of Carroll Avenue for their graceful and beautiful mansion, and Everett Halland his wife, Nellie, first took residency also on Edgware Road, just a few hundred feet from the Stilsons, but soon after relocated to the Kellam summit at 917 Waters where they built their new home, more to their needs and taste on the expansive property which incorporated the northwest corner of Kellam at Waters and extending north on Waters to Edgware Road at the rim of the loop.

In 1887, one could ride the railroad from the Missouri River for \$1.00. The completion of the railroads linking east with west and the ensuing competition created an influx of people and a subsequent land boom of unparalleled proportion. The temperate climate, pictures of palm trees silhouetted against azure skies, and most of all the promise of California as the “land of opportunity” lured thousands. There was a flood of hysterical buyers pushing prices up four to five hundred percent in one year. New subdivisions were announced by bands and parades, which often included elephants and circus animals. Amid a festival-like atmosphere people were induced to come out to new subdivisions and buy.

In deciding on one’s choice of residency, location was of primary importance. Proximity to work, commerce and recreation, along with the popularity or exclusivity of an area, were valid influences considered most effectively by those with the flexibility and means for choice. In the early days, living close to the center of things was an overriding criterion. After, the desire “to get away from it all” dominated selection, whether miles away, as later experienced in this sprawling metropolis, or just atop the next hill, as it was in the beginning.

Bunker Hill first qualified as the best of locations. Soon after, with the explosive growth of the burgeoning city, more of its residents looked outbound to other “heights” for their favored residency. Angelino Heights with its neighboring tracts—appropriately named Ocean View and

Crown Hill – represented the first expansion west; Hollywood districts completed the residential ring surrounding the new “downtown.” Beyond that, the San Fernando and San Gabriel Valleys and the emerging coastal cities awaited the expansion that was to follow with the new electric trolley system of the Pacific Electric Company, acceptance of the automobile on a widespread basis, and the World Wars that brought additional commerce and people.

In 1887, the best location was the next hill just beyond the last, fittingly in Angelino Heights on Carroll or Kellam Avenues. By 1896 even that was destined to be topped by the Kensington Road loop. Because of the general banking recession of 1888, most construction on the hill ceased, leaving the unique island of Victoriana that remains today.

When prosperity returned in the late 1890s other areas had become more prominent. The second wave of development on the Heights came around 1900-1915 bringing Craftsman and California Bungalow Style homes. Many of these gracious homes were built and may be seen today on the Kensington crescent. This was an exciting time for the area—with the Mack Sennett studios on nearby Glendale Boulevard, then named Allesandro, where many chase scenes of the Keystone Cops could be seen being filmed on the hills of Angelino Heights. Photoplayers from the studios lived or owned property in the area at this time, including Mary Pickford and Gloria Swanson.

In the period from 1887-1920 much happened to change the lives of the developers and their hill development. Everett Hall, of Ionia, Michigan, an attorney and speculator, as well as president and manager of the Los Angeles & Pacific Railway, was the promoter. William W. Stilson of Topeka, Kansas, with fortune already made, was the financier, looking for better climate for his own health and a real estate market to increase his holdings. But fate, changing times, and personal disaster intervened to change the course of events for both men and their families.

Death for William Stilson at age 41 precipitated a change in partnerships and subsequent sales and purchases from one to another. The economic bust did not help matters. It would be the widowed Mrs. Stilson and her eldest son, Fielding, who would carry on with the expansion and further development of the tract, primarily on the Kensington Road loop.

Angelino Heights today gives evidence to its unique development if one takes time to look and observe. Angelino Heights is a glimpse into the past, a contrast to the explosive development of the city from pueblo to metropolis. It is a collection of many yesterdays and a hope for a better tomorrow for the central city and as a cultural resource for the community, city and visitors from other places. There, within the confines of an area bordered by Echo Park to the west, the Hollywood Freeway to the south, and Sunset Boulevard on the north, it lies in seclusion.

William Fletcher, a noted photographer of his day and resident of Angelino Heights, in his 1897 photograph of the neighborhood captured the beauty, prestige, and self-sufficiency of the community—a very special and picturesque place to live. It remained so through the early 1920s when it was caught up in a series of transitions reflecting the city’s growth and change in subsequent waves of migration from the eastern seaboard and of other ethnic stocks. Angelino Heights then took on a different character with the influx of middle class merchants and entrepreneurs of Old World, European, and Near Eastern heritage. One could hop on the electric trolley and ride down to the foot of the hill to purchase the best of pastries and other delicacies

along Temple Street, a vibrant city artery.

Over the years that followed, because of its relatively small size, hillside location, city growth to distant suburbs, the emerging dominance of neighboring districts and new traffic arteries (primarily the Hollywood Freeway), the area sank into obscurity, unrecognized by the great majority of Angelinos. Not so, of course, for long time residents who weathered the trials of time and persisted in their residency, nor those who on their own discovered the area in search of large homes, sturdy and graceful even though showing signs of age, or those who preferred living close to the center of cities as in other areas of the world, regardless of their economic means or social status.

As early as the 1930s and 40s a few newcomers sought out the hill to make it the site of their residency; this was the beginning of a preservation effort at a time when the old – especially Victoriana—was out of fashion and rejected for the modern or latest in design and neighborhood development. But it was not until after WWII and the redevelopment that followed, climaxed by the demolition of Bunker Hill, that a citywide interest evolved to recognize the beauty and the architectural, historical, and cultural significance of structures from Los Angeles' past. At that point preservationists emerged to support city endeavors in the protection of structures from demolition and systematic eradication of our physical ties to the past. Some persistent persons bought properties on Carroll Avenue and began the new wave of preservation and restoration now evidenced by the activity and publicity surrounding this now well-known street.

In 1981, Angelino Heights became the city's first Historic Preservation Overlay Zone, protecting it from future demolition and steering it toward restoration. In summary, Angelino Heights, with its rich ethnic and architectural diversity, reflects the growth of the city. These beautiful older homes stand as historic citadels reflecting our cultural heritage. They tell us where we come from; by preserving them, we give meaning to the city's dynamic growth and its future.

Angelino Heights has three periods of significance, which correspond with the three building booms mentioned in the history above. They are 19th Century High Victorian, Turn of the Century, and Eclectic Revival Styles. 19th Century Styles - High Victorian (circa 1886-1890)-Queen Anne Style, Eastlake, Stick, Italianate/Folk Victorian. Turn of the Century (circa 1900-1910): Victorian Cottage Style, Craftsman Style, California Bungalow Style, Spanish Colonial Revival. Eclectic Revival Styles (circa 1920-1925): Classical Box/Foursquare, Dutch Colonial Revival, Mission Revival, Tudor.

PRESERVATION IN ANGELINO HEIGHTS

The renaissance of Angelino Heights began slowly in the late 1960s and early '70s, as a few restoration-minded people purchased property there and began to renovating their houses. Several of these early preservationists bought more than one property to insure that the houses did not get torn down or decay further. In 1976 residents formed the Carroll Avenue Restoration Foundation (CARF), and in 1981 the Angelino Heights Community Organization was formed.

In 1983 residents successfully lobbied to have Angelino Heights named Los Angeles' first Historic Preservation Overlay Zone (HPOZ). As part of this process, a Historic Resources Survey was compiled in 1981, under the direction of Roger G. Hathaway and Associates. The survey focused primarily on the Victorian structures in Angelino Heights, and did not identify original owners and architectural /historical significance for most structures in others styles, including Late Victorian, Craftsman, and Classic Box residences.

Many of the houses on this tour are designated as Los Angeles Historic-Cultural Monuments, and all of the houses on the tour are part of the Angelino Heights Historic Preservation Overlay Zone. With this designation, the architectural integrity of the buildings in the area is protected, and in recent years many have been restored to their former grandeur.

Background on HPOZs

HPOZs, despite their bureaucratic-sounding acronym, are simply the City of Los Angeles' name for historic districts—defined areas or neighborhoods with identifiable historical characteristics and unity or cohesion. Within the boundaries of the HPOZ, special design controls help prevent inappropriate demolitions, exterior alterations, and incompatible additions.

An HPOZ is established following a detailed cultural resource survey of the neighborhood, delineation of boundaries, and application to the city's Planning Department. It is reviewed by the Cultural Heritage Commission, considered by the Planning Commission and approved by the City Council. The entire process usually takes six months to a year following the completion of the cultural resource survey.

The HPOZs design standards only affect the exterior of the home: homeowners can remodel the interior of their home without any HPOZ review, although other regulations may apply. A five-member neighborhood HPOZ Board, which must include one architect and one person involved in real estate, meets twice monthly in the neighborhood to review proposals for alterations, working in conjunction with the City of Los Angeles Planning Department.

As of July 2006, there were 21 HPOZs in Los Angeles. (Use website for additional info: www.planning.lacity.org).

The Role of the Conservancy in HPOZs

In 1979, during its second year of existence, the Los Angeles Conservancy was instrumental in creating the city ordinance that allowed local neighborhoods to form HPOZs. Angelino Heights then became the first neighborhood to receive HPOZ designation, in 1983. In 1997, the Conservancy again took a lead role with City officials to refine and improve the HPOZ ordinance. Today, the Conservancy works with the existing HPOZs on city policies affecting the historic districts and provides technical assistance and guidance to neighborhoods wishing to form a new HPOZ.

WHAT IS VICTORIAN ARCHITECTURE?

The term Victorian architecture describes the revival and eclectic architecture popular in Great Britain and the United States during Queen Victoria's reign, from 1837 to 1901, a sixty-four-year period known as the Victorian Era.

Crucial to the architecture of the period was a new construction technique known as balloon framing, which enabled houses to shed their traditional heavy-timber framing and instead use uniform lumber for a house's framework. Homeowners had the option of adding protruding wall extensions, creating overhangs, and incorporating irregular site plans. Balloon framing freed houses from their traditional boxlike design, facilitating the addition of complex structures and decoration.

The tremendously popular pattern books and style magazines of the late nineteenth century, which published illustrations of the latest architectural fashions, were the driving force behind the spread of design ideas. Likewise, the growth of industry and the railroads made it possible to mass produce and ship construction materials relatively cheaply. Complex house components—doors, windows, roofing, siding, and decorative detailing—no longer needed to be expensively handcrafted, so average homeowners had increasing access to them. Both economically and structurally, the stage was set for houses to adopt novel designs.

Regarding California Victorian architecture, five to ten years must be added to most dates encountered in architecture chronologies. People who commissioned new homes in Los Angeles adopted their architecture from the styles of the East Coast, which up to this point was the source of fashionable trends. Styles that had already faded back East were still being implemented in the West. To an extent, this resulted in styles surviving in the West after they had already passed from fashion elsewhere.

Victorian architecture has several different styles. The primary focus of the Angelino Heights tour is the Queen Anne style of Victorian architecture, the most prevalent architectural style found in the neighborhood. Two other important Victorian styles (Italianate and Stick) are also found in Angelino Heights, along with the Eastlake decorative style, which adorns many Angelino Heights homes.

Few Victorian houses represent any pure architectural style. It is more common to see Victorian houses that combine two or more styles.

QUEEN ANNE

1876 to ca. 1910

The Queen Anne style of Victorian architecture was prevalent from the 1870s to 1900; it continued with declining popularity into the first decade of the twentieth century.

The style takes its name from Queen Anne of England (and later Great Britain), who reigned from 1702 to 1714. The style was named and popularized by a group of nineteenth-century English architects led by Richard Norman Shaw. Shaw was a British architect who based his designs on diverse historical architectural styles, including the Neoclassical and Neo-Gothic. In the Queen Anne style, the function of decorative elements was not to express essential elements of the construction as in its contemporary, the Stick style, but purely and unashamedly to be ornamental.

The name "Queen Anne" is a misnomer because the historical precedents used by Shaw and his colleagues had little to do with Queen Anne or the formal Renaissance architecture that was dominant during her reign. Instead, Shaw's style was based more on late medieval style. It is unclear why Shaw's contemporaries chose to call the style Queen Anne, although it may be that

in its initial form in Britain, the Queen Anne style resembled more closely classical and Renaissance forms than it did the Gothic.

The 1876 Philadelphia Centennial Exposition first significantly exposed the United States to the Queen Anne style; the British government had constructed several Queen Anne buildings for Britain's fair exhibit. The style was quickly adopted and modified by American architects. In particular, American architects added wooden construction and wall shingles. Within years, Queen Anne became the dominant residential architectural style in the United States.

The Queen Anne style was used heavily in California's Victorian homes because it was fashionable during the late nineteenth-century building boom, when businessmen and professionals from the East Coast and Midwest, arriving in California with money and familiar with the latest in architectural fashions, commissioned Queen Anne houses.

Listed here are features of the Queen Anne style:

- Steep gable or hipped roof with dormers
- Rambling, asymmetrical silhouette
- Corner towers or turrets
- Verandas and balconies
- Contrasting materials
- Second-story overhangs
- Huge "medieval" chimneys
- Gable ends decorated with half-timbering or stylized relief decoration
- Leaded or stained-glass window accents



EASTLAKE

Ca. 1870 to ca. 1890

The Eastlake style was a decorative style, initially applied to furniture but later adapted for house decoration. It is named after Charles Locke Eastlake (1833-1906), an influential English architect and arts writer. Eastlake called for handcrafted, solid wood furniture with rectangular joinery, encouraging "honesty" in construction and finishing, although many carpenters and furniture manufacturers complicated Eastlake's designs.

The adaptation of the Eastlake style to home decoration was significant because it was uncommon for architecture to borrow design ideas from furniture motifs; usually, it was furniture makers who took their cue from architecture.

Drilled, incised, shaped, and proportioned piers and panels characterize the style. Eastlake motifs frequently adorned wooden bands, strapwork, brackets, panels, and gables, especially for homes built in the Stick style. The Eastlake style also decorated Queen Anne houses. Today, houses that contain copious Eastlake decoration and trim may simply be termed Eastlake houses even if they are architecturally Stick or Queen Anne structures.

FIRE STATION #6 534 East Edgeware Road
Los Angeles Historic Cultural Monument #605

DATE: Built 1929, moved to present site in 1948.

STYLE: Spanish Colonial Revival

HISTORY AND ANECDOTES: The fire station was originally located a few hundred feet to the south of its present location. In 1948 the building was moved because the site was in the path of the Hollywood Freeway. Moving entailed raising the building, moving it 300 feet north, and turning it to face west instead of south. It took several months to successfully move the 1000-ton building. The foreman for Star House Movers, Inc. was Ole Olsen, who, according to the L.A. Times, “had been pushing buildings around for 30 years.”



The Fire Department vacated the building in 1987.

ABOUT THE STRUCTURE: A two-story fire station, built in an L-shape.

EXTERIOR:

Roof: The tiled, hipped roof is typical of Spanish Colonial Revival style.

Wall surfaces: Brick and concrete covered with stucco. The building has little ornamentation.

West (Front) Elevation: The main part of the building (the long part of the L) has three large arched openings on the ground floor for the fire engines, with a set of matched windows on the second floor above each arch. At the front the foot of the L is the pedestrian entrance, above which is a single large window with an ornamental balcony.

STYLE: SPANISH COLONIAL REVIVAL: The Spanish Colonial Revival style was an American style popular from about 1915 to 1940. Structures in the style normally featured stucco wall surfaces and a low-pitched roof covered in red tiles. It particularly flourished in former Spanish territories such as California, the rest of the Southwest, and Florida as local residents sought to evoke a Spanish Colonial image.

LEFEBVRE HOUSE 601 East Edgeware

DATE: 1893

STYLE: Queen Anne Cottage

ABOUT THE ORIGINAL OWNER: Edgar Lefebvre was an attorney. A French-American, he was the Financial Secretary to a Los Angeles-based society called Court Française.



HISTORY AND ANECDOTES:

French Immigration in Los Angeles

French immigration played a large part in the development of early Los Angeles. From the 1820s through the 1880s, many prominent business men and politicians were of French descent, including Jean Louis Vignes (first vineyard and first orange grove in Los Angeles), Victor and Prudent Beaudry (of the Los Angeles City Water Company), Remi Nadeau (important in transportation), and Lucien Brunswig (pharmaceuticals). Frenchmen served as mayors of Los Angeles from 1861-1867. During that period nearly 12% of Angelenos could claim French ancestry.

ABOUT THE STRUCTURE: The house is a single-family residence, with 1850 square feet, a good example of a modest Queen Anne Cottage, with a modern addition to the rear, in the style of the original.

Note the original stone wall that wraps around the corner of the property

EXTERIOR:

Roof: The roof, which is steeply pitched, has a front facing gable-on-hip with cross gables.

Wall surfaces: The house is covered in thin, clapboard siding, with fishscale shingles on the gable facades.

East (Front) Elevation: Gable boards frame the gable, and the gable window is bracketed by pilasters. Under the entire gable overhang are corner brackets, with pendants hanging from them, which connect it to the bay. The curlicue pattern on the brackets is painted, not carved, and is not original to the house.

Porch: To the right of the bay is a small, wraparound front porch. The spindlework porch supports are thin and delicate. Under the porch roof eaves, a plain lintel rests above the porch supports. The porch no longer has its original supports and railing.

South Elevation: The south elevation, though similar to the east (front) elevation, is two stories tall. It was added during a restoration in the late 1980s in which the attic was also converted into a second floor. The modern addition is in the style of the original architecture of the house.

600 EAST EDGEWARE

DATE: 1903

STYLE: American Foursquare, retaining Queen Anne features

ORIGINAL OWNER: Anna Hall (see appendix). Anna developed the property but never lived at this address. Her primary residence was at 608 East Edgeware.



ABOUT THE STRUCTURE: The house was originally a single-family residence, but was converted into a duplex in 1925. It is still a duplex, and has 1803 square feet.

The house is two and a half stories tall, as is common in the American Foursquare style. The house also retains many Victorian architectural elements, making it a good example of the transitional architecture of the turn of the century.

EXTERIOR:

Roof: Low-hipped with a deep overhang and flared roof ends, the roof features a prominent central dormer. Notice that the roof eaves are enclosed and lack eave brackets, typical of the American Foursquare style.

Wall surfaces: The house is covered in thin, clapboard siding. The entire house is surrounded by a flared, horizontal wooden band, separating the first and second stories.

Southwest (Front) Elevation: To the right of the porch, the first story features a square bay topped by a pent roof. Above the pent roof is the second-story square bay whose bottom has two sets of double brackets.

Porch: The top of the porch roof, which is surrounded by a plain balustrade, serves as a decorative balcony for the second-story window. Both the porch and balcony balustrades are unusually plain, contrasting with the spindle-worked balustrades found in earlier Queen Anne style homes. The recessed front porch features Classical decorations, common in Queen Anne architecture. The porch supports are Classical columns tapered toward the top. Pilasters stand on both sides of the door, while a false lintel rests above it.

STYLE: AMERICAN FOURSQUARE: The American Foursquare, also called the Prairie Box, was a short-lived post-Victorian style, which faded after World War I. The boxy Foursquare shape provided roomy interiors for homes on small city lots. The simple, square shape also made the Foursquare style especially practical for mail order house kits from Sears and other catalog companies. Foursquare houses were relatively simple to build and usually required no architects.

701 EAST EDGEWARE

DATE: 1924

STYLE: Spanish Eclectic

ABOUT THE STRUCTURE: The structure is a multi-family residence of 4 units, with 4080 square feet of space.



ANNA HALL HOUSE 608 East Edgeware

DATE: 1905

STYLE: Vernacular architecture with Queen Anne features

ABOUT THE ORIGINAL OWNER: Anna Lenard Hall (see appendix). Anna Hall lived here with her daughter Anna Peters and Anna's husband Charles Gridley.



One of Anna Hall's stepdaughters, Ida Millard, lived at 608-1/2 East Edgeware with her two children. Ida was the daughter of Henry Hall and his first wife, Jane. The widow of Spencer Millard, California's Lieutenant Governor in 1895, Ida had also been widowed from her first husband, Mr. Kail, back in Michigan. Prior to living in this house, the Millards lived a few blocks away on Ionia Street.

ABOUT THE STRUCTURE: Built as a duplex, the house has 3730 square feet. When the current owner purchased the house (about 1994), the structure was operating as a boarding house, and additional partitions had been put in to create two more bedrooms. These have since been removed.

EXTERIOR:

Roof: The house has a hipped roof with a lower cross gable on the west (front) elevation, which crowns the two-story porch. The medium roof pitch is typical of late Queen Anne style architecture. The roof eaves have a deep overhang but lack the eave brackets common in Queen Anne homes. Also notice that all the roof ends are flared, giving the house an Asian air.

In the center of the roof is a dormer with a hipped roof, which has a slight upsweep. The sides of the dormer are covered in fish scale shingles, and the west (front) side has an arched window surrounded by slated ventilation openings.

Wall surfaces: As in many Queen Anne style homes, thin clapboard siding covers most of the house. Between the first and second stories is a flared horizontal band of clapboard siding. The purpose of flaring the walls is to give texture to the wall surface, a vestige of Queen Anne architecture. On the south side remain remnants of wide composite siding that was added in the 1950s and is being removed by the current owner.

West (Front) Elevation: The front façade has a dormer and a central, two-story bay. On the bay's first story, the central window has an upper pane of leaded glass. Note the pattern of denticulate molding on the window sash. Similar bays are located on the north and south elevations of the house.

Porch: The two-story porch is recessed into the main structure. On the first floor, the porch contains the entrances to both apartments. The two entry doors and the window are crowned by Classical pediments with denticulate molding, which were added by the current owner to match a design that was originally over the front windows. Notice the glazed lattice window to the left of the porch, which is similar to the smaller gable window atop the porch.

On the second story, the porch supports are Classical columns. Additionally, a spindle-worked balustrade runs along the second story porch, typical of the Queen Anne style. Above the porch is a gable decorated with fish scale shingles.

HENRY HALL HOUSE 704 East Edgeware

DATE: 1901

STYLE: Queen Anne, but with unusual large massing



ABOUT THE ORIGINAL OWNER: Henry Hall (see appendix) deeded the northerly portion of the property in 1893 to his wife Anna Hall and house agent Charles Stimson, “in consideration of continuing love and affection.” Stimson was to be Anna’s business partner in the venture. The remaining portion of the lot was purchased in 1901 from Lewis Groff. The house was erected in 1901. The first resident was Charles Luckenbach, a purchasing agent for the Los Angeles Electric Company, who had relocated from his family residence at 1443 Carroll which he had built and later sold to Kaspare Cohn (see page 37).

In 1916, Anna turned the structure into a upper/lower duplex.

ABOUT THE STRUCTURE: The structure is a single-family residence that was converted to a duplex in 1916, then restored back to a single-family residence in 1984. It has 2161 square feet.

EXTERIOR:

General: The left side of the house has an attached shed, which was added when the house was converted into a duplex to provide a separate entrance to the upstairs apartment.

Roof: The various sections of the roof have either a medium pitch or a low pitch. The roof eaves have a deep overhang, but most of the house lacks the eave brackets common in Queen Anne style homes. On the gables, the medium-pitched roof endings descend into low-pitched roof endings, giving the impression that the house roof is flared in the Asian style. Notice that the shed roof on the left contains eave brackets, unlike the rest of the house.

Wall surfaces: The house is covered in clapboard siding, typical of Queen Anne homes. Separating the first and second stories is a wide, flared horizontal band of diamond and fish scale shingles, which runs the length of the house, including the porch, but excluding the shed addition.

West (Front) Elevation: To the right of the porch are two identical casement windows, one each on the first and second floors. Each window’s upper half is composed of twenty-four rectangular lights.

The west (front) gable is framed by the overhanging eaves, creating a shadow-box effect. The gable is decorated with diamond and fish scale shingles. At the gable apex is a sunburst pattern decoration, a popular architectural ornament in late Victorian times.

The façade’s two-story bay is less pronounced than bays in most other Angelino Heights homes.

Porch: The two-story front porch is attached to the front elevation rather than recessed into the main structure. On the first story, Classical column porch supports rest on a spindle-worked balustrade. Likewise, the second-story porch features smaller Classical columns resting on a smaller, spindle-worked balustrade. Each floor has a door leading out to a porch. A glazed transom light with fifteen panes crowns the first-story front door. There is a spindle-worked sunburst motif on each corner of the front storm door.

JEANETTE M. DAVIES HOUSE 710 East Edgeware

DATE: 1902

STYLE: Queen Anne



ABOUT THE ORIGINAL OWNER: As with 704 East Edgeware, Henry Hall (see appendix) deeded the property, in 1893 to his wife Anna Hall and house agent Charles Stimson, “in consideration of continuing love and affection.” The remaining portion of the lot was purchased in 1901 from Lewis Groff. The house was erected in 1902. The first resident was Jeanette M. Davies, a bill clerk at the Pacific Crockery and Tinware Company.

ABOUT THE STRUCTURE: The house is a single-family residence, with 1860 square feet.

EXTERIOR:

General: Much of the detailing on the house was added by a recent owner. It has not been clearly established what decoration is original, and what was added later.

Roof: The front of the house features a low-pitched, hipped roof dominated by a central, gabled dormer. The rear has a higher, side-gabled roof. The entire roof structure is symmetrical, unusual in Queen Anne style architecture. Notice that that despite the deep roof overhang, the house lacks eave brackets.

Wall surfaces: Most of the house is covered in clapboard siding. The front of the dormer, as well as the pent-roofs over the bay and the right side window are shingled.

West (Front) Elevation: The west (front)-facing projecting roof end is covered by a gable board and the gable apex is crowned by a sunburst motif. The dormer window’s upper frame has eight vertical rectangular lights.

On the left side of the facade is a bay window, capped by a pent roof which is tiled with fish scale shingles. The windows are bracketed by decorative vertical beams. The two side windows are double-hung while the central window has a decorative upper pane. Above the bay windows runs a chevron pattern, which is topped by decorative rectangular panels.

On the right side of the façade is a rectangular window, crowned by a pent roof which is connected to the plain window frame beneath it by two solid brackets. The upper window is surrounded by twenty-two lights of leaded glass.

Porch: The front porch is one story tall. The porch supports are Classical columns, as in all four of the Hall family houses in Angelino Heights. The front doorframe has decorative brackets on either side that connect it to the porch ceiling. Notice that the brackets are decorated by beads. Between the brackets, a leaded transom light crowns the front door.

North Elevation: Above the low-pitched hipped roof sits a gable similar to the west (front) dormer.

HALL HOUSE 714 East Edgeware

DATE: ca. 1887

STYLE: Queen Anne with Stick detailing

ABOUT THE ORIGINAL OWNER: Hall Family (see appendix).

The property was sold by the developers Everett Hall, William Stilson, and William McCrory in 1886 to Everett's father, Henry Hall. In 1887 Henry built the house located on the property and lived here with at least one of his sons, Giles, and presumably his wife Anna. As with the other Hall homes on Edgeware, Henry presented the deed to Anna and to Charles Stimson in 1893.

Although the Halls moved to Kellam Avenue in 1891, according to records, Henry (and presumably his family) moved back to 714 East Edgeware in 1903.

James Luckenbach, who had resided at 704 East Edgeware, moved to 714 in 1904.

ABOUT THE STRUCTURE: Constructed ca. 1887 as a single-family residence, this structure has been converted into a duplex by Anna Hall in circa 1894 and contains 2,344 square feet. With modest ornamentation, this residence is a simplified example of Queen Anne. The decorative trussed gables, however, are a feature drawn from the Stick style.

EXTERIOR:

Roof: The cross-gabled roof consists of primary gables on the west (front) and south elevations that intersect to form a valley. On the north elevation, a lower cross gable intersects below the ridgeline.

Wall surfaces: The first and second stories of the house are clad in shiplap siding, while the front and side gables are clad in the contrasting textural surface of fishscale shingles. Below the west (front) and south-facing gables, this shingled surface extends to form the cladding of the flared window hoods that top the paired, second floor windows.

West (front) Elevation: The dominant feature of the west (front) elevation is the decorative trussed gable, which features stick detailing composed of five intersecting, turned spindles (repeated in smaller scale in the cross gable on the north elevation). The flared, shingled window hood, which tops the paired window on the second story, adds variety to the otherwise flat wall surfaces. The tripartite window with a multi-paned transom on the lower story is a later modification. A two-tiered porch with simple detailing is located within the L-shape formed by the west and south-facing gable walls. A second entrance has been added on the northwest corner for the duplex conversion.

Porch: The two-tiered porch has been altered over the years. At one point both levels had been enclosed, but have once again been returned to an open state. Simple square posts form the porch supports.



720 EAST EDGEWARE

DATE: 1926

STYLE: Craftsman

ABOUT THE STRUCTURE: The house is a duplex, and recently underwent renovation.



STYLE: CRAFTSMAN

The Craftsman style of domestic architecture, as opposed to formal Victorian Queen Anne or Eastlake, originates in the English Arts and Crafts movement of the late 19th century with the writings of John Ruskin and William Morris, who also produced furniture, wallpaper, fabric, and rugs. Their revolt against over-decorated machine-produced items celebrated the craftsmanship of medieval cathedral builders.

The most important of their influential American disciples was Gustav Stickley, eldest son of a furniture-making family, who in 1901 began publication of *The Craftsman* magazine to disseminate his philosophy and to sell his furniture and lighting fixtures. Stickley was not himself an architect, although he featured many of his own house designs, but *The Craftsman* magazine had articles and designs by Frank Lloyd Wright as well as Greene and Greene, who were important high-end residential architects in the Craftsman style in America.

“Craftsman” is more an approach to artistic production than an architectural style, but Craftsman houses tend to the horizontal rather than the vertical. That is, they do not have steep gables to drain rain and snow; their second story, if any, is often reduced in size from the first floor. Their roofs slope gently, their eaves extending well beyond the building, revealing often ornamental brackets. Ornament is otherwise restrained. In Los Angeles, porches, often wraparound, are propped up with Arroyo Seco river rock columns, a native material, or else with short fat columns tapered at the top. Earth colors, deep browns and greens, were often preferred.

LIBBY HOUSE 724 East Edgeware

DATE: 1887

STYLE: Queen Anne



ABOUT THE ORIGINAL OWNER: Caleb Libby, who had retired as a grain elevator entrepreneur, came with his wife Minerva from Brooklyn, Iowa. Caleb was a member of the family that in 1868 founded the Libby's food company. (Note: there is no evidence that Caleb specifically was involved with Libby Foods, which was based in Chicago.)

HISTORY AND ANECDOTES:

When the current owner purchased the home in 1979, there were 43 people living in it.

ABOUT THE STRUCTURE: The house is a single-family residence, with 3980 square feet on four floors. It was one of the first residences constructed in Angelino Heights. The house originally had both lots on either side of the present lot which included a tennis court and summer house.

EXTERIOR:

Roof: The main structure has a cross-gabled roof, while the tower on the left side has a steeply pitched roof. The roof of the tower has a topmost square platform surrounded by ironwork cresting, known as a widow's walk. Note that it has small corner brackets connecting it to the roof below it. Beneath the roof, denticulate molding runs under the eaves.

Wall surfaces: The first story is clad in clapboard siding while the second story is covered in fish scale shingles. Directly above the first story, the second-story fish scale shingles are flared, creating a horizontal band that runs around most of the house. The flaring resembles a skirt roof, and is typical of the Queen Anne style. Fish scale shingles also decorate the gable ends on both the north and south elevations. Note the faux stone work at the base of the tower.

West (Front) Elevation: The dominant, front-facing tower highlights the eclectic nature of Victorian architecture. The tower has a steeply pitched roof and wall dormers, as in Gothic architecture, but the arched windows of the wall dormers are reminiscent of Classical architecture. The wall dormers are topped by gabled roofs. Below the wall dormers, the second story windows have large panes of glass bounded by smaller, colored glass panes (often known as a Queen Anne sash). To the right of the tower, above the front porch, the second-story fish scale shingle pattern continues to decorate the walls.

Porch: The one-story front porch is to the right of the tower. The front porch wraps around the west (front) and south elevations of the house. The porch balustrades are spindle-worked. The thin, tapered porch supports are also spindle-worked; the different paint colors make the diverse features stand out. Solid brackets crown the porch supports and connect them to the openwork that runs under the porch roof eaves.

Carriage house: The building in the rear is a carriage house. The window at the top is a hayloft opening, now missing the beam and pulley to lift the hay. Note the weather vane on the roof; its placement on the outbuilding enables it to be seen from the house.

INTERIOR:

The original Lincrusta wainscoting remains in the entry hall. Lincrusta is essentially a mix of wood flour, sawdust or cork (oak bark) with linseed oil as a binder to hold it together as sheets of it are embossed. It's often referred to as Lincrusta-Walton after its inventor, Walton, who also invented linoleum, which it resembles.

The original ceiling medallions are still in the front and back parlors, dining room, and entrance hall. The light fixtures are not original, but are typical of the period. Due to intermittent access to electricity at the time, fixtures were often hybrid electric and gas, the electric bulbs facing down, and the gas jets facing up.

The fireplace mantels are signed by the carpenter and were made in the basement of the house. The ornate tiles are by _____.

The floors are oak in the public rooms on the first floor and Douglas Fir on the second floor, where the bedrooms are.

The kitchen has been completely redone.

The glass panes in the front door are glue glass, like the interior windows of City Hall, a random pattern achieved by painting glass with a strong industrial glue that, when it dries, flakes off pieces of the glass. The current owner has found a company in the SF Valley that still produces it and has installed a new glue glass window in her dining room.

728 EAST EDGEWARE

DATE: 1927

STYLE: Spanish Eclectic

ABOUT THE STRUCTURE: The structure is a multi-family residence of five housing units. It has 5388 square feet.



BOMB SHELTER (just north of the NW corner of East Edgeware and Carroll Ave.)

A remnant of a later era, the Cold War, this bunker was built as a bomb shelter out of 8" hollow cinder blocks. The building permit was issued just days after the Cuban missile crisis of 1962. Inside there was a toilet, bunk beds that folded out of the wall, and a machine to circulate the air. It is currently out of commission.

STILSON HOUSE 801 East Edgeware

DATE: 1887

ARCHITECTS: Curlett and Eisen

STYLE: Queen Anne with Eastlake decoration

ABOUT THE ORIGINAL OWNER: William Stilson was one of the developers of Angelino Heights. He died of consumption at age 41, leaving his widow, Mary E. Stilson, and four children: sons Carroll, William Wallace, and Fielding, and daughter Helen. Fielding was the only one to continue in the real estate profession.

William's widow, Mary Stilson, continued to develop property in the Angelino Heights area after her husband died. She sold the Edgeware house but remained in the neighborhood, ultimately hiring local resident and architect Arthur Benton to build her a home on 1048 West Kensington Road in 1906. Mary was active with civic groups like the D.A.R. and the Friday Morning club right up through her 80s.

In 1893, William Botsford and his wife Monima moved into the house, which they purchased from Stilson's widow in 1895. Botsford was the president of the California Fruit Company. The house was sold again in 1899.

ABOUT THE ARCHITECTS: William Curlett and Theodore Eisen (who was Curlett's brother-in-law), both had individual successful practices in San Francisco and later in Los Angeles. The two worked together on the design of the first County Courthouse in Los Angeles (built 1887, demolished 1925). Both architects had sons who would become important Los Angeles architects: Aleck Curlett (of Curlett and Beelman) and Percy Eisen (of Walker and Eisen).

HISTORY AND ANECDOTES: The subsequent alterations to this house, and others like it, helped galvanize the Los Angeles preservation movement and were partly responsible for the formation of the Carroll Avenue Restoration Foundation (CARF) in 1975, and the designation of Angelino Heights as the city's first Historic Preservation Overlay Zone (HPOZ) in 1983.

ABOUT THE STRUCTURE: The Stilson House was the largest single-family home in Angelino Heights. The house, which contains 7461 square feet, has about 30 rooms including a magnificent third-floor ballroom—complete with a musician's balcony—where formal gatherings of prominent Angelinos took place. It also features eleven bedrooms and six bathrooms.

Around the turn of the 20th century, a Craftsman-style addition to the west side of the house was erected. At that time, the Victorian interior was redone in a Craftsman style.

EXTERIOR: The house was covered in stucco in 1961, leaving few original Queen Anne details visible.



WHY WOULD SOMEONE STUCCO A BUILDING?

There are many different reasons why “insensitive” changes are imposed on historic buildings:

- **Financial.** It is important to remember that historic structures, like classic cars, require tremendous upkeep which can cost a great deal of both time and money. When neighborhoods are of mixed or low income, many residents/owners simply cannot afford the required upkeep and property values are too low to make selling the property an option. For example, painting the exterior woodwork on a house the size of 801 East Edgeware costs approximately \$40,000 today, and painting would be required at least every 10 years. It was thought that by covering the wood with stucco, the cost of painting would be reduced, and the overall maintenance required would be less. Often, however, this approach is more expensive in the long term as stucco covers problems with the wood structure, making them difficult to detect and expensive to fix.
- **Changing tastes and fads.** Often a style will go out of favor, becoming passé long before it becomes “historical” and desirable again. Although the process happens in architecture just as it does in clothing, jewelry and music, the changes are harder to reverse in architecture. Too often, owners who want to keep up with fashions choose to modernize buildings in ways that destroy the historic fabric of the building.

STREET LIGHTS AND HITCHING POSTS

The old-fashioned streetlights lining Carroll Avenue are not original to the street. They were one of the projects of Carroll Avenue Restoration Foundation (CARF), added to enhance the sense of place and reinforce the historic setting. The streetlights have “MFD by Llewellyn Iron Works” written on the base. The fixtures were rescued from a City of LA storage yard.

Although there would have been hitching posts in front of the houses, most of the ones on Carroll Avenue are not original to the neighborhood. The carriage blocks are original.

PHILLIPS HOUSE 1300 Carroll Avenue
Los Angeles Historic-Cultural Monument #51



DATE: 1887

STYLE: Queen Anne with Eastlake ornamentation

ABOUT THE ORIGINAL OWNER/DEVELOPER: Aaron Phillips was a merchant from Grinel, Iowa, where he owned a prosperous hardware business. In 1866, he resettled his family in Los Angeles to start a new furniture business. Aaron's daughter, Grace, lived here until 1942. The property is also associated with George O. Ford and James B. Myer, two of the developers in the area. It is likely that he and his partner James were responsible for the construction of 1300 Carroll, as well as the homes at 1316, 1320, and 1324. Ford was an agent for Richfield Land and Water Company, and Myer owned the Southern Pacific Transfer Truck Company.

ABOUT THE STRUCTURE: The house is a single-family residence, with 2940 square feet.

Perhaps the most extravagantly decorated of all the homes in Angelino Heights, the Phillips house boasts decorative details on every non-wall surface: the gables, eaves, porches, windows, and dormers are decorated with beads, dentils, and fan/sunburst motifs. Geometric and Eastlake-style elements trace the outline of the house.

HOUSE EXTERIOR:

Roof: The house has a hipped roof with lower cross gables protruding from the north (front), east, and west elevations. The hipped roof is crowned by a prominent weather vane. The east gable roof contains a north-facing gabled dormer, while the north gable boasts an east-facing shed dormer, adding to the architectural variety of the house.

Wall surfaces: Much of the house is covered in clapboard siding, like most houses in the Queen Anne style. The gables are covered in fish scale shingles and other decorations. Under the roof eaves and between the eave brackets, the cornice is decorated with denticulate molding, bead patterns, and horizontal siding, details that are accentuated by diverse paint colors.

North (Front) Elevation:

Dormer: The north (front)-facing wall of the dormer features two windows surrounded by Eastlake-incised window frames. Each window has an upper pane surrounded by small lights. Above the windows, the dormer gable is decorated like a pediment.

Gable: A gabled bay dominates the north (front) elevation. The gable has a rectangular centered window, framed by Eastlake trim. Above the window is a triangular gable apex with lattice work. Notice that the gable has a deep overhang over the two-story bay beneath it. Directly under the gable, the gable is connected to the bay by corner brackets with pendants hanging from them, giving the north (front) elevation a Gothic quality.

Projecting Bay: On the bay, the first- and second-story windows are separated by rectangular panels with carved half-fans. The windows are surrounded by Eastlake-incised window frames. The entry double doors, enclosed by the porch, are located on the first-story northeast (left) corner of the bay. The east elevation contains a similar, two-story gabled bay.

Porch: The porch entry, which runs parallel to the house entry, faces northeast. Above the porch entry sits a pediment, which is embellished with a centered fan or sunburst motif, surrounded by denticulate molding. The top corners of the pediment roof are topped by smaller

fan-shaped ornaments.

The pediment itself projects forward, creating a deep overhang over the porch entry. Beneath the pediment are solid eave brackets that connect the porch roof eaves to the porch supports, which are turned columns. A delicate band of spindle-worked openwork runs the length of the porch under the eaves. A spindlework balustrade runs the length of the porch between the porch supports. Additionally, a spindlework balustrade crowns the porch roof.

West Elevation: The west elevation also contains a highly decorated gable, but it lacks a projecting bay. On top of the roof is a ridge chimney. The gable contains an arched opening surrounded by beads. Above the arch, the gable apex contains the same golden fan motif found throughout the house. The west elevation wall is relatively undecorated.

Thirteen of the windows are of leaded, painted, and stained glass featuring birds and flowers.

RUSSELL HOUSE 1316 Carroll Avenue
Los Angeles Historic-Cultural Monument #76

DATE: 1887

STYLE: Queen Anne with Eastlake ornamentation

ABOUT THE ORIGINAL OWNER/DEVELOPER: The original owner was George O. Ford (see Phillips house).

Ford sold the property almost immediately to Major Horace M. Russell, a retired real estate agent, judge, miner, and National Guardsman. According to the Historic Resources Survey, Russell made his fortune in the mining industry and was associated with the famous Leadville strikes in 1878. He established the Aurora Gold Mining and Milling Company, as well as other mining concerns. Additionally, Russell was a California state militia (National Guard) officer. By 17 April 1889 he was a major in the First Brigade, whose task was "Inspector of Rifle Practice."

In 1897 the property was sold to Charles Guthridge, owner of the Keystone Milling Company, and an investor in the Central Union Oil Company.

ABOUT THE STRUCTURE: A single-family residence, the house has 2541 square feet. The interior of the house is light and airy and includes a staircase with a ship's wheel design.

The restrained ornament and angular detailing of the house are typical of the Eastlake movement. Although technically Queen Anne with Eastlake ornamentation, homes of this style are often referred to as "Eastlake Victorian."

EXTERIOR: Roof: The house contains two hip roofs, one front and one rear, with a protruding, dominant front-facing gable. It has roof cresting along the level top of the front hip roof, forming a widow's walk.

Wall surfaces: Most of the house is covered in clapboard siding, but the front gable features diamond shingles. Under the roof eaves, the eave brackets surround a crown molding of board and batten. The wall corner posts, window frames, and the entry doorframe are incised with one uniform Eastlake design.

North (Front) Elevation: The front gable has a steeply pitched roof. A gable board hangs from the roof projection. Corner brackets under the gable add to the embellishment. Reminiscent of the Stick style, simple decorative trusses adorn the gable end. Paired windows emphasize the verticality of the structure. A small pent roof crowns the second-story windows. Between the first- and second-story windows, alternating rectangular panels create a vertical, geometric Eastlake motif. Under the first-story windows, a pair of fan motifs match the pediment over the front porch entry.

Porch: The porch entry is crowned by a pediment containing a fan motif. The porch has thin, spindlework supports and spindle-worked balusters accented by a cutout pattern. On top of the porch supports are solid brackets that connect to the porch roof eaves. Notice the original art glass windows on the porch to the right of the front door.

Carriage House: In the back yard is a well-preserved carriage house, which follows the design of the main house. The structure has two cross gables crowned with a protruding, steeply pitched tower. It also has windows framed in Eastlake trim.



HEIM HOUSE 1320 Carroll Avenue
Los Angeles Historic-Cultural Monument #77

DATE: 1887

STYLE: Queen Anne with Eastlake decoration

ABOUT THE ORIGINAL OWNER/DEVELOPER: The original owners was James Myer and George Ford (see Phillips house).



The property was sold in 1889 to Ferdinand Heim. Two brothers from Austria, Michael and Ferdinand Heim, founded the Heim Brewing Company in St. Louis in the 1870s. Michael's two sons, Ferdinand and George, ended up in Los Angeles, while Ferdinand senior's children remained in the Midwest and carried on the brewing business. Ferdinand senior came to Los Angeles for a time (residing with his nephew on Carroll Avenue) and was contemplating opening a brewery on Spring Street when he died in 1895 (in St. Louis). It is unclear whether the home's owner was the elder or the younger Ferdinand Heim. By 1895, the house was sold to Anna Heim McArthur, mother of the younger Ferdinand and sister-in-law of the elder Ferdinand (the younger) and his family continued living here through the 1930s.

Ferdinand (the younger) was also in the beer business, incorporating a brewery in Los Angeles in 1901 (although it is not clear if the brewery succeeded) and later owning a liquor store. He kept in touch with family friends: in 1909 Mrs. Adolph Busch hosted a bridal luncheon for Heim's fiancée, Alice. Mr. Adolph Busch was one of the founders of the Anheuser-Busch Brewing Company, also of St. Louis.

ABOUT THE STRUCTURE: The house is a single-family residence, with 3354 square feet.

EXTERIOR:

General: The first story is taller than the second story. Also notice the tall, slender, round tower on the right.

Roof: The house features a multiple-hipped roof, with cross-gables facing east and west.

Wall surfaces: Most of the house is covered in clapboard siding. Wall shingles are used on the gables. The first and second stories are divided by a flared, horizontal band of diamond shingles that runs the length of the house along the walls. Decorative panels above and below the windows add decoration.

North (Front) Elevation: A two-story tower on the left forms a "cozy corner" in the front parlor and the master bedroom upstairs. The tower is octagonal and its steeply pitched roof is crowned by a weather vane. Beneath the first-story windows rectangular panels feature half-fan motifs. The base of the house includes panels with heron tracery. This was added by the current owner, who copied it from a pattern on the Good House in Glendale.

North (Front)-Facing Walls: To the right of the tower is a north (front)-facing, clapboard-covered wall. Eave brackets connect the second-story window frames to the roof eaves. A pattern of board and batten runs between the roof eaves. Framing the windows are pilasters incised with Eastlake decoration. Notice that the northeast-facing window has an uppermost pane of stained glass. The porch roof replaces the horizontal shingle band that runs around the rest of the house.

Three-Story Tower: A round, three-story tower on the west elevation has a conical roof,

which is topped by a finial. It is thinner than the two-story tower on the left. The third story contains three windows and its walls are smooth. The second story is composed of two windows with Eastlake-style window frames. On the first story, inside the porch, the tower has a single window and is covered in clapboard.

Porch: The front porch wraps around the north (front) and west elevations. The roof eaves have a spindlework grille hanging from them. Eave brackets connect the porch roof to the spindlework porch supports, which taper toward the base. A low spindlework balustrade runs along the porch.

The front entry consists of a pair of glazed doors with panels, a style popular from the 1890s up till the United States entered World War I (1917). Beneath the door windows, the panels contain the bead pattern and half-fan motifs. Above the door is a stained glass transom light. The doorframe is carved in the Eastlake style.

East Elevation: On the east elevation, the house has a first-story angled bay. Below each window are rectangular panels with half-fan motifs, and above the windows are rectangular panels with beads and chevrons. The window frames are incised with Eastlake designs.

The corner brackets at the top of the bay, which have pendants hanging from them, connect the bay to the flared, horizontal shingle band above it. The second story has a triple window whose window frame is also Eastlake style. Between the eave brackets runs a pattern of board and batten.

The gable is separated from the second story by the roof eaves. The gable, which is covered in fish scale shingles, has an arched window in the center. The wide roof overhang causes the gable to appear recessed, creating a shadow box effect.

INTERIOR:

Before entering, remind visitors: “Look but don’t touch.” Acknowledge the owners for their graciousness in allowing the tour to come into their home.

Enter front hallway

Hallway: The frieze wallpaper is hand-painted canvas applied to wet plaster. The mottling in the center is from subsequent application and removal of other wallpapers, but the original design is still clear above the picture rail. Notice the ivy-patterned, pressed wood framing the doors and windows. Pressed wood designs are accomplished by soaking wood in water and running it through a press.

Proceed into parlor on left

Parlor: The front and back parlors are not separated by traditional sliding doors, which would have enabled the family to have a private area apart from the area where guests are received. This indicates, perhaps, that the owner often entertained and hosted large parties.

Note the unique chandeliers throughout the house. They are of the period, but not original to the house; the chandeliers came from a house in Napa. Throughout the house note the many different features that play with light, such as angle of window, fretwork, art glass, lace curtains, etc. It is interesting to note that the new style of art coming into vogue at the time was built was Impressionism, also preoccupied with lights and shadows.

The stained glass is not original to the house. The current owner purchased them in

antique stores here and in Chicago. The only art glass original to the house is the small window that lights the stairs.

Proceed to the Dining Room

Dining Room: Note the fireplace tiles, both in the parlor, and in the dining room. The tiles in each room have a different theme: the parlor tiles sport cowboys, Indians, and oak leaves, while the dining room has pastoral tiles that are paired with dark, nighttime scenes. Notice the wallpaper on the frieze, of the period but not original to the house. It was part of a collection of Victorian wallpaper purchased in San Francisco by the present owner. Much of that collection is now in the Smithsonian.

Proceed to the Butler's Pantry

Butler's Pantry: The term "butler's pantry" came to mean the area where the silver, china, and crystal were housed, those items that the butler would need to set the table.

Proceed to the Kitchen

Kitchen: The kitchen stove, now converted to gas, was originally wood-fired. The small room is a food pantry. Notice the wainscot, the wood paneling on the bottom of the wall. Wainscoting protects plaster walls from splashing water and other marks. The windows on the east side of the kitchen afford a view of the neighboring house's carriage barn, as well as breathtaking views of Downtown Los Angeles. The kitchen was enlarged and the bathroom added in the late 1970s.

Bathroom: Not original to the house, this replica of a Victorian bathroom replaced what was originally the back porch. Note the pressed tin wainscoting.

SCHEERER HOUSE 1324 Carroll Avenue
Los Angeles Historic-Cultural Landmark #78

DATE: 1887

STYLE: Queen Anne Cottage



ABOUT THE ORIGINAL OWNER/DEVELOPER: Developed by James Myer and George Ford, the property was sold to Anga Scheerer. Her husband, John Scheerer, was a businessman and a noted orchardist. They had come to Los Angeles in 1882 and invested in real estate. John died in 1893, and Anna remarried a few years later. She retained the property for a time as a rental, selling it in 1903.

ABOUT THE STRUCTURE: The house is a single-family residence. The house is one-and-one-half stories tall, with 1793 square feet.

This house is an example of a so-called “Plan Book” house. The building plans, lithograph, and prefabricated materials could be ordered from a mail-order catalog company, such as Montgomery Ward, and given to a carpenter to build on site, making changes to suit the owner. Because they were relatively simple to build, mail-order homes usually required no architect, which makes it likely that this house was also erected without an architect’s supervision.

EXTERIOR:

Roof: The house has a centered, north (front)-facing gable-on-hip with lower cross-gables facing east and west. The top of the gable-on-hip has a weathervane. On the right side of the front elevation is a gabled bay with ironwork cresting.

Wall surfaces: The walls are covered in clapboard siding while the gables are covered in diamond shingles.

North (Front) Elevation

Gable-on-hip: The gable-on-hip is decorated with diamond shingles. It features a centered, double-casement window surrounded by a decorative, spindlework balcony.

One-story Gabled Bay: On the right side of the north (front) elevation is the one-story gabled bay covered in diamond shingles. The roof over the gable projects to create a wide overhang. Below the gable are decorative rectangular panels that separate it from the first-story bay. Hanging from the decorative rectangular panels are corner brackets adorned with pendants. On the first story is a three-sided bay. The bay’s two side windows have lower panes surrounded by small, colored lights. The stained glass of the central window is not original to the house.

Porch (North Elevation): The porch roof is covered in diamond shingles, an unusually ornate elaboration. On top of the porch roof is ironwork cresting. Under the porch roof eaves is a spindlework grille that runs between the tops of the spindlework porch supports, which are connected to the porch roof eaves by large eave brackets. The balusters are also spindle-worked.

Porch (West Elevation): Notice the little porch over the west side entrance.

SESSIONS HOUSE 1330 Carroll Avenue
Los Angeles Historic-Cultural Monument #52

DATE: 1889

STYLE: Queen Anne



ABOUT THE ORIGINAL OWNER: The lot was sold to Charles Sessions in 1888 by the Reverend P.W. Dorsey, pastor of the First Baptist Church.

Mr. and Mrs. Charles Sessions were originally from Cleveland, Ohio. The 1900 census lists Charles Sessions' occupation as a dairyman. A *Los Angeles Times* article from May 1909 identifies him as a speculator in the early-twentieth-century Los Angeles oil boom, an oil executive for the newly created Belle Vernon Oil Company whose president was A. F. Gilmore. The Sessionses were active in the social and political life of Angelino Heights (see appendix).

ABOUT THE ARCHITECT: The architect was Joseph Cather Newsom (1857-1930) who designed many buildings throughout Southern California from the 1880s to 1906, often with his architect brother, Samuel (1848-1908). The brothers, who were born in Montreal, Canada, started a generation of architects within the Newsom family, with several sons, nephews, and cousins following into the profession and even collaborating on projects with Joseph and Samuel. Joseph also designed 1407 Carroll Avenue, down the street from the Sessions House. After the 1906 earthquake destroyed parts of San Francisco, Joseph closed his Southern California office to concentrate on rebuilding the Bay Area cities.

The Newsoms were excellent at promotion (Samuel wrote in 1890 "We have built homes for men who were little known until they were occupying their homes, and then public attention was drawn to them simply because their house was so striking and well carried out." They also published pattern books of their designs, the plans of which could be purchased to be built by a contractor. In their ten pattern books (with titles like "Up-to-Date Architecture") the Newsoms gave fanciful style names to their designs, such as "Picturesque Rambling Order," "Suburban Style," and "Anne Hathaway." The design of the Sessions house is included in "Picturesque and Artistic Homes and Buildings of California."

Why don't we know all the architects?

The Sessions mansion is one of the few houses on the street whose architect is known. We do not know who designed most of the Victorian houses in the neighborhood because Los Angeles' building department was not established until 1905, and newspaper accounts for building activity at this time are sketchy.

ABOUT THE STRUCTURE: The house is a single-family residence. It is four stories tall, with 4529 square feet. Although converted to multi-family use at one point (date unknown), it was returned to single-family use in 1974.

EXTERIOR:

Roof: The house has three north (front)-facing gables with several cross-gables facing east and west.

Wall surfaces: The first story is clad in clapboard siding, the second and third stories are covered by fish scale shingles, and the gables are covered by shingle patterns. The first and second stories are separated by a flared, horizontal band of shingles.

North (Front) Elevation: Topmost Gable: The topmost gable has a centered window bounded by rectangular panels and topped by a semicircle.

Two-story Gabled Bay: On the left is a large gable over a two-story, three-sided bay. At the top of the gable, the slightly projecting triangular apex has a centered circle motif. The second story of the bay lacks the fish scale shingles present throughout the second story of the house. The windows have plain window frames. On the left side under the roof eaves, notice that the large corner bracket is covered in shingles.

Three-story Tower: On the right is a three-story round tower. The conical roof is low-pitched. The first story of the tower is inside the porch

Porch: The north (front) facade is dominated by the gabled, two-story entry porch. The second-story balcony features a central circle representing a moon gate, the Chinese gateway to paradise. Surrounding the gateway are what appear to be beads from a giant abacus. Each of the second-story porch supports contains a single large bead. The tops of the porch supports have large brackets.

First Story: On the first story, the porch wraps around the north (front) and west elevations. Above the arched porch entry is a pediment with a sunburst motif. Carved wood Chinese-style dogs guard the front entrance.

Under the porch roof eaves, a lintel covered with beads sits on the spindlework porch supports, which are connected to the porch roof eaves by heavy, solid brackets. A spindlework balustrade runs the length of the porch.

The front entry to the house is a pair of glazed doors with panels, above which is a transom light. To the right of the front doors is a small stained glass window.

East Elevation: The chimney originally continued through the gable, but the top was lost in an earthquake several years ago, and what remains of the chimney is capped. The east-facing gable has a wide overhang over the second-story wall beneath it. Notice the bow window, enclosed by the main second-story walls. The long, vertical windows, which are made of leaded glass, light the landing of the staircase inside. Beneath the windows are decorative rectangular panels. On the first story toward the rear is a three-sided bay.

CARRIAGE HOUSE

The carriage house to the rear is original to the property, although it has been enlarged with the addition of a one-story wing on the west side.

THOMAS HOUSE: 1340 Carroll Avenue

DATE: 1907

STYLE: Early Craftsman retaining some Victorian features

ABOUT THE ORIGINAL OWNER: In the Los Angeles City Directory of the time, owner Edward Thomas' occupation was listed as plumber.



ABOUT THE STRUCTURE: The house is a single-family residence, with 3168 square feet.

The house blends Victorian and Craftsman features. It has the height associated with Victorian architecture but also has broad, horizontal lines typical of Craftsman architecture. The exterior layout is symmetrical.

EXTERIOR:

Roof: The roof is side-gabled; its steep pitch recalls Victorian architecture. It has a dominant, centered dormer facing north (front). The roof ends are flared, recalling Asian styles. The roof rafter tails, which replace Victorian eave brackets, are extended and visible.

Wall surfaces: The house is covered in tight clapboard siding, typical of Victorian architecture.

North (Front) Elevation: On the roof, the centered, gabled dormer creates a tower effect. Gabled dormers were common in the Craftsman style. It has three large eave brackets on its north (front) face, and a pair of windows with plain frames. On the second story is a centered bay. The central (north-facing) bay window has an upper pane of art glass, typical of early-twentieth-century homes. The first story contains a large window on the left and right of the door, covered by the front porch. The front door is heavy and wide. It is surrounded by two lights on either side. Notice that most of the windows are shorter and wider than those found in Victorian homes.

Porch: The porch supports are massive square columns made of concrete blocks imitating stone. The porch steps and base are also made of concrete. The concrete is typical of the Craftsman style.

HASKINS HOUSE: 1344 Carroll Avenue
Los Angeles Historic-Cultural Monument #79

DATE: 1895

STYLE: Queen Anne

ABOUT THE ORIGINAL OWNER: Charles C. Haskins was a realtor.



HISTORY AND ANECDOTES:

Los Angeles in the 1890s

The Haskins House is one of the few structures in Angelino Heights to date to the 1890s. Los Angeles went through a boom time in the 1880s, hence developments like Angelino Heights. The boom was followed by a five- or six-year recession starting in 1888 in which development was severely curtailed. The economy picked up again in the mid-1890s, triggered in part by the discovery of oil near downtown 1893.

Façade Easement: A façade easement on the Haskins House was donated to the Los Angeles Conservancy by a previous owner of the home.

An **easement** is a legal agreement between an historic preservation non-profit and a property owner in which the owner agrees that any future changes to the property will meet historic preservation standards. The easement is recorded on the title and runs in perpetuity with the deed to the property, regardless of change of ownership. It is counted as a charitable donation for the difference between the fair market value of the property without the easement and the fair market value with the easement restrictions. To claim the deduction, the property must be individually listed in the National Register of Historic Places, or be a contributing property in a National Register Historic District. An easement does not mean that changes cannot be made, only that they must meet the Secretary of the Interior's guidelines

ABOUT THE STRUCTURE: The house is a single-family residence, with 2302 square feet.

The last of the Victorians to be built on Carroll Avenue, this Queen Anne style residence is sometimes referred to as "Gay '90s" style because the ornamentation is a somewhat lighter and more delicate than that of houses built in previous decade.

EXTERIOR:

Roof: The house roof is hipped with a lower, north (front)-facing cross-gable and tower. The hipped roof has cresting, and along the roof eaves are small eave brackets.

Wall surfaces: The first and second stories are separated by thin, horizontal siding. The first story is covered in clapboard siding while the second story is clad in fish scale shingles.

North (Front) Elevation:

Two-story Gabled Bay: On the right side of the house is a two-story bay topped by a gable. The gable is decorated with shingles, sunburst motifs, and a gable board. It projects over the bay beneath it. Corner brackets connect the bay to the gable. On the first story of the bay, the center (north-facing) window has an upper windowpane of stained glass.

Second-story Window Porch: On the left corner of the second story, a spindlework

window porch forms a decorative tower, capped by a steep conical roof. Below the roof eaves are eave brackets, which connect the porch roof eaves to the lintel resting on top of the porch supports. The grille, the porch supports, and balustrade are of spindlework.

Porch (Entry): The first-story porch wraps around the north (front) elevation and northeast corner, enclosing a cutaway bay. Above the entry is a steeply pitched open pediment featuring a spindlework half-ship's wheel or sunburst design. Note the intricate eave brackets that also continue along the porch, and the spindlework grille hanging from the porch roof eaves. The balustrade is also decorated with spindlework and geometric features, similar to those on the Beaudry Brothers House (1321 Carroll Avenue). The two newel posts at the base of the porch steps are adorned with Eastlake ornamentation. The front door has a diamond-shaped pane of art glass.

West Elevation: The west elevation walls are unusually smooth, interrupted only by windows. The two-story bay protrudes and is topped by a small hipped roof.

MCMANUS HOUSE: 1354 Carroll Avenue

DATE: 1902

STYLE: Craftsman retaining Victorian architectural features



ABOUT THE ORIGINAL OWNERS: The house was jointly owned by Peter F. McManus and E. B. Van Horne. MacManus was involved in the mining and oil industry. He was also a landowner, with significant property in the Angelino Heights and neighboring Park Tract areas. Van Horne was a clerk at F. G. Calkins & Co.

In 1904, McManus was taken to court by his next-door neighbor, C. L. Johnson, for allegedly tearing down his neighbor's fence and dumping large amounts of dirt into Johnson's backyard, destroying the sidewalls of Johnson's outbuildings and part of the dwelling house itself.

HISTORY AND ANECDOTES:

The later history of the house includes an incarnation as a residential hotel—a sign found in the basement reads “Rooms—\$8.00 per week.” According to local historian Murray Burns, some of the rooms served as “business places for women professionals who worked the night shift.”

ABOUT THE STRUCTURE: Originally a single-family home, the structure was converted to four housing units (date unknown, prior to 1960). It contains 4369 square feet.

The house is Craftsman but retains Victorian architectural details. The structure has large massing, which stresses the horizontal.

EXTERIOR:

Roof: The roof is low-pitched. It has a dormer, which faces north (front). Under the roof eaves, the exposed rafter tails in the Craftsman style are carved like eave brackets in the Victorian style.

Wall surfaces: The house is covered in clapboard siding. The walls have only a few protrusions, such as Victorian-style three-sided bays.

North (Front) Elevation: The dormer at the top has a centered, slated ventilation opening on its north (front) face. The second story above the porch is plain. On the right side is a second-story angled bay, reminiscent of Victorian architecture. The second-story windows are single-hung. Below the second-story bay is a triple window, which is also single-hung. Left of the triple window is the entry porch. The wall corners are delineated by corner posts.

Porch: Under the porch roof eaves is a pattern of denticulate molding, an elaboration retained from Victorian architecture. Below the molding, a lintel rests on the porch supports. The supports are solid columns tapered toward the top, a common Craftsman feature. The stick balustrade between the supports is also Craftsman. The entry door is glazed and has panels. It is flanked on either side by vertical lights, also typical of the Craftsman style.

Point out the following houses on the 1400 block, which are not on the tour:

1407 CARROLL AVENUE

DATE: 1889

STYLE: Queen Anne with Eastlake trim

This cottage falls basically into the Queen Anne style, though some portions, such as the angled bay and the roof, have an Eastlake quality. This was one of several spec houses built from Newsom's "El Capitan" plan, published in 1889.

1411 CARROLL AVENUE

DATE: 1887

An Eastlake originally owned by businessman Frank Kaiser.

1415 CARROLL AVENUE

DATE: 1893

STYLE: Queen Anne

This home was moved to Angelino Heights in 1983.

1433 CARROLL AVENUE

A late Victorian—possibly a Newsom—moved in 1993.

1443 CARROLL AVENUE

STYLE: Queen Anne

DATE: 1887

This building was used as a respiratory hospital—a forerunner of what is now Cedars-Sinai Hospital.

At the turn of the century, the home was owned by Kaspare Cohn, a businessman who founded what was to become Union Bank. He was prompted by his son-in-law (Jacob Schlesinger, president of the Hebrew Benevolent Society) to convert the home into a respiratory hospital catering to members of the local Jewish population suffering from tuberculosis. The hospital opened on September 21, 1902, with Dr. Sarah Vasen, one of Los Angeles' first women doctors, as the medical director. In 1910 the tubercular hospital was moved to another location, and would eventually (many years and several sites and name changes later) become Cedars-Sinai Hospital.

1401 CARROLL AVENUE

DATE: 1913

STYLE: Craftsman

This Craftsman-style fourplex was built in 1913. The flats feature Murphy beds and steamer trunk closets. Its sister building—set on the rear of the property and facing Douglas—was built as a duplex in the same year.

PINNEY HOUSE: 1355 Carroll Avenue
Los Angeles Historic-Cultural Landmark #75

DATE: 1887

STYLE: Queen Anne with Eastlake trim



ABOUT THE ORIGINAL OWNERS:

Henry L. Pinney was an industrialist, serving on the Board of Directors of the Los Angeles Iron and Steel Warehouse Company. In 1901, Mr. Pinney sued the company for mismanaging stocks.

Mr. Pinney was active in Los Angeles civic life. He was on the Executive Committee of the Business Men's Sound Money Club, and he also attended social functions, such as a Manufacturer's Banquet in 1896, which served to promote industry and economic development in the Los Angeles area.

As a member of the Committee on Sewers, in 1889 he proposed a sanitary and sewer system for the West End, which failed to pass. In 1890, he was elected inspector for Los Angeles' forty-seventh voting precinct. Over the years, Mr. Pinney also filed several lawsuits regarding land disputes and company issues.

As members of high society, the Pinney family attended social gatherings throughout Los Angeles. They also hosted parties at their house. Henry's son, Charles, was listed in the 1894 Los Angeles *Blue Book* as one of society's most eligible bachelors, and was a member of the Angelino Heights Whist Club. Charles lived in the house with his sister, Louise, and later with his wife, Bertha. He was still living in the house up to the time of his death in 1979 at the age of 106. It was through Charles that later residents learned some of the history of the neighborhood.

Charles' sister Louise was very much a part of the social scene, being by newspaper accounts a young beauty, as well as worth over a million dollars from her father. A scandal took place in 1906 when she made a surprise marriage to an ex-naval officer turned fight promoter, David Castle (known in fight circles as Dave Connolly). After six months of marriage she sued him for divorce on the grounds of extreme cruelty. The extreme cruelty involved an incident when he reportedly hit her and knocked her unconscious on the porch of their house – 1355 Carroll Avenue.

ABOUT THE STRUCTURE: The house is a single-family residence, with 3160 square feet.

EXTERIOR:

Roof: The house has a steeply pitched hipped roof with cross gables. The hipped roof has ironwork cresting on top. The eave brackets, which run the length of the house, have small pendants hanging from them.

Wall surfaces: Most of the house is clad in clapboard siding. The gables are covered in fish scale shingles. The first and second stories are separated by a flared, horizontal band of fish scale shingles. The window frames are plain except for the decorative head that tops each window.

South (Front) Elevation:

Two-story Gabled Bay: On the right is a two-story bay topped by an overhanging gable. The roof end projects over the gable, making the gable appear recessed. It has a centered, arched, single-hung window. Decorative trusses cover the gable end. Under the gable are large corner

brackets with pendants hanging from them, which connect the gable to the bay. The second-story eave brackets are paired. Both the first and second stories of the bay have three windows. The foundation is of red brick.

Above and Within Porch: The wall above the entry porch has only a small single window. The house entry is through a set of double doors, above which is a transom light. Notice that the window head above the transom light is similar to the one above the windows.

Porch: The porch features a spindlework grille, porch supports, and balustrade, as well as decorative eave brackets with a flower motif similar to that found on the window heads of the house.

Backyard: To the rear of the property are cisterns to catch rainwater that would be used for irrigation and laundry. Although other properties in the area probably had them, these are the only ones remaining.

CARRIAGE HOUSE:

The carriage house dates from the original development of the property and is in mostly original conditions, with a small later addition to the east side.

SANDERS HOUSE 1345 Carroll Avenue
Los Angeles Historic-Cultural Landmark #74

DATE: 1887

STYLE: Queen Anne

ABOUT THE ORIGINAL OWNER: Michael and Walter Sanders (presumed brothers) owned the home. Michael operated storage warehouses, and Walter was a bookkeeper

The house was later purchased by Louise Pinney Castle (see Pinney House).



HISTORY AND ANECDOTES:

Michael Sanders' warehouses were located in the Little Tokyo area of the city, at 2nd and San Pedro Streets. In 1888 he was planning to build a new warehouse when he ran into an obstacle in the form of three palm trees that, according to a newspaper account of the time, were among "the oldest landmarks of Los Angeles." In order not to destroy the trees, at least one was donated to the Southern Pacific station being built at the time (known as Central Station). There was one more chapter in the life of this particular tree: when the Central Station was torn down in 1919, the tree was moved to the entrance of the recently formed Exposition Park.

ABOUT THE STRUCTURE: The house is a single-family residence, with 3532 square feet. For a time (dates unknown) it was converted into a duplex with four bedrooms and four bathrooms.

EXTERIOR:

General while the carriage house in the rear is new (date unknown). Although the brick driveway is not new, it is probably not original to the house. Also note the restored red brick foundation.

Roof: The house has a hipped roof with lower cross gables. The top of the hipped roof is flattened, creating a widow's walk enclosed by ironwork cresting. Below the roof eaves are solid eave brackets.

Wall surfaces: Most of the house is covered in clapboard siding, while the gables are covered in shingles. The first and second stories are separated by large, horizontal wooden panels and wood lining.

South (Front) Elevation: The dominant south (front) gable creates a wide overhang over the two-story bay. Most of the gable is covered in a wavy shingle pattern, while the triangular gable apex has a slated ventilation opening.

Under the gable are eave brackets, which flank small horizontal wooden panels. The pattern is repeated under all the roof eaves on the house. The bay contains three single-hung windows with plain window frames on each story. Separating the first and second stories are large horizontal wooden panels and wood lining. The brick foundation was recently restored and contains leaded glass windows.

Porch: The porch grille features spindles and a rectangular cutout pattern. The porch supports are thin and spindle-worked, as are the balusters. The house entry is a pair of double glazed doors with panels, with a doorframe decorated with rectangular wooden panels. Notice

that the porch steps are also flanked by the panel pattern similar to that on the eaves. On the east side of the porch is another entry door, which was added when the house became a duplex and the porch was enclosed to create a room (date unknown).

Note the large tree adjacent to the house. It is a Moreton Bay fig tree, native to Australia, and was likely a part of the original planting of the property.

FOY HOUSE 1337 Carroll Avenue
Los Angeles Historic-Cultural Landmark #8

DATE: 1872 (moved to Angelino Heights in 1993), Ezra F. Kysor

STYLE: Italianate

ABOUT THE ORIGINAL OWNER: Samuel Foy was a businessman.

Mary, Samuel's daughter, lived in the house for several years (dates unknown). Mary E. Foy (1862-1962) was Los Angeles' third city librarian and the first female to hold the position (1880-4). She was active in the community and politics and was one of the leaders of the Women's Suffrage Movement. She helped to organize the local chapter of the Native Daughters of the Golden West and served as a delegate to the 1920 Democratic National Convention. She died in 1962, just five months shy of her 100th birthday.



ABOUT THE ARCHITECT: Born in New York, Ezra F. Kysor (1835-1907) arrived in Los Angeles in 1868 and became the city's first prominent architect. He worked in two firms before partnering with English architect Octavius Morgan in 1876 to create the firm of Kysor & Morgan. Several of Kysor's Los Angeles buildings survive as historic landmarks, including the Pico House (1869-70), and the Cathedral of Saint Vibiana (1876).

Like many California businessmen, Kysor was also involved in agriculture. California oranges enjoyed a high demand from the East Coast, making the citrus industry a potentially profitable trade for those involved. In 1885, Kysor helped found the fledgling, short-lived Orange Growers Protective Union of Southern California, whose goal was to shield orange farmers from profit-slashing middlemen practices.

ABOUT THE STRUCTURE: The house is a single-family residence, with 4835 square feet.

The house was originally located at the intersection of 7th Street and Grasshopper (now Figueroa) Street, where the Wilshire Grand hotel now stands. As downtown grew, the lot became commercially valuable and the house was moved in approximately 1920 to Witmer Street, just north of Wilshire Boulevard, opposite what is now the main entrance to Good Samaritan Hospital. The house was moved to Angelino Heights in 1993 with Good Samaritan Hospital's help, the aid of several neighborhood preservationists, the trust fund of a long-time occupant as well as the dedicated efforts of the present owner and others in the neighborhood.

The Foy House is one of only two post-Civil War residential Victorian Italianate structures in greater Los Angeles; the other one is the Mount Pleasant House (1876; LAHCM #98), also designed by architect Ezra F. Kysor, which has been located in the Heritage Square Museum since 1975.

EXTERIOR:

General: The house is asymmetrical and has large, imposing massing. Its roof is less steep than the roofs of most Queen Anne style homes. The first story is taller than the second, common in the Italianate style. Correspondingly, the first-story windows are taller than those on the second.

Roof: The house has a dominant south (front)-facing gable, along with gables on the east and west elevations. The roof is low-pitched. Under the gables are double eave brackets, while the rest of the house has single eave brackets.

Wall surfaces: The house is clad in clapboard siding, like the majority of Angelino Heights' homes, but the external ornamentation is restrained and formal, unlike the more exuberant decorations found among the newer Queen Anne style houses throughout the neighborhood. The house corners are covered by decorative pilasters that start at the base of the first story and end at the roof eaves with paired brackets acting as capitals.

South (Front) Elevation:

Gable Section: On the left is the south (front) gable, which tops the protruding section of the first and second stories. The gable is connected to the rest of the house through the continuation of the wall, not separated as in Queen Anne homes. Above the gable, the roof end projects and creates a wide overhang. Between each pair of eave brackets is a decorative wooden panel. The second story contains a pent roof over a pair of windows. The top of each window is a segmental arch, and the sides of the window frame are decorated.

The first story contains a three-sided bay. The windows have full arches on top, with plain window frames ornamented only by a spindlework pilaster on the corner of each bay. Beneath the first-story windows are decorative wooden panels identical to those located between the eave brackets. The brick foundation is set with windows to the basement. The east and west elevations have first-story bays identical to the one on the front.

Above and Within Entry Porch Above the entry porch, the south (front) wall has three windows: the two windows on the right are paired while the window on the left is single. The first story is surrounded by the entry porch. On the right are two paired windows directly beneath the paired windows on the second story. The window frames are similar to those around the second-story windows, but the first-story windows have full arches like the first-story bay windows on the left. Notice that the first-story windows are taller than the second-story windows. The entry is through a set of double doors that have arched panes of glass and rectangular panels. Above the entry is a large transom light.

Porch: The entry porch is one story tall, as in most Italianate homes. Note the absence of a grille. The porch supports are squared rather than round. The balustrade has spindlework balusters contrasting with the simpler ornamentation of the rest of the porch.

INTERIOR: The large scale of the house is more apparent inside than out. The first floor has thirteen-foot ceilings. Large windows flood the interior with light. Original features include carved wood trim, as well as pass-through windows from the kitchen to the hallway (for parlor service) and the butler's pantry (for dining room service).



STYLE - ITALIANATE

Ca. 1845 to ca. 1875

Italianate architecture commemorates the Italian Renaissance tradition. It derives from the early to mid-1800s Italian Villa style. Popular in the United States during the 1840s and 1850s, the Italianate style continued into the 1870s. Italianate architecture was so prevalent in the United States that it was also called the American style. Nonetheless, Los Angeles has very few examples of Italianate architecture because the style had gone out of vogue before much of the city was built. By the time of the land booms of the 1880s and 1890s, when the majority of Angelino Heights' homes were built, the Italianate style had become passé.

Italianate architecture emphasizes scale and verticality. Like Renaissance architecture, the first story is taller than the upper stories, horizontal coursing delineates floor divisions, and corners are bracketed or emphasized with bold quoins.

Ornamentation tends to be simplified and restrained in the classical manner. Window panes are either full or contain a single vertical muntin (glazing bar). Windows are typically paired or grouped together. Arched doors and windows also typify the style.

Below are several common Italianate characteristics:

- Low-pitched or flat-roof
- Angled bay windows
- Tall first-story and tall first-floor windows
- Pedimented windows and doors
- Round arches
- Balconies with wrought-iron railings, or Renaissance balustrade
- Heavily decorated, bracketed cornices and eaves
- Scroll-shaped brackets



INNES HOUSE: 1329 Carroll Avenue
Los Angeles Historic Cultural Monument #73

DATE: 1887

STYLE: Queen Anne with Eastlake trim



ABOUT THE ORIGINAL OWNER: Daniel Innes was a real estate developer and was involved in local politics. He was elected to the Los Angeles City Council in 1890 to represent the Second Ward, as the Angelino Heights district was known at the time. The Innes family was one of the first families listed in the Los Angeles *Blue Book*. They occupied the house until 1920.

Daniel was one of the two witnesses, along with Horace Russell, to William Stilson's will.

ABOUT THE STRUCTURE: The house is a single-family residence, with 2971 square feet. Although originally, and presently, a single-family residence, the upstairs was rented separately from 1950-1972 .

EXTERIOR:

Roof: The house has a hipped roof with lower cross gables on the east, west, and south (front) elevations. The roof pitch is steep. On top of the hipped roof is a widow's walk.

Wall surfaces: The house is covered in clapboard siding; note the absence of wall shingles. The first and second stories are separated by a horizontal wooden trim, which runs the length of the house. The house corners are covered by corner posts adorned with Eastlake trim.

South (Front) Elevation:

Two-story Square Bay: To the right is a south (front)-facing gable over a two-story square bay. The gable board is decorated with Eastlake patterns. The two-story bay is topped with wooden spindlework cresting and diamond-shape roof shingles. Beneath the bay's roof eaves are paired eave brackets that connect to the corner posts and to the second-story window frame. Between the double eave brackets, directly above the window frame, is a pattern of board and batten.

Both stories of the bay have large windows on their south (front) face and two narrow windows on its west and east faces. The large south (front)-facing window has an upper pane partially composed of small, colored lights typical of the Eastlake style. Notice that the sides of the window frame, decorated in Eastlake trim, are identical to the bay corner posts. Beneath the windows are decorative rectangular panels.

On the first story, the windows are topped by a pent roof, which also has diamond-shaped shingles. Under the pent roof eaves is a pair of double eave brackets, but notice that there is no board and batten pattern between the brackets as in the second story.

Above and Within Porch Above the entry porch, the wall has a single-hung window whose panes are bordered by colored lights. The window frame is Eastlake, in the same style as the bay window frames. Within the entry porch is the house entry, which is through a set of double glazed doors with panels. Above the windows is a transom light. The doorframe is especially substantial.

Porch (South Elevation): The entry porch is small; it covers only the front door. The top of the

porch roof is flat. It creates a balcony for the second-story window, with porch roof cresting serving as a balustrade. The porch roof has diamond-shaped tiles like those on the bay pent roofs. The eave brackets connect to the tops of the spindle-worked porch supports, and the porch grille has rectangular wooden openwork. The baluster has an Eastlake rectangular pattern as well.

INTERIOR:

Remind the visitors again to “Look but don’t touch.” Step through the entry into the parlors.

This house—and others of the period—was heavily influenced by the first American showing of Japanese architecture and design in the Philadelphia World Exposition of 1876:

- The rooms flow into one another rather than surrounding a central hallway, typical of Japanese design.
- The colors and shapes of the art glass on the doors, windows, and transoms are reminiscent of Japanese style.
- The window insets are acid-etched and meant to look like snowflakes.

The interior is in good condition and retains much of the original hardware and ceiling medallions (where chandeliers were hung). The ceiling fixtures are from the period but not original to the house. They are transitional from gas fueled to electric powered. Transitional fixtures were used for a period of about 20 years until electricity became more reliable. Indeed, in the early days, some early electric power companies only produced electricity from 9 to 5.

Notice the cove ceilings in both parlors. Today, cove ceilings are a matter of fashion but in those days they served an acoustical function: it’s hard to raise an echo in a room with coving, which would be especially important in times when family entertainment was making music, not watching T.V.

The wood trim in these formal rooms has never been painted.

Open the sliding door between back parlor and dining—show south side.

The finish on the redwood is original, a red lacquer into which gold dust was sprinkled. The other door and window trim has darkened through over a century of smoke and dirt. Of special interest are the fireplaces. Note the hardware—almost all original—and the ceiling medallions, which have not been painted since installation.

Front Parlor: The fireplace, which appears to be wood, has a mantelpiece of slate, and the fireplace itself is cast iron. Both have been expertly wood-grained (painted) imitate the cherry wood of which the over mantel is made. The fireplace in the back parlor and dining room are also slate and cast iron. These have been marbleized (faux marble), as has the hearth in the dining room.

Kitchen: The kitchen has been modernized. The floor and wainscot are original, and the ceiling fixture is from a Chicago pool hall.

Return to the entry hall.

Entry Hall

Note the ceiling medallion—recently painted in the original bright tones—and the newel post with the original brass newel lamp. It was originally gas-powered and is now electrified. Of additional interest is the hall tree set. The tiles are by Minton, probably the finest London tile maker in the mid to late Victorian Age. Each tile depicts a scene in different books by Sir Walter Scott, the popular Victorian novelist and poet. This set has a hallmark—(*on the tree*) like you find on gold and silver—which states that the set was manufactured in Edinburgh, Scotland. in July 1876. The present owner bought this set in Sydney, Australia. So North America is the third continent that this furniture has graced.

Film History

The dining room wallpaper is from the film “Of Mice and Men” (1992), the wallpaper in front hall from the film “Sweet Dreams” (1985), and the stairway carpet from the film “Little Women” (1994).

IREY HOUSE: 1325 Carroll Avenue
Los Angeles Historic-Cultural Monument #109

DATE: Circa 1888 (moved to Angelino Heights in 1978)

STYLE: Queen Anne with Eastlake trim



ABOUT THE ORIGINAL OWNER: Hiram B. Irey and his wife, Tryphena bought the property from Victor Beaudry, and lived in the home at its original location on Crown Hill. Hiram's occupation was gardener.

ABOUT THE STRUCTURE: The house is a single-family residence, with 2734 square feet.

The house was originally located at 1123 Court Street on Crown Hill (the next hill west of Bunker Hill, where Belmont Learning Center is now). The house, along with its next door neighbor, now at 1321 Carroll), was moved to Angelino Heights in 1978 by CARF.

EXTERIOR:

General: The angled bay window and porch are the house's most striking features. The little window on the east side of the house was designed to light the staircase.

Roof: The roof consists of several cross-gables, including one dominant south (front)-facing gable and one unusual southeast-facing corner gable. Eave brackets run the length of the house roof, with decorative panels in between each bracket.

Wall surfaces: Most of the house is covered in clapboard siding, while some sections are covered in fish scale shingles.

South (Front) Elevation: The house features a gable over a two-story rectangular bay. The gable has a centered window. The roof end has a wide overhang, making the gable appear recessed and creating a shadow box effect. Additionally, a gable board hangs from the roof projection, further enclosing the gable.

The two-story rectangular bay is similar to the bays on the Beaudry Brothers House and the Innes House (1321 and 1329 Carroll Avenue, respectively). The bay window frames are incised with Eastlake trim. There is a pent roof over the first-story windows, and fish scale pattern above them.

Above the porch, a second-story angled bay juts out at the corner, contrasting with the symmetrical nature of the rest of the house. The bay is covered by fish scale shingles and is supported by decorative corner brackets with pendants. The windows are also bracketed by Eastlake trim. As in the south (front) elevation bay, the gable end protrudes from the main structure. Notice the gable board hanging from the eaves.

East Elevation: The east elevation features a two-story, angled bay window.

Porch: The porch has thin, spindlework supports that are tapered toward the top. A decorative spindlework grille runs under the porch eaves.

1321 CARROLL AVENUE

Los Angeles Historic-Cultural Monument #176

DATE: circa 1887 (moved to Angelino Heights in 1978)

STYLE: Queen Anne with some Stick style features



ABOUT THE ORIGINAL OWNERS: City records are inconclusive, but point to an Edmond Valentine, occupation: rancher, living in the house on Court Street in 1893. By 1898, James W. Jones (occupation unknown) was living here, and by 1901 a carpenter by the name of Thomas Haley was the resident.

HISTORY AND ANECDOTES: Local legend assigns the house to the ownership of one or more of the Beaudry family, although research has not substantiated this. Prudent Beaudry and his brother Victor were active in real estate, especially Bunker Hill (which Prudent purchased in 1867 for \$517), as well as Angelino Heights and the surrounding area). Prudent was also active in politics, serving on the City Council and the Board of Trade. Victor originally owned the property on Crown Hill which was sold to the Ireys.

ABOUT THE STRUCTURE: The house is a single-family residence. It was originally located at 1145 Court Street on Crown Hill, but was moved to Angelino Heights by CARF in 1978 along with the Irey House

EXTERIOR:

Roof: The house has a hipped roof with cross gables.

Wall surfaces: While most of the house is covered in clapboard siding, elements such as fish scale shingles, rectangular wall panels, and even Stick style vertical and diagonal wood cladding are employed.

South (Front) Elevation: The south (front) gable sits on top of a rectangular bay. Notice that the triangular apex of the roof projects forward, which causes the gable to appear deeply recessed behind the roof eaves. The roof apex also has wooden decoration, which further hides the gable. The gable is covered in fish scale shingles.

Below the gable is a pent roof, which wraps around the entire bay and connects to the main roof, isolating the gable from the bay beneath it. Below the pent roof are two south (front)-facing second-story windows, each of which has a large upper pane surrounded by small, colored lights. The bay also has narrow, rectangular windows on its east and west faces. The window frames are plain, but they connect to the pent roof eave brackets, which stresses verticality. Notice the use of double brackets near the bay corners. Between the eave brackets, the cornice is composed of decorative rectangular panels, a pattern that is repeated throughout the rest of the house.

Below the second-story bay windows are other decorative rectangular wall panels, which separate the first and second stories. Below these is another pent roof, which crowns the first-story windows and wraps around the entire bay. It is also held up by eave brackets, which have rectangular wall panels in between them. Notice that this roof is level with the porch roof to its right. The first story of the bay is dominated by a large window, which consists of a large pane bounded by small, colored lights (a Queen Anne sash).

The south (front) bay is also influenced by the Stick style. Directly under the first-story south (front) bay window are rectangular panels with vertical and diagonal wood cladding, as in Stick style houses. The house corners are bracketed by corner posts. Additionally, the entire house, including the porch, has a base composed of vertical wood cladding.

Porch: The front porch, which wraps around the south (front) and east elevations, displays many design elements. The thin, spindlework porch supports are tapered toward the top. Above the porch supports is a lintel of decorative, rectangular panels, which connects to the porch roof eaves. Along the porch roof eaves run eave brackets, which connect to the porch supports beneath them. Where the lintel meets the porch supports, Eastlake-style fanlike brackets branch out.

Between the porch supports is a balustrade. The area between the balusters has a cutout pattern, similar to the one on 1316 Carroll Avenue (the Russell House, across the street).

The two newel posts at the foot of the porch steps are incised with Eastlake ornamentation. Above that, the double doors at the house entry each have rectangular panels with lacelike brackets at each corner.

STYLE: STICK circa 1860 to 1890

The Stick style is essentially a wooden version of the High Victorian Gothic style, which existed from the 1860s until the early 1900s and was built of stone. The architects of the High Victorian Gothic promoted expressing the function and nature of construction materials and structural elements. Similarly, Stick style architects wanted their houses to exhibit their structural makeup to viewers. The exposed frame construction was an attempt at so-called structural honesty. However, these decorative elements often had no structural relation to the balloon-frame construction.

Stick style buildings are noted for a number of unique features all united by the use of “sticks,” flat board banding and other applied ornamentation in geometric patterns that adorn the exterior clapboard wall surface. Stick style houses were predominantly wooden and notable for their jagged, angular elements expressing exposed frame construction. The style’s proponents went so far as to include false, decorative structural elements on the house façade, such as decorative trusses under the gable apex and horizontal, vertical, and even diagonal bands on the walls.

The house roof was usually steeply gabled, and the larger gables often had cross gables. Additionally, many Stick style homes featured diagonal or curving porch-support braces.

Although the term Eastlake is occasionally used interchangeably with the term Stick, the Eastlake style is actually a type of decoration while the Stick style is a type of architecture. Eastlake trim adorned many Stick style houses, including a few at Angelino Heights.

Below are features of the Stick style:

- Roof composed of steep intersecting gables
- Angularity, formality, verticality
- Wood construction
- Vertical, horizontal, or diagonal boards applied over clapboard siding
- Simple corner posts, roof rafters, brackets, porch posts, and railings
- Decorative trusses in gables
- Geometric forms

APPENDIX I: THE HALL FAMILY

Census records show that Henry G. Hall was born in Connecticut around 1824. By the 1880s he was living in Ionia, Michigan, with his wife Jane, and children Everett, Ida, Allison, Giles and Herbert.

He then married Anna Lenard Peters, a widow some 18 years his junior, and moved with her and his children and her daughter to Los Angeles, arriving before 1887. Although a farmer in Michigan, Henry became a real estate financier and developer in Los Angeles, along with his wife Anna and son Everett. Everett partnered with William Stilson to develop Angelino Heights.

Henry's daughter Ida second husband was Spencer Millard, who was to serve as Lieutenant Governor of California (1895). They lived on Ionia Street in Angelino Heights.

Several of the homes in Angelino Heights are associated with the Hall family. Below are some of them

600 E. Edgware	1903	Owned by Anna Hall
608 E. Edgware	1905	Owned and occupied by Anna Hall. She lived here up to the 1920s with her daughter, Anna Gridley, and her family; husband Charles Gridley (a county clerk) and children.
608-1/2 E. Edgware	1905	Ida Millard, nee Hall, lived here with her two children after she was widowed.
704 E. Edgware	1901	Property deeded to Anna Hall and Charles Stimson by Henry "in consideration of continuing love and affection." Single family home was remodeled by Anna in 1916 as a duplex
710 E. Edgware	1902	Property deeded to Anna Hall and Charles Stimson by Henry "in consideration of continuing love and affection."
714 E. Edgware	1887	Henry Hall was first resident, having purchased the property from son Everett.
1343 Carroll (demolished)	?	Hall family residence
1334 Kellam Ave	?	Henry and Anna (and children) moved to the Kellam address in 1891. This property was also later deeded to Anna Hall and Charles Stimson in consideration of love and affection.
917 Douglas St	1887	Owned by Everett Hall, later lived in by sister Ida

APPENDIX II: SOCIAL LIFE IN ANGELINO HEIGHTS Angelino Heights residents were constantly mentioned in the social columns of the L.A. Times. Some typical examples:

Los Angeles Times, June 10, 1891 IN SOCIAL SPHERES

Mr. and Mrs. **Daniel Innes** entertained a company of guests Monday evening at their home on Angelino Heights, to a whist party given in honor of their guest, Mrs. Charles W. Pease. There were six tables, and at the conclusion of the series of games, **H. L. Pinney** and Mrs. MacMurray took away with them the prizes as a reward for skillful playing. Cakes and ices were served during the evening, and nothing that would add to the pleasure and comfort of the guests was omitted. Among those present were **Giles Hall**, Mrs. **Charles Stilson**, Mr. and Mrs. **Spencer Millard**, Mr. and Mrs. **Gridley**, Mr. and Mrs. **C. H. Libby**.

Los Angeles Times, November 4, 1891 A MAPLE SUGAR PARTY

Mr. & Mrs. Spencer Millard [Ida Hall] celebrated Halloween by giving a sugar party at their residence on Ionia Street, Saturday evening. Warm maple sugar, waxed on blocks of ice in place of snow, apples and nuts were served, and the guests had a merry time tossing apple parings and shooting at a parlor target. Among those present were: Mr. and Mrs. **D.J. Innes**, Mr. and Mrs. **Charles Sessions**, Mr. and Mrs. **Charles Stilson**, Mr. and Mrs. **E. Hall**, Mrs. **H. J. Hall**, Mrs. **Gridley** [Anna Hall's daughter Anna] and others.

Los Angeles Times, November 27, 1891 [no title]

Mr. and Mrs. **Charles Sessions**, of 1330 Carroll avenue, entertained a large company of friends at an elaborate Thanksgiving dinner.

Los Angeles Times, June 20, 1894 IN SOCIAL SPHERES

Mrs. **W. W. Stilson** of Carroll Avenue, Angelino Heights, gave a reception last evening from 8 to 11 o'clock in honor of Gen. and Mrs. John W. Foster. Gen. Foster succeeded Mr. Daine as Secretary of State when the latter resigned during the Harrison Administration. Gen. Foster is a cousin of Mrs. Stilson and is her guest while in this city.

Mrs. Stilson's residence was beautifully decorated for the affair. The dining room was in white and green, and the other rooms in pink and white. The veranda was enclosed and decorated with vines and palms. During the evening refreshments were served...Mrs. Stilson wore a becoming gown of pale blue and white crepon trimmed with Russian point lace. Mrs. Foster wore a beautiful gown of black lace with garnitures of white lace with diamond ornaments.

Los Angeles Times, July 21, 1897 [no title]

Mr. and Mrs. **Charles Sessions** and Mr. and Mrs. **Henry L. Pinney** of Angelino Heights leave on Friday for a trip to Alaska.

Los Angeles Times, January 11, 1901 SECOND WARD'S INTERESTS

Two hundred people of the Second Ward gathered last evening at the home of **Daniel Innes** at the meeting of the Angelino Heights Improvement Association...The officers are: president Martin Marsh; vice-president, **C. H. Sessions**; secretary, **Fielding Stilson** [William's son]; treasurer, Daniel Innes.

APPENDIX III: GLOSSARY OF VICTORIAN ARCHITECTURAL TERMS

Bead molding A small, convex molding of semicircular or greater profile.

Bracket **1.** Any overhanging member protruding from a wall or other body to support a weight (such as a cornice) acting outside the wall. **2.** A decorative detail attached to the spring of a stair under the overhanging edge of the treads.

Chevron **1.** A V-shaped stripe pointing up or down, used singly or in groups in heraldry and on uniforms; hence, any ornament so shaped. **2.** A molding showing a zigzag sequence of these ornaments in Romanesque architecture or derivatives; a dancette or zigzag molding.

Cornice **1.** Any molded projection which crowns or finishes the part to which it is affixed. **2.** The third or uppermost division of an entablature, resting on the frieze. **3.** An ornamental molding, usually of wood or plaster, running round the walls of a room just below the ceiling; a crown molding; the molding forming the top member of a door or window frame. **4.** The exterior trim of a structure at the meeting of the roof and wall.

Cove ceiling, coved ceiling A ceiling having a cove at the wall lines, or elsewhere.

Crown molding Any molding serving as a corona or otherwise forming the crowning or finishing member of a structure.

Dentil One of a band of small, square, tooth-like blocks forming part of the characteristic ornamentation of the Ionic, Corinthian, and Composite orders, and sometimes the Doric.

Eastlake style The Eastlake style was a decorative style, initially applied to furniture but later adapted for house decoration. It is named after Charles Locke Eastlake (1833-1906), an influential English architect and arts writer. Eastlake called for handcrafted, solid wood furniture with rectangular joinery, encouraging “honesty” in construction and finishing.

Eaves The lower edge of a sloping roof; that part of a roof of a building which projects beyond the wall.

Façade The exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural or ornamental details.

Gable **1.** The vertical triangular portion of the end of a building having a double-sloping roof, from the level of the cornice or eaves to the ridge of the roof. **2.** A similar end when not triangular in shape, as of a gambrel roof or the like.

Gable board The gable board, also called a verge board or a bargeboard, is drawn from medieval vernacular architecture. It is often highly decorated and hangs from the projecting end of the roof, covering the gables. The gable board was a popular decorative element in Queen Anne homes.

Gable roof A roof having a gable at one or both ends.

Gable A small ornamental gable.

Gable window **1.** A window in a gable. **2.** A window shaped like a gable.

Hipped roof, hip roof A roof which slopes upward from all four sides of a building, requiring a hip rafter at each corner.

Italianate style, Italian villa style The eclectic form of country-house design, fashionable in England and the U.S. in the 1840s and 1850s, characterized by low-pitched, heavily bracketed roofs, asymmetrical informal plan, square towers, and often round-arched windows.

Jamb A vertical member at each side of a doorframe, window frame, or door lining.

Lancet, lancet window **1.** A narrow window with a sharp pointed arch typical of English Gothic architecture from ca. 1150 to ca. 1250. **2.** One light shaped like a lancet window.

Lintel A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it; often of stone or wood.

Molding A member of construction or decoration so treated as to introduce varieties of outline or contour in edges or surfaces whether on projections or cavities, as on cornices, capitals, bases, door and window jambs and heads, etc.; may be of any building material, but almost all derive at least in part from wood prototypes (as those in classical architecture) or stone prototypes (as those in Gothic architecture). Moldings are generally divided into three categories; rectilinear, curved, and composite-curved.

Overhang **1.** The projection of an upper story or roof beyond a story immediately below.

Pediment **1.** In classical architecture, the triangular gable end of the roof above the horizontal cornice, often filled with sculpture. Also called a fronton when used to crown a subordinate feature, as a window. **2.** In later work, a surface used ornamentally over doors or windows; usually triangular but may be curved.

Pent roof Also called a shed roof, the pent roof is a small, sloping roof, the upper end of which butts against a wall of the house, usually above the first-floor windows; if carried completely around the house, it is called a skirt roof.

Queen Anne Queen of England, Scotland and Ireland from 8 March 1702 to 1 May 1707. On 1 May 1707, when England and Scotland combined into a single kingdom, Anne became the first sovereign of Great Britain and continued to reign until her death on 1 August 1714.

Queen Anne style Eclectic style of domestic architecture of the 1870s and 1880s in England and the U.S.A.; misnamed after Queen Anne, but actually based on country-house and cottage Elizabethan architecture. It is characterized by a blending of Tudor, Gothic, English Renaissance and, in the U.S.A., Colonial elements.

Queen Victoria Queen of the United Kingdom of Great Britain and Ireland from 7 June 1837, and the first Empress of India from 1 January 1877, until her death on 22 January 1901. The Victorian Era was the height of Britain's Industrial Revolution, a period of significant social, economic, and technological change in the United Kingdom. In that period the British Empire reached its zenith and became a formidable superpower.

Quoin, coign, coin In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry; may be imitated in non-load-bearing materials.

Relief **1.** Carving, chasing, or embossing raised above a background plane. **2.** In general, the elevation or projection of part of a surface above some ground or datum plane.

Scroll An ornament consisting of a spirally wound band, either as a running ornament or as a terminal, like the volutes of the Ionic capital or the scrolls on consoles and modillions.

Scroll molding A form of roll molding; a large projecting molding, resembling a scroll with the free end hanging down, found in stringcourses and similar locations requiring a drip.

Scrollwork **1.** Ornamental work of any kind in which scrolls, or lines of scroll-like character, are an element. **2.** Decorative woodwork cut with a scroll saw.

Spire Any slender pointed construction surmounting a building; generally a narrow octagonal pyramid set above a square tower.

Stick style Eclectic American style, mainly of cottage architecture, in the second half of the 19th cent., predominantly in wood, characterized by jagged, angular elements expressing exposed frame construction.

Stringcourse, belt course A horizontal band of masonry, generally narrower than other courses, extending across the façade of a structure and in some instances encircling such decorative features as pillars or engaged columns; may be flush or projecting, and flat-surfaced, molded, or richly carved.

Victorian architecture The Revival and Eclectic architecture in 19th cent. Great Britain, named after Queen Victoria (ruled 1837-1901); also used for its American counterpart.

Widow's walk A railed rooftop platform, typically on a coastal house, originally designed to observe vessels at sea. The name comes from the wives of mariners who would mount the platforms to watch for their spouses, some of whom might never return. In many Victorian homes, especially those far from the ocean, the widow's walk is merely decorative.