<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource Name or #: (Assigned by recorder)</td>
<td>3023 HARVARD BLVD</td>
</tr>
<tr>
<td>a. County</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec B.M.</td>
<td>3023 S HARVARD BLVD City LOS ANGELES Zip 90018</td>
</tr>
<tr>
<td>c. Address</td>
<td>3023 S HARVARD BLVD</td>
</tr>
<tr>
<td>d. UTM: Zone</td>
<td>mE/ mN</td>
</tr>
<tr>
<td>e. Other Locational Data</td>
<td>Parcel No. 5053015043</td>
</tr>
<tr>
<td>P3 Description</td>
<td>(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)</td>
</tr>
<tr>
<td>One and one-half stories; near rectangular plan; Craftsman residential building; cross gable roof with exposed rafter tails and composite roll cladding (alteration); front gable porch roof; exterior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; six round columns supporting porch roof; wood entry door with eight lights within porch; wood sliding windows on porch; fixed wood windows with transoms; casement wood windows; casement aluminum windows (alteration); wood slat vent under porch gable; wood brackets supporting roof; metal screens on some windows (alteration); chain-link fence (alteration); garage building at southwest corner of property.</td>
<td></td>
</tr>
<tr>
<td>P5b Description of Photo</td>
<td>(View, date, accession #)</td>
</tr>
<tr>
<td>East and north elevations, Lkg SW, 3/3/09</td>
<td></td>
</tr>
<tr>
<td>P6. Date Constructed/Age and Sources:</td>
<td>Prehistoric Historic Both 1906, Los Angeles County Assessor</td>
</tr>
<tr>
<td>P7. Owner Address:</td>
<td>ROBINSON, MICHAEL R 0 P O BOX 360526 LOS ANGELES CA, CA 90036</td>
</tr>
<tr>
<td>P8. Recorded by:</td>
<td>Laura Vanaskie Galvin Preservation Associates 1611 S. Pacific Coast Highway, Ste. Redondo Beach, CA 90277</td>
</tr>
<tr>
<td>P9. Date Recorded:</td>
<td>4/30/2009</td>
</tr>
<tr>
<td>P10. Survey Type:</td>
<td>Intensive Level Survey</td>
</tr>
<tr>
<td>P11. Report Citation:</td>
<td>(Cite survey report and other sources, or enter &quot;none.&quot;)</td>
</tr>
</tbody>
</table>

**Attachment:**
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
08/07/1929: building permit for garage construction.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: 

B8. Related Features:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  Area  6372.65745059
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)

DPR 523B (1/95) PCR Services Corporation
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs produced by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized by an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  

PRIMARY RECORD

Other Listings  
Review Code __________ Reviewer __________ Date __________

P1. Other Identifier:  
Resource Name or #: (Assigned by recorder)  
3027 HARVARD BLVD

P2. Location:  
Not for Publication  
Unrestricted

a. County  
Los Angeles

b. USGS 7.5' Quad  
Date  
T  
R  
1/4 of a  
1/4 of Sec  
B.M.

c. Address:  
3027 S HARVARD BLVD

d. UTM:  
Zone  
mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Harvard Boulevard between 30th Street and W. Jefferson Boulevard.

P3. Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; rectangular plan; Transitional Craftsman residential building; front gable roof with exposed rafter tails and composite shingle cladding; front gable porch roof; exterior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; two round columns supporting porch roof; wood entry door within porch; fixed wood ribbon window with transom; double-hung wood sash windows; wood brackets supporting roof; metal screens on some windows and entry door (alteration); garage building at northwest corner of property; Mediterranean Revival guest house building at southwest corner of property with address 3029 S. Harvard.

P3b. Resource Attributes:  
(List attributes and codes)  
HP 3. Multiple family property

P4. Resources Present:  
Building  
Structure  
Object  
Site  
District  
Element of District  
Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)

East elevation, Lkg W, 3/3/09

P6. Date Constructed/Age and Sources:  

Prehistoric  
Historic  
Both

1922, Los Angeles County Assessor

P7. Owner Address:  
DELANEY, CHRISTINE AND
3029 S HARVARD BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:  
(L, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:  4/30/2009

P10. Survey Type:  (Describe)

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")

Attachments:

NONE  
Location Map  
Sketch Map  
Other: (List)

DPR 523B (1/95) PCR Services Corporation
BUILDING, STRUCTURE, AND OBJECT RECORD

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary #
HRI #

DEPARTMENT OF PARKS AND RECREATION

NRHP Status Code: 5D3

Resource Name or # (Assigned by recorder) 3027 HARVARD BLVD

B1. Historic Name: 

B2. Common Name 

B3. Original Use: Residential B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)
11/27/1914: Alteration permit to install bookcase, cove ceilings, buffet, cupboard, cut in 3 new windows, wainscoting, brick fireplace, new partition plastered.
9/15/1923: Alteration permit to add one bathroom, one washroom, and one screened porch to 3029 S. Harvard Blvd.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 6372.27185039

Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 3. Multiple family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskiereservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout Southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P2. Location:  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)  
a. County  Los Angeles  
b. Address:  3101 S HARVARD BLVD  
c. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.  
d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN  
e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)  
Oriented with primary (east) elevation facing east. Located on the west side of Harvard Boulevard between 30th Street and W. Jefferson Boulevard.

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)  
One story; nearly rectangular plan; Queen Anne cottage residential building; hipped roof with lower cross-gable, boxed eaves and composite shingle cladding; concrete foundation; wood clapboard siding and stucco (alteration) on exterior walls; concrete steps with tile cladding (alteration) leading to partial-width entry porch; two square columns supporting porch’s front-gable roof; wood entry door within porch; fixed wood windows with transoms; double-hung wood sash windows; wood slat side vents flanking wood window on porch gable; angled bay on north elevation with side gable roof; metal screens on some windows and entry door (alteration); garage building at southwest corner of property; Mediterranean Revival guest house building at northwest corner of property.

P4. Resources Present:  ☑ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P3b. Resource Attributes:  (List attributes and codes)  
HP 2. Single family property

P5b Description of Photo:  
(View, date, accession #)  
East elevation, Lkg W, 3/3/09

P6. Date Constructed/Age and Sources:  
Prehistoric ☐ Historic ☑ Both  
1922, Los Angeles County Assessor

P7. Owner Address:  
SANTIAGO, ROLANDO  
3101 S HARVARD BLVD  
LOS ANGELES CA, CA 90018

P8. Recorded by:  
(Name, affiliation, and address)  
Laura Vanaskie  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  4/30/2009

P10. Survey Type:  (Describe)  
Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/ Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Queen Anne: Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindleswork, and tall, narrow windows.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings

Resource Name or #: (Assigned by recorder) 2647 HARVARD Boulevard

P1. Other Identifier:

P2. Location: a. County Los Angeles

b. Address: 2647  S HARVARD Boulevard

c. UTM: Zone mE/ mN

d. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. Harvard Boulevard between W. Adams Boulevard and 27th Street.

Parcel No. 5053012031

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two story; rectangular plan; Queen Anne residential building; cross gable roof with boxed eaves, composite shingle cladding and front gable pedimented porch roof; concrete foundation; wood clapboard and wood shingle siding on exterior walls; painted concrete steps leading to partial-width entry porch; two round columns supporting pedimented porch roof; two wood entry doors within porch (alteration); fixed wood windows with transoms; double hung wood sash windows; pointed arch detail under front gable; cutaway bays with carved wood details on front gable extension; decorative wood corbels; security bars on some windows (alteration); metal screens on windows and one entry door (alteration); chain-link fence (alteration).

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)

East elevation, Lkg W, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric Historic Both

1907, Los Angeles County Assessor

P7. Owner Address:

2645 S HARVARD BLVD
LOS ANGELES CA 90018

P8. Recorded by:

(Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none."

Attachments: NONE Location Map Sketch Map Other: (List) Continuation Sheet Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name:
B2. Common Name:
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Queen Ann
B6. Construction History: Alteration permit to make repair to rear stairway, close doorway, install shelving, enlarge windows. Owner: Edward L. Ringo. 5/2/1938: Building permit to construct garage.

B7. Moved? No ☐ Yes ☑ Unknown ☐
B8. Original Location:

B9a. Architect:
B9b. Builder:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.


B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie
Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 4/27/2009
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/ Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Queen Anne: Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindlework, and tall, narrow windows.
STATE OF CALIFORNIA – THE RESOURCES AGENCY
DEPARTMENT OF PARKS AND RECREATION

HRI #

NRHP Status Code

TRINOMIAL

Primary #

Review Code

Reviewer

Date

Page 1 of 3

Resource Name or #: (Assigned by recorder) 2937 HARVARD Boulevard

P1. Other Identifier:

P2. Location: □ Not for Publication ✔ Unrestricted

a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

P2b. Location Map (P2b and P2c or P2d. Attach a Location Map as necessary.)

c. Address: 2937 S HARVARD Boulevard City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. Harvard Boulevard between 29th Street and 30th Street.

Parcel No. 5053014030

P3. Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; square plan; Transitional Craftsman residential building; hipped roof with exposed rafter tails and composite shingle cladding; asymmetrical front gable dormer; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; second-story balcony with wood balusters over porch; four square columns supporting porch roof; vinyl entry door within porch; wood entry door with diamond panes within balcony; double hung wood sash windows with diamond panes; casement wood windows; fixed wood windows with transoms; wood slat vent on dormer; metal screens on windows and entry door (alteration); security bars in windows (alteration); carport to south of main house.

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present: ✔ Building □ Structure □ Object □ Site □ District □ Element of District □ Other (Isolates, etc.)

P5b. Description of Photo:

(View, date, accession #)

P6. Date Constructed/Age and Sources:

1904, Los Angeles County Assessor

P7. Owner Address:

2937 S HARVARD BLVD

LOS ANGELES CA 90018

P8. Recorded by:

Laura Vanaskie

Galvin Preservation Associates

1611 S. Pacific Coast Highway, Ste.

Redondo Beach, CA 90277

P9. Date Recorded:

4/29/2009

P10. Survey Type:

Intensive Level Survey

P11. Report Citation:

(Cite survey report and other sources, or enter "none.")
 Resource Name or # (Assigned by recorder) 2937 HARVARD Boulevard

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
No original building permit.
2/19/1965: Building permit to install sun shelter.

B7. Moved? ☑ No ☐ Yes ☑ Unknown Date: Original Location:
B8. Related Features:

B9a. Architect: B9b. Builder:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 4/29/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
HRI #
Primary #
NHM Status Code 5D3

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2631 HOBART BLVD

P1. Other Identifier:

P2. Location: a. County Los Angeles

P3 Description: 

One story; rectangular plan; Craftsman residential building; front gable roof with exposed rafter tails and composite shingle cladding; concrete foundation; flushed wood board siding on exterior walls; concrete steps leading to full-width recessed entry porch; two tapered columns and two circular posts support the porch roof; wood entry door with four lights within porch; fixed wood window with transom; double-hung wood sash windows; circular wood vents on front gable; wood dentils and carved circles along cornice line; wood brackets supporting roof overhangs; metal screens on some windows (alteration); security bars on some windows (alteration); garage building at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo: 

P6. Date Constructed/Age and Sources: 

Prehistoric Historic Both

1908, Los Angeles County Assessor

P7. Owner Address: CUMMINGS, DARRELL

P8. Recorded by: (Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe) Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none."

Attachments: NONE Location Map Sketch Map

Continuation Sheet Building, Structure, and Object Record Archaeological Record

District Record Linear Feature Record Milling Station Record

Rock Art Record Artifact Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or #  (Assigned by recorder)  2631 HOBART BLVD

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Craftsman
B6. Construction History:  (Construction date, alterations, and date of alterations)
08/08/1955: building permit for garage construction.

B7. Moved?  □ No  □ Yes  □ Unknown  Date:  Original Location:

B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria  A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)  HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  Redondo Beach, CA 90277

Date of Evaluation:  5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans.

Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMAR Y RECORD

Resource Name or #: (Assigned by recorder) 2635 HOBART BLVD

P1. Other Identifier:
Not for Publication
Unrestricted
Los Angeles

P2. Location:
2635 S HOBART BLVD
Los Angeles

P3 Description:
One story; rectangular plan; Transitional Craftsman residential building; hipped roof with exposed rafter tails and composite shingle cladding; front gable porch roof; concrete foundation; horizontal wood board siding on exterior walls (alteration); concrete steps leading to partial-width entry porch; ten slim square columns supporting porch roof; wood entry door within porch; fixed wood windows; double-hung wood sash windows; wood brackets supporting roof overhangs; angled bay on east elevation; metal screens on some windows and entry door (alteration); garage building at southwest corner of property.

P3b. Resource Attributes:
HP 2. Single family property

P4. Resources Present:
Building

P5b Description of Photo:
East elevation, Lkg W, 3/16/09

P6. Date Constructed/Age and Sources:
1908, Los Angeles County Assessor

P7. Owner Address:
SCOTT,BERENICE L TR
2635 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:
5/7/2009

P11. Report Citation:
(Cite survey report and other sources, or enter "none.")

Intensive Level Survey

Attachments:
NONE
Location Map
Sketch Map
Continuation Sheet
Building, Structure, and Object Record
Archaeological Record
District Record
Milling Station Record
Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2635 HOBART BLVD

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Transitional Craftsman  
B6. Construction History: (Construction date, alterations, and date of alterations)  

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  
B8. Related Features: 


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Property Type: Residential  
Applicable Criteria: A, C  
Period of Significance: 1878-1948  
Area: 4819.07970001

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  
HP 2. Single family property

B12. References: 
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks: 

B14. Evaluator: Laura Vanaskie  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  
Date of Evaluation: 5/7/2009  

(This space reserved for official comments.)
The early residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Arts & Crafts Movement**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

DEPARTMENT OF PARKS AND RECREATION

PRIMARİY RECORD

Other Listings

Review Code __________ Reviewer __________________________ Date _______________

Resource Name or #: (Assigned by recorder) 2637 HOBART BLVD

P1. Other Identifier:

P2. Location: 

a. County Los Angeles

b. Address: 2637 S HOBART BLVD

c. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec  ; B.M. 

d. UTM: (Give more than one for large and/or linear resources) Zone 

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Craftsman residential building; front gable roof with exposed rafter tails and composite shingle cladding; exterior brick chimney; concrete foundation; vertical wood board and channel drop wood siding on exterior walls; concrete steps leading to full-width entry porch; four rectangular tapered columns supporting porch roof; wood entry door with six lights and sidelights within porch; fixed wood windows with transoms; double-hung wood sash windows; wood slat vent flanked by fixed vinyl windows on dormer (alteration); wood brackets supporting roof overhangs; wood dentils along cornice; metal screens on some windows (alteration); garage building at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present: 

[ ] Building [ ] Structure [ ] Object [ ] Site [ ] District [ ] Element of District [ ] Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)

East and south elevations, Lkg NW, 3/16/09

P6. Date Constructed/Age and Sources:

[ ] Prehistoric [ ] Historic [ ] Both

1908, Los Angeles County Assessor

P7. Owner Address:

RICHARDSON, STEVEN P AND
2637 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:

(Name, affiliation, and address)
Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: [ ] NONE [ ] Continuation Sheet [ ] Building, Structure, and Object Record [ ] District Record [ ] Rock Art Record
[ ] Location Map [ ] Linear Feature Record [ ] Milling Station Record [ ] Photograph Record
[ ] Sketch Map [ ] Archaeological Record [ ] [ ] Artifacts Record
[ ] Other: (List)
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

LA City Permits, Los Angeles Times, Sanborn Maps

B14. Evaluator: Laura Vanaskie, Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture, and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visible rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
P1. Other Identifier:  
- Not for Publication □  
- Unrestricted ✔
- County: Los Angeles
- Address: 2640 S HOBART BLVD
- City: LOS ANGELES
- Zip: 90018
- B.M. (Assigned by recorder)
- Parcel No.: 5053012008

P2. Location:  
- USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec  
- Zone mE/ mN
- UTM: (Give more than one for large and/or linear resources)
- Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. Adams Boulevard and 27th Street.

P3 Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; near rectangular plan; Craftsman residential building; side gable roof, knee braces, exposed rafter tails, composition roll (alteration); concrete foundation; wood clapboard siding on exterior walls, split wood shingle siding underneath front gable porch roof; concrete walkway and steps leading to wraparound entry porch, front gable porch roof supported by splayed wooden posts sitting atop square brick piers; wood primary door within porch; wooden picture windows with transoms; brick chimney located on the south elevation exterior; metal security bars cover some of the windows on the south elevation; rear metal fence; garage located to the east of the property.

P3b. Resource Attributes:  
- HP 2. Single family property

P4. Resources Present:  
- ✔Building  
- Structure  
- Object  
- Site  
- District  
- Element of District  
- Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)

East elevation, Lkg W, 3/6/09

P6. Date Constructed/Age and Sources:  
- Prehistoric □  
- Historic ✔  
- Both

1910, Los Angeles County Assessor

P7. Owner Address:  
- BROWNE,BETTYE  
- 2640 S HOBART BLVD  
- LOS ANGELES CA, CA 90018

P8. Recorded by:  
- Jannifer Krintz
- Galvin Preservation Associates
- 1611 S. Pacific Coast Highway, Ste.
- Redondo Beach, CA 90277

P9. Date Recorded:  
- 5/7/2009

P10. Survey Type:  
(Describe)

Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")
Resource Name or # (Assigned by recorder) 2640 HOBART BLVD

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date:  Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  Area 6656.98675023
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jannifer Krintz  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
**State of California – The Resources Agency**
**DEPARTMENT OF PARKS AND RECREATION**

**PRIMAR Y RECORD**

<table>
<thead>
<tr>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

**Resource Name or #:** (Assigned by recorder) 2641 HOBART BLVD

**P1. Other Identifier:**
- **Not for Publication**
- **Unrestricted**

**a. County:** Los Angeles

**b. USGS 7.5’ Quad:**
- **Date:** T
- **R:** 1/4 of Sec
- **B.M.:**

**c. Address:** 2641 S HOBART BLVD

**d. UTM:** (Give more than one for large and/or linear resources)

**e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate):** Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between W. Adams Boulevard and 27th Street.

**Parcel No.:** 5053011026

**P3 Description:**
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Hipped-Roof Cottage residential building; hipped roof with exposed rafter tails and composite shingle cladding; hipped roof dormer; interior brick chimney; concrete foundation; horizontal wood board siding on exterior walls; concrete steps leading to full-width entry porch; paired squared columns sitting atop wooden piers support porch roof; wooden balustrade; entry door (material unknown) within porch; fixed wood windows with transoms; double-hung wood windows; wooden balustrade; entry door (material unknown) within porch; fixed wood windows with transoms; double-hung wood windows; wood slat vent flanked by fixed wood windows on dormer (alteration); metal screens on some windows and entry door (alteration); garage building at southwest corner of property.

**P3b. Resource Attributes:** (List attributes and codes)

HP 2. Single family property

**P4. Resources Present:**
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

**P5b Description of Photo:**

(View, date, accession #)

East and north elevations, Lkg SW, 3/16/09

**P6. Date Constructed/Age and Sources:**

- Prehistoric
- Historic
- Both

1907, Los Angeles County Assessor

**P7. Owner Address:**

SPENCER, CAROL E

2641 S HOBART BLVD

LOS ANGELES, CA 90018

**P8. Recorded by:**

(Name, affiliation, and address)

Laura Vanaske

Galvin Preservation Associates

1611 S. Pacific Coast Highway, Ste.

Redondo Beach, CA 90277

**P9. Date Recorded:** 5/7/2009

**P10. Survey Type:**

(Describe)

Intensive Level Survey

**P11. Report Citation:**

(Cite survey report and other sources, or enter "none.")

**Attachments:**
- NONE
- Continuation Sheet
- Garden, Structure, and Object Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

BUILDING, STRUCTURE, AND OBJECT RECORD

NRHP Status Code: 5D3

Resource Name or # (Assigned by recorder) 2641 HOBART BLVD

B1. Historic Name: 
B2. Common Name 
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Hipped-roof cottage
B6. Construction History:
07/05/1912: building permit for garage construction.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area 4762.51259905
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.) Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)

DPR 523B (1/95) PCR Services Corporation
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Victorian Vernacular Cottage, Hipped Roof: This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2646 HOBART BLVD

P1. Other Identifier:

P2. Location:

a. County Los Angeles

b. Address: 2646 S HOBART BLVD

P3. Description:

One story; near rectangular plan; Transitional Craftsman residential building; side gable roof, knee braces, exposed rafter tails and purlins, asphalt shingle (alteration); concrete foundation; wood clapboard siding on exterior walls, concrete walkway and steps leading to partial-width entry porch, front gable porch roof with large wooden bargeboard supported by squared wooden posts sitting atop a clapboard wall; wood primary door within porch obscured by a metal security door and flanked by sidelights; wooden picture windows with transoms and flanking double hung wood sash windows on the façade; paired double hung wood sash windows; brick chimney located on the south elevation exterior; metal security bars cover some of the windows (alteration); rear metal fence (alteration); garage located on the southeast portion of the property.

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present:

☑ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5. Description of Photo:

P5b. Description of Photo:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

P6. Date Constructed/Age and Sources:

Prehistoric ☐ Historic ☑ Both

1907, Los Angeles County Assessor

P7. Owner Address:

EFIGENIO, IRMA

2646 S HOBART BLVD

LOS ANGELES CA, 90018

P8. Recorded by:

Jennifer Krintz

Galvin Preservation Associates

1611 S. Pacific Coast Highway, Ste.

Redondo Beach, CA 90277

P9. Date Recorded:

5/7/2009

P10. Survey Type:

Intensive Level Survey

P11. Report Citation:

(Cite survey report and other sources, or enter “none.”)

P5b Description of Photo:

(Please describe the photo, including any relevant details such as view, date, accession number, etc.)

P6. Date Constructed/Age and Sources:

(Provide information about the date of construction or age of the resource, along with any relevant sources.)

P7. Owner Address:

(Emit the owner’s address for the resource.)

P8. Recorded by:

(Specify the individual or entity responsible for recording the resource.)

P9. Date Recorded:

(Specify the date when the resource was recorded.)

P10. Survey Type:

(Describe the type of survey conducted.)

P11. Report Citation:

(Cite any relevant survey reports or other sources.)

Attachments:

☑ NONE ☐ Continuation Sheet ☐ District Record

☐ Location Map ☐ Building, Structure, and Object Record ☐ Rock Art Record

☐ Sketch Map ☐ Archaeological Record ☐ Artifacts Record

☐ Other: (List) ☐ Linear Feature Record ☐ Photograph Record

☐ Milling Station Record
Resource Name or # (Assigned by recorder) 2646 HOBART BLVD

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
3/17/1920: Alteration permit to add a sleeping porch onto rear.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Property Type Residential Applicable Criteria A, C
Period of Significance: 1878-1948
Area 6654.68949915

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz
Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: 2650 HOBART BLVD

P1. Other Identifier:
- Not for Publication
- Unrestricted
- County: Los Angeles

P2. Location:
- Address: 2650 S HOBART BLVD
- City: LOS ANGELES
- Zip: 90018
- County: Los Angeles

P3. Description:
One story; near rectangular plan; Transitional Craftsman residential building; hipped roof, knee braces, exposed rafter tails and purlins, composition roll (alteration); concrete foundation; wood clapboard siding on exterior walls, concrete walkway and steps leading to partial-width entry porch, front gable porch roof with large decorative bargeboard supported by paired squared wooden posts sitting atop a wooden clapboard wall; wooden primary door within porch obscured by a metal security door (alteration); double hung wood sash windows, as well as an angled bay on the façade; wooden ribbon casements on south elevation; brick chimney located on the south elevation exterior; metal security bars cover some of the windows (alteration); shed roof extension on porch (alteration) and rear gable addition (alteration).

P4. Resources Present:
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:
West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both

P7. Owner Address:
PEARSON, NORMA J AND
2650 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:
Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:
5/7/2009

P10. Survey Type:
Intensive Level Survey
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans.

Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical characteristic-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
**HRI #**

**Trinomial**

**Primary #**

**NRHP Status Code** 5D3

---

**P1. Other Identifier:**

- Not for Publication: 
- Unrestricted: 
- County: Los Angeles

**a. County**

Los Angeles

**b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.**

2656 S HOBART BLVD

**c. Address:** 2656 S HOBART BLVD

**d. UTM:** (Give more than one for large and/or linear resources)

Zone: ; mE/mN

**e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)**

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. Adams Boulevard and 27th Street.

**Parcel No.** 5053012011

---

**P3. Description:**

One story; near rectangular plan; Craftsman residential building; side gable roof, knee braces, exposed rafter tails, composition roll (alteration); concrete foundation; wood clapboard and split wood shingle siding on exterior walls; concrete walkway and steps leading to partial-width recessed entry porch supported by tapered square columns sitting atop masonry bricks; primary door within porch (material unknown); double hung wood sash windows, as well as large picture windows with diamond-paneled transoms on facade; large front gable roof dormer; metal security bars cover some of the windows (alteration).

---

**P3b. Resource Attributes:** (List attributes and codes)

*HP 2. Single family property*

**P4. Resources Present:**

- Building: 
- Structure: 
- Object: 
- Site: 
- District: 
- Element of District: 
- Other (Isolates, etc.): 

---

**P5b Description of Photo:**

West and south elevations, Lkg NE, 3/6/09

---

**P6. Date Constructed/Age and Sources:**

1908, Los Angeles County Assessor

**P7. Owner Address:**

BLOCKER,FREDERICK R AND YVE

3931 HEPBURN AVE

LOS ANGELES CA, CA 90008

---

**P8. Recorded by:**

Jennifer Krintz

Galvin Preservation Associates

1611 S. Pacific Coast Highway, Ste.

Redondo Beach, CA 90277

**P9. Date Recorded:** 5/7/2009

**P10. Survey Type:** Intensive Level Survey

---

**P11. Report Citation:**

(Cite survey report and other sources, or enter "none.")
Resource Name or # (Assigned by recorder) 2656 HOBART BLVD

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: 
11/7/1919: Alteration permit to construct block terrace, wall, foundation.
11/7/1919: Alteration permit to construct garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 6655.52159997
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts. William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than hidden behind unnecessary decoration. Technically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Resource Name or #: (Assigned by recorder)  2713 HOBART BLVD

P1. Other Identifier:
- Not for Publication
- Unrestricted
- Assigned by recorder

County: Los Angeles

Resource Attributes: (List attributes and codes)
- HP 2. Single family property

P2. Location:
- USGS 7.5' Quad
  - Date: __________
  - T: __________
  - R: __________
  - 1/4 of 1/4 of Sec: __________
  - B.M.:
- Address: 2713 S HOBART BLVD
- City: LOS ANGELES
- Zip: 90018
- UTM: (Give more than one for large and/or linear resources)
  - Zone: __________
  - mE: __________
  - mN: __________
- Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. Hobart Boulevard between 27th Street and 29th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; irregular plan; Colonial Revival residential building; gable-on-hip roof with a side gable roof extension and a front gable projection, boxed eaves and composite shingle cladding; front gable dormer; exterior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width recessed entry porch; thin metal columns supporting porch roof; entry door (material unknown) with sidelights within porch; double-hung wood windows; vent on dormer; rear additions (alteration); carport on south elevation (addition); metal awnings on some windows (alteration); metal screens on windows (alteration); security bars on windows and door (alteration); garage building at southwest corner of property.

P5b Description of Photo:
(View, date, accession #)
East elevation, Lkg W, 3/16/09

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both
1920, Los Angeles County Assessor

P7. Owner Address:
- BAILEY, JULIA M TR
- 2713 S HOBART BLVD
- LOS ANGELES, CA 90018

P8. Recorded by:
- (Name, affiliation, and address)
- Laura Vanaskie
- Galvin Preservation Associates
- 1611 S. Pacific Coast Highway, Ste.
- Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)
- Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
- Rock Art Record
- Artifact Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 2713 HOBART BLVD

B2. Common Name

B3. Original Use: Residential
B4. Present Use: Residential

B5. Architectural Style: Colonial Revival


B7. Moved? No

B8. Related Features:

B9a. Architect: Otto Lefevre
B9b. Builder: Otto Lefevre

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Area: 6650.63834955

Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.


B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie
reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Colonial Revival: This style dates from 1890 to 1955. Like Craftsman, it represented a rejection of the Queen Anne style. It also reflected a desire to return to a more conventional American building type. It is closely related to the Georgian and Adam Revival styles. Generally, Colonial Revival residences are one to two stories in height. Typical character-defining features include: a hipped or gable roof with boxed eaves; a symmetrical façade; shutters; Classical, Georgian or Adam references; and a full- or partial-width porch.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2716 HOBART BLVD

P1. Other Identifier:

P2. Location:

P2b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

c. Address: 2716 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between 29th Street and 27th Street.

Parcel No. 5053013004

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-and-one-half story; near rectangular plan; Craftsman residential building; side gable roof, exposed rafter tails, composition roll; concrete foundation; wood clapboard siding on exterior walls; concrete walkway and steps leading to full-width recessed entry porch supported by square clapboard-clad columns; primary door within porch (material unknown); double hung wood sash windows, as well as large picture windows with transoms on façade, ribbon wooden casements; large front shed roof dormer (alteration); metal security bars cover some of the windows (alteration); brick chimney located on the south elevation exterior.

P4. Resources Present: ✓Building □Structure □Object □Site □District □Element of District □Other (Isolates, etc.)

P5b Description of Photo:

(Please list attributes and codes)

HP 2. Single family property

P6. Date Constructed/Age and Sources:

P7. Owner Address:

CAPATA, NICHOLAS P AND RACHE
2716 S HOBART BLVD
LOS ANGELES, CA 90018

P8. Recorded by:

Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")
B5. Architectural Style: Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)
12/5/1907: Building permit to construct coal shed.
11/19/1926: Building permit to construct garage.

B7. Moved? Yes No Unknown Date: 

B8. Related Features:

B9a. Architect: A. Dudley
B9b. Builder: F. S. Pettangile

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Area 6650.27125013
Property Type Residential
Applicable Criteria A, C
Period of Significance: 1878-1948

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz, Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2717 HOBART BLVD

P1. Other Identifier:

P2. Location: [ ] Not for Publication [ ] Unrestricted
   and (P2b and P2c or P2d. Attach a Location Map as necessary.)
   a. County Los Angeles

   b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
   c. Address: 2717 S HOBART BLVD City LOS ANGELES Zip 90018
   d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

   Oriented with primary (east) elevation facing east. Located on the west side of S. Hobart Boulevard between 27th Street and 29th Street.

   Parcel No. 5053010030

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; rectangular plan; Craftsman residential building; side gable roof with boxed eaves and composite shingle cladding; front gable dormer; interior brick chimney; concrete foundation; wood clapboard, wood shingle and faux stone masonry (alteration) siding on exterior walls; concrete steps leading to partial width recessed entry porch; two rectangular columns supporting porch roof; entry door (material unknown) with sidelights within porch; double-hung wood windows; aluminum sliding windows (alterations); angled bays on north and south elevations; metal screens on windows (alteration); security bars on windows (alteration).

P3b. Resource Attributes: (List attributes and codes) HP 3. Multiple family property

P4. Resources Present: [ ] Building [ ] Structure [ ] Object [ ] Site [ ] District [ ] Element of District [ ] Other (Isolates, etc.)

P5b Description of Photo:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

East and north elevations, Lkg SW, 3/16/09

P6. Date Constructed/Age and Sources:

[ ] Prehistoric [ ] Historic [ ] Both

1906, Los Angeles County Assessor

P7. Owner Address:

CHAVEZ, HERLINDA R AND
2506 LINCOLN PARK AVE
LOS ANGELES CA, CA 90031

P8. Recorded by:

(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: [ ] NONE [ ] Continuation Sheet [ ] District Record
[ ] Location Map [ ] Building, Structure, and Object Record [ ] Rock Art Record
[ ] Sketch Map [ ] Archaeological Record [ ] Artifact Record
[ ] Other: (List) [ ] Linear Feature Record [ ] Milling Station Record
[ ] Photograph Record
Resource Name or #: 2717 HOBART BLVD

<table>
<thead>
<tr>
<th>Resource Name or #</th>
<th>Assigned by recorder</th>
</tr>
</thead>
<tbody>
<tr>
<td>2717 HOBART BLVD</td>
<td>2717 HOBART BLVD</td>
</tr>
</tbody>
</table>

**B1. Historic Name:**

**B2. Common Name:**

**B3. Original Use:** Residential  
**B4. Present Use:** Residential

**B5. Architectural Style:** Craftsman

**B6. Construction History:**
- 2/15/1921: Alteration permit to add 3 bay windows, a screened porch, bedroom and bathroom, change stairway.

**B7. Moved?** Yes  
**B8. Related Features:**

**B9a. Architect:** Frank Raynes  
**B9b. Builder:** Frank Raynes

**B10. Significance:**
- Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
- Property Type: Residential  
- Applicable Criteria: A, C

**B11. Additional Resource Attributes:**
- HP 3. Multiple family property

**B12. References:**
- LA City Permits, Los Angeles Times, Sanborn Maps

**B13. Remarks:**

**B14. Evaluator:** Laura Vanaskie  
**Reservation Associates**  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277

**Date of Evaluation:** 5/7/2009

---

**Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs**

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2721 HOBART BLVD

P1. Other Identifier:
Not for Publication
Unrestricted
a. County Los Angeles

P2. Location:
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2721 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 27th Street and 29th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Hipped-Roof Cottage residential building; hipped roof with exposed rafter tails and composite shingle cladding; hipped dormers on east, north and south elevations; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial width entry porch; wood glazed panel entry door with sidelights within porch; fixed vinyl windows with transoms; double-hung vinyl windows; aluminum sliding windows (alterations); angled bays on north elevation; metal screens on windows (alteration); garage building at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes) HP 3. Multiple family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)
East and north elevations, Lkg SW, 3/16/09

P6. Date Constructed/Age and Sources:
Prehistoric Historic Both 1912, Los Angeles County Assessor

P7. Owner Address:
JIMENEZ,HECTOR
2721 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:
(Name, affiliation, and address)
Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe) Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE
Location Map Building, Structure, and Object Record
Sketch Map Archaeological Record
District Record
Linear Feature Record
Milling Station Record
Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Hipped roof cottage  
B6. Construction History: 
No original building permit for 2721 S. Hobart.  
Builder: Joe Flovis  
4/11/1949: Alteration permit to convert SFR to two units, add kitchen, bath, etc. at 2721-2723 S. Hobart. 

B7. Moved?  ☑ No ☐ Yes ☐ Unknown  
Date:  
Original Location: 
B8. Related Features: 
B9a. Architect: W.J. Bliesner  
B9b. Builder: Joe Flovis  
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Area 6350.27124976  
Period of Significance: 1878-1948  
Property Type Residential  
Applicable Criteria A, C  

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.  
The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s. 

B11. Additional Resource Attributes: (List attributes and codes) HP 3. Multiple family property  
B12. References: LA City Permits, Los Angeles Times, Sanborn Maps 

B13. Remarks: 

B14. Evaluator: Laura Vanaskie  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  
Date of Evaluation: 5/7/2009  

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles.

Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Victorian Vernacular Cottage, Hipped Roof: This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Page 1 of 3

Resource Name or #: (Assigned by recorder) 2801 HOBART BLVD

Review CodeReviewer Date

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted

a. County Los Angeles

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec B.M.

c. Address: 2801 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 27th Street and 29th Street.

Parcels No. 5053010021

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Hipped Roof Cottage residential building; hipped roof with boxed eaves and composite shingle cladding; hipped dormer; concrete foundation; synthetic siding on exterior walls; concrete steps leading to full-width brick masonry entry porch; four tapered square wooden columns sitting atop brick piers support the porch roof; entry door (material unknown) with sidelights within porch; fixed multi-light wood window on porch; fixed wood window with transom; double-hung wood windows; fixed wood windows with diamond panes on dormer; hexagonal bay within porch; metal screens on some windows (alteration); security bars on entry door (alteration).

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:

(View, date, accession #)

East elevation, Lkg W, 3/16/09

P6. Date Constructed/Age and Sources:

Prehistoric Historic Both

1908, Los Angeles County Assessor

P7. Owner Address:

TIGGS, CLARETTA M
2801 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:

(Last name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")
**Resource Name or #** (Assigned by recorder) 2801 HOBART BLVD

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Hipped roof cottage  
B6. Construction History:  
3/18/1907: Building permit to construct residence. Owner: J.J. Fostler  
Architect and Builder: same. Cost: $2,250.  
11/23/1907: Building permit to construct barn.

B7. Moved? ☑ No ☐ Yes ☐ Unknown  
Date:  
Original Location:  
B8. Related Features:  

B9a. Architect: J.J. Fostler  
B9b. Builder: J.J. Fostler  

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Area: 6649.24079998  
Property Type: Residential  
Applicable Criteria: A, C  

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)  
HP 2. Single family property  
B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps  

B13. Remarks:  

B14. Evaluator: Laura Vanaskie  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  

Date of Evaluation: 5/7/2009  

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Victorian Vernacular Cottage, Hipped Roof: This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder)  2802 HOBART BLVD

P1. Other Identifier:

P2. Location:  
   a. County  Los Angeles
   b. Address: 2802 S HOBART BLVD, LOS ANGELES, CA 90018
   c. Address: 2802 S HOBART BLVD
   d. UTM: (Give more than one for large and/or linear resources)

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; near rectangular plan; Hipped-Roof Cottage residential building; hipped roof, exposed rafter tails, composition roll cladding (alteration), hipped front dormer; concrete foundation; stucco siding on exterior walls (alteration); concrete walkway and tiled steps (alteration) leading to full-width recessed entry porch supported by grouped square columns sitting atop stucco piers, dentil molding along fascia board within porch; primary wood door within porch; double hung wood sash windows, large picture windows with transoms within porch; metal security bars cover some of the windows (alteration); brick chimney on north elevation exterior.

P3 Description:

HP 3. Multiple family property

P4. Resources Present:

P5b Description of Photo:

P6. Date Constructed/Age and Sources:

P7. Owner Address:

P8. Recorded by:

P9. Date Recorded:

P10. Survey Type:

P11. Report Citation:

Attachments:

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Hipped-roof cottage  
B6. Construction History:  
06/09/1941: alteration permit to remove back porch on south side to east side of building, make nook out of the old porch.  
09/14/1960: alteration permit to add bedroom, bath and kitchen in rear. Change use to duplex.  
B7. Moved? No  
B8. Related Features:  
B9a. Architect: J.A. Mathis  
B9b. Builder: Peffley & Miller  
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Property Type: Residential  
Applicable Criteria: A, C  
Period of Significance: 1878-1948  
Area: 6650.4358022  
B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps  
B13. Remarks:  
B14. Evaluator: Jennifer Krintz  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  
Date of Evaluation: 5/7/2009  
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.  
The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
**B10 Significance (Continued)**

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

**Victorian Vernacular Cottage, Hipped Roof:** This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2812 HOBART BLVD

P1. Other Identifier:
- Not for Publication
- Unrestricted

P2. Location:
- Address: 2812 S HOBART BLVD
- Los Angeles
- City: LOS ANGELES
- Zip: 90018

P3. Description:
One story; near rectangular plan; Transitional Craftsman residential building; hipped roof, exposed rafter tails, hipped roof porch roof, front gable dormer, asphalt shingles (alteration); concrete foundation; wood clapboard siding on exterior walls; concrete walkway and concrete steps leading to full-width entry porch supported by Tuscan-like chamfered columns sitting atop brick piers; primary wood door within porch; double hung wood sash windows with diamond-patterned transoms, vinyl sliders within porch (alteration), two windows boarded over (alteration).

P5b. Description of Photo:
West elevation, L3g E, 3/6/09

P6. Date Constructed/Age and Sources:
- 1905, Los Angeles County Assessor
- Historic

P7. Owner Address:
BROWN, CHRISTINE AND MICHAEL
2812 S HOBART BLVD
LOS ANGELES CA, 90018

P8. Recorded by:
Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- NONE
- Location Map
- Sketch Map
- Building, Structure, and Object Record
- Archaeological Record
- Continuation Sheet
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record
- Photograph Record
B1. Historic Name:

B2. Common Name

B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)
1/22/1907: Alteration permit to turn barn into a house. Owner: Mrs. H.P. Wilcox. Builder: E.D. Reed.
11/2/1923: Building permit for garage construction.

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date:  

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Area 6649.35794964

Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleyways. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century architectural character of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2816 HOBART BLVD

P1. Other Identifier:

P2. Location: 
- Not for Publication
- Unrestricted

a. County Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec  ; B.M.
c. Address: 2816 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources)

Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. 29th Street and W. 27th Street.

Parcel No. 5053013010

P3 Description:

One story; near rectangular plan; Transitional Craftsman residential building; hipped roof clad in composite roll (alteration), exposed rafter tails, large front gable dormer, knee braces, decorative bargeboard; concrete foundation; wood clapboard siding on exterior walls; concrete walkway and concrete steps leading to full-width entry porch supported by paired Tuscan-like columns sitting atop a clapboard wall; primary wood door within porch covered with a security screen door; two picture windows flanked by double hung wood sash windows and surmounted by transoms, double hung wood sash windows within angled and square bays on north and south elevations, brick chimney likely sealed on south elevation exterior (alteration), other chimney located on the rear of the building within the roof surface.

P3b. Resource Attributes:

HP 2. Single family property

P4. Resources Present: 
- Building

P5b Description of Photo:

West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:

- Prehistoric
- Historic
- Both

1903, Los Angeles County Assessor

P7. Owner Address:

THOMPSON,MARC A
457 CLINTON AVE
BROOKLYN NY, CA 11238

P8. Recorded by:

Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: 
- Intensive Level Survey

Attachments:
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Milling Station Record
- Rock Art Record
- Artifact Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2816 HOBART BLVD

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date:
B8. Related Features:

B9a. Architect: 
B9b. Builder: Wm. W. Schneider
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Area 6650.0208
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz Preservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
The early residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P2. Location: 

- Address: 2822 S HOBART BLVD
- City: LOS ANGELES
- Zip: 90018
- County: Los Angeles

a. County: Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2822 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)
   Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between 29th Street and 27th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; near rectangular plan; Craftsman residential building; side gable roof, exposed rafter tails, front gable porch roof, knee braces, exposed purlins; concrete foundation; horizontal wood board siding on exterior walls; concrete walkway and concrete steps leading to partial-width entry porch supported by cut stone columns; primary wood door within porch covered with a security screen door; two picture windows, vinyl sliders on north elevation (alteration); brick chimney south elevation exterior.

P5b Description of Photo:
(View, date, accession #)
West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:

- Prehistoric
- Historic
- Both

1912, Los Angeles County Assessor

P7. Owner Address:
STACKHOUSE, CHARLES AND JULI
2822 S HOBART BLVD
LOS ANGELES CA, 90018

P8. Recorded by:
Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Intensive Level Survey

Attachments: NONE

- Location Map
- Sketch Map
- Other: (List)

- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Milling Station Record
- Photograph Record

- Rock Art Record
- Artifact Record

DPR 523B (1/95) PCR Services Corporation
BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or # (Assigned by recorder) 2822 HOBART BLVD

NRHP Status Code: 5D3

B1. Historic Name: 
B2. Common Name 
B3. Original Use: Residential B4. Present Use: Residential

B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
3/10/1971: Building permits to add bathroom, change window sizes, enlarge closet, install new cabinets; construct a garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: 
B8. Related Features: 


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 4721.5156 Property Type Residential Applicable Criteria A, C
Period of Significance: 1878-1948
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz Preservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized by an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
P1. Other Identifier:  
Not for Publication  
Unrestricted

P2. Location:  
Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec; B.M. 
Zone mE/ mN

c. UTM:  
(Give more than one for large and/or linear resources)

P3 Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Craftsman residential building; front gable roof with exposed rafter tails and composite shingle cladding; exterior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to full-width entry porch; two tripled and two paired rectangular columns supporting porch roof; wood entry door within porch; fixed wood window with transom; double-hung wood sash windows; fixed wood window with triangular panes under front gable; double-hung vinyl sash windows (alteration); wood slat vent under front gable; wood brackets supporting roof overhangs; wood corbels under window shelf on front gable; angled bay within porch; metal screens on windows and entry door (alteration); security bars on windows (alteration).

P3b. Resource Attributes:  
(List attributes and codes)

P4. Resources Present:  
Building  
Structure  
Object  
Site  
District  
Element of District  
Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)

P6. Date Constructed/Age and Sources:  
Prehistoric  
Historic  
Both

1905, Los Angeles County Assessor

P7. Owner Address:  
TEE.ERNA B  
2823 S HOBART BLVD  
LOS ANGELES CA, CA 90018

P8. Recorded by:  
(Name, affiliation, and address)

Laura Vanaske  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  
5/7/2009

P10. Survey Type:  
(Describe)

Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")
Resource Name or # (Assigned by recorder) 2823 HOBART BLVD

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
No original building permit.
8/2/1944: Building permit for garage construction.

B7. Moved? ☐ No ☑ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B9a. Architect: B9b. Builder:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 6051.08069943
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized by an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Resource Name or #: (Assigned by recorder) 2902 HOBART BLVD

P1. Other Identifier:

P2. Location:  
- □ Not for Publication  
- □ Unrestricted  
  a. County  
  Los Angeles  

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad  
  Date  
  T  
  R  
  1/4 of  
  1/4 of Sec  
  B.M.  

c. Address:  
  2902  
  S  
  HOBART BLVD  
  City  
  LOS ANGELES  
  Zip  
  90018  

d. UTM:  
  (Give more than one for large and/or linear resources)  
  Zone  
  mE/  
  mN  

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. 29th Street and W. 30th Street.

Parcel No. 5053014001

P3 Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-and-one-half story; near rectangular plan; Transitional Craftsman residential building; side gable roof, two front gable dormers, exposed rafter tails, extended shed porch roof; concrete foundation; horizontal wood board siding on exterior walls and split wood shingles under front gable dormer; concrete walkway and concrete steps leading to partial-width recessed entry porch supported by square wooden columns; primary wood door within porch; a picture window within the porch surmounted by a transom, primarily double hung wood sash windows, angled bay window on the facade; chain link fence surrounds the property (alteration); brick chimney on north elevation exterior.

P3b. Resource Attributes:  (List attributes and codes)  

HP 2. Single family property

P4. Resources Present:  
- □ Building  
- □ Structure  
- □ Object  
- □ Site  
- □ District  
- □ Element of District  
- □ Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)

West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:

- □ Prehistoric  
- □ Historic  
- □ Both  

1912, Los Angeles County Assessor

P7. Owner Address:

CHIU, DAVID AND  
2902 S HOBART BLVD  
LOS ANGELES, CA 90018

P8. Recorded by:

(Name, affiliation, and address)

Jennifer Krintz  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type:  
(Describe)

Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:
- □ NONE  
- □ Continuation Sheet  
- □ District Record  
- □ Rock Art Record  
- □ Location Map  
- □ Building, Structure, and Object Record  
- □ Linear Feature Record  
- □ Artifact Record  
- □ Sketch Map  
- □ Archaeological Record  
- □ Milling Station Record  
- □ Photograph Record  
- □ Other: (List)

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:  Not for Publication  Unrestricted  

P2. Location:  a. County  Los Angeles  

b. USGS 7.5' Quad  Date  T ; R ; 1/4 of 1/4 of Sec ; B.M. 

c. Address:  2907 S HOBART BLVD  City LOS ANGELES  Zip 90018  

d. UTM:  Zone  mE/ mN  

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. Hobart Boulevard between 29th Street and 30th Street.

P3 Description:  One and one-half stories; rectangular plan; Craftsman residential building; front gable roof with exposed rafter tails and composite shingle cladding; shed porch roof with metal cladding (alteration); concrete foundation; wood clapboard siding and stucco on exterior walls; concrete steps leading to partial-width entry porch; rectangular posts supporting porch roof; entry door (material unknown) within porch; aluminum sliding windows (alteration); bay with lattice vents under front gable; wood brackets supporting roof overhangs; metal screens on windows and entry door (alteration); security bars on windows (alteration); chain-link fence (alteration); garage building at southwest corner of property. Note – Much of this property is obscured by heavy foliage.

P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b Description of Photo:  East elevation, Lkg W, 3/16/09

P6. Date Constructed/Age and Sources:  

Prehistoric  Historic  Both

1905, Los Angeles County Assessor

P7. Owner Address:  

VALLADARES, ALFONSO AND  
2907 S HOBART BLVD  
LOS ANGELES CA 90018

P8. Recorded by:  

Laura Vanaskie  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  5/7/2009

P10. Survey Type:  Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")

Attachments:  NONE  Continuation Sheet  District Record  Photograph Record  
Location Map  Building, Structure, and Object Record  Linear Feature Record  
Sketch Map  Archaeological Record  Milling Station Record  
Other: (List)  Rock Art Record  Artifact Record
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2911 HOBART BLVD

P1. Other Identifier:

P2. Location:

a. County  Los Angeles

b. Address: 2911 S HOBART BLVD

c. Address: 2911 S HOBART BLVD

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 29th Street and 30th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Craftsman residential building; side gable roof with open eaves and composite shingle cladding; front gable dormer; concrete foundation; wood shingle and synthetic siding on exterior walls; concrete steps leading to full-width entry porch; two tapered rectangular columns supporting porch roof; wood entry door within porch; fixed wood windows; other windows not visible from street; wood brackets supporting roof overhangs; metal screens on some windows (alteration); security bars on entry door (alteration); garage building at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present:  Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:

(View, date, accession #)

East and south elevations, Lkg NW, 3/16/09

P6. Date Constructed/Age and Sources:

Prehistoric Historic Both

1906, Los Angeles County Assesspr

P7. Owner Address:

NIXON, SAM JR
2911 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:

(Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:  NONE Location Map Skecth Map Other: (List) Continuation Sheet Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Artifact Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2911 HOBART BLVD

B1. Historic Name: 
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 5080.41839992
   Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
   (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

   1611 S. Pacific Coast Highway, Ste. 104
   Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMAR Y RECORD

Resource Name or #: (Assigned by recorder) 2912 HOBART BLVD

P1. Other Identifier:

P2. Location:  
- Not for Publication
- Unrestricted
  
- a. County  Los Angeles
  
- b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M. 
  
- c. Address:  2912 S HOBART BLVD  City LOS ANGELES  Zip 90018
  
- d. UTM:  (Give more than one for large and/or linear resources)  Zone ; mE/ mN
  
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. 29th Street and W. 30th Street.

Parcel No.  5053014004

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; near rectangular plan; Craftsman residential building; side gable roof, one front gable roof with extended secondary front gable porch roof, exposed rafter tails, knee braces; concrete foundation; wood clapboard siding on exterior walls; concrete walkway and concrete steps leading to partial-width recessed entry porch supported by square wooden columns sitting atop piers (material unknown); primary door within porch (material unknown) covered by a screen security door (alteration); aluminum sliding windows on façade (alteration); chain link fence surrounds the property (alteration).

P3b. Resource Attributes:  (List attributes and codes)  HP 2. Single family property

P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)
West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:

- Prehistoric
- Historic
- Both

1909, Los Angeles County Assessor

P7. Owner Address:
MONROY, OSCAR AND MARGARIT
2912 S HOBART BLVD
LOS ANGELES CA 90018

P8. Recorded by:
(Jenifer Krintz)
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:  5/7/2009

P10. Survey Type:  (Describe)
Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

DPR 523B (1/95) PCR Services Corporation
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2915 HOBART BLVD

P1. Other Identifier:

Resource Name or #: (Assigned by recorder) 2915 HOBART BLVD

P2. Location:  
- Not for Publication □  
- Unrestricted ✓  
- Los Angeles  

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.  
- 2915 S HOBART BLVD City LOS ANGELES Zip 90018

P3 Description:  
- One story; rectangular plan; Transitional Craftsman residential building; hipped roof with exposed rafter tails and composite shingle cladding; front gable dormer; exterior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; two sets of three tapered rectangular columns atop masonry pedestals supporting porch roof; entry door (material unknown) within porch; fixed wood windows with and without transoms; double-hung wood sash windows; wood lattice vent on dormer; wood brackets supporting roof overhangs; metal screens on some windows (alteration); security bars on windows and entry door (alteration); garage building at southwest corner of property.

P3b. Resource Attributes:  (List attributes and codes)  
- HP 2. Single family property

P4. Resources Present:  
- Building ✓  
- Structure □  
- Object □  
- Site □  
- District □  
- Element of District □  
- Other (Isolates, etc.) □

P5b Description of Photo:  
- East elevation, Lkg W, 3/16/09

P6. Date Constructed/Age and Sources:  
- Prehistoric □  
- Historic ✓  
- Both □

P7. Owner Address:  
- MORALES, RAYMOND A CO TR  
- 1922 CORDOVA ST  
- LOS ANGELES CA, CA 90018

P8. Recorded by:  
- Laura Vanaskie  
- Galvin Preservation Associates  
- 1611 S. Pacific Coast Highway, Ste.  
- Redondo Beach, CA 90277

P9. Date Recorded:  5/7/2009

P10. Survey Type:  (Describe)  
- Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")

Attachments:  
- NONE □
- Location Map □
- Sketch Map □
- Continuation Sheet □
- Building, Structure, and Object Record □
- Archaeological Record ✓
- District Record □
- Linear Feature Record □
- Milling Station Record □
- Rock Art Record □
- Artifact Record □
- Photograph Record □
B1. Historic Name:
B2. Common Name: Residential
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History:
1/19/1907: Building permit to construct residence. Owner: Frank Schoenrock. Architect and Builder: same. Cost: $1,800. (Not built?)

B7. Moved? ☑ No ☐ Yes ☐ Unknown
B8. Related Features:
B9a. Architect: none
B9b. Builder: Geo. R. Peterson

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Property Type: Residential
Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Reservation Associates
Laura Vanaskie
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:

P2. Location:  

a. County  

b. USGS 7.5’ Quad  

c. Address:  

d. UTM:  

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. 29th Street and W. 30th Street.

Parcel No.  

P3 Description:  

One story; near rectangular plan; Transitional Craftsman residential building; hipped roof, hipped porch roof, exposed rafter tails; concrete foundation; wood clapboard siding on exterior walls; concrete walkway and concrete steps leading to partial-width entry porch supported by grouped Tuscan-like columns sitting atop a clapboard wall; primary door within porch (material unknown) covered by a screen security door (alteration) flanked by sidelights; large windows on façade with metal awnings (alteration), double hung vinyl sash windows and an angled bay on the north elevation; iron fence surrounds the property (alteration); brick chimney on south elevation exterior.

P3b. Resource Attributes:  

HP 2. Single family property

P4. Resources Present:  

P5b Description of Photo:  

(Please provide a detailed description of the photo, including view, date, and accession number)

West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:  

1903, Los Angeles County Assessor

P7. Owner Address:  

P8. Recorded by:  

P9. Date Recorded:  

5/7/2009

P10. Survey Type:  

Intensive Level Survey

P11. Report Citation:  

(Cite survey report and other sources, or enter "none.")
B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential 
B4. Present Use: Residential 
B5. Architectural Style: Transitional Craftsman 
B7a. Architect: 
B7b. Builder: W.W. Anderson 
B8. Related Features: 
B9a. Architect: 
B9b. Builder: W.W. Anderson 
B10a. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 6650.69050036 
B10b. Period of Significance: 1878-1948 
B10c. Property Type: Residential 
B10d. Applicable Criteria: A, C 
B10e. Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs 

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences. 

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s. 

B12. References: LA City Permits, Los Angeles Times, Sanborn Maps 
B13. Remarks: 
B14. Evaluator: Jennifer Krintz 
2922 HOBART BLVD 
5/7/2009
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:  
- a. County: Los Angeles  
- d. UTM: (Give more than one for large and/or linear resources)  
  Zone:  
  mE/ mN:  
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. Hobart Boulevard between 29th Street and 30th Street.

P3 Description:  
One story; rectangular plan; Craftsman residential building; front gable roof with exposed rafter tails and composite shingle cladding; exterior clinker brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to full-width clinker brick entry porch; four rectangular clinker brick columns supporting porch roof; wood entry door with tapered wood frame within porch; fixed wood windows with and without transoms; double-hung wood sash windows; fixed wood windows with diamond panes on front gable; metal screens on some windows (alteration); security bars on windows (alteration); metal fence (alteration).

P4. Resources Present:  
- HP 2. Single family property  

P5b Description of Photo:  
East and north elevations, Lkg SW, 3/16/09

P6. Date Constructed/Age and Sources:  
- Prehistoric  
- Historic  
- Both

1906, Los Angeles County Assessor

P7. Owner Address:  
TAYLOR, FAYE L ET AL  
2927 S HOBART BLVD  
LOS ANGELES CA, CA 90018

P8. Recorded by:  
Laura Vanaskie  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  
5/7/2009

P10. Survey Type:  
Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:  
- NONE  
- Location Map  
- Sketch Map  
- Continuation Sheet  
- Building, Structure, and Object Record  
- Archaeological Record  
- Other: (List)  
- District Record  
- Linear Feature Record  
- Milling Station Record  
- Photograph Record  
- Rock Art Record  
- Artifact Record
B1. Historic Name:
B2. Common Name:
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History:
9/20/1928: Building permit to construct garage.
10/27/1938: Building permit to construct garage.
B7. Moved? ☑ No ☐ Yes ☐ Unknown
B8. Related Features:
B9a. Architect: Frank Schoenrock
B9b. Builder: Frank Schoenrock
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area 6351.15755024
Period of Significance: 1878-1948
Property Type Residential
Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.
The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps
B13. Remarks:
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009
(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
NRHP Status Code 5D3

Resource Name or #: (Assigned by recorder) 2933 HOBART BLVD

P1. Other Identifier:

P2. Location: ☑ Unrestricted

a. County Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2933 S HOBART BLVD City LOS ANGELES Zip 90018
d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN
e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 29th Street and 30th Street.

Parcel No. 5053009028

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; gable-on-hip roof with off-center front and side gable projections, exposed rafter tails and composite shingle cladding; concrete foundation; wood clapboard siding on exterior walls; wood steps leading to partial-width entry porch; four rectangular columns with knee braces supporting porch roof; entry door (material unknown) with sidelights within porch; fixed wood windows with and without transoms; double hung wood sash windows; wood slat vents under gable-on-hip; metal arched roof vents (alteration); exposed trusses on porch’s front gable and north side gable; wood brackets supporting roof overhangs; metal screens on windows (alteration); metal fence (alteration).

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ☑ Building ☑ Structure ☑ Object ☑ Site ☑ District ☑ Element of District ☑ Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)

East and north elevations, Lkg SW, 3/16/09

P6. Date Constructed/Age and Sources:

☑ Prehistoric ☑ Historic ☑ Both

1905, Los Angeles County Assessor

P7. Owner Address:

ALLISON, OLIVIA
2933 S HOBART BLVD
LOS ANGELES CA, CA 90018

P8. Recorded by:

(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:

☑ NONE ☑ Continuation Sheet ☑ District Record
☑ Location Map ☑ Building, Structure, and Object Record ☑ Linear Feature Record
☑ Sketch Map ☑ Archaeological Record ☑ Milling Station Record
☑ Other: (List) ☑ Rock Art Record ☑ Artifact Record
☑ Photograph Record
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
## PRIMARY RECORD

### Resource Name or #:

2947 HOBART BLVD

### P1. Other Identifier:

- **Address:** 2947 S HOBART BLVD
- **City:** LOS ANGELES
- **Zip:** 90018
- **County:** Los Angeles

### P2. Location:

- **Address:** 2947 S HOBART BLVD
- **City:** LOS ANGELES
- **Zip:** 90018

### P3. Description:

One story; rectangular plan; Craftsman residential building; hipped roof with exposed rafter tails and composite shingle cladding; front gable porch roof; exterior stone masonry chimney; concrete foundation; aluminum siding and stucco with stone inlays under front gable (alteration); concrete steps leading to partial-width entry porch; two rectangular stone masonry columns supporting porch roof; entry door (material unknown) within porch; fixed wood windows with and without transoms; double-hung wood windows with and without diamond panes; multi-light wood windows on porch gable; faux half-timbering decoration within front gable, knee braces; wood dentils along cornice line; angled bay on facade; metal screens on windows and entry door (alteration); security bars on windows (alteration); garage building at northwest corner of property.

### P4. Resources Present:

- **Building**

### P5b. Description of Photo:

East elevation, Lkg W, 3/16/09

### P6. Date Constructed/Age and Sources:

1907, Los Angeles County Assessor

### P7. Owner Address:

CHAMBERLAIN, GERTRUDE TR
2947 S HOBART BLVD
LOS ANGELES CA, 90018

### P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

### P9. Date Recorded:

5/7/2009

### P10. Survey Type:

Intensive Level Survey

### P11. Report Citation:

(Cite survey report and other sources, or enter "none.")

### Attachments:

- None
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
RESOURCE NAME OR # (ASSIGNED BY RECORDER) 2947 HOBART BLVD

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved?: ☑ No ☐ Yes ☐ Unknown  Date:  Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  Area 6349.38649966
  Period of Significance: 1878-1948 Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare, and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2957 HOBART BLVD

P1. Other Identifier:

Not for Publication
Unrestricted

P2. Location:

Los Angeles

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2957 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard at the intersection of Hobart Boulevard and 30th Street.

Parcel No. 5053009037

P3 Description:

One-and-two stories; rectangular plan; Craftsman residential building; side gable roof with cross gable porch roof on first story; front gable roof on half-story; all roofs with exposed rafter tails, false beams and composite shingle cladding; exterior brick chimney appears to be sealed/shortened; concrete foundation; wood siding on exterior walls; concrete steps leading to wraparound brick masonry entry porch; two short rectangular columns atop brick masonry pedestals supporting porch roof; entry door (material unknown) within porch; fixed wood windows with and without transoms; double-hung wood sash windows; double-hung vinyl sash windows (alteration); aluminum sliding windows (alteration); wood slat vents on half-story gable; exposed decorative truss on porch’s front gable; wood brackets supporting roof overhangs; angled bay next to porch; metal screens on windows and entry door (alteration); security bars on windows (alteration).

P5b Description of Photo:

East and north elevations, Lkg SW, 3/16/09

P6. Date Constructed/Age and Sources:

Historic
Both
1915, Los Angeles County Assessor

P7. Owner Address:

PATTERSON, LEONA AND
5633 BOWESFIELD ST
LOS ANGELES CA, CA 90016

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:

5/7/2009

P10. Survey Type:

Intensive Level Survey

P11. Report Citation:

(Cite survey report and other sources, or enter "none.")

Attachments:

NONE

Building, Structure, and Object Record

Archaeological Record

District Record

Other: (List)
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or # (Assigned by recorder) 2957 HOBART BLVD

NRHP Status Code: 5D3

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
7/26/1926: Building permit for garage construction.
2/2/1928: Alteration permit to enclose the open porch on 2nd floor with a screen and roof.
B7. Moved? ☑ No ☐ Yes ☐ Unknown
B8. Related Features:
B9a. Architect: R.N. Lamberth
B9b. Builder: R.N. Lamberth
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Area: 6350.022
Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie
Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 3004 HOBART BLVD

P1. Other Identifier:

P2. Location:  

a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 3004 S HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. Jefferson Boulevard and 30th Street.

Parcel No. 5053015002

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; near rectangular plan; Hipped-Roof Cottage residential building; hipped roof, hipped roof dormer on front and side elevations, exposed rafter tails, composite roll cladding (alteration); concrete foundation; wood clapboard siding on exterior walls; concrete walkway and steps leading to partial-width entry porch supported by two sets of paired wooded columns sitting atop a clapboard wall, metal awning over porch entryway; primary door within porch obscured by a metal security door; large picture window within porch, metal security bars over most of the windows (alteration), double hung vinyl sash, wood casement windows; iron fence surrounds the property (alteration): brick chimney on south elevation exterior.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: 选 Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b Description of Photo:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

P6. Date Constructed/Age and Sources:

P7. Owner Address:

P8. Recorded by:

P9. Date Recorded:

P10. Survey Type:

P11. Report Citation:

（Cite survey report and other sources, or enter "none.")

Attachments: 选 NONE  Continuation Sheet  District Record

拍 Building, Structure, and Object Record  Linear Feature Record  Rock Art Record

Video Archaeological Record  Milling Station Record  Photograph Record

DPR 523B (1/95) PCR Services Corporation
# BUILDING, STRUCTURE, AND OBJECT RECORD

**State of California – The Resources Agency**  
DEPARTMENT OF PARKS AND RECREATION  

**Primary #**  
**HRI #**

**Resource Name or #** (Assigned by recorder) 3004 HOBART BLVD  

**NRHP Status Code:** 5D3

<table>
<thead>
<tr>
<th>Resource Name or #</th>
<th>3004 HOBART BLVD</th>
</tr>
</thead>
</table>

## B1. Historic Name:

## B2. Common Name

## B3. Original Use: Residential  
**B4. Present Use:** Residential

## B5. Architectural Style: Hipped roof cottage

## B6. Construction History:  

## B7. Moved?  
☑ No  ☐ Yes  ☐ Unknown

## B8. Related Features:

- **B9a. Architect:** Edward Kendall  
- **B9b. Builder:** Edward Kendall

## B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
**Area:** 5586.0192  
**Property Type:** Residential  
**Applicable Criteria:** A, C  

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

## B11. Additional Resource Attributes:  
**List attributes and codes**  
**HP 2. Single family property**

## B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

## B13. Remarks:

## B14. Evaluator:  
**Jennifer Krintz**  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277

**Date of Evaluation:** 5/7/2009

(This space reserved for official comments.)

DPR 523B (1/95) PCR Services Corporation
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Victorian Vernacular Cottage, Hipped Roof: This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

DEPARTMENT OF PARKS AND RECREATION

HRI #

Trinomial

Primary #

NRHP Status Code 5D3

Other Listings

Review Code __________ Reviewer ___________________________ Date _______________

Page 1 of 3

Resource Name or #: (Assigned by recorder) 3013 HOBART BLVD

P1. Other Identifier:

P2. Location:  

a. County  Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 3013 HOBART BLVD City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 30th Street and W. Jefferson Boulevard.

P3. Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; rectangular plan: Transitional Craftsman residential building; side-gable roof with open eaves and composite shingle cladding; shed roof dormer; front gable dormer; exterior stuccoed chimney (alteration); concrete foundation; aluminum siding on exterior walls (alteration); concrete steps leading to full-width entry porch: four round classical columns supporting porch roof; entry door (material unknown) with multi-light sidelights within porch; fixed wood windows with and without transoms; casement wood windows; double-hung wood windows; double-hung vinyl windows (alteration); wood slat vents underneath side gables; angled bay on south elevation; metal screens on windows and entry door (alteration); garage buildings along western property perimeter.

P3b. Resource Attributes: (List attributes and codes)  

HP 2. Single family property

P4. Resources Present:  

☑ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b Description of Photo:

(Describe resources and major elements: design, materials, condition, alterations, size, and boundaries)

P6. Date Constructed/Age and Sources:

Prehistoric ☐ Historic ☑ Both

1906, Los Angeles County Assessor

P7. Owner Address:  

ROBINSON, GREGORY B  
2946 S HOBART BLVD  
LOS ANGELES CA, CA 90018

P8. Recorded by:  

(Name, affiliation, and address)

Laura Vanaskie  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277


P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:  

☐ NONE ☐ Continuation Sheet ☑ District Record  
☐ Location Map ☐ Building, Structure, and Object Record ☐ Linear Feature Record  
☐ Sketch Map ☐ Archaeological Record ☐ Milling Station Record  
☐ Other: (List) ☐ Photograph Record  

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences. The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
# PRIMARY RECORD

<table>
<thead>
<tr>
<th>Resource Name or #: (Assigned by recorder)</th>
<th>3017 HOBART BLVD</th>
</tr>
</thead>
</table>

## P1. Other Identifier:

- **Not for Publication**
- **Unrestricted**

### a. County: Los Angeles

### and (P2b and P2c or P2d. Attach a Location Map as necessary.)

#### b. USGS 7.5' Quad

<table>
<thead>
<tr>
<th>Date</th>
<th>T</th>
<th>R</th>
<th>1/4 of 1/4 of Sec</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>HOBART BLVD</td>
<td>City</td>
<td>LOS ANGELES</td>
</tr>
</tbody>
</table>

#### c. Address: 3017 S HOBART BLVD

#### d. UTM: (Give more than one for large and/or linear resources)

<table>
<thead>
<tr>
<th>Zone</th>
<th>mE/ mN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 30th Street and W. Jefferson Boulevard.

### P2. Location:

#### and (P2b and P2c or P2d. Attach a Location Map as necessary.)

#### b. USGS 7.5' Quad

<table>
<thead>
<tr>
<th>Date</th>
<th>T</th>
<th>R</th>
<th>1/4 of 1/4 of Sec</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>HOBART BLVD</td>
<td>City</td>
<td>LOS ANGELES</td>
</tr>
</tbody>
</table>

#### d. UTM: (Give more than one for large and/or linear resources)

<table>
<thead>
<tr>
<th>Zone</th>
<th>mE/ mN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## P3 Description:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-and-one-half stories; rectangular plan; Transitional Craftsman residential building; side gable roof with open eaves and composite shingle cladding; shed roof dormer with exposed rafter tails; exterior stuccoed chimney (alteration); concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to full-width entry porch; two rectangular columns supporting porch roof; entry door (material unknown) with sidelights within porch; fixed wood window with transom; double-hung wood sash windows; wood slat vents on side gables; metal screens on windows and entry door (alteration); security bars on some windows (alteration); carport on south elevation (alteration); metal awnings (alteration); garage building northwest corner of property.

## P3b. Resource Attributes: (List attributes and codes)

<table>
<thead>
<tr>
<th>HP 2. Single family property</th>
</tr>
</thead>
</table>

## P4. Resources Present: 

- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

## P5b. Description of Photo:

(View, date, accession #)

East elevation, Lkg W, 3/16/09

## P6. Date Constructed/Age and Sources:

- Prehistoric
- Historic
- Both

1907, Los Angeles County Assessor

## P7. Owner Address:

HOLMES, ELAINE

4721 BRYNHURST AVE

LOS ANGELES CA, 90043

## P8. Recorded by:

Laura Vanaskie

Galvin Preservation Associates

1611 S. Pacific Coast Highway, Ste.

Redondo Beach, CA 90277

## P9. Date Recorded:

5/8/2009

## P10. Survey Type:

Intensive Level Survey

## P11. Report Citation:

(Cite survey report and other sources, or enter "none")

(DPR 523B (1/95) PCR Services Corporation)
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
12/4/1908: Alteration permit to build an addition to barn.
1/5/1921: Building permit to construct garage.
B7. Moved? No □ Yes □ Unknown Date: Original Location:
B8. Related Features:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area 6650.0207
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/8/2009

(This space reserved for official comments.)
**B10 Significance (Continued)**

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Arts & Crafts Movement**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 3023 HOBART BLVD

P1. Other Identifier:
□ Not for Publication  ✔ Unrestricted

a. County Los Angeles

P2. Location:
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 3023 S HOBART BLVD City LOS ANGELES Zip 90018
d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)
Oriented with primary (east) elevation facing east. Located on the west side of Hobart Boulevard between 30th Street and W. Jefferson Boulevard.

Parcels No. 5053008015

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
One and one-half stories; irregular plan; Transitional Craftsman residential building; side gable roof with open eaves and composite shingle cladding; front gable porch roof with exposed rafter tails; front gable dormer with exposed rafter tails; exterior clinker brick chimney; concrete foundation; channel drop wood siding on exterior walls; concrete steps leading to partial-width entry porch; three rectangular columns with knee braces atop brick pedestals supporting porch roof; wood entry door with sidelights within porch; secondary entrance atop wood staircase to second story on south elevation (alteration); secondary entry door not visible from street; fixed wood windows with diamond pane transoms; fixed wood windows without transoms; double-hung wood windows; casement wood windows; angled bay within porch; wood brackets supporting roof overhangs; metal screens on some windows (alteration); garage building northwest corner of property.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ✔ Building  □ Structure  □ Object  □ Site  □ District  □ Element of District  □ Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)
East elevation, Lkg W, 3/16/09

P6. Date Constructed/Age and Sources:
Prehistoric  ✔ Historic  □ Both
1910, Los Angeles County Assessor

P7. Owner Address:
BROWN HELEN S
3023 S HOBART BLVD
LOS ANGELES CA, 90018

P8. Recorded by:
(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
□ NONE  □ Continuation Sheet  ✔ District Record  □ Rock Art Record
□ Location Map  □ Building, Structure, and Object Record  □ Linear Feature Record  □ Artifact Record
□ Sketch Map  □ Archaeological Record  □ Milling Station Record  □ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 3023 HOBART BLVD

B1. Historic Name:

B2. Common Name

B3. Original Use: Residential

B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)


8/7/1922: Alteration permit to install partitions for 2 sleeping rooms and bath upstairs; enlarge screen porch.

9/10/1926: Alteration permit to add one room to 1st story and add one sleeping porch to 2nd story.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B9a. Architect: H.L. Wilson

B9b. Builder: H.L. Wilson

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar

Area 6650.0207

Period of Significance: 1878-1948

Property Type: Residential

Applicable Criteria A, C

Theme: Railroad and Horsecar Suburbs; Streetcar

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

HP 2. Single family property

B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie

Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104

Redondo Beach, CA 90277

Date of Evaluation: 5/8/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2616 HOBART Boulevard

P1. Other Identifier:

P2. Location:  
[ ] Not for Publication    [ ] Unrestricted

a. County  Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

Parcel No. 5053012900

P3. Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two story; near rectangular plan; Mission Revival government building; flat roof, two ornamental finials sitting atop two octagonal tower pavilions, corbelled dentil moldings, molded coping along the cornice line and shaped parapet; concrete foundation; stucco siding on exterior walls; concrete walkway leading to partial-width recessed entry porch, hipped red clay tile roof hood supported by decorative brackets; two metal entry doors within porch; wooden casement windows and doors on façade with metal balconette; metal fence around recessed entryway; flyaway stucco entrance located to the south of the façade with a side gable red clay tile roof covered by a metal fence.

P3b. Resource Attributes:  
(List attributes and codes)

HP14. Government building

P4. Resources Present:  
[ ] Building    [ ] Structure    [ ] Object    [ ] Site    [ ] District    [ ] Element of District    [ ] Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)
West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:

[ ] Prehistoric    [ ] Historic    [ ] Both
1904 Los Angeles County Assessor

P7. Owner Address:

354 S SPRING ST
LOS ANGELES CA 90013

P8. Recorded by:
(Name, affiliation, and address)
Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:  5/7/2009

P10. Survey Type:  (Describe)
Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2707 HOBART Boulevard

P1. Other Identifier:
- a. County: Los Angeles

P2. Location: Unrestricted
- b. Address: 2707 S HOBART Boulevard
- c. USGS 7.5' Quad: S HOBART Boulevard
- d. UTM: (Give more than one for large and/or linear resources)
- e. Other Locational Data

P3 Description: Two stories; irregular plan; Queen Anne residential building; hipped roof with lower front and side gables, boxed eaves and composite shingle cladding; front gable dormer; mansard porch roof; concrete foundation; wood clapboard and wood shingle siding on exterior walls (alteration); concrete steps leading to wraparound entry porch; four tapered octagonal columns supporting porch roof; entry door (material unknown) within porch; fixed wood windows; double-hung vinyl windows; wood corbels along cornice lines; hexagonal bay next to porch on east elevation; addition on southwest corner (alteration); metal screens on some windows (alteration); security bars on windows (alteration); metal awnings on some windows; garage building at northwest corner of property.

P3b. Resource Attributes: HP 2. Single family property

P4. Resources Present: Building, Structure, Object

P5b Description of Photo:
- View, date, accession #

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both

P7. Owner Address:
- 2707 S HOBART BLVD
- LOS ANGELES CA 90018

P8. Recorded by:
- Laura Vanaskie
- Galvin Preservation Associates
- 1611 S. Pacific Coast Highway, Ste.
- Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P11. Report Citation:
- (Cite survey report and other sources, or enter "none.")

Attachments: NONE, Location Map, Sketch Map, Continuation Sheet, Building, Structure, and Object Record, Archaeological Record, District Record, Photograph Record

2707  HOBART Boulevard
Los Angeles County Assessor

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

5/7/2009

Intensive Level Survey
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.
P2. Location: a. County  
Los Angeles
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 3002 S HOBART Boulevard City LOS ANGELES Zip
Zone ; mE/ mN
d. UTM: (Give more than one for large and/or linear resources)
e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. Hobart Boulevard between W. Jefferson Boulevard and 30th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-and-one-half story; near rectangular plan; Transitional Craftsman residential building; side gable roof, front gable dormer, exposed rafter tails, knee braces, composite shingle (alteration); concrete foundation; split wood shingle siding on exterior walls; brick walkway and brick steps leading to full-width entry porch supported by brick columns; primary wood door within porch; large picture window on façade flanked by diamond-paned windows and surmounted by transoms, double hung vinyl sash windows; iron fence surrounds the property (alteration); brick chimney on south elevation exterior.

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: □ NONE □ Location Map □ Building, Structure, and Object Record □ Other (List)
□ Continuation Sheet □ Archaeological Record
□ District Record □ Rock Art Record
□ Linear Feature Record □ Artifact Record
□ Milling Station Record □ Photograph Record
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or # (Assigned by recorder) 3002 HOBART Boulevard

<table>
<thead>
<tr>
<th>B1. Historic Name:</th>
<th>B2. Common Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B3. Original Use:</th>
<th>B4. Present Use:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residential</td>
<td>Residential</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B5. Architectural Style:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transitional Craftsman</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B6. Construction History:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>B7. Moved?</th>
<th>B8. Related Features:</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B9a. Architect:</th>
<th>B9b. Builder:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Kendall</td>
<td>Edward Kendall</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B10. Significance:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs</td>
</tr>
<tr>
<td>Period of Significance: 1878-1948</td>
</tr>
<tr>
<td>Property Type: Residential</td>
</tr>
<tr>
<td>Applicable Criteria: A, C</td>
</tr>
</tbody>
</table>

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

<table>
<thead>
<tr>
<th>B11. Additional Resource Attributes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HP 3. Multiple family property</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B12. References:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA City Permits, Los Angeles Times, Sanborn Maps</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B13. Remarks:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B14. Evaluator:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Krintz</td>
</tr>
<tr>
<td>Reservation Associates</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date of Evaluation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/7/2009</td>
</tr>
</tbody>
</table>

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 3106 HOBART Boulevard

P1. Other Identifier:
- Not for Publication
- Unrestricted
- Los Angeles

P2. Location:
- Address: 3106 S HOBART Boulevard
- City: LOS ANGELES
- Zip: 90018
- County: Los Angeles

P3. Description:
One and one-half stories; near rectangular plan; Transitional Craftsman residential building; side gable roof, two front gable dormers, front gable and shed porch roof, exposed rafter tails, knee braces, composition roll cladding (alteration); concrete foundation; wood clapboard siding on exterior walls; concrete walkway and steps leading to partial-width entry porch supported by grouped wooden Tuscan-like columns; primary wood door within porch flanked by sidelights; large picture window within porch, double hung vinyl sash (alteration), double hung wood sash ribbon windows on south elevation; iron fence surrounds the property.

P3b. Resource Attributes:
- Building
- HP 3. Multiple family property

P4. Resources Present:
- Building
- Site
- District
- Other (Isolates, etc.)

P5b. Description of Photo:
West elevation, Lkg E, 3/6/09

P6. Date Constructed/Age and Sources:
- 1924, Los Angeles County Assessor

P7. Owner Address:
3106 S HOBART BLVD
LOS ANGELES CA 90018

P8. Recorded by:
Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/7/2009

P10. Survey Type:
Intensive Level Survey

Attachments:
- NONE
- Continuation Sheet
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 3106 HOBART Boulevard
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman

B7. Moved? ☑ No □ Yes □ Unknown  Date:  Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  Property Type: Residential  Applicable Criteria: A, C
(The Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

B12. References: LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Jennifer Krintz  Reservation Associates  1611 S. Pacific Coast Highway, Ste. 104  Redondo Beach, CA 90277
Date of Evaluation: 5/7/2009
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
P1. Other Identifier:  
- Not for Publication  
- Unrestricted

P2. Location:  
- a. County: Los Angeles
- b. Address: 2631 S LA SALLE AVE
- c. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec; B.M.
- d. UTM: (Give more than one for large and/or linear resources)
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

P3 Description:  
One story; rectangular plan; Hipped-Roof Cottage residential building; hipped roof with flared, boxed eaves and composite roll cladding (alteration); hipped roof dormer; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width entry porch; four round columns supporting porch roof; wood entry door within porch; south side of front porch enclosed by a window; fixed wood windows with transoms; fixed diamond pane window with side vents on dormer; double-hung wood sash windows; casement wood windows; metal screens on some windows (alteration).

P3b. Resource Attributes:  
- HP 2. Single family property

P4. Resources Present:  
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)

P6. Date Constructed/Age and Sources:  
- Prehistoric
- Historic
- Both

1906, Los Angeles County Assessor

P7. Owner Address:  
WOMACK, JOE N
4 RAVENHILL DR
POMONA CA, CA 91766

P8. Recorded by:  
Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:  
4/30/2009

P10. Survey Type:  Intensive Level Survey

P11. Report Citation:  
Cite survey report and other sources, or enter "none."
Resource Name or # (Assigned by recorder)  2631 LA SALLE AVE

B1. Historic Name:

B2. Common Name

B3. Original Use:  Residential

B4. Present Use:  Residential

B5. Architectural Style:  Hipped roof cottage

B6. Construction History:  


3/14/1923: Building permit to construct garage.

B7. Moved?  Yes

B8. Related Features:

B9a. Architect:  

B9b. Builder:  J.A. Kemp

B10. Significance:  Theme:  Railroad and Horsecar Suburbs; Streetcar Suburbs

Period of Significance:  1878-1948  Property Type:  Residential  Applicable Criteria:  A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme:  Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)  HP 2. Single family property

B12. References:  

LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator:  Laura Vanaskie  Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104

Redondo Beach, CA 90277

Date of Evaluation:  4/30/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Victorian Vernacular Cottage, Hipped Roof: This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
Primary #
HRI #
Trinomial
NRHP Status Code
5D3

Page 1 of 3
Resource Name or #: (Assigned by recorder) 2640 LA SALLE AVE

P1. Other Identifier:
P2. Location: 
Not for Publication
Unrestricted
a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad
Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2640 S LA SALLE AVE City LOS ANGELES Zip 90018
d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN
e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between W. Adams Boulevard and 27th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; square plan; Transitional Craftsman residential building; side gable roof with boxed eaves and composite shingle cladding; hipped roof balcony dormer; exterior brick chimney; concrete foundation; wood clapboard siding and vinyl siding (alteration) on exterior walls; concrete steps leading to partial-width entry porch; three round columns supporting recessed porch roof; wood entry door with sidelights within porch; secondary wood door within balcony; fixed wood window with transom; double-hung wood windows; awning wood window; security bars on some windows (alteration); metal fence (alteration).

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)

West and north elevations, Lkg SE, 3/3/09

P6. Date Constructed/Age and Sources:
Prehistoric
Historic
Both

1904, Los Angeles County Assessor

P7. Owner Address:
LOPEZ, JACOBO
2640 S LA SALLE AVE
LOS ANGELES CA, 90018

P8. Recorded by:
(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 4/30/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE Location Map Sketch Map Other: (List)
Continuation Sheet Building, Structure, and Object Record Archaeological Record
District Record Linear Feature Record Milling Station Record
Rock Art Record Artifact Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings
Review Code __________ Reviewer __________________________ Date ________________

P1. Other Identifier:

P2. Location: ☑ Not for Publication ☑ Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T 1/4 of Sec ; B.M.
c. Address: 2648 S LA SALLE AVE City LOS ANGELES Zip 90018

d. UTM: Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between W. Adams Boulevard and 27th Street.

Parcel No. 5053020032

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; rectangular plan; Craftsman multi-family residence; front gable roof with exposed rafter tails and beams; roof cladding not visible from street; balcony over porch; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; two square block masonry columns supporting balcony; four wood entry doors within porch; two secondary doors within balcony; double hung wood sash windows; angled bay south elevation; metal screens on windows (alteration); metal fence (alteration).

P3b. Resource Attributes: (List attributes and codes)

HP 3. Multiple family property

P4. Resources Present: ☑ Building ☑ Structure ☑ Object ☑ Site ☑ District ☑ Element of District ☑ Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)
West elevation, Lkg E, 3/3/09

P6. Date Constructed/Age and Sources:
(Prehistoric ☑ Historic ☑ Both)
1912, Los Angeles County Assessor

P7. Owner Address:
HARVEY, NORMA
1036 S CLOVERDALE AVE
LOS ANGELES CA, CA 90019

P8. Recorded by:
(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 4/30/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: ☑ NONE ☑ Location Map ☑ Building, Structure, and Object Record ☑ Archaeological Record

☑ District Record ☑ Linear Feature Record ☑ Milling Station Record ☑ Photograph Record
Resource Name or # (Assigned by recorder) 2648 LA SALLE AVE

B1. Historic Name:
B2. Common Name

B3. Original Use: Residential B4. Present Use: Residential

B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
No original building permit.
2/11/1924: Building permit to construct garage.

B7. Moved? ☐ No ☑ Yes ☐ Unknown Date:  

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Property Type Residential Applicable Criteria A, C
Period of Significance: 1878-1948

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alley. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 3. Multiple family property

B12. References: LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates 1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century architectural style with the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2823 LA SALLE AVE

P1. Other Identifier:

P2. Location:  

a. County  Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2823 S LA SALLE AVE City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 27th Street and 29th Street.

Parcel No. 5053018025

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; irregular plan; No Style residential building; hipped roof with partially enclosed rafter tails and composite shingle cladding; interior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps parallel to street facade leading to partial-width entry porch; one rectangular column supporting porch roof; two wood entry doors, one with detailed panels and one plain (alteration); fixed wood windows with and without transoms; double hung wood sash windows; metal screens on some windows (alteration); shed addition to north elevation (alteration); chain-link fence (alteration); garage building located at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes)  HP 2. Single family property

P4. Resources Present:  

P5b Description of Photo: 

(Describe, date, accession #)

East and south elevations, Lkg NW, 3/3/09

P6. Date Constructed/Age and Sources: 

Prehistoric  Historic  Both

1905, Los Angeles County Assessor

P7. Owner Address: 

CLARK, ARLINDA AND ADDIE P
2817 S LA SALLE AVE
LOS ANGELES CA, CA 90018

P8. Recorded by: 

(Name, affiliation, and address)

Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:  

NONE  Continuation Sheet  District Record
Location Map  Building, Structure, and Object Record  Rock Art Record
Sketch Map  Archaeological Record  Photograph Record
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.
Resource Name or #: (Assigned by recorder) 2912 LA SALLE AVE

P2. Location:  
Not for Publication ☑️ Unrestricted 

a. County: Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M. 
Zone mE/ mN 

b. Address: 2912 S LA SALLE AVE 
City LOS ANGELES  
Zip 90018 
c. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

d. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 29th Street and 30th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; gable-on-hip roof with flared eaves, exposed rafter tails and composite shingle cladding; front gable porch roof; interior brick chimney; concrete foundation; wood clapboard and wood diagonal siding on exterior walls; concrete steps leading to partial-width entry porch; one classical round column and two engaged classical round columns supporting porch roof; two wood entry doors, one solid and glazed panel (alteration); fixed wood windows with and without transoms; double-hung wood sash windows; angled bay on south elevation; decorative wood brackets supporting roof; cornice-line dentils; wood slat vent under gable-on-hip; part of porch may have been filled in (alteration); metal screens on some windows (alteration); security bars on some windows and entry door (alteration); garage building located at southeast corner of property.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ☑️ Building ☑️ Structure ☑️ Object ☑️ Site ☑️ District ☑️ Element of District ☑️ Other (Isolates, etc.)

P5b Description of Photo: 
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

West and north elevations, Lkg SE, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric ☑️ Historic ☑️ Both

1907, Los Angeles County Assessor

P7. Owner Address: 
NISHITSUI, GEORGE TR 
2912 S LA SALLE AVE 
LOS ANGELES CA, CA 90018

P8. Recorded by:

Laura Vanaskie 
Galvin Preservation Associates 
1611 S. Pacific Coast Highway, Ste. 
Redondo Beach, CA 90277

P9. Date Recorded:

5/4/2009

P10. Survey Type: (Describe) Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: ☑️ NONE ☑️ Location Map ☑️ Building, Structure, and Object Record ☑️ District Record ☑️ Rock Art Record 
☐ Continuation Sheet ☑️ Archaeological Record ☑️ Linear Feature Record ☑️ Artifact Record 
☐ Sketch Map ☑️ Milling Station Record ☑️ Photograph Record
Resource Name or # (Assigned by recorder) 2912 LA SALLE AVE

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)


5/28/1924: Building permit to construct garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown

B8. Related Features:

B9a. Architect: H.E. Smith
B9b. Builder: H.E. Smith; John F. Meredith

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area 7500.78549891

Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie, Preservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/4/2009
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:  
Not for Publication  Unrestricted

P2. Location:  
a. County  Los Angeles

b. USGS 7.5' Quad

P3. Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

P3b. Resource Attributes:  (List attributes and codes)

P4. Resources Present:  
Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b. Description of Photo:  
(View, date, accession #)

P6. Date Constructed/Age and Sources:  
Prehistoric  Historic  Both

P7. Owner Address:  
RIOS, GUILLERMO A AND MARTHA
2916 S LA SALLE AVE
LOS ANGELES CA, CA 90018

P8. Recorded by:  
(LName, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type:  (Describe)
Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:  
NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  Photograph Record

DPR 523B (1/95) PCR Services Corporation
BUILDING, STRUCTURE, AND OBJECT RECORD

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Craftsman  
B6. Construction History:  
9/24/1912: Alteration permit to add a sleeping porch with screen.  
2/26/1925: Alteration permit for 2916-2918 S. La Salle to add two rooms and baths, change two halls and one kitchen, demolish garage.  
2/26/1925: Building permit to construct garage.  
B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:  
B8. Related Features:  
B9a. Architect: G.F. Sloan  
B9b. Builder: G.F. Sloan  
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Period of Significance: 1878-1948  
Property Type Residential  
Applicable Criteria A, C  
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)  
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.  
The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.  
B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property  
B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps  
B13. Remarks:  
B14. Evaluator: Laura Vanaskie, Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  
Date of Evaluation: 5/4/2009  
(This space reserved for official comments.)
### B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

#### Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2932 LA SALLE AVE

a. County Los Angeles

b. Address: 2932 S LA SALLE AVE

P1. Other Identifier: □ Not for Publication  ✔ Unrestricted

P2. Location: and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2932 S LA SALLE AVE City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; gable-on-hip roof with exposed notched rafter tails and composite roll cladding (alteration); double front-gable porch roof; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch, porch partially enclosed (alteration); paired rectangular columns supporting porch roof; entry door (material unknown) within porch; fixed wood windows; double-hung wood windows; fixed wood diamond pane window; wood vent under gable-on-hip; vertical wood board pattern on front gables; cornice-line dentils; decorative bargeboards; metal screens on some windows and entry door (alteration); garage building located at northeast corner of property.

P5b Description of Photo: (View, date, accession #)
West elevation, Lkg E, 3/3/09

P6. Date Constructed/Age and Sources:
Prehistoric  ✔ Historic  □ Both

1907, Los Angeles County Assessor

P7. Owner Address:
JONES, MAGLEAN M TR
2932 S LA SALLE AVE
LOS ANGELES CA, CA 90018

P8. Recorded by:
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: □ NONE  □ Continuation Sheet  ✔ District Record
□ Location Map  □ Building, Structure, and Object Record  □ Rock Art Record
□ Sketch Map  □ Archaeological Record  □ Linear Feature Record
 □ Other: (List)  □ Milling Station Record  □ Artifact Record
 □ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2932 LA SALLE AVE

B1. Historic Name: B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs 7499.53370085
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2941 LA SALLE AVE

P1. Other Identifier:

P2. Location: ❑ Not for Publication ❑ Unrestricted

a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2941 S LA SALLE AVE City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources)

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 29th Street and 30th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; hipped roof with lower front gable, exposed rafter tails and composite shingle cladding; interior stuccoed chimney (alteration); concrete foundation; asbestos siding on exterior walls (alteration); concrete steps leading to partial-width entry porch; one square and three round columns supporting recessed porch roof; wood entry door within porch; fixed wood windows with and without transoms; double-hung wood windows; double-hung aluminum windows (alteration); angled bays on east and south elevations; decorative wooden bargeboard structure on front gable with knee braces; metal screens and security bars on some windows (alteration); garage building at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ❑ Building ❑ Structure ❑ Object ❑ Site ❑ District ❑ Element of District ❑ Other (Isolates, etc.)

P5b Description of Photo:

View, date, accession #

East and south elevations, Lkg NW, 3/3/09

P6. Date Constructed/Age and Sources:

❑ Prehistoric ❑ Historic ❑ Both

1904, Los Angeles County Assessor

P7. Owner Address:

HAWKINS, CAROLE L
2941 S LA SALLE AVE
LOS ANGELES CA, CA 90018

P8. Recorded by:

(Name, affiliation, and address)

Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")
B1. Historic Name: 2941 LA SALLE AVE

B3. Original Use: Residential

B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History:


9/29/1958: Alteration permit for addition 17’ x 26’.

B7. Moved? Yes

B8. Related Features:

B9a. Architect: W.W. Anderson

B9b. Builder: W.W. Anderson

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

Area: 7500.27664958

Property Type: Residential

Applicable Criteria: A, C

Period of Significance: 1878-1948

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.


B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104

Redondo Beach, CA 90277

Date of Evaluation: 5/5/2009
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2945 LA SALLE AVE

P1. Other Identifier:

P2. Location:  
Not for Publication  Unrestricted  
a. County  Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec  
USGS 2945 LA SALLE AVE City LOS ANGELES Zip 90018

c. Address:  2945 S LA SALLE AVE  
d. UTM: (Give more than one for large and/or linear resources) Zone

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 29th Street and 30th Street.

P3. Description:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; hipped roof with exposed rafter tails and composite roll cladding (alteration); front gable dormer; interior brick chimney; concrete foundation: channel drop wood siding on exterior walls; concrete steps leading to partial-width entry porch; one square column supporting porch roof; wood entry door within porch; fixed wood windows with transoms; double-hung wood sash windows; fixed wood window with side vents on dormer; angled bay on façade; metal screens on some windows and entry door (alteration); chain-link fence (alteration); garage building located at west end of property.

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5. Description of Photo:

(Please provide a brief description of the photo, including view, date, accession number)

East and north elevations, LKG SW, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric  Historic  Both

1905, Los Angeles County Assessor

P7. Owner Address:

HERNANDEZ, ELVIA
2945 S LA SALLE AVE
LOS ANGELES CA, CA 90018

P8. Recorded by:

(Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:

5/5/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none."

Attachments:  NONE  Continuation Sheet  District Record

Location Map  Building, Structure, and Object Record  Rock Art Record

Sketch Map  Archaeological Record  Photograph Record

Other: (List)  Linear Feature Record  Milling Station Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

LA City Permits, Los Angeles Times, Sanborn Maps

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/5/2009

(DPR 523B (1/95) PCR Services Corporation)
<table>
<thead>
<tr>
<th>Resource Name or #</th>
<th>Recorded by</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>2945 LA SALLE AVE</td>
<td>Laura Vanaskie</td>
<td>5/5/2009</td>
</tr>
</tbody>
</table>

**B10 Significance (Continued)**

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Arts & Crafts Movement**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:

Not for Publication  Unrestricted

a. County  Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2946 S LA SALLE AVE  City LOS ANGELES Zip 90018

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 29th Street and 30th Street.

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; square plan; Transitional Craftsman residential building; side gable roof with a large front gable dormer and a front gable porch roof, exposed rafter tails and composite shingle cladding; interior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; two square wooden columns supporting porch roof; wood entry door within porch; fixed wood windows; double-hung wood sash windows; aluminum sliding windows (alteration); arched wood slat vent under front gable; vertical wood board pattern on porch roof; metal awnings on some windows, may be hiding transoms (alteration); metal screens on some windows (alteration).

P5b Description of Photo:

West and north elevations, Lkg SE, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric  Historic  Both

1907, Los Angeles County Assessor

P7. Owner Address:

SCHREPFERMAN, MICHAEL G CO T
12377 LEWIS ST
GARDEN GROVE CA, CA 92840

P8. Recorded by:

(Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type:  (Describe)

Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")

DPR 523B (1/95) PCR Services Corporation
BUILDING, STRUCTURE, AND OBJECT RECORD

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary #
HRI #

DEPARTMENT OF PARKS AND RECREATION

Page 2 of 3

NRHP Status Code: 5D3

Resource Name or # (Assigned by recorder) 2946 LA SALLE AVE

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History:

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area 7500.0315
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleyways. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277

Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
### B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Arts & Crafts Movement**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings
Review Code __________ Reviewer ____________________________ Date _______________

Resource Name or #: (Assigned by recorder) 2951 LA SALLE AVE

P1. Other Identifier:

P2. Location:  
   a. County  Los Angeles
   and (P2b and P2c or P2d. Attach a Location Map as necessary.)
   b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
   c. Address: 2951 S LA SALLE AVE City LOS ANGELES Zip 90018
   d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)
      Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 29th Street and 30th Street.

   Parcel No. 5053017025

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
One story; rectangular plan; Craftsman residential building; side gable roof with exposed rafter tails and composite shingle cladding; front gable dormer; exterior painted brick chimney; concrete foundation; wood clapboard siding and painted brick on exterior walls; brick pattern includes alternating extruded bricks; concrete steps and brick and concrete ramp (alteration) leading to full-width entry porch; four tapered square columns sitting atop brick piers supporting the porch roof; wood entry door within porch; fixed wood windows; double-hung wood sash windows; aluminum sliding windows (alteration); wood slat vents under side gables; wood brackets supporting dormer roof; angled bay on south elevation; metal screens on some windows (alteration); chain-link fence (alteration); garage building in southwest corner of property.

P3b. Resource Attributes:  (List attributes and codes)  HP 2. Single family property

P4. Resources Present:  
   ☑ Building  ☑ Structure  ☐ Object  ☐ Site  ☐ District  ☐ Element of District  ☐ Other (Isolates, etc.)

P5b Description of Photo:
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
East and south elevations, Lkg NW, 3/3/09

P6. Date Constructed/Age and Sources:
   ☑ Prehistoric  ☑ Historic  ☐ Both
   1912, Los Angeles County Assessor

P7. Owner Address:
   GONZALEZ, NORBERTO
   5322 THIRD AVE
   LOS ANGELES CA, CA 90043

P8. Recorded by:
   (Name, affiliation, and address)
   Laura Vanaske
   Galvin Preservation Associates
   1611 S. Pacific Coast Highway, Ste.
   Redondo Beach, CA 90277


P10. Survey Type:  (Describe)
   Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")

Attachments:  
   ☐ NONE  ☐ Continuation Sheet  ☑ District Record
   ☐ Location Map  ☐ Building, Structure, and Object Record  ☐ Rock Art Record
   ☐ Sketch Map  ☐ Archaeological Record  ☐ Artifact Record
   ☐ Other: (List)  ☐ Linear Feature Record  ☐ Milling Station Record  ☐ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2951 LA SALLE AVE

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Craftsman  
B6. Construction History:  
10/16/1916: Building permit to construct garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown  
Date:  
Original Location:  
B8. Related Features:

B9a. Architect:  
B9b. Builder: Wm. W. Schneider  
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Area 7500.65065015  
Period of Significance: 1878-1948  
Property Type Residential  
Applicable Criteria A, C  

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  
HP 2. Single family property  
B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps  
B13. Remarks:  

B14. Evaluator: Laura Vanaskiereservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  
Date of Evaluation: 5/5/2009  

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

PRIMAR Y RECORD

Page 1 of 3

Resource Name or #: (Assigned by recorder) 2952 LA SALLE AVE

P1. Other Identifier:  
Not for Publication  Unrestricted  
Los Angeles

P2. Location:  
S LA SALLE AVE  2952

LA SALLE AVE  2952

ZIP 90018

P3. Description:  
One story; rectangular plan; Transitional Craftsman residential building; gable-on-hip roof with front gable porch roof with knee braces, exposed rafter tails and composite shingle cladding; interior brick chimney; concrete foundation; wood clapboard siding on exterior walls; brick steps leading to partial-width entry porch; porch has been enclosed (alteration); wood entry doors within porch; fixed wood windows; fixed aluminum windows (alteration); aluminum sliding windows (alteration); double-hung aluminum windows; wood slat vent under gable-on-hip; wood dentils along cornice; beaded wood trim on front gable; angled bay on façade, squared bay on north elevation; metal screens on some windows (alteration); security bars on some windows and entry doors (alteration); two garage/guest house buildings, one at northeast corner, one at south-central portion of property.

P4. Resources Present:  
Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b Description of Photo:  
West elevation, Lkg E, 3/3/09

P6. Date Constructed/Age and Sources:  
1910, Los Angeles County Assessor

P7. Owner Address:  
BERTRAND, RITA  
2952 S LA SALLE AVE  
LOS ANGELES CA, CA 90018

P8. Recorded by:  
Laura Vanaske  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  
5/5/2009

P10. Survey Type:  
Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:  
NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Photograph Record
Resource Name or # (Assigned by recorder) 2952 LA SALLE AVE

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential  
B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: 
Original Location: 

B8. Related Features:

B9a. Architect: G.F. Sloan; Redimade Bldg. Co.; W.A. Severs  

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area 7500.035
Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 3. Multiple family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  
Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
Resource Name or #: (Assigned by recorder) 3011 LA SALLE AVE

P1. Other Identifier:
- Not for Publication
- Unrestricted
- Los Angeles

P2. Location:
- 3011 S LA SALLE AVE
- Los Angeles
- 90018

P3 Description: One story; rectangular plan; Hipped-Roof Cottage residential building; hipped roof with exposed rafter tails and composite shingle cladding; hipped roof dormer; exterior brick chimney; concrete foundation; wood clapboard siding and vertical board siding on exterior walls; concrete steps leading to partial-width entry porch; two pairs of rectangular columns supporting porch roof; entry door (material unknown) within porch; fixed wood windows with transoms; aluminum sliding windows (alteration); metal screens on some windows and entry door (alteration); security bars on some windows (alteration); chain-link fence with metal gate (alteration).

P3b. Resource Attributes: HP 2. Single family property

P4. Resources Present: Building

P5b Description of Photo:
East and north elevations, Lkg SW, 3/3/09

P6. Date Constructed/Age and Sources:
- 1907, Los Angeles County Assessor
- Historic

P7. Owner Address:
VELASQUEZ, EDGAR R ET AL
3011 S LA SALLE AVE
LOS ANGELES CA, CA 90018

P8. Recorded by:
- Laura Vanaskie
- Galvin Preservation Associates
- Redondo Beach, CA 90277


P10. Survey Type: Intensive Level Survey

P11. Report Citation: Cite survey report and other sources, or enter "none."
BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or #: (Assigned by recorder) 3011 LA SALLE AVE

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Hipped roof cottage
B6. Construction History:
11/10/1914: Alteration permit to enclose front porch to use as sun parlor.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: 
B8. Related Features: 

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs Area 7500.77874928
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Construction date, alterations, and date of alterations)
(Construction date, alterations, and date of alterations)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Victorian Vernacular Cottage, Hipped Roof: This style was popular in Los Angeles from the late 1800s to the early 1900s. The Hipped-Roof Cottage is typically one story in height and has elements of the American Foursquare style displayed on a smaller scale. Typical character-defining features of this style include its box-like shape, a pyramidal or hipped roof, a hipped or gabled dormer and a recessed full- or partial-width front porch. Hipped-Roof Cottages may exhibit elements of Classical, Queen Anne, Colonial Revival, or other contemporaneous styles.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
Primary #
NRHP Status Code 5D3

Page 1 of 3
Resource Name or #: (Assigned by recorder) 3012 LA SALLE AVE

P1. Other Identifier:

P2. Location: ☑ Not for Publication ☑ Unrestricted

P2b. USGS 7.5' Quad Date R 1/4 of 1/4 of Sec B.M.

P2c. Address: 3012 S LA SALLE AVE

P2d. UTM: (Give more than one for large and/or linear resources)

P2e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 30th Street and W. Jefferson Boulevard.

Parc No. 5053023003

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; gable-on-hip roof with exposed rafter tails and composite shingling cladding; front-gable porch roof; exterior faux masonry chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; three tapered square columns supporting porch roof; wood entry door within porch; fixed wood windows; double hung sash windows; multi-light wood window with wood slat side vents on porch gable; wood lattice vent on gable-on-hip; cornice-line dentils; beaded wood trim on porch gable window; metal screens on some windows (alteration); brick and metal fence (alteration); two garage/guest house buildings along eastern perimeter of property.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ☑ Building ☑ Structure ☑ Object ☑ Site ☑ District ☑ Element of District ☑ Other (Isolates, etc.)

P5b Description of Photo:
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

P6. Date Constructed/Age and Sources: ☑ Prehistoric ☑ Historic ☑ Both

P7. Owner Address:
JOE, GLEN C AND JANET M TRS
16801 ASHWOOD LN
HUNTINGTON BEACH CA, CA 9264

P8. Recorded by:
Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: ☑ NONE ☑ Continuation Sheet ☑ District Record
☑ Location Map ☑ Building, Structure, and Object Record ☑ Rock Art Record
☑ Sketch Map ☑ Archaeological Record ☑ Artifact Record
☑ Other: (List) ☑ Linear Feature Record ☑ Milling Station Record
☑ Photograph Record
Resource Name or #  (Assigned by recorder)  3012 LA SALLE AVE

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman

B7. Moved?  [x] No  [ ] Yes  [ ] Unknown  Date:  Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  Area 7499.27/47496
Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C

(Describe importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
Primary #
NRHP Status Code 5D3

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 3022 LA SALLE AVE

P1. Other Identifier:

P2. Location: and (P2b and P2c or P2d. Attach a Location Map as necessary.)

Resource Name or #: 3022 LA SALLE AVE

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Craftsman residential building; side gable roof with hipped roof rear addition (alteration), exposed rafter tails, knee braces and composite shingle cladding; front-gable dormer; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width entry porch; four square columns supporting porch roof; wood entry door with two windows within porch; wood and metal screen on entry door; fixed wood windows with and without transoms; wood double-hung windows; wood slit vents with transoms on dormer; wood dentils along cornice line; metal screens on some windows (alteration); chain-link fence (alteration); garage building at southeast corner of property.

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:

P6. Date Constructed/Age and Sources:

Prehistoric Historic Both

1905, Los Angeles County Assessor

P7. Owner Address:

KUMAMOTO, KIYOSHI
16766 KNOLLWOOD DR
GRANADA HILLS CA, CA 91344

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: (Describe) Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE Continuation Sheet District Record Rock Art Record
Location Map Building, Structure, and Object Record Linear Feature Record Artifact Record
Sketch Map Archaeological Record Milling Station Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 3022 LA SALLE AVE

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  
B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History:  
10/20/1905: Building permit for residence. Architect and builder are same as owner: W.R. Ziegler. Cost $1,800.  
11/2/1912: Building permit for construction of garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown  
B8. Related Features: 

B9a. Architect: W.R. Ziegler  
B9b. Builder: W.R. Ziegler
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Area 7500.0252  
Period of Significance: 1878-1948  
Property Type: Residential  
Applicable Criteria: A, C
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  
HP 2. Single family property
B12. References: 
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277
Date of Evaluation: 5/6/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 3026 LA SALLE AVE

P1. Other Identifier:

P2. Location:  

a. County  

P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ;  

c. Address:  

d. UTM:  

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 30th Street and W. Jefferson Boulevard.

Parcel No. 5053023006

P3 Description:  

One story; rectangular plan; Transitional Craftsman residential building; hipped roof with front gable projection, exposed rafter tails and composite shingle cladding; hipped and shed roof addition on east elevation (alteration); interior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; enclosed portion of porch may have originally been open (alteration); two round classical columns supporting porch roof; wood entry door within porch; secondary entries on west elevation of rear addition (alteration) and north elevation (alteration); fixed wood windows with transoms; double-hung wood sash windows; vinyl double-hung sash windows (alteration); aluminum sliding windows (alteration); wood lattice vent on front gable; wood dentils along cornice line; wood brackets supporting roof overhangs; beaded wood trim on the bargeboard; metal screens on some windows and entry door (alteration); security bars on some windows (alteration); metal and block masonry fence (alteration); garage building at southeast corner of property.

P3b. Resource Attributes:  

P4. Resources Present:  

HP 2. Single family property

P5b Description of Photo:  

West and south elevations, Lkg NE, 3/3/09

P6. Date Constructed/Age and Sources:  

1910, Los Angeles County Assessor

P7. Owner Address:  

ROSALES, JOSE  
3026 S LA SALLE AVE  
LOS ANGELES, CA 90018

P8. Recorded by:  

Laura Vanaskie  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  

5/6/2009

P10. Survey Type:  

Intensive Level Survey

P11. Report Citation:  

(Cite survey report and other sources, or enter "none.")

Attachments:  

NONE  Continuation Sheet  District Record

Location Map  Building, Structure, and Object Record  Rock Art Record

Sketch Map  Archaeological Record  Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name:
B2. Common Name:
B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman


B7. Moved? ☑ No □ Yes □ Unknown  Date:  

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  Area: 7500.02800037

Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  Redondo Beach, CA 90277

Date of Evaluation: 5/6/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout Southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Arts & Crafts Movement**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans.

Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 3102 LA SALLE AVE

P1. Other Identifier:

P2. Location:  

- Not for Publication  
- Unrestricted  

a. County  

Los Angeles  

b. USGS 7.5' Quad  

LA SALLE AVE  

City LOS ANGELES  

Zip 90018  

P3. Description:  

One story; square plan; Craftsman residential building; gable-on-hip roof exposed rafter tails and composite shingle cladding; front gable porch roof; brick interior chimney with stucco trim (alteration); concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; three rectangular columns supporting porch roof; entry door (material unknown) within porch; large wood picture windows; double-hung wood sash windows; fixed wood window on porch gable; wood lattice vent on gable-on-hip; wood dentils along cornice line; beaded wood trim on bargeboard; false exposed truss on front gable; wood brackets supporting front gable; metal screens on some windows and entry door (alteration); security bars on some windows; chain-link fence (alteration); garage building at southeast corner of property.

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property  

P4. Resources Present:  

- Building  
- Structure  
- Object  
- Site  
- District  
- Element of District  
- Other (Isolates, etc.)

P5b Description of Photo:  

West and north elevations, Lkg SE, 3/3/09

P6. Date Constructed/Age and Sources:  

Prehistoric  

Historic  

Both  

1906, Los Angeles County Assessor

P7. Owner Address:  

MOTLEY, CHARLIE  

3102 S LA SALLE AVE  

LOS ANGELES CA, CA 90018

P8. Recorded by:  

Laura Vanaskie  

Galvin Preservation Associates  

1611 S. Pacific Coast Highway, Ste.  

Redondo Beach, CA 90277

P9. Date Recorded:  

5/6/2009

P10. Survey Type: (Describe)  

Intensive Level Survey

P11. Report Citation:  

(Cite survey report and other sources, or enter "none.")

Attachments:  

- NONE  
- Location Map  
- Sketch Map  
- Continuation Sheet  
- Building, Structure, and Object Record  
- Archaeological Record  
- District Record  
- Linear Feature Record  
- Milling Station Record  
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or #  (Assigned by recorder) 3102 LA SALLE AVE

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  
B4. Present Use: Residential  
B5. Architectural Style: Craftsman  

B6. Construction History:  
01/02/1906: Building permit for residence. Architect and builder are same as owner: W.R. Ziegler. Cost $1,800.

B7. Moved?  No  Yes  Unknown  Date:  
B8. Related Features:

B9a. Architect:  
B9b. Builder:  

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
Period of Significance: 1878-1948  
Property Type Residential  
Applicable Criteria A, C  

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs  
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  

B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps  

B13. Remarks:  

B14. Evaluator: Laura Vanaskie  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277  

Date of Evaluation: 5/6/2009  

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
**State of California – The Resources Agency**  
**DEPARTMENT OF PARKS AND RECREATION**

**PRIMARY RECORD**

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Resource Name or #</th>
<th>NRHP Status Code</th>
<th>2700 LA SALLE Avenue</th>
</tr>
</thead>
</table>

**P1. Other Identifier:**
- [ ] Not for Publication  
- [X] Unrestricted
- **a. County:** Los Angeles
- **b. USGS 7.5' Quad Address:** 2700 S LA SALLE Avenue
- **c. Address:** 2700 S LA SALLE Avenue
- **d. UTM:** (Give more than one for large and/or linear resources)
- **e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)**

**P2. Location:** and (P2b and P2c or P2d. Attach a Location Map as necessary.)
- **a. County:** Los Angeles

**P3 Description:**
- **(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)**

Two stories; rectangular plan; Transitional Craftsman residential building; cross gable roof with asymmetrical front gable, exposed rafter tails and composite shingle cladding; shed roof over porch; balcony under arched opening on north elevation; exterior chimney clad with faux stone (alteration); concrete foundation; wood clapboard and faux stone siding on exterior walls; concrete steps leading to partial-width entry porch; three square columns supporting porch roof; wood entry door with sidelights within porch; secondary door within balcony; double hung wood sash windows; fixed wood windows with transoms; oval filled-in window under roof gable; metal screens on some windows (alteration); some windows filled in; metal and faux stone fence (alteration).

**P3b. Resource Attributes:** (List attributes and codes)
- **HP 2. Single family property**

**P4. Resources Present:**
- [X] Building  
- [ ] Structure  
- [ ] Object  
- [ ] Site  
- [ ] District  
- [ ] Element of District  
- [ ] Other (Isolates, etc.)

**P5b Description of Photo:**
- **(View, date, accession #)**
- **West elevation, Lkg E, 3/3/09**

**P6. Date Constructed/Age and Sources:**
- [ ] Prehistoric  
- [X] Historic  
- [ ] Both

1901, Los Angeles County Assessor

**P7. Owner Address:**
- **2700 S LA SALLE AVE**
- **LOS ANGELES CA 90018**

**P8. Recorded by:**
- (Name, affiliation, and address)
- Laura Vanaskie
- Galvin Preservation Associates
- 1611 S. Pacific Coast Highway, Ste. Redondo Beach, CA 90277

**P9. Date Recorded:**  
- **4/30/2009**

**P10. Survey Type:**  
- (Describe)
- Intensive Level Survey

**P11. Report Citation:**
- (Cite survey report and other sources, or enter "none.")

**Attachments:**
- [ ] NONE  
- [ ] Location Map  
- [ ] Sketch Map  
- [ ] Building, Structure, and Object Record
- [ ] Archaeological Record  
- [ ] Continuation Sheet  
- [X] District Record  
- [ ] Linear Feature Record  
- [ ] Milling Station Record  
- [ ] Rock Art Record  
- [ ] Artifact Record  
- [ ] Photograph Record

---

DPR 523B (1/95) PCR Services Corporation
BUILDING, STRUCTURE, AND OBJECT RECORD

B1. Historic Name: 2700 LA SALLE Avenue
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: No original building permit.
6/8/1936: Alteration permit to remove and replace termite damaged wood.

B7. Moved? [ ] No  [ ] Yes  [ ] Unknown  Date:  Original Location:

B8. Related Features:

B9a. Architect:  B9b. Builder:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)
HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout Southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2703 LA SALLE Avenue

P1. Other Identifier:

P2. Location:  

P3. Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-and-one-half stories; rectangular plan; Craftsman residential building; side gable roof with exposed rafter tails and composite shingle cladding; front gable dormer with balcony; shed roof over porch; interior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; three square columns supporting porch roof; wood entry door within porch; secondary wood door within balcony; double hung wood sash windows with diamond panes; other windows boarded over; wood slat vents under roof gables; wood brackets supporting roof; metal screens on some windows and doors (alteration); security bars on some windows (alteration).

P4. Resources Present:  

P5b Description of Photo:  

P6. Date Constructed/Age and Sources:

P7. Owner Address:

P8. Recorded by:

P9. Date Recorded:

P10. Survey Type:

P11. Report Citation:

Attachments:  

DPR 523B (1/95) PCR Services Corporation
BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or # (Assigned by recorder) 2703 LA SALLE Avenue

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date: 
B8. Related Features: 


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References: LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks: 

B14. Evaluator: Laura Vanaskie Preservation Associates 1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The building at 2723 Harvard Avenue is a Craftsman style residence built in 1904. The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as...
2706 S LA SALLE Avenue

Los Angeles

Parcel No. 5053021002

PREHISTORIC

1906, Los Angeles County Assessor

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

4/30/2009

Intensive Level Survey

P3 Description:
Two stories; L-shaped plan; Transitional Craftsman residential building; hipped roof with exposed rafter tails and composite shingle cladding; pedimented dormer over second story bay window; hipped roof over porch; interior brick chimney; concrete foundation; wood clapboard siding, wood shingle siding and stucco on exterior walls; concrete steps leading to partial-width entry porch; two square columns supporting porch roof; wood entry door within porch; double hung wood sash windows; fixed wood windows with transoms; wood window with filled-in diamond panes and side vents in dormer pediment; metal screens on some windows (alteration); metal porch rails (alteration); chain-link fence (alteration).
Resource Name or # (Assigned by recorder) 2706 LA SALLE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
3/31/1920: Building permit to construct garage.
9/21/1927: Building permit to construct garage.

B7. Moved? ☑ No  ☐ Yes  ☐ Unknown  Date:  Original Location:
B8. Related Features:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctively Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: 2707 LA SALLE Avenue

P1. Other Identifier:
- Address: 2707 S LA SALLE Avenue
- City: LOS ANGELES
- Zip: 90010
- County: Los Angeles
- Resource Name or #: 2707 S LA SALLE Avenue

P2. Location:
- Landmark
- Address: 2707 S LA SALLE Avenue
- City: LOS ANGELES
- Zip: 90010
- County: Los Angeles
- Resource Name or #: 2707 S LA SALLE Avenue

P3. Description:
Two stories; rectangular plan; Colonial Revival residential building with Craftsman features; hipped roof with exposed rafter tails and composite shingle cladding; bay dormer; hipped roof over porch; concrete foundation; wood clapboard siding and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; two square classical columns supporting porch roof; wood entry door with sidelights within porch; double-hung wood windows with diamond panes; fixed wood windows with transoms; sliding wood window; decorative wood shutters on some windows; oval medallion under bay roof; metal screens on some windows (alteration); garage building at west-central portion of property.

P4. Resources Present:
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5. Description of Photo:

P6. Date Constructed/Age and Sources:
- 1903, Los Angeles County Assessor

P7. Owner Address:
0 PO BOX 527
BEVERLY HILLS CA 90213

P8. Recorded by:
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:
4/30/2009

P10. Survey Type:
Intensive Level Survey

P11. Report Citation:
(Cite survey report and other sources, or enter "none.")
B. Historic Name:
B2. Common Name
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Colonial Revival with Craftsman features
B6. Construction History: No original building permit.
1948: Alteration permit to enlarge bath, remove door, install window, etc.
10/21/1959: Building permit to construct garage.

B7. Moved? ☐ No ☑ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B9a. Architect:
B9b. Builder:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

( Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)

DPR 523B (1/95) PCR Services Corporation
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle-class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Colonial Revival: This style dates from 1890 to 1955. Like Craftsman, it represented a rejection of the Queen Anne style. It also reflected a desire to return to a more conventional American building type. It is closely related to the Georgian and Adam Revival styles. Generally, Colonial Revival residences are one to two stories in height. Typical character-defining features include: a hipped or gable roof with boxed eaves; a symmetrical façade; shutters; Classical, Georgian or Adam references; and a full- or partial-width porch.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder)  
2712 LA SALLE Avenue

P1. Other Identifier:  
- Not for Publication  
- Unrestricted  
- Primary 

a. County  
Los Angeles

b. USGS 7.5' Quad  
Date  
LA SALLE Avenue

P2. Location:  
- (P2b and P2c or P2d. Attach a Location Map as necessary.)
- a. County  
Los Angeles

b. Address:  
2712 S LA SALLE Avenue

P3. Description:  
(Two stories; square plan; Queen Anne residential building; hipped roof with boxed eaves and composite shingle cladding; pedimented dormer; hipped roof over porch; partial-width balcony over porch; concrete foundation; wood clapboard siding and wood fish scale siding on exterior walls; concrete steps leading to partial-width entry porch; two round columns supporting porch roof; wood entry door with sidelights within porch; secondary wood door within balcony; double-hung wood windows; fixed wood windows with transoms; casement wood windows; multi-light wood window on dormer pediment; decorative woodwork on dormer pediment; carved wood bracket supporting roof.)

P3b. Resource Attributes:  
(List attributes and codes)

HP 2. Single family property

P4. Resources Present:  
- Building  
- Structure  
- Object  
- Site  
- District  
- Element of District  
- Other (Isolates, etc.)

P5. Description of Photo:  
(View, date, accession #)

P6. Date Constructed/Age and Sources:  
- Prehistoric  
- Historic  
- Both

1903, Los Angeles County Assessor

P7. Owner Address:  
2712 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:  
(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:  
4/30/2009

P10. Survey Type:  
(Describe)

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:  
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
B5. Architectural Style: Queen Ann

B6. Construction History: (Construction date, alterations, and date of alterations)
No original building permit.
6/30/1928: Alteration permit to add 1 room on 2nd floor and 1 room on 1st floor. Change from 1-family dwelling to 2-family.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B9a. Architect: B9b. Builder:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Property Type: Residential
Period of Significance: 1878-1948

Applicable Criteria: A, C

(The Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(If reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateau-esque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Queen Anne: Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style architecture was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindled work, and tall, narrow windows.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HRI #

Primary #

Trinomial

NRHP Status Code

5D3

Page 1 of 3

Resource Name or #: (Assigned by recorder) 2713 LA SALLE Avenue

P1. Other Identifier:

□ Not for Publication  □ Unrestricted

a. County Los Angeles

P2. Location:

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

c. Address: 2713 S LA SALLE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 27th Street and 29th Street.

Parcel No. 5053018017

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Colonial Revival cottage residential building; hipped roof with front and side gable projections, eyebrow vent, boxed eaves and composite shingle cladding; front gable roof over porch; interior brick chimney; concrete foundation; wood siding and wood shingles on exterior walls; concrete steps leading to partial-width entry porch; four round classical columns supporting porch roof; wood entry door with sidelights within porch; multi-light window on porch’s north wall; double hung wood sash windows; fixed wood windows with transoms; casement wood windows; wood slat vents under roof gables; metal screens on windows and entry door (alteration); garage building at northwest corner of property.

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present: □ Building  □ Structure  □ Object  □ Site  □ District  □ Element of District  □ Other (Isolates, etc.)

P5b Description of Photo:

East and south elevations, Lkg NW, 3/3/09

P6. Date Constructed/Age and Sources:

[ ] Prehistoric  [ ] Historic  [ ] Both

1903, Los Angeles County Assessor

P7. Owner Address:

0 PO BOX 527
BEVERLY HILLS CA 90213

P8. Recorded by:

(Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 4/30/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: □ NONE  □ Continuation Sheet  □ District Record

□ Location Map  □ Building, Structure, and Object Record  □ Linear Feature Record

□ Sketch Map  □ Archaeological Record  □ Milling Station Record

□ Other: (List)  □ Rock Art Record  □ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2713 LA SALLE Avenue

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential  B4. Present Use: Residential 
B5. Architectural Style: Colonial Revival 
B6. Construction History: 
No original building permit. 
3/28/1914: Building permit to construct garage. 
8/10/1915: Building permit to construct garage.

B7. Moved?  No  Yes  Unknown  Date:  Original Location: 

B8. Related Features: 

B9a. Architect:  B9b. Builder: 

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs 
Period of Significance: 1878-1948 
Property Type: Residential 
Applicable Criteria: A, C 

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property 

B12. References: 
LA City Permits, Los Angeles Times, Sanborn Maps 

B13. Remarks: 

B14. Evaluator: Laura Vanaskie  Reservation Associates 
1611 S. Pacific Coast Highway, Ste. 104 
Redondo Beach, CA 90277 
Date of Evaluation: 4/30/2009 

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Colonial Revival: This style dates from 1890 to 1955. Like Craftsman, it represented a rejection of the Queen Anne style. It also reflected a desire to return to a more conventional American building type. It is closely related to the Georgian and Adam Revival styles. Generally, Colonial Revival residences are one to two stories in height. Typical character-defining features include: a hipped or gable roof with boxed eaves; a symmetrical façade; shutters; Classical, Georgian or Adam references; and a full- or partial-width porch.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

**PRIMARY RECORD**

<table>
<thead>
<tr>
<th>Primary #</th>
<th>HRI #</th>
<th>Trinomial</th>
<th>NRHP Status Code</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>5D3</td>
</tr>
</tbody>
</table>

Resource Name or # (Assign by recorder): 2716 LA SALLE Avenue

Review Code __________ Reviewer __________________________ Date _______________

P1. Other Identifier:

- Not for Publication
- Unrestricted
- Los Angeles

P2. Location:

- LA SALLE Avenue
- UNRESTRICTED
- City LOS ANGELES
- Zip

- Parcel No. 5053021004

P3 Description:

Two stories; nearly rectangular plan; American Foursquare style residential building with Prairie influences; hipped roof with open eaves and composite shingle cladding; hipped porch roof; concrete foundation; aluminum siding on exterior walls (alteration); concrete steps leading to partial-width entry porch; eight rectangular columns supporting porch roof; wood entry door with sidelights within porch; double hung wood sash windows; fixed wood windows with transoms; fixed multi-light wood windows; metal screens on windows (alteration); garage building at east-central portion of property.

P3b. Resource Attributes: HP 2. Single family property

P4. Resources Present: Building

P5b Description of Photo:

West elevation, Lkg E, 3/3/09

P6. Date Constructed/Age and Sources:

- Prehistoric
- Historic

1902, Los Angeles County Assessor

P7. Owner Address:

4720 4TH AVE
LOS ANGELES CA 90043

P8. Recorded by:

Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/1/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE

Continuation Sheet

District Record

Linear Feature Record

Milling Station Record

Photograph Record
**Resource Name or #** (Assigned by recorder)  2716 LA SALLE Avenue

<table>
<thead>
<tr>
<th>B1. Historic Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>B2. Common Name:</td>
</tr>
<tr>
<td>B3. Original Use:  Residential</td>
</tr>
<tr>
<td>B4. Present Use:   Residential</td>
</tr>
</tbody>
</table>

**B5. Architectural Style:** America 4-Square

**B6. Construction History:**

- No original building permit.
- 11/14/1912: Alteration permit to build addition on house with a bay, pantry on 1st story, sleeping porch on 2nd story.
- 9/22/1917: Building permit for garage construction.
- 5/2/1928: Building permit to construct 1-story residence, 28' x 42'.
- 5/2/1928: Alteration permit for garage addition.

**B7. Moved?**

<table>
<thead>
<tr>
<th></th>
<th>No</th>
<th>Yes</th>
<th>Unknown</th>
<th>Date:</th>
</tr>
</thead>
</table>

**B8. Related Features:**

- **B9a. Architect:**
- **B9b. Builder:**

**B10. Significance:**

- **Theme:** Railroad and Horsecar Suburbs; Streetcar Area
- **Period of Significance:** 1878-1948
- **Property Type:** Residential
- **Applicable Criteria:** A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

**B11. Additional Resource Attributes:** (List attributes and codes)

| HP 2. Single family property |

**B12. References:**

- LA City Permits, Los Angeles Times, Sanborn Maps

**B13. Remarks:**

**B14. Evaluator:** Laura Vanaskie  Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

**Date of Evaluation:** 5/1/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2717 LA SALLE Avenue

P1. Other Identifier:

P2. Location: ☑ Unrestricted
a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2717 S LA SALLE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 27th Street and 29th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; nearly rectangular plan; Transitional Craftsman residential building; cross-gable roof with exposed beams and rafter tails and composite shingle cladding; front-gable dormer; shed porch roof; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; six rectangular columns supporting porch roof; wood entry door with sidelights and transom within porch; double-hung wood windows; fixed wood windows with transoms; casement wood windows; double hung aluminum sash windows (alteration); wood vents under roof gables; metal screens on windows (alteration); chain-link fence (alteration); garage building at southwest corner of property.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ☑ Building ☑ Structure ☑ Object ☑ Site ☑ District ☑ Element of District ☑ Other (Isolates, etc.)

P5b Description of Photo:
(Describe resources and included major elements or characteristics)

P6. Date Constructed/Age and Sources:

Prehistoric ☑ Historic ☑ Both

1910, Los Angeles County Assessor

P7. Owner Address:

2717 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/1/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: ☑ NONE ☑ Continuation Sheet ☑ District Record ☑ Rock Art Record
☐ Location Map ☑ Building, Structure, and Object Record ☑ Linear Feature Record ☑ Artifact Record
☐ Sketch Map ☑ Archaeological Record ☑ Milling Station Record ☑ Photograph Record
B1. Historic Name: 2717 LA SALLE Avenue

B2. Common Name

B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman


B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area

Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.


B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/1/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

P1. Other Identifier:
- a. County: Los Angeles
- d. UTM: (Give more than one for large and/or linear resources)

P2. Location:
- b. Address: 2723 S LA SALLE Avenue
- c. Address: 2723 S LA SALLE Avenue
- d. UTM: (Give more than one for large and/or linear resources)

P3. Description:
Two stories; irregular plan; Queen Anne residential building; hipped roof with lower cross gables, boxed eaves and composite shingle cladding; front gable dormer; flat porch roof; concrete foundation; wood clapboard siding and wood fish scale shingles on exterior walls; wood steps leading to partial-width entry porch; four round classical columns supporting porch roof; wood entry door with glazed panel and transom within porch; double hung wood sash windows; fixed wood windows with transoms; full-height angled bay with cutaways; wood corbels supporting roof overhangs; metal screens on windows (alteration); brick and concrete block fence (alteration).

P3b. Resource Attributes:
- HP 2. Single family property

P4. Resources Present:
- Building

P5b. Description of Photo:
East and north elevations, Lkg SW, 3/3/09

P6. Date Constructed/Age and Sources:
1894, Los Angeles County Assessor

P7. Owner Address:
2723 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:
5/1/2009

P10. Survey Type:
Intensive Level Survey

P11. Report Citation:
(Cite survey report and other sources, or enter "none.")

Attachments:
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record
- Photograph Record
B1. Historic Name: 2723 LA SALLE Avenue

B2. Common Name: Residential

B3. Original Use: Residential

B4. Present Use: Residential

B5. Architectural Style: Queen Ann

B6. Construction History:
10/4/1909: Alteration permit to install new floor, china closet, front door, put in window, close door, rail on front porch, close back porch, install cooler.

B7. Moved? Yes

B8. Related Features:

B9a. Architect: B9b. Builder:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area

Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.


B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie
Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/1/2009

(This space reserved for official comments.)
### B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Late 19th and Early 20th Century Residential Architecture**

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

**Queen Anne**: Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne's were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne's were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindlework, and tall, narrow windows.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
NRHP Status Code 5D3

Page 1 of 3

Resource Name or #: (Assigned by recorder) 2726 LA SALLE Avenue

P1. Other Identifier:

P2. Location: a. County Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.
c. Address: 2726 S LA SALLE Avenue City LOS ANGELES Zip

d. UTM: Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 27th Street and 29th Street.

Parcel No. 5053021006

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; irregular plan; Transitional Craftsman residential building; hipped roof with lower front gable, flared eaves, exposed rafter tails, and composite shingle cladding; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; two square columns supporting porch balcony over porch; two square columns supporting porch front gable roof; wood entry within porch; secondary wood door within balcony; double hung wood sash windows; fixed wood windows with transoms; arched vent under front gable; angled bay on south elevation; wood brackets supporting roof overhangs; metal screens on windows (alteration); wood picket fence (alteration).

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:

West and north elevations, Lkg SE, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric Historic Both

1906, Los Angeles County Assessor

P7. Owner Address:

2776 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/1/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter “none.”)

Attachments: NONE Location Map Sketch Map Other: (List)

Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
### BUILDING, STRUCTURE, AND OBJECT RECORD

**State of California – The Resources Agency**
**DEPARTMENT OF PARKS AND RECREATION**

**NRHP Status Code:** 5D3

**Resource Name or #** (Assigned by recorder) 2726 LA SALLE Avenue

<table>
<thead>
<tr>
<th>B1. Historic Name:</th>
<th>B2. Common Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B3. Original Use:</th>
<th>B4. Present Use:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Residential</td>
<td>Residential</td>
</tr>
</tbody>
</table>

**B5. Architectural Style:** Transitional Craftsman

**B6. Construction History:** (Construction date, alterations, and date of alterations)

*No original building permit.*

**B7. Moved?** □ No □ Yes  Unknown  **B8. Related Features:**

**B9a. Architect:**

**B9b. Builder:**

**B10. Significance: Theme:** Railroad and Horsecar Suburbs; Streetcar Area

<table>
<thead>
<tr>
<th>Period of Significance:</th>
<th>Property Type</th>
<th>Applicable Criteria</th>
<th>B11. Additional Resource Attributes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1878-1948</td>
<td>Residential</td>
<td>A, C</td>
<td>HP 2. Single family property</td>
</tr>
</tbody>
</table>

**Theme:** Railroad and Horsecar Suburbs; Streetcar Area

*The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.*

*The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.*

**B12. References:**

LA City Permits, Los Angeles Times, Sanborn Maps

**B13. Remarks:**

**B14. Evaluator:** Laura Vanaskie  Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

**Date of Evaluation:** 5/1/2009

(This space reserved for official comments.)

DPR 523B (1/95) PCR Services Corporation
The early residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized by emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The building at 2806 La Salle Avenue is an example of the Transitional Craftsman style popular from 1895-1915. The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings
Primary #
HRI #
Trinomial
NRHP Status Code 5D3

Review Code __________ Reviewer ____________________________ Date _______________

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings
Primary #
HRI #
Trinomial
NRHP Status Code 5D3

Review Code __________ Reviewer ____________________________ Date _______________

P1. Other Identifier:

P2. Location:

a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2727 S LA SALLE Avenue

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 27th Street and 29th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Craftsman residential building; hipped roof with lower front gable, flared eaves, exposed rafter tails, and composite roll cladding (alteration); interior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to partial-width entry porch; two round columns supporting porch roof; multi-light wood entry door with sidelight within porch; double hung wood sash windows; fixed aluminum windows; aluminum sliding windows (alteration); metal vent under front gable (alteration); wood brackets supporting roof overhangs; cornice-line dentils; beaded trim; metal screens on windows (alteration); chain-link fence (alteration).

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: ☑ Building ☑ Structure ☑ Object ☑ Site ☑ District ☑ Element of District ☑ Other (Isolates, etc.)

P5b Description of Photo:

East and north elevations, Lkg SW, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric ☑ Historic ☑ Both

1908, Los Angeles County Assessor

P7. Owner Address:

2727 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded: 5/1/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: ☑ NONE ☑ Continuation Sheet ☑ District Record
☑ Location Map ☑ Building, Structure, and Object Record ☑ Linear Feature Record
☑ Sketch Map ☑ Archaeological Record ☑ Milling Station Record
☑ Other: (List) ☑ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder)  2727 LA SALLE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
05/13/1918: building permit for garage construction.

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date:
B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/1/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
<table>
<thead>
<tr>
<th><strong>HRI #</strong></th>
<th>Trinomial</th>
<th>Primary #</th>
<th>NRHP Status Code</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>5D3</td>
</tr>
</tbody>
</table>

**Resource Name or #:** 2801  LA SALLE Avenue

**Address:**
2801 S LA SALLE Avenue
City: LOS ANGELES
Zip: 90018

**County:** Los Angeles

**Other Identifier:**
Not for Publication

**Location:**
Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 27th Street and 29th Street.

**Resource Name or #:**
2801 S LA SALLE AVE
LOS ANGELES CA 90018
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

**Date Recorded:** 5/1/2009

**Report Citation:**
(Cite survey report and other sources, or enter "none.")

**Intensive Level Survey**

---

**Resource Description:**
Two stories; L-shaped plan; Queen Anne residential building; hipped roof with lower cross gables, boxed eaves and composite shingle cladding; hipped porch roof; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to wraparound entry porch; five round classical columns supporting porch roof; two wood entry doors within porch (alteration); fixed wood windows; aluminum sliding windows (alteration); filled-in diamond pane windows under roof gables; metal screens on some windows (alteration); wood picket fence (alteration); garage building at south-central portion of property.
**Resource Name or #** (Assigned by recorder) 2801 LA SALLE Avenue

**B1. Historic Name:**
**B2. Common Name**
**B3. Original Use:** Residential **B4. Present Use:** Residential

**B5. Architectural Style:** Queen Ann

**B6. Construction History:**
No original building permit.
- 9/17/1906: Alteration permit to do alterations and additions to 2nd story.
- 7/22/1920: Building permit to construct garage.

**B7. Moved?** No Yes Unknown Date: Original Location:

**B8. Related Features:**

**B9a. Architect:** B9b. Builder:

**B10. Significance: Theme:** Railroad and Horsecar Suburbs; Streetcar Area

**Period of Significance:** 1878-1948 **Property Type** Residential **Applicable Criteria** A, C

**Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs**

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

**B11. Additional Resource Attributes:** (List attributes and codes)

**B12. References:**
LA City Permits, Los Angeles Times, Sanborn Maps

**B13. Remarks:**

**B14. Evaluator:** Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

**Date of Evaluation:** 5/1/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neo-classical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Queen Anne: Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindlewok, and tall, narrow windows.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
NRHP Status Code

Page 1 of 3
Resource Name or #: (Assigned by recorder) 2802 LA SALLE Avenue

P1. Other Identifier:
Not for Publication
Unrestricted

a. County
Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2802 LA SALLE Avenue
City LOS ANGELES
Zip

d. UTM: (Give more than one for large and/or linear resources)
Zone ; mE/ mN

P2. Location:

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; square plan; Queen Anne residential building; hipped roof with lower cross gables, boxed eaves and composite shingle cladding; interior and exterior brick chimneys; concrete foundation; wood clapboard, fish scale wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; balcony over porch; two rectangular columns supporting balcony; vertical and diagonal balusters on balcony; wood entry door with sidelights within porch; double hung wood sash windows; fixed wood windows with transoms; wood brackets supporting roof overhangs; metal screens on some windows (alteration); metal fence (alteration).

P3b. Resource Attributes: (List attributes and codes)

HP 2. Single family property

P4. Resources Present:

Building
Structure
Object
Site
District
Element of District
Other (Isolates, etc.)

P5b Description of Photo:

West and south elevations, Lkg NE, 3/3/09

P6. Date Constructed/Age and Sources:

Prehistoric
Historic
Both

P8. Recorded by:
(Last, name, affiliation, and address)
Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:
5/1/2009

P10. Survey Type:

Intensive Level Survey

P11. Report Citation:
(Cite survey report and other sources, or enter "none.")

Attachments:

NONE
Location Map
Sketch Map
Continuation Sheet
Building, Structure, and Object Record
Archaeological Record
District Record
Linear Feature Record
Milling Station Record
Photograph Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Late 19th and Early 20th Century Residential Architecture

Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

Queen Anne: Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindlework, and tall, narrow windows.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2806 LA SALLE Avenue

P1. Other Identifier:
- Other Listings
- Review Code __________ Date _______________ Reviewer ____________________________

P2. Location:
- Not for Publication
- Unrestricted
- a. County
- Los Angeles
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
- b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
- c. Address: 2806 S LA SALLE Avenue
- d. UTM: (Give more than one for large and/or linear resources)
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 27th Street and 29th Street.

Parcel No. 5053021008

P3 Description:
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; rectangular plan; Transitional Craftsman residential building; cross gable roof with exposed rafter tails and composite shingle cladding; front gable dormer; interior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; two rectangular brick columns supporting porch roof; wood entry door with sidelights within porch; fixed wood windows, one with diamond paned transom; double hung wood sash windows; wood brackets supporting roof overhangs; arched vent under front gable; metal fence (alteration).

P3b. Resource Attributes: (List attributes and codes)
- HP 2. Single family property

P4. Resources Present:
- □ Building
- □ Structure
- □ Object
- □ Site
- □ District
- □ Element of District
- □ Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)

West elevation, Lkg E, 3/3/09

P6. Date Constructed/Age and Sources:
- □ Prehistoric
- □ Historic
- □ Both
- 1907, Los Angeles County Assessor

P7. Owner Address:
2806 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:
- (Name, affiliation, and address)
  Laura Vanaske
  Galvin Preservation Associates
  1611 S. Pacific Coast Highway, Ste.
  Redondo Beach, CA 90277

P9. Date Recorded: 5/1/2009

P10. Survey Type: (Describe)
- Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- □ NONE
- □ Location Map
- □ Sketch Map
- □ Continuation Sheet
- □ Building, Structure, and Object Record
- □ Archaeological Record
- □ District Record
- □ Linear Feature Record
- □ Milling Station Record
- □ Rock Art Record
- □ Artifact Record
- □ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2806 LA SALLE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:
B8. Related Features:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
   Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/1/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2807 LA SALLE Avenue

P1. Other Identifier:

P2. Location:  
- Not for Publication  
- Unrestricted

a. County  
Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

Zone mE/ mN

c. Address:  
2807 S LA SALLE Avenue

City LOS ANGELES

Zip

d. UTM: (Give more than one for large and/or linear resources)

Zone  
mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. La Salle Avenue between 27th Street and 29th Street.

Parcel No.  
5053018022

P3 Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; rectangular plan; Craftsman residential building; asymmetrical side gable roof with exposed rafter tails and composite shingle cladding; two front gable dormers; front gable porch roof; exterior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; wood steps leading to partial-width entry porch; eight round columns supporting porch roof; wood entry door with sidelights within porch; fixed wood windows with transoms; double hung wood sash windows; casement wood windows; wood brackets supporting roof overhangs; exposed wood truss on porch gable; wood picket fence (alteration); garage building in south-central portion of property.

P3b. Resource Attributes:  
(List attributes and codes)

HP 2. Single family property

P4. Resources Present:  
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)

East elevation, Lkg W, 3/3/09

P6. Date Constructed/Age and Sources:

- Prehistoric
- Historic
- Both

1908, Los Angeles County Assessor

P7. Owner Address:

2807 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

(Last name, affiliation, and address)
Laura Vanaskie  
Galvin Preservation Associates  
1611 S. Pacific Coast Highway, Ste.  
Redondo Beach, CA 90277

P9. Date Recorded:  
5/1/2009

P10. Survey Type:  
(Describe)

Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:  
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare, and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
Primary Record

Resource Name or #: (Assigned by recorder) 2812 LA SALLE Avenue

P1. Property Information:

- **Address:** 2812 S LA SALLE Avenue
- **City:** LOS ANGELES
- **Zip:**
- **County:** Los Angeles

P2. Location:

- **USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec:**
- **Zone:** mE/ mN
- **UTM:** (Give more than one for large and/or linear resources)
- **Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate):**

Oriented with primary (west) elevation facing west. Located on the east side of La Salle Avenue between 27th Street and 29th Street.

P3. Description:

One-story; rectangular plan; Craftsman residential building; side-gable roof with exposed rafter tails and composite shingle cladding; front-gable dormer; exterior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width entry porch; two pairs of wood columns atop stone masonry bases and two rectangular wood columns supporting porch roof; wood entry door with metal details; fixed wood windows; double hung wood sash windows; casement wood windows; metal fence (alteration); Note – due to heavy foliage, much of this property is not visible from the street.

P4. Resources Present:

- **Building**
- **Structure**
- **Object**

P5. Description of Photo:

- **View, date, accession #:**

P6. Date Constructed/Age and Sources:

- **Prehistoric**
- **Historic**
- **Both**

1900, Los Angeles County Assessor

P7. Owner Address:

2812 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: Intensive Level Survey

P11. Report Citation:

(Cite survey report and other sources, or enter "none.")

Attachments:

- **NONE**
- **Location Map**
- **Sketch Map**
- **Continuation Sheet**
- **Building, Structure, and Object Record**
- **Archaeological Record**
- **District Record**
- **Linear Feature Record**
- **Milling Station Record**
- **Photograph Record**

DPR 523B (1/95) PCR Services Corporation
### BUILDING, STRUCTURE, AND OBJECT RECORD

<table>
<thead>
<tr>
<th>Resource Name or #</th>
<th>(Assigned by recorder)</th>
<th>2812 LA SALLE Avenue</th>
</tr>
</thead>
</table>

| B1. Historic Name: |  |
|--------------------|  |
| B2. Common Name: |  |
| B3. Original Use: | Residential |
| B4. Present Use: | Residential |
| B5. Architectural Style: | Craftsman |
| B6. Construction History: | (Construction date, alterations, and date of alterations) |


11/13/1906: Building permit to construct auto building.

<table>
<thead>
<tr>
<th>B7. Moved?</th>
<th>☑ No ☐ Yes ☐ Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date:</td>
<td>Original Location:</td>
</tr>
</tbody>
</table>

| B8. Related Features: |  |
|-----------------------|  |

|-----------------|--------------|------------------------|

<table>
<thead>
<tr>
<th>B10. Significance: Theme:</th>
<th>Railroad and Horsecar Suburbs; Streetcar Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Period of Significance:</td>
<td>1878-1948</td>
</tr>
<tr>
<td>Property Type:</td>
<td>Residential</td>
</tr>
<tr>
<td>Applicable Criteria:</td>
<td>A, C</td>
</tr>
</tbody>
</table>

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

**Theme:** Railroad and Horsecar Suburbs; Streetcar Area

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

<table>
<thead>
<tr>
<th>B11. Additional Resource Attributes:</th>
<th>(List attributes and codes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>HP 2. Single family property</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B12. References:</th>
<th>LA City Permits, Los Angeles Times, Sanborn Maps</th>
</tr>
</thead>
</table>

| B13. Remarks: |  |
|---------------|  |

<table>
<thead>
<tr>
<th>B14. Evaluator:</th>
<th>Laura Vanaskie</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reservation Associates</td>
</tr>
<tr>
<td></td>
<td>1611 S. Pacific Coast Highway, Ste. 104</td>
</tr>
<tr>
<td></td>
<td>Redondo Beach, CA 90277</td>
</tr>
</tbody>
</table>

**Date of Evaluation:** 5/4/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

**Theme: Arts & Crafts Movement**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary #
HRI #
Trinomial

NRHP Status Code
5D3

Page 1 of 3

Resource Name or #: (Assigned by recorder)
2813 LA SALLE Avenue

P1. Other Identifier:

P2. Location:

a. County
Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.
LA SALLE Avenue

P3. Description:
One-story; rectangular plan; Transitional Craftsman residential building; side gable roof with exposed rafter tails and composite shingle cladding; front gable dormer; exterior brick chimney; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width entry porch; ten rectangular columns supporting porch roof; wood entry door with multi-light sidelights; fixed wood windows; double hung wood sash windows; wood slat vents under roof gables; decorative wood brackets supporting roof; security bars on some windows.

P3b. Resource Attributes:
HP 2. Single family property

P4. Resources Present:
[ ] Building [ ] Structure [ ] Object [ ] Site [ ] District [ ] Element of District [ ] Other (Isolates, etc.)

P5b Description of Photo:
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

P5b. Description of Photo:
East elevation, Lkg W, 3/3/09

P6. Date Constructed/Age and Sources:
1906, Los Angeles County Assessor

P7. Owner Address:

P8. Recorded by:
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:
5/4/2009

P10. Survey Type:
Intensive Level Survey

Attachments:
[ ] NONE [ ] Continuation Sheet [ ] Distinct Record
[ ] Location Map [ ] Building, Structure, and Object Record [ ] Linear Feature Record
[ ] Sketch Map [ ] Archaeological Record [ ] Milling Station Record
[ ] Other: (List) [ ] Photograph Record

DPR 523B (1/95) PCR Services Corporation
**B1. Historic Name:**

**B2. Common Name:**

**B3. Original Use:** Residential

**B4. Present Use:** Residential

**B5. Architectural Style:** Transitional Craftsman

**B6. Construction History:**


---

**B7. Moved?** □ No □ Yes □ Unknown  
**B8. Related Features:**

---

**B9a. Architect:**  
**B9b. Builder:** E.S. Williamson

**B10. Significance:**

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

**Property Type:** Residential

**Applicable Criteria:** A, C

**Period of Significance:** 1878-1948

---

**B11. Additional Resource Attributes:** (List attributes and codes)

**B12. References:**
LA City Permits, Los Angeles Times, Sanborn Maps

---

**B13. Remarks:**

---

**B14. Evaluator:** Laura Vanaskie  
Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104

Redondo Beach, CA 90277

**Date of Evaluation:** 5/4/2009
### B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout Southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

### Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2816 LA SALLE Avenue
NRHP Status Code 5D3

P1. Other Identifier:

P2. Location: □ Not for Publication  □ Unrestricted  a. County Los Angeles
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2816 S LA SALLE Avenue City LOS ANGELES Zip
   d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. La Salle Avenue between 27th Street and 29th Street.

Parcel No. 5053021010

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; square plan; American Foursquare residential building; hipped roof with exposed rafter tails and composite shingle cladding; hipped dormer; interior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; wood steps leading to partial-width entry porch; one rectangular column supporting porch roof; multi-light wood entry door with multi-light sidelights; fixed wood windows with and without transoms; double hung wood sash windows; wood picket fence (alteration); Note – much of this property is not visible due to heavy foliage.

P3b. Resource Attributes: (List attributes and codes) HP 2. Single family property

P4. Resources Present: □ Building □ Structure □ Object □ Site □ District □ Element of District □ Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)
West elevation, Lkg E, 3/3/09

P6. Date Constructed/Age and Sources:

□ Prehistoric  □ Historic  □ Both
1908, Los Angeles County Assessor

P7. Owner Address:

2816 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:
(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: □ NONE □ Continuation Sheet □ District Record □ Rock Art Record
□ Location Map □ Building, Structure, and Object Record □ Linear Feature Record □ Artifact Record
□ Sketch Map □ Archaeological Record □ Milling Station Record □ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2816 LA SALLE Avenue

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential 
B4. Present Use: Residential 
B5. Architectural Style: American 4-Square 
B6. Construction History: (Construction date, alterations, and date of alterations) No original building permit.

B7. Moved? Yes  Unknown  Date: 
B8. Related Features: 

B9a. Architect: 
B9b. Builder: 

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References: LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks: 

1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277

Date of Evaluation: 5/4/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout Southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

American Foursquare: This style appeared in Los Angeles from 1900-1920. It is related to both the Craftsman and Prairie styles. Typical character-defining features of this style include: a square or rectangular plan; generally two stories in height; a low-pitched hipped or pyramidal roof with dormers; a full- or partial-width front porch; and references to other contemporaneous styles, such as Colonial Revival, Craftsman and Prairie.
### State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

#### PRIMARY RECORD

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

**Primary #**

**HRI #**

**Trinomial**

**NRHP Status Code** 5D3

---

**Resource Name or #:** (Assigned by recorder) 2817 LA SALLE Avenue

#### P1. Other Identifier:

- **Type:** Not for Publication  
  - **Status:** Unrestricted

#### P2. Location:

- **County:** Los Angeles

- **Address:** 2817 S LA SALLE Avenue  
  - **City:** LOS ANGELES  
  - **Zip:** 90018

- **USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M. Zone mE/mN:**

- **UTM:** (Give more than one for large and/or linear resources)

- **Owner Address:**

- **Parcel No.:** 5053018024

- **Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 27th Street and 29th Street.**

#### P3 Description:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

*One story; square plan: Transitional Craftsman residential building; hipped roof with lower front gable, exposed rafter tails and composite shingle cladding; interior brick chimney; concrete foundation; aluminum siding on exterior walls; concrete steps leading to full-width entry porch; six rectangular columns supporting porch roof; wood entry door; fixed wood windows with and without transoms; double hung wood sash windows; double hung wood sash window with diamond panes under front gable; decorative wood brackets supporting roof; metal screens on some windows (alteration); garage building located at southwest corner of property.*

#### P3b. Resource Attributes:

(List attributes and codes)

- **HP 2. Single family property**

#### P4. Resources Present:

- **Building**
- **Structure**
- **Object**
- **Site**
- **District**
- **Element of District**
- **Other (Isolates, etc.)**

#### P5b Description of Photo:

**P6. Date Constructed/Age and Sources:**

- **Prehistoric**  
  - **Historic**

- **1908, Los Angeles County Assessor**

#### P7. Owner Address:

2807 S LA SALLE AVE  
LOS ANGELES CA 90018

#### P8. Recorded by:

- **Name:** Laura Vanaskie  
  - **Affiliation:** Galvin Preservation Associates  
  - **Address:** 1611 S. Pacific Coast Highway, Ste.  
    Redondo Beach, CA 90277

#### P9. Date Recorded:

5/1/2009

#### P10. Survey Type:

(Intensive Level Survey)

#### P11. Report Citation:

(Cite survey report and other sources, or enter "none.")

---

**Attachments:**

- **NONE**
- **Location Map**
- **Sketch Map**
- **Continuation Sheet**
- **Building, Structure, and Object Record**
- **Archaeological Record**
- **District Record**
- **Linear Feature Record**
- **Milling Station Record**
- **Photograph Record**

---

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2817 LA SALLE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
12/19/1921: Building permit to construct garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date:
B8. Related Features:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/1/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century architectural style of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
Resource Name or #: (Assigned by recorder) 2922 LA SALLE Avenue

P1. Other Identifier:

P2. Location:  

a. County  Los Angeles

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ;  B.M.

c. Address:  2922 S LA SALLE Avenue City LOS ANGELES Zip

d. UTM:  Zone ;  mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. La Salle Avenue between 29th Street and 30th Street.

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-story; rectangular plan; Craftsman residential building; cross gable roof with exposed rafter tails and composite shingle cladding; exterior block masonry chimney; concrete foundation; wood shingle siding on exterior walls; concrete steps leading to full-width entry porch; four pairs of rectangular columns supporting porch roof; wood entry door with three lights within porch; fixed wood windows with diamond pane transoms; double hung wood sash windows; wood slat vents under roof gables; chain-link fence (alteration); garage building located along eastern perimeter of property; Note – much of the property is not visible due to heavy foliage.

P3b. Resource Attributes:  (List attributes and codes)

HP 2. Single family property

P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5. Description of Photo:  

P5b Description of Photo:  

West and north elevations, Lkg SE, 3/3/09

P6. Date Constructed/Age and Sources:  

Prehistoric  Historic  Both

1908, Los Angeles County Assessor

P7. Owner Address:  

2922 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:  (Name, affiliation, and address)

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type:  Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")
B1. Historic Name: 2922 LA SALLE Avenue
B2. Common Name
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Craftsman
B7. Moved? □ No [X] Yes □ Unknown Date: Original Location:
B8. Related Features:
B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
   Period of Significance: 1878-1948
   Property Type Residential
   Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
   1611 S. Pacific Coast Highway, Ste. 104
   Redondo Beach, CA 90277
Date of Evaluation: 5/4/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>HRI #</th>
<th>Trinomial</th>
<th>Primary #</th>
<th>NRHP Status Code</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>5D3</td>
</tr>
</tbody>
</table>

**Resource Name or #:** (Assigned by recorder) 2931 LA SALLE Avenue

**P1. Other Identifier:**
- [ ] Not for Publication
- [x] Unrestricted
- **a. County:** Los Angeles

**P2. Location:**
- (P2b and P2c or P2d. Attach a Location Map as necessary.)
- **b. USGS 7.5' Quad**
  - **Date**
  - **T**
  - **R**
  - **1/4 of 1/4 of Sec**
  - **B.M.**
- **c. Address:** 2931 S LA SALLE Avenue
- **Zone**
- **City** LOS ANGELES
- **Zip**
- **d. UTM:** (Give more than one for large and/or linear resources)
- **e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)**

**Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between 29th Street and 30th Street.**

**P3 Description:**
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One and one-half stories; rectangular plan; Transitional Craftsman residential building; cross-gable steeply-pitched roof with exposed rafter tails and composite shingle cladding; balcony with plain balusters over porch; exterior brick chimney; concrete foundation; aluminum siding on exterior walls; concrete steps leading to partial-width entry porch; two rectangular columns supporting balcony; wood entry door with four lights and sidelights within porch; exterior brick chimney; concrete foundation; aluminum siding on exterior walls; concrete steps leading to partial-width entry porch; two rectangular columns supporting balcony; wood entry door with four lights and sidelights within porch; fixed wood windows with transoms; double hung wood sash windows; decorative wood brackets supporting roof; arched wood trim on front gable; garage building located at southwest corner of property.

**P3b. Resource Attributes:** (List attributes and codes)

**HP 2. Single family property**

**P4. Resources Present:**
- [x] Building
- [ ] Structure
- [ ] Object
- [ ] Site
- [ ] District
- [ ] Element of District
- [ ] Other (Isolates, etc.)

**P5b Description of Photo:**
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

East and south elevations, Lkg NW, 3/3/09

**P6. Date Constructed/Age and Sources:**
- [ ] Prehistoric
- [x] Historic
- [ ] Both

1905, Los Angeles County Assessor

**P7. Owner Address:**
2931 S LA SALLE AVE
LOS ANGELES CA 90018

**P8. Recorded by:**
(Name, affiliation, and address)
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

**P9. Date Recorded:**
5/4/2009

**P10. Survey Type:**
(Describe)
Intensive Level Survey

**P11. Report Citation:**
(Cite survey report and other sources, or enter "none.")

**Attachments:**
- [ ] NONE
- [ ] Location Map
- [ ] Sketch Map
- [ ] Continuation Sheet
- [x] Building, Structure, and Object Record
- [ ] Archaeological Record
- [x] District Record
- [ ] Linear Feature Record
- [ ] Milling Station Record
- [ ] Photograph Record
- [ ] Rock Art Record
- [ ] Artifact Record
Resource Name or # (Assigned by recorder) 2931 LA SALLE Avenue

B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No  ☐ Yes  ☐ Unknown  Date:  Original Location:

B8. Related Features:

B9a. Architect: 
B9b. Builder: J.H. Hillsell

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  reservation Associates  1611 S. Pacific Coast Highway, Ste. 104  Redondo Beach, CA 90277
Date of Evaluation: 5/4/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2936 LA SALLE Avenue

P1. Other Identifier:
   a. County  Los Angeles
   and (P2b and P2c or P2d. Attach a Location Map as necessary.)
   b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
   c. Address: 2936 S LA SALLE Avenue City LOS ANGELES Zip
   d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (west) elevation facing west. Located on the east side of S. La Salle Avenue between 29th Street and 30th Street.

Parcel No. 5053022008

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two stories; rectangular plan; Craftsman multiple family residential building; low pitched hipped roof with exposed rafter tails and composite shingle cladding; shed roof dormer; hipped roof over balcony; concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width entry porch; four rectangular columns supporting balcony; two tripled, two paired and one singular rectangular column supporting balcony roof; four entry doors (material unknown) within porch; two multi-light wood secondary doors within balcony; double hung wood sashwindows; wood slat vents under dormer; beaded wood trim along cornice; metal screens on some windows and doors (alteration).

P3b. Resource Attributes: (List attributes and codes)
   HP 3. Multiple family property

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:

West and south elevations, Lkg NE, 3/3/09

P6. Date Constructed/Age and Sources:
   Prehistoric Historic Both

1922, Los Angeles County Assessor

P7. Owner Address:

2936 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:
   (Name, affiliation, and address)
   Laura Vanaskie
   Galvin Preservation Associates
   1611 S. Pacific Coast Highway, Ste.
   Redondo Beach, CA 90277


P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Intensive Level Survey

Attachments: NONE Location Map Sketch Map Other: (List) Continuation Sheet Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 2936 LA SALLE Avenue
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)

B7. Moved? ☑ No  ☐ Yes  ☐ Unknown  Date:  B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
   Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  HP 3. Multiple family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  Reservation Associates
   1611 S. Pacific Coast Highway, Ste. 104
   Redondo Beach, CA 90277
Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMAY RECORD

Resource Name or #: (Assigned by recorder) 2937 LA SALLE Avenue

P1. Other Identifier:

P2. Location:  

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address:  S LA SALLE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of S. La Salle Avenue between 29th Street and 30th Street.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; rectangular plan; Transitional Craftsman residential building; hipped roof with lower cross gables, exposed rafter tails and composite shingle cladding; front gable dormer; interior brick chimney; concrete foundation; wood clapboard siding and wood diagonal siding on exterior walls; concrete steps and ramp (alteration) leading to partial-width entry porch; brick and wood columns with brackets supporting porch roof; lattice work on parts of porch; entrance door with sidelights facing north within porch; fixed wood windows with and without transoms; fixed wood window with decorative glazing; double hung wood sash windows; wood slat vent under porch gables; wood brackets supporting porch roof and dormer roof; metal screens on some windows and entry door (alteration); brick and metal fence (alteration); garage building at northwest corner of property.

P3b. Resource Attributes: (List attributes and codes)  

HP 2. Single family property

P4. Resources Present:  

P5b Description of Photo:  

(View, date, accession #)

P6. Date Constructed/Age and Sources:

1905, Los Angeles County Assessor

P7. Owner Address:

5527 VILLAGE GREEN
LOS ANGELES CA 90016

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277


P10. Survey Type:  (Describe)

Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")
B1. Historic Name: LA SALLE Avenue
B2. Common Name: 2937
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman

B7. Moved? ☑ No ☐ Yes ☐ Unknown
B8. Related Features:

| B9a. Architect: | illegible |
| B9b. Builder: | illegible |

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.


B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie – Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277

Date of Evaluation: 5/5/2009
### Theme: Arts & Crafts Movement

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
**State of California – The Resources Agency**
**DEPARTMENT OF PARKS AND RECREATION**

**PRIMARY RECORD**

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

**Resource Name or #:** (Assigned by recorder) 2942 LA SALLE Avenue

**P1. Other Identifier:**
- Address: 2942 S LA SALLE Avenue
- City: LOS ANGELES
- Zip: ___________
- County: Los Angeles
- State: California

**P2. Location:**
- a. County: Los Angeles
- b. USGS 7.5' Quad: 2942 S LA SALLE Avenue
- c. Address: 2942 S LA SALLE Avenue
- d. UTM: ___________
- e. Other Locational Data: ___________

**P3 Description:**
Two stories; rectangular plan; Transitional Craftsman residential building; hipped roof with lower front gable, exposed rafter tails and composite shingled cladding; eyebrow dormer; hipped porch roof; interior brick chimney; concrete foundation; synthetic siding on exterior walls (alteration); concrete steps leading to partial-width entry porch; one square column supporting porch roof; glazed wood entrance door with multi-light sidelights within porch; fixed wood windows with and without transoms; double hung wood sash windows; wood slat vent under eyebrow dormer; wood slat vent under front gable; angled bay on south elevation; wood brackets supporting front gable; wood corbels under some second story windows; metal screens on some windows (alteration).

**P3b. Resource Attributes:**
- List attributes and codes
- HP 2. Single family property

**P4. Resources Present:**
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

**P5b Description of Photo:**
- View, date, accession #

**West and south elevations, Lkg NE, 3/3/09**

**P6. Date Constructed/Age and Sources:**
- 1903, Los Angeles County Assessor

**P7. Owner Address:**
- 2942 S LA SALLE AVE
- LOS ANGELES CA 90018

**P8. Recorded by:**
- Laura Vanaske
- Galvin Preservation Associates
- 1611 S. Pacific Coast Highway, Ste.
- Redondo Beach, CA 90277

**P9. Date Recorded:**
- 5/5/2009

**P10. Survey Type:**
- Intensive Level Survey

**P11. Report Citation:**
- (Cite survey report and other sources, or enter "none.")

**Attachments:**
- NONE
- Location Map
- Sketch Map
- Other: (List)
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
- Rock Art Record
- Artifact Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

<table>
<thead>
<tr>
<th>Resource Name or #: (Assigned by recorder)</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>3015 LA SALLE Avenue</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

P1. Other Identifier:
- Other Listings: (Assigned by recorder)
- NRHP Status Code: 5D3

P2. Location:
- Address: 3015 S LA SALLE Avenue
- City: LOS ANGELES
- Zip: 90018

P3 Description:
One and one-half stories; square plan; Transitional Craftsman residential building; cross gable roof with exposed rafter tails and composite shingle cladding; hipped porch roof wraps around exterior; hipped roof overhang on front gable; exterior painted brick chimney sealed at roof line (alteration); interior brick chimney; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to full-width entry porch; three round classical columns supporting porch roof; wood entry door with diamond pane sidelights within porch; fixed wood windows with and without transoms; double hung wood sash windows; aluminum sliding windows; wood slat vent under front gable; wood corbels under hipped roof overhang; metal screens on some windows (alteration); chain-link fence (alteration); garage building at southwest corner of property.

P3b. Resource Attributes:
- HP 2. Single family property

P4. Resources Present:
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:
- View, date, accession #

P6. Date Constructed/Age and Sources:
- 1905, Los Angeles County Assessor

P7. Owner Address:
- 3015 LA SALLE AVE
- LOS ALTOS CA 90018

P8. Recorded by:
- Laura Vanaskie
- Galvin Preservation Associates
- 1611 S. Pacific Coast Highway, Ste.
- Redondo Beach, CA 90277


P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References: LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie
Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104
Redondo Beach, CA 90277
Date of Evaluation: 5/5/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
**State of California – The Resources Agency**
**DEPARTMENT OF PARKS AND RECREATION**

**HRI #**

**Trinomial**

**NRHP Status Code** 5D3

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Resource Name or #:** (Assigned by recorder) 3027 LA SALLE Avenue

**P1. Other Identifier:**
- Not for Publication
- Unrestricted
- County: Los Angeles

**P2. Location:**
- USGS 7.5' Quad: 3027 S LA SALLE Avenue
- City: LOS ANGELES
- Zip: 5053016022
- B.M.: 1/4 of 1/4 of Sec B.M.
- UTM: (Give more than one for large and/or linear resources)
- Zone: mE/mN

**P3 Description:**
Two stories; rectangular plan; Transitional Craftsman residential building; cross gable roof with dominant front gable, boxed eaves and composite shingle cladding; returned eaves on side gables; balcony within hipped porch roof; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; original porch was full-width (alteration); two round classical columns supporting porch roof; entry door (material unknown) within porch; two secondary multi-light wood doors within balcony; double hung wood sash windows; metal sliding windows on porch enclosure (alteration); wood slat vents on side gables; pointed arch under front gable; pointed arch porch vents; metal screens on some windows and entry door (alteration); garage buildings at north- and southwest corners of property.

**P3b. Resource Attributes:** (List attributes and codes)
- HP 2. Single family property

**P4. Resources Present:**
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

**P5b Description of Photo:**
East and south elevations, Lkg NW, 3/3/09

**P6. Date Constructed/Age and Sources:**
- Prehistoric
- Historic
- Both

1906, Los Angeles County Assessor

**P7. Owner Address:**
3107 BRIGHTON AVE
LOS ANGELES CA 90018

**P8. Recorded by:**
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste. Redondo Beach, CA 90277

**P9. Date Recorded:** 5/6/2009

**P10. Survey Type:** Intensive Level Survey

**P11. Report Citation:**
(Cite survey report and other sources, or enter "none.")

**Attachments:**
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- Photograph Record
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record

DPR 523B (1/95) PCR Services Corporation
Building, Structure, and Object Record

Resource Name or # (Assigned by Recorder) 3027 LA SALLE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
4/17/1923: Building permit to construct garage.
11/2/1925: Building permit to construct garage.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Area

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277

Date of Evaluation: 5/6/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2610 LA SALLE Boulevard

P1. Other Identifier:

P2. Location:  

a. County  Los Angeles

P3 Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; cross plan; Romanesque Revival religious building; side gable roof, two front gable extensions, asphalt shingle (alteration), large square corner tower, decorative brickwork; concrete foundation; brick and stucco siding on exterior walls; concrete walkway and steps leading to three arched entryways in a partial-width recessed porch; large arched stained glass window on north elevation, primarily arched windows on tower, double hung wood sash windows and casements; metal security bars over most of the ground floor windows (alteration).

P3b. Resource Attributes:  (List attributes and codes)  

HP16. Religious building

P4. Resources Present:  

Building

P5b Description of Photo:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

West and north elevations, Lkg SE, 3/16/09

P6. Date Constructed/Age and Sources:

1914, Los Angeles County Assessor

P7. Owner Address:

2610 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:

5/8/2009

P10. Survey Type:  

Intensive Level Survey
**Resource Name or #**  (Assigned by recorder) 2610 LA SALLE Boulevard

<table>
<thead>
<tr>
<th>Resource Name or #</th>
<th>(Assigned by recorder)</th>
<th>2610 LA SALLE Boulevard</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B1. Historic Name:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B2. Common Name:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B3. Original Use:</strong></td>
<td>Commercial</td>
<td><strong>B4. Present Use:</strong> Commercial</td>
</tr>
<tr>
<td><strong>B5. Architectural Style:</strong></td>
<td>Romanesque Revival</td>
<td></td>
</tr>
<tr>
<td><strong>B7. Moved?</strong></td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td><strong>B8. Related Features:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B9a. Architect:</strong></td>
<td>Austin &amp; Brown; John C. Austin &amp; W.C. Permill</td>
<td><strong>B9b. Builder:</strong> E.E. Harriman; Richards-Neustadt Cons. Co.</td>
</tr>
<tr>
<td><strong>B10. Significance: Theme:</strong></td>
<td>Railroad and Horsecar Suburbs; Streetcar Suburbs</td>
<td><strong>Property Type:</strong> Religious</td>
</tr>
<tr>
<td><strong>Period of Significance:</strong></td>
<td>1878-1948</td>
<td><strong>Applicable Criteria:</strong> A, C</td>
</tr>
<tr>
<td><strong>Theme:</strong> Railroad and Horsecar Suburbs; Streetcar Suburbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B11. Additional Resource Attributes:</strong></td>
<td>(List attributes and codes)</td>
<td>HP16. Religious building</td>
</tr>
<tr>
<td><strong>B12. References:</strong></td>
<td></td>
<td>LA City Permits, Los Angeles Times, Sanborn Maps</td>
</tr>
<tr>
<td><strong>B13. Remarks:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B14. Evaluator:</strong></td>
<td>Jennifer Krintz</td>
<td>Reservation Associates</td>
</tr>
<tr>
<td></td>
<td>1611 S. Pacific Coast Highway, Ste. 104</td>
<td>Redondo Beach, CA 90277</td>
</tr>
<tr>
<td><strong>Date of Evaluation:</strong></td>
<td>5/8/2009</td>
<td></td>
</tr>
</tbody>
</table>

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Religion and Spirituality, 1894-1912

The founding of traditional religious institutions and new spiritual movements coincided with the growth of Los Angeles. Around the turn of the century, 231 Christian churches with approximately 80,000 members were established. Protestant and evangelist sects maintained the strongest presence in the city. Most early religious institutions were located downtown, and subsequently followed their congregants as they set up residence in emerging pockets of the city.

The West Adams Methodist Episcopal Church (now the Greater Page Temple Church of God in Christ) was constructed in the Normandie 5 survey area at the corner of La Salle and Adams in 1912-1913. The three-story church was designed by renowned Los Angeles architect John C. Austin in the Gothic Revival style. (For a brief discussion of Austin’s career, see associated Architects and Builders theme.) It served the neighborhood’s mostly white residents until after WWII, when the population shifted to form a predominantly African American community. (See Ethnic/Cultural and Gender Diversity theme for additional information on the church.)

Theme: Ethnic/Cultural and Gender Diversity

Beginning in the post-WWII period, the survey area began to diversify. White residents began moving away from the city center as African American families moved in. Reflecting nationwide trends, similar population transitions were occurring in many south Los Angeles neighborhoods. The number African American residents in the survey area continued to increase through the second half of the 20th century.

With the influx of new residents came new businesses and institutions to service the black community. As author Doug Flamming wrote, “The three most potent of these institutions were race papers, black churches and black businesses.” The businesses included stores of all kinds, medical and dental offices, funeral homes, and financial institutions. The enterprises attracted customers and congregants, stimulating the kind of street life that creates successful neighborhood-based community. People came to shop, worship, debate, organize, and socialize. Significantly, these institutions played a key role in fostering a sense of racial pride and identity. They also demonstrated the importance of the black middle class, who ran these establishments and served as community leaders. In many respects, these manifestations of black community life reflected the outlooks and accomplishments of the black middle class.

There are two extant resources in the Normandie 5 Survey Area which represent the businesses and institutions about which Doug Flamming wrote: the Greater Page Temple Church of God in Christ and the Golden State Mutual Building.

The Greater Page Temple Church of God in Christ is an extant religious building which is historically connected to the survey area’s African American population after WWII. Located at 2610 LaSalle Avenue, the two-story church was built in 1914 in the Gothic Revival style. It was designed by renowned Los Angeles architect John C. Austin and originally known as the West Adams Methodist Episcopal Church. (For a brief discussion of Austin’s career, see associated Architects and Builders theme.) At its inception, the church served the mostly white population in the survey area, as discussed previously. As the black population increased after WWII, the church transformed into the Mount Sinai Missionary Baptist Church and catered to the new African American residents. Sometime after 1954, it became the Greater Page Temple Church of God in Christ, according to Sanborn maps. Both Missionary Baptist Churches and Churches of God in Christ are historically associated with African Americans.

Theme: Architects and Builders
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
Primary #
NRHP Status Code
5D3

Page 1 of 3
Resource Name or #: (Assigned by recorder) 2637 LA SALLE Boulevard

Review Code __________ Date _______________Reviewer ____________________________

P1. Other Identifier:

P2. Location:  

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

a. County  Los Angeles

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2637 S LA SALLE Boulevard City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with primary (east) elevation facing east. Located on the west side of La Salle Avenue between W. Adams Boulevard and 27th Street.

Parcel No. 5053019019

P3 Description:  

Two stories; T-shaped plan; Mission Revival residential building; cross gable roof with mission parapet fascias, exposed rafter tails and composite shingle cladding; front gable porch roof with mission parapet fascia; interior brick chimney; concrete foundation; new stucco on exterior walls (alteration); concrete steps leading to partial-width entry porch; arched porch openings; wood entry door with four lights within porch; fixed wood window; double hung wood sash windows; casement wood windows; angled bay on north elevation; recessed arches above some windows; quatrefoil vents under parapets; metal screens on some windows (alteration); metal awning on second story windows (alteration); brick and metal fence (alteration).

P3b. Resource Attributes:  

(PHP 2. Single family property)

P4. Resources Present:

P5b Description of Photo:

P6. Date Constructed/Age and Sources:

Prehistoric  Historic  Both

1906, Los Angeles County Assessor

P7. Owner Address:

2637 S LA SALLE AVE
LOS ANGELES CA 90018

P8. Recorded by:

Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

P9. Date Recorded:

4/30/2009

P10. Survey Type:  

Intensive Level Survey

P11. Report Citation:

(Cite survey report and other sources, or enter "none.")

Attachments:

NONE
Location Map
Sketch Map
Other: (List)

Continuation Sheet
Building, Structure, and Object Record
Archaeological Record
District Record
Linear Feature Record
Milling Station Record
Rock Art Record
Artifact Record
Photograph Record
Resource Name or #  (Assigned by recorder)  2637 LA SALLE Boulevard

B1. Historic Name: 
B2. Common Name 
B3. Original Use: Residential  B4. Present Use: Residential 
B5. Architectural Style: Mission Revival
B6. Construction History:  
3/22/1911: Alteration permit to build a 1-room addition on rear of house for servant sleeping room.  
3/30/1914: Alteration permit to build a sleeping porch over the addition on back of house. 
12/28/1922: Alteration permit to add sun room to rear of 1st floor.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location: 
B8. Related Features: 

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.) 
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs 

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences. 

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alley. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References: LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks: 

B14. Evaluator: Laura Vanaskie  Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277
Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Early Revival of Colonial Styles

The early-California period of revival styles grew popular beginning in the late 19th century and continued into the 1920s. Styles included the Mission Revival, Monterey Revival, Pueblo Revival, and Mediterranean Revival. Interest in Spanish-era southwest architecture was part of a movement that sought to create a California identity based on its mythical Spanish past. Initiated by boosters who intended to draw Midwesterners to California, the architecture of these colonial styles was meant to connect California to Spain, which helped in the marketing of California as Mediterranean. Examples of these styles in the Charles Victor Hall Tract include the Mission Revival and Mediterranean Revival styles.

Mission Revival: Beginning in California during the 1890s, the Mission Revival Style remained popular in California and the Southwestern United States through the 1920s. It is closely associated with the late 19th century romanticism of California’s Mission Era which inspired the design and construction of numerous buildings throughout southern California. Character-defining features include the Mission style parapet, red clay tile coping and roofing, stucco siding, and arched windows and doorways.
**PRIMARY RECORD**

<table>
<thead>
<tr>
<th>Resource Name or #:</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
<th>Other Listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>2647 LA SALLE Boulevard</td>
<td>___________</td>
<td>____________________________</td>
<td>_______________</td>
<td>_______________</td>
</tr>
</tbody>
</table>

**P1. Other Identifier:**
- County: Los Angeles
- Address: 2647 S LA SALLE Boulevard

**P2. Location:**
- USGS 7.5' Quad: 2647 S LA SALLE Boulevard
- City: LOS ANGELES
- Zip: ___________
- County: Los Angeles
- Parcel No.: 5053019021

**P3. Description:**
Two stories; irregular plan; Transitional Craftsman residential building; cross gable roof with exposed rafter tails and composite shingle cladding; shed roof over porch; exterior stuccoed chimney (alteration); concrete foundation; wood clapboard siding on exterior walls; concrete steps leading to full-width entry porch; eight square columns supporting porch roof; wood entry door with filled-in sidelights within porch; double hung wood sash windows; wood slat vent with sidelights under roof gable; wood brackets supporting roof; security bars on some windows (alteration); some windows filled-in (alteration); metal fence (alteration).

**P4. Resources Present:**
- Building
- Site
- District
- Other (Isolates, etc.)

**P5b Description of Photo:**
East and south elevations, Lkg NW, 3/3/09

**P6. Date Constructed/Age and Sources:**
- Prehistoric
- Historic
- Both

**P7. Owner Address:**
13700 MARINA POINTE DR
MARINA DL REY CA 90292

**P8. Recorded by:**
Laura Vanaskie
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

**P9. Date Recorded:**
4/30/2009

**P10. Survey Type:**
Intensive Level Survey

**P11. Report Citation:**
(Cite survey report and other sources, or enter "none.")

**Attachments:**
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History:
5/22/1908: Building permit to construct an auto. building.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes) HP 2. Single family property
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie Reservation Associates
1611 S. Pacific Coast Highway, Ste. 104 Redondo Beach, CA 90277
Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
Resource Name or #: 2649 LA SALLE Boulevard

County: Los Angeles

Parcel No. 5053019022

Resource Description:

Two stories; rectangular plan; Transitional Craftsman residential building; side gable roof with asymmetrical front gable, exposed rafter tails and composite shingles; hipped roof over porch; concrete foundation; wood clapboard and wood shingle siding on exterior walls; concrete steps leading to partial-width entry porch; two square block masonry columns supporting porch roof; two wood entry doors within porch (alteration); double hung wood sash windows; fixed wood windows with transoms; wood slat vent under roof gable; angled bays south elevation; metal screens on some windows (alteration); some windows filled in; metal fence (alteration); garage building at northwest corner of property.

Date Recorded: 4/30/2009

Report Citation: Intensive Level Survey

Attachments:
- District Record

4595 MOUNT VERNON DR
LOS ANGELES CA 90043

Laura Vanaske
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

4/30/2009

Intensive Level Survey

(Describe survey report and other sources, or enter "none.")

None

Location Map
Building, Structure, and Object Record
Archaeological Record
District Record
Linear Feature Record
Milling Station Record
Photograph Record

DPR 523B (1/95) PCR Services Corporation
**Resource Name or #** (Assigned by recorder) 2649 LA SALLE Boulevard

B1. Historic Name:

B2. Common Name

B3. Original Use: Residential

B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)

6/11/1913: Building permit to construct garage.  
7/14/1919: Building permit to construct garage.  
2/21/1923: Building permit to construct 1-story residence at 2653 La Salle on lot with an existing res. building. Owner: Mrs. Rose Neff. Architect and Contractor: Pacific Ready-Cut Homes Inc. Cost: $2,000

B7. Moved? No ☑ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B9a. Architect: none; Pacific Ready-Cut Homes  
B9b. Builder: W.D. Clark; Pacific Ready-Cut Homes

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  
Period of Significance: 1878-1948  
Property Type: Residential  
Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)  
HP 2. Single family property

B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Laura Vanaskie  
Reservation Associates  
1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277

Date of Evaluation: 4/30/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The style includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
2702 NORMANDIE AVE
LOS ANGELES CA 90007

P3 Description: Two-story; rectangular plan; Transitional Craftsman single-family residence; hip roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial-width porch with square columns, balustrade and pediment with dentils; wide eaves with exposed rafter and decorative brackets; bay windows; decorative verge board; double-hung lead multi-light above single-light windows; double hung single-light windows; arched window.

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: ✔ Building
   ✔ Site
   District
   Element of District
   Other (Isolates, etc.)
B1. Historic Name: 2702 NORMANDIE AVE

B2. Common Name

B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)

No original permit on file.
1931: repair damage caused by fire replacing same with like material, owner B. Thompson, contractor Calif Bldg Reconstruction Co., for $300

B7. Moved? Yes  Unknown

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

Area 6511.78855044

Period of Significance: 1878-1948  Property Type SINGLE  Applicable Criteria A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services

233 Wilshire Boulevard, Suite 130

Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier: Resource Name or #: (Assigned by recorder) 3027 NORMANDIE AVE

P2. Location: a. County
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: S NORMANDIE AVE City LOS ANGELES Zip 90007
d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)
Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
One-story; rectangular plan; Craftsman single-family residence; cross gable roof; clapboard siding; wood-frame roof; wood stud-wall structure; partial-width gable porch with square columns; porch gable half-timbered with row of multi-light windows and decorative horizontal band with dentils; decorative verge board; gable vent; wide overhang with exposed rafters.

P3b. Resource Attributes: (List attributes and codes)
P4. Resources Present: ✔ Building  ❑ Structure  ❑ Object  ❑ Site  ❑ District  ❑ Element of District  ❑ Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)
East Elevation, Lkg W, Mar 2009

P6. Date Constructed/Age and Sources:

   ✔ Prehistoric  ❑ Historic  ❑ Both

1905

P7. Owner Address:

  STRAIN, VALARIE
  3027 S NORMANDIE AVE
  LOS ANGELES CA, CA 90007

P8. Recorded by:

  (Name, affiliation, and address)
  Amanda Kainer
  PCR Services
  233 Wilshire Boulevard, Suite 130
  Santa Monica, CA  90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)

  Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: ❑ NONE  ❑ Location Map  ❑ Continuation Sheet  ❑ Building, Structure, and Object Record  ❑ District Record  ❑ Rock Art Record
❑ Sketch Map  ❑ Archaeological Record  ❑ Linear Feature Record  ❑ Milling Station Record  ❑ Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 3027 NORMANDIE AVE

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
1905: 6-room residence, owner/architect/contractor D.T. Althouse, for $2,500
1916: Garage, owner Hugo R. Hrohn, contractor Schiegel Bros, for $80

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
    Area 6600.26954976
    Period of Significance: 1878-1948 Property Type SINGLE Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer PCR Services
    233 Wilshire Boulevard, Suite 130
    Santa Monica, CA 90401
    Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the county, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2630 NORMANDIE Avenue

P1. Other Identifier:
- a. County
- b. Address: 2630 S NORMANDIE Avenue
- c. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
- d. UTM: Zone mE/ mN
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

Parcel No. 5054005016

P3 Description: Two-story; square plan; American Foursquare multi-family residence; hip roof; wood shingles and stucco (alteration) siding; wood-frame roof; wood stud-wall structure; shingled hip dormer with fan window; partial-width recessed front porch with square columns; wide eaves with exposed rafters; multi-light vinyl slider windows (alteration); metal security bar windows and door (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: Building, Structure, Object

P5b Description of Photo: West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources: 1905

P7. Owner Address:
2634 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")
Primary:  
HRI:  

NRHP Status Code:  5D1

Resource Name or # (Assigned by recorder)  2630 NORMANDIE Avenue

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  B4. Present Use: Residential  
B5. Architectural Style: American 4-Square  
B6. Construction History:  (Construction date, alterations, and date of alterations)  
1921: Alter residence into 3 flats, owner W. Beazley, architect Corwin Aug Merrill, for $2,950

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  
B8. Related Features:  

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  
Period of Significance:  1878-1948  Property Type: Residential  Applicable Criteria: A, C  
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)  
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.  
The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.  

B11. Additional Resource Attributes:  (List attributes and codes)  
B12. References:  

B13. Remarks:  

B14. Evaluator:  Amanda Kainer  PCR Services  
233 Wilshire Boulevard, Suite 130  Santa Monica, CA  90401  
Date of Evaluation:  3/17/2009  

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

### Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

American Foursquare: The American Foursquare style appeared in Los Angeles from 1900-1920. It is related to both the Craftsman and Prairie styles. Typical character-defining features of this style include: a square or rectangular plan; generally two stories in height; a low-pitched hipped or pyramidal roof with dormers; a full- or partial-width front porch; and references to other contemporaneous styles, such as Colonial Revival, Craftsman and Prairie.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2636 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:  Not for Publication  Unrestricted

a. County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec B.M.

c. Address: 2636 NORMANDIE Avenue City LOS ANGELES

Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

Parcel No. 5054005015

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Transitional Craftsman multi-family residence; cross gable roof; wood shingles and clapboard siding; wood-frame roof; partial-width recessed front porch with square columns; horizontal band with dentils; gable vents; wide eaves, decorative brackets; double-hung single-light windows.

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)

West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:

Prehistoric  Historic  Both  1905

P7. Owner Address:

2636 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE  Location Map  Sketch Map

Continuation Sheet  Building, Structure, and Object Record  Archaeological Record

District Record  Linear Feature Record  Milling Station Record

Rock Art Record  Artifact Record  Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2636 NORMANDIE Avenue

B1. Historic Name: B2. Common Name
B3. Original Use: Residential B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
1905: 9-Room Residence, owner Nichols and Clark, contractor Nichols and Clark, for $3,000

B7. Moved? No ☑ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
   Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer PCR Services
   233 Wilshire Boulevard, Suite 130
   Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARy RECORD

Resource Name or #: (Assigned by recorder) 2642 NORMANDIE Avenue

P1. Other Identifier:
- [ ] Not for Publication
- [ ] Unrestricted

P2. Location: 
- [ ] County

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

c. UTM: (Give more than one for large and/or linear resources)

d. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Transitional Craftsman multi-family residence; cross gable roof; wood shingles and clapboard siding; wood-frame roof; partial-width recessed front porch with stone columns and low wall; flower box (alteration); second story balustrade; cantilevered second floor; gable vents; trusses in gables; wide eaves with exposed rafters; row of single-light windows with multi-light transoms; vinyl slider windows (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: [ ] Building [ ] Structure [ ] Object [ ] Site [ ] District [ ] Element of District [ ] Other (Isolates, etc.)

P5b Description of Photo:
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:
- [ ] Prehistoric
- [ ] Historic
- [ ] Both

1906

P7. Owner Address:

2642 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Redondo Beach, CA 90277

P9. Date Recorded:

3/17/2009

P10. Survey Type:
(Describe)
Intensive Level Survey

P11. Report Citation:
(Cite survey report and other sources, or enter "none.")

Attachments:
- [ ] NONE
- [ ] Location Map
- [ ] Sketch Map
- [ ] Continuation Sheet
- [ ] Building, Structure, and Object Record
- [ ] Archaeological Record
- [ ] District Record
- [ ] Linear Feature Record
- [ ] Milling Station Record
- [ ] Rock Art Record
- [ ] Artifact Record
- [ ] Photograph Record
BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or #: 2642 NORMANDIE Avenue

B1. Historic Name:  B2. Common Name:
B3. Original Use: Residential B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: 1906: 8-Room Residence, owner Minnie Stokes, contractor N.F. Stokes, for $3,000
1919: Private garage, owner J.O. Golfinger, contractor B.F. Pierce, for $175

B7. Moved? Yes
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948 Property Type: Residential
Applicable Criteria: A, C

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer PCR Services
233 Wilshire Boulevard, Suite 130
Redondo Beach, CA 90277
3/17/2009

This space reserved for official comments.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2646 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2646 NORMANDIE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)
Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
Two-story; rectangular plan; Transitional Craftsman single-family residence; side gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial width porch; wide eave overhang with exposed rafter tails; aluminum fixed single light window (alteration); double-hung single-light windows.

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:

Prehistoric Historic Both 1906

P7. Owner Address:

2646 S NORMANDY AVE
LOS ANGELES CA 90007

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE Location Map Building, Structure, and Object Record Archaeological Record Distinct Record Linear Feature Record Milling Station Record Rock Art Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name:
B2. Common Name
B3. Original Use: Residential   B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)
1906: 8-Room Residence, owner Minnie Stokes, contractor N.F. Stokes, for $3,000
1917: Private garage, owner H. Morris, contractor W.E. Warr, for $180

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
   Period of Significance: 1878-1948  Property Type: Residential
   Applicable Criteria: A, C
   (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
   Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
   The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.
   The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401
Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings
Review Code Reviewer Date

Resource Name or #: (Assigned by recorder) 2652 NORMANDIE Avenue

P1. Other Identifier:
- Not for Publication
- Unrestricted
- County

P2. Location:
- USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.
- UTM: (Give more than one for large and/or linear resources)
- Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
Two-story; rectangular plan; Transitional Craftsman single-family residence; cross gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; recessed porch with stone columns; wide eave overhang with exposed rafter tails; metal bar security windows and door (alteration).

P3b. Resource Attributes: (List attributes and codes)
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo: (View, date, accession #)
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both

P7. Owner Address:
2652 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record
- Photograph Record

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

B11. Additional Resource Attributes:  
B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  
PCR Services  
233 Wilshire Boulevard, Suite 130  
Santa Monica, CA 90401

Date of Evaluation: 3/17/2009
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: 2656 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:
   a. County
   b. Address:
   c. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
   d. UTM: (Give more than one for large and/or linear resources)
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

P3 Description:

Two-story; rectangular plan; Transitional Craftsman single-family residence; cross-gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial-width recessed front porch boxed columns above low wood wall; wide eaves with exposed rafters and decorative brackets; decorative verge board; lead multi-light fixed windows; double hung single-light windows; metal security bar windows and door (alteration).

P3b. Resource Attributes:

P4. Resources Present: Building

P5b Description of Photo:

West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:

1905

P7. Owner Address:

2656 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Intensive Level Survey
Resource Name or #: 2656 NORMANDIE Avenue (Assigned by recorder)

B1. Historic Name:  
B2. Common Name:  
B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History:  1905: 2-story 8-room Residence, owner/architect C.A. Benway, for $3,500

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  

B8. Related Features:  


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  Period of Significance: 1878-1948
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  

B12. References:  
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:  

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

Date of Evaluation: 3/17/2009  

(This space reserved for official comments.)
## B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

### Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5D3

Other Listings
Review Code Reviewer Date

Page 1 of 3

Resource Name or #: (Assigned by recorder) 2701 NORMANDIE Avenue

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

c. Address: 2701 NORMANDIE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

Parcel No. 5053034013

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Transitional Craftsman multi-family residence; cross-gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; hip dormer with multi-light windows; partial-width recessed front porch with boxed columns; wide eaves with exposed rafters and decorative brackets; decorative verge board; second-story bay window; transom single-light window; double hung multi-light above single-light windows; metal security bar door (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: ✔ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b Description of Photo:

P6. Date Constructed/Age and Sources:

Prehistoric ✔ Historic ☐ Both 1924

P7. Owner Address:

5524 RICH HILL WAY
YORBA LINDA CA 92886

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Artifact Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2701 NORMANDIE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
No original permit.

B7. Moved?  ☑ No □ Yes □ Unknown Date:  Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
   Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
   233 Wilshire Boulevard, Suite 130
   Santa Monica, CA 90401
Date of Evaluation: 3/17/2009

(The space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

HRI #
Trinomial
NRHP Status Code 5D3

Resource Name or #: (Assigned by recorder) 2705 NORMANDIE Avenue

Other Identifier:
Not for Publication Unrestricted

County

Address: 2705 NORMANDIE Avenue

City LOS ANGELES

Zip

USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.

Zone mE/ mN

UTM: (Give more than one for large and/or linear resources)

Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

Parcel No. 5053034014

Description:

Two-story; rectangular plan; Transitional Craftsman single-family residence; cross gable roof; wood shingle and clapboard siding; wood-frame roof; wide overhang with exposed rafters and decorative brackets; wood stud-wall structure; gable vent; primary entrance (altered); double hung windows; metal security bar windows and door (alteration).

Resource Attributes:

Building Structure Object Site District Element of District Other (Isolates, etc.)

Description of Photo:

View, date, accession #

P6. Date Constructed/Age and Sources:

Historic Both unknown

P7. Owner Address:

0 PO BOX 18027
LOS ANGELES CA 90007

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

P9. Date Recorded: 7/6/2009

Survey Type: Intensive Level Survey

Attachments: NONE Location Map Sketch Map Other: (List)

Continuation Sheet Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Artifacts Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 2705 NORMANDIE Avenue
B2. Common Name
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: No original permit on file.

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:

B9a. Architect: Unknown
B9b. Builder: Unknown

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
   Period of Significance: 1878-1948
   Property Type: Residential
   Applicable Criteria: A, C

( Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity. )

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

Date of Evaluation: 7/6/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5D1

Other Listings
Review Code __________ Reviewer ___________________________ Date ________________

[Image of a two-story house]

Resource Name or #: (Assigned by recorder) 2706 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2706 NORMANDIE Avenue City LOS ANGELES Zip ;

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

Parcel No. 5054006002

P3 Description:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Transitional Craftsman single-family residence; gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial-width porch with square columns; wide eaves with exposed rafters and decorative brackets; decorative verge board; cantilevered second story; double hung single-light windows.

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5b Description of Photo:
(View, date, accession #)
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:

1907

P7. Owner Address:

2900 W JEFFERSON BLVD
LOS ANGELES CA 90018

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:

NONE Location Map Sketch Map Other: (List)

Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Artifact Record Photograph Record
B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential
B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
1917: Private Garage, owner Mrs. D.T. Davenport, contractor E.D. Gross, for $178

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: 
B8. Related Features: 

B9a. Architect: Unknown
B9b. Builder: Unknown

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401
Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:

P2. Location:  

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; American Foursquare single-family residence; hip roof; wood clapboard and shingle siding; wood-frame roof; wood stud-wall structure; hip dormer with multi-light windows; partial-width front porch with square columns, decorative brackets; second-story bay window (alteration); wide eaves with exposed rafters; double hung multi-light above single-light windows.

P3b. Resource Attributes:  (List attributes and codes)

P4. Resources Present:  

P5b Description of Photo:  

P6. Date Constructed/Age and Sources:

P7. Owner Address:

P8. Recorded by:

P9. Date Recorded:

P10. Survey Type:  (Describe)

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")
B1. Historic Name: 2711 NORMANDIE Avenue

B2. Common Name

B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: American 4-Square

B6. Construction History: (Construction date, alterations, and date of alterations)
   1914: Rear sleeping porch, owner C.J. Gregory, contractor G.W. Stuzler, for $200
   1914: New roof damaged by fire, H. Gregory, contractor J.W. Deuscis, for $750

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
     Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C

     (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

     Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

     The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

     The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
     LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
     233 Wilshire Boulevard, Suite 130
     Santa Monica, CA  90401

     Date of Evaluation: 3/17/2009
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

American Foursquare: The American Foursquare style appeared in Los Angeles from 1900-1920. It is related to both the Craftsman and Prairie styles. Typical character-defining features of this style include: a square or rectangular plan; generally two stories in height; a low-pitched hipped or pyramidal roof with dormers; a full- or partial-width front porch; and references to other contemporaneous styles, such as Colonial Revival, Craftsman and Prairie.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2717 NORMANDIE Avenue

P1. Other Identifier: 2719 Normandie Avenue

P2. Location: [ ] Not for Publication  [ ] Unrestricted

P3. Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
Two-story; rectangular plan; Transitional Craftsman single-family residence; multi-level roof; wood clapboard and shingle siding; wood-frame roof; wood stud-wall structure; partial-width front porch with square columns above wood porch wall; wide eaves with exposed rafters; decorative brackets; double hung multi-light above single-light windows, metal bar security windows and door (alteration); panel door with multi-light window (alteration).

P3b. Resource Attributes: (List attributes and codes)

P5. Resources Present: Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b. Description of Photo: (View, date, accession #)

P6. Date Constructed/Age and Sources:
1905

P7. Owner Address:
2717 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

P9. Date Recorded: 7/6/2009

P11. Report Citation: (Cite survey report and other sources, or enter "none.")
PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, California, Prepared for the C

DPR 523B (1/95) PCR Services Corporation
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly in Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier: 2720 NORMANDIE Avenue

P2. Location: 2720 S NORMANDIE Avenue
   a. County
   b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
   c. Address: 2720 NORMANDIE Avenue City LOS ANGELES Zip
   d. UTM: Zone mE/ mN
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

   Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

P3 Description: Two-story; rectangular plan; Transitional Craftsman single-family residence; side-gable roof; stucco siding (alteration); wood-frame roof; wood stud-wall structure; full-width porch with rusticated stone columns and wall; wide eaves with exposed rafters and decorative brackets; decorative verge board; double hung single-light windows; metal security bar windows and door (alteration).

P3b. Resource Attributes: Building

P4. Resources Present: Building

P5b Description of Photo:
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:
1906

P7. Owner Address:
5408 WEST BLVD
LOS ANGELES CA 90043

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: Location Map
   Sketch Map

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2720 NORMANDIE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
1906: 9-room residence, owner Otto Schmitz, architect/contractor Edward Kendall, for $3,500

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date: Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401
Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2723 NORMANDIE Avenue

P1. Other Identifier:
- a. County
- b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
- c. Address: 2723 S NORMANDIE Avenue
- d. UTM: Zone mE/ mN
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

P2. Location:
- a. Not for Publication
- b. Address:
- c. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
- d. UTM: Zone mE/ mN
- e. Other Locational Data

P3 Description: One-story, rectangular plan; Craftsman single-family residence; cross-gable roof; wood shingle siding; wood-frame roof; wide overhang with exposed rafters and decorative brackets; decorative fascia; wood stud-wall structure; gable dormer; partial width recessed porch with square masonry columns and half-timbered gable; double-hung windows; metal security bar windows and door (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present:
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:
East Elevation, Lkg W, June 2009

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both
- 1908

P7. Owner Address:
2723 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

P9. Date Recorded:
7/6/2009

P10. Survey Type:
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- Photograph Record
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 2723 NORMANDIE Avenue
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
No original permit on file.

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

Date of Evaluation: 7/6/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsman: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Other Listings
Review Code __________ Reviewer _______________ Date _______________

Resource Name or #: (Assigned by recorder) 2727 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:  

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.
c. Address: 2727 S NORMANDIE Avenue City LOS ANGELES Zip

d. UTM: Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

Parcel No. 5053034018

P3 Description:  
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Transitional Craftsman single-family residence; cross gable roof; wood clapboard siding; wood-frame roof; wide overhang with exposed rafters and decorative brackets; decorative fascia; wood stud-wall structure; gable vent; partial width recessed porch with square columns; vertical slider windows (alteration); double-hung windows; metal security bar door (alteration).

P3b. Resource Attributes:  
(List attributes and codes)

P4. Resources Present:  

P5b Description of Photo:  
(View, date, accession #)

East Elevation, Lkg W, June 2009

P6. Date Constructed/Age and Sources:  

1907

P7. Owner Address:

2727 S NORMANDIE AVE LOS ANGELES CA 90007

P8. Recorded by:  
(Name, affiliation, and address)

Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

P9. Date Recorded:  

7/6/2009

P10. Survey Type:  
(Describe)

Intensive Level Survey

P11. Report Citation:  
(Cite survey report and other sources, or enter "none.")

Attachments:  

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 2727 NORMANDIE Avenue

B2. Common Name: Residential

B3. Original Use: Residential

B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: No original permit on file.

B7. Moved?  No  Yes  Unknown  Date:  Original Location:

B8. Related Features:

B9a. Architect: Unknown

B9b. Builder: Unknown

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area

Period of Significance: 1878-1948

Property Type: Residential

Applicable Criteria: A, C

(B Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer

233 Wilshire Blvd, Ste 130
Santa Monica, CA  90401

PCR Services

Date of Evaluation: 7/6/2009

(Title space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout Southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century architectural character of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans.

Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMAR Y RECORD

Resource Name or #: (Assigned by recorder) 2732 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:

a. County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2732 S NORMANDIE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

Parcel No. 505406008

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One-story; rectangular plan; Transitional Craftsman single-family residence; side-gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; full-width porch with brick columns and wall; wide eaves with exposed rafters; decorative verge board; gable dormer with vent; vinyl-slider windows (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: ☑Building ☐Structure ☐Object ☐Site ☐District ☐Element of District ☐Other (Isolates, etc.)

P5b Description of Photo:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:

Prehistoric ☗Historic ☐Both 1907

P7. Owner Address:

4348 KENWOOD AVE
LOS ANGELES CA 90037

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none."

Attachments: ☐NONE ☐Location Map ☐Building, Structure, and Object Record ☐District Record ☐Rock Art Record

☑Continuation Sheet ☐Archaeological Record ☐Linear Feature Record ☐Artifact Record

☐Sketch Map ☐Milling Station Record ☐Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name: 2732 NORMANDIE Avenue
B2. Common Name
B3. Original Use: Residential        B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
   No original permit on file.

B7. Moved? ☑ No ☐ Yes ☐ Unknown    Date: Original Location:
B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
      Period of Significance: 1878-1948          Property Type Residential          Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
   LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer          PCR Services
      233 Wilshire Boulevard, Suite 130
      Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans.

Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
**Primary Record**

**Resource Name or #:** 2807 NORMANDIE Avenue

**P1. Other Identifier:**
- a. **County:**
- b. **USGS 7.5' Quad**:
  - Date: [T R 1/4 of 1/4 of Sec]
  - Zone: [mE/ mN]
- c. **Address:** 2807 S NORMANDIE Avenue
- d. **UTM:**
- e. **Other Locational Data**

**Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.**

**Parcel No.:** 5053034020

**P3 Description:**
- **Two-story; rectangular plan; Transitional Craftsman single-family residence; hip roof; wood shingle and clapboard siding; wood-frame roof; wide overhang with exposed rafters and decorative brackets; wood stud-wall structure; gable vent; side gable porch (alteration); decorative half-timbering in front porch gable; port-cochere (alteration); double hung windows (alteration); metal security bar door (alteration).**

**P3b. Resource Attributes:**
- **List attributes and codes**
- **P4. Resources Present:**
  - Building
  - Structure
  - Object
  - Site
  - District
  - Element of District
  - Other (Isolates, etc.)

**P5b Description of Photo:**
- **View, date, accession #**
- **East Elevation, Lkg W, June 2009**

**P6. Date Constructed/Age and Sources:**
- Prehistoric
- Historic
- Both
- 1908

**P7. Owner Address:**
- 2807 S NORMANDIE AVE
- LOS ANGELES CA 90007

**P8. Recorded by:**
- Amanda Kainer
- PCR Services
- 233 Wilshire Blvd, Ste 130
- Santa Monica, CA 90401

**P9. Date Recorded:** 7/6/2009

**P10. Survey Type:** Intensive Level Survey

**P11. Report Citation:**
- (Cite survey report and other sources, or enter "none.")
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture, and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized by an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans.

Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2810 NORMANDIE Avenue

P1. Other Identifier:
- (P2b and P2c or P2d. Attach a Location Map as necessary.)
- a. County
- County
- b. Address: 2810 S NORMANDIE Avenue
- c. Address: 2810 S NORMANDIE Avenue
- d. UTM: (Give more than one for large and/or linear resources)
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

Parcel No. 505406009

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
One-story; rectangular plan; Transitional Craftsman single-family residence; hip roof; wood shingles and clapboard siding; wood-frame roof; wood stud-wall structure; partial-width porch with boxed columns; horizontal band with dentils; wide eaves with exposed rafters; decorative verge board; rounded gable vent; bay window; multi-light transom window over single-light windows; double-hung single-light windows.

P3b. Resource Attributes: (List attributes and codes)
- Building
- Structure
- Object
- Site
- District
- Element of District

P4. Resources Present:
- Building
- Structure
- Object
- Site
- District
- Element of District

P5b Description of Photo:
(View, date, accession #)
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both 1905

P7. Owner Address:
2810 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record
- Photograph Record
B1. Historic Name: 2810 NORMANDIE Avenue

B2. Common Name

B3. Original Use: Residential
B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History:
1905: 2-story 7-room residence, owner/architect/contractor G.L. Lour, for $2,500
1907: Automobile shed, owner/contractor D.A. McMillian, for $25
1910: Garage, owner/architect/contractor Can Klisne, for $40
2005: Change out windows and doors, re-roof, owner/contractor Hay Tanning, for $12,000

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Unknown

Original Location:

B8. Related Features:

B9a. Architect: G.L. Lour
B9b. Builder: G.L. Lour

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948
Property Type: Residential
Applicable Criteria: A, C

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
### PRIMARY RECORD

**Resource Name or #:** (Assigned by recorder) 2813 NORMANDIE Avenue

### P1. Other Identifier:

- **a. County:**
- **b. USGS 7.5' Quad**
- **c. Address:** 2813 S NORMANDIE Avenue
- **d. UTM:**
- **e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate):**

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

### P2. Location:

- **Not for Publication**
- **Unrestricted**

### P3 Description:

Two-story; rectangular plan; Transitional Craftsman single-family residence; multi-level roof; wood shingle and clapboard siding; wood-frame roof; wood stud-wall structure; porch with square columns; second story porch; wide overhang with exposed rafters; decorative verge board; single-light and multi-light double-hung windows.

### P3b. Resource Attributes:

(List attributes and codes)

### P4. Resources Present:

- **Building**
- **Structure**
- **Object**
- **Site**
- **District**
- **Element of District**
- **Other (Isolates, etc.)**

### P5b Description of Photo:

(View, date, accession #)

**East Elevation, Lkg W, Mar 2009**

### P6. Date Constructed/Age and Sources:

- **Prehistoric**
- **Historic**
- **Both**

1906

### P7. Owner Address:

2813 S NORMANDIE AVE
LOS ANGELES CA 90007

### P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

### P9. Date Recorded:

3/17/2009

### P10. Survey Type:

(Describe)

Intensive Level Survey

### P11. Report Citation:

(Cite survey report and other sources, or enter "none.")

(Cite survey report and other sources, or enter "none.")
BUILDING, STRUCTURE, AND OBJECT RECORD

Resource Name or # (Assigned by recorder) 2813 NORMANDIE Avenue

B1. Historic Name:

B2. Common Name

B3. Original Use: Residential    B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)

No original permit on file.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
    Period of Significance: 1878-1948    Property Type: Residential    Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer PCR Services
    233 Wilshire Boulevard, Suite 130
    Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
PRIMARY RECORD

Resource Name or #: (Assigned by recorder) 2816 NORMANDIE Avenue

P1. Other Identifier:
- a. County
- b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.
- c. Address: 2816 NORMANDIE Avenue City LOS ANGELES Zip
- d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN
- e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

P3. Description:
One-story; rectangular plan; Transitional Craftsman single-family residence; gable on hip roof; wood shingles and clapboard siding; wood-frame roof; wood stud-wall structure; partial-width porch with square columns above wood wall; cantilevered second floor with brackets; wide eaves with exposed rafters; decorative verge board; gable vent; second floor flower box; trusses in gable; multi-light transom window over single-light windows; double-hung single-light windows.

P3b. Resource Attributes:
- Building
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b. Description of Photo:
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:
- Historic
- Prehistoric
- Both

P7. Owner Address:
2818 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

P9. Date Recorded: 3/17/2009

P10. Survey Type:
Intensive Level Survey

P11. Report Citation:
(Cite survey report and other sources, or enter "none.")
Resource Name or # (Assigned by recorder) 2816 NORMANDIE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Transitional Craftsman
B6. Construction History: (Construction date, alterations, and date of alterations)
No original permit on file.

B7. Moved?  ☐ No  ☐ Yes  ☐ Unknown  Date:  Original Location:
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)
B12. References:

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA  90401

Date of Evaluation:  3/17/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:  
- Not for Publication
- Unrestricted

P2. Location:  
- County

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec B.M.  
- Zone

a. Address: 2812 S DALTON Avenue  
- City
- Zip

P3 Description:  
Two-story; rectangular plan; Transitional Craftsman single-family residence; hip roof; first floor wood clapboard siding and second floor wood shingles; wood-frame roof; wood stud-wall structure; pair of gables half-timbered above fixed light windows on second floor; recessed full-width front porch with square columns above a rusticated stone wall; fixed single-light windows with transom above; flat panel door (alteration).

P3b. Resource Attributes:
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P4. Resources Present:
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:  
West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:
- Prehistoric
- Historic
- Both

P7. Owner Address:
2215 S HARVARD BLVD  
LOS ANGELES CA 90018

P8. Recorded by:
Amanda Kainer  
PCR Services  
233 Wilshire Boulevard, Suite 130  
Santa Monica, CA  90401


P10. Survey Type:  
Intensive Level Survey

P11. Report Citation:  
PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, Ca, October 2011.

Attachments:  
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- Rock Art Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.
## PRIMARY RECORD

<table>
<thead>
<tr>
<th>Other Listings</th>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

| Resource Name or #: (Assigned by recorder) | 2818 NORMANDIE Avenue |

### P1. Other Identifier:
- **County:**
- **Address:** 2818 S NORMANDIE Avenue
- **City:** LOS ANGELES
- **Zip:**
- **Other Identifier:** Not for Publication

### P2. Location:
- **USGS 7.5' Quad Date B.M.:**
  - **Zone:** mE/mN
- **UTM:**
  - **Zone:** mE/mN
- **Other Locational Data:** (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)
  - Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.

### P3 Description:
- **Resource Attributes:** (List attributes and codes)
  - **Description:**
    - Two-story; rectangular plan; Transitional Craftsman single-family residence; gable on hip roof; wood shingles and clapboard siding; wood-frame roof; wood stud-wall structure; enclosed partial-width porch (alteration); wide eaves with exposed rafters; decorative verge board; transom multi-light window over single-light windows; fixed single-light windows (altered).

### P3b. Resource Attributes:
- **Resource Attributes:** (List attributes and codes)
  - **Description:**
    - Building, Structure, Object, Site, District, Element of District, Other (Isolates, etc.)

### P4. Resources Present:
- **Building**
- **Structure**
- **Object**
- **Site**
- **District**
- **Element of District**
- **Other (Isolates, etc.)**

### P5b Description of Photo:
- **Date:** Mar 2009
- **View:** West Elevation, Lkg E
- **Owner Address:**
  - **Address:** 2818 S NORMANDIE AVE
  - **City:** LOS ANGELES
  - **State:** CA
  - **Zip:** 90007

### P6. Date Constructed/Age and Sources:
- **1905**

### P7. Owner Address:
- **Address:** 2818 S NORMANDIE AVE
- **City:** LOS ANGELES
- **State:** CA
- **Zip:** 90007

### P8. Recorded by:
- **Name:** Amanda Kainer
- **Affiliation:** PCR Services
- **Address:** 233 Wilshire Boulevard, Suite 130
  - **City:** Santa Monica
  - **State:** CA
  - **Zip:** 90401

### P9. Date Recorded:
- **Date:** 3/17/2009

### P10. Survey Type:
- **Type:** Intensive Level Survey

### P11. Report Citation:
- **Citation:**
  - (Cite survey report and other sources, or enter "none.")
**Resource Name or #**  
2818 NORMANDIE Avenue

<table>
<thead>
<tr>
<th>B1. Historic Name:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B2. Common Name:</td>
<td></td>
</tr>
<tr>
<td>B3. Original Use:</td>
<td>Residential</td>
</tr>
<tr>
<td>B4. Present Use:</td>
<td>Residential</td>
</tr>
<tr>
<td>B5. Architectural Style:</td>
<td>Transitional Craftsman</td>
</tr>
<tr>
<td>B6. Construction History:</td>
<td>(Construction date, alterations, and date of alterations)</td>
</tr>
<tr>
<td>1905: 8-room residence, owner/contractor G.J. Leown, for $2,800</td>
<td></td>
</tr>
<tr>
<td>1912: Garage, owner Richard Schmidt, contractor H.P. Larsen, for $100</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B7. Moved?</th>
<th>☑ No</th>
<th>☐ Yes</th>
<th>☐ Unknown</th>
<th>Original Location:</th>
<th></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>B8. Related Features:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B9a. Architect:</td>
<td>Unknown</td>
</tr>
<tr>
<td>B9b. Builder:</td>
<td>C.J. Leown</td>
</tr>
<tr>
<td>B10. Significance:</td>
<td>Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs</td>
</tr>
<tr>
<td>B11. Additional Resource Attributes:</td>
<td>(List attributes and codes)</td>
</tr>
<tr>
<td>B12. References:</td>
<td>LA City Permits, Los Angeles Times, Sanborn Maps</td>
</tr>
</tbody>
</table>

**Remarks:**

**Date of Evaluation:** 3/17/2009

(DPR 523B (1/95) PCR Services Corporation)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
### State of California – The Resources Agency
#### DEPARTMENT OF PARKS AND RECREATION

### PRIMARY RECORD

#### Other Listings

<table>
<thead>
<tr>
<th>Review Code</th>
<th>Reviewer</th>
<th>Date</th>
</tr>
</thead>
</table>

#### Primary #

<table>
<thead>
<tr>
<th>HRI #</th>
<th>Trinomial</th>
<th>NRHP Status Code</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5D1</td>
</tr>
</tbody>
</table>

#### Resource Name or #: (Assigned by recorder) 2828 NORMANDIE Avenue

#### P1. Other Identifier:

- **Not for Publication**
- **Unrestricted**

#### a. County

#### b. Address: 2828 S NORMANDIE Avenue

#### City LOS ANGELES

#### Zip

#### P2. Location:

- **USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec B.M.**

- **Zone mE/ mN**

- **Oriented with the primary (west) elevation facing west. Located on the east side of Normandie Avenue.**

- **Parcel No. 5054006012**

#### P3 Description:

- **Two-story; rectangular plan; Transitional Craftsman single-family residence; gable on hip roof; wood shingles and clapboard siding; wood-frame roof; wood stud-wall structure; partial-width porch with square columns above low wood wall; projecting second floor with brackets; wide eaves with exposed rafters; decorative verge board; gable vent; half-timbered gable end over entrance; double-hung single-light windows; transom window flanked by side-lights; metal security bar door (alteration).**

#### P3b. Resource Attributes:

- **Building**
- **Structure**
- **Object**
- **Site**
- **District**
- **Element of District**
- **Other (Isolates, etc.)**

#### P4. Resources Present:

- **Building**
- **Structure**
- **Object**
- **Site**
- **District**
- **Element of District**
- **Other (Isolates, etc.)**

#### P5b Description of Photo:

- **West Elevation, Lkg E, Mar 2009**

#### P6. Date Constructed/Age and Sources:

- **Prehistoric**
- **Historic**
- **Both**

#### P7. Owner Address:

- 2828 S NORMANDIE AVE
- LOS ANGELES CA 90007

#### P8. Recorded by:

- Amanda Kainer
- PCR Services
- 233 Wilshire Boulevard, Suite 130
- Santa Monica, CA 90401

#### P9. Date Recorded:

- 3/17/2009

#### P10. Survey Type:

- Intensive Level Survey

#### P11. Report Citation:

- (Cite survey report and other sources, or enter "none.")

#### Attachments:

- **NONE**
- **Location Map**
- **Sketch Map**
- **Other: (List)**
- **Continuation Sheet**
- **Building, Structure, and Object Record**
- **Archaeological Record**
- **District Record**
- **Linear Feature Record**
- **Milling Station Record**
- **Rock Art Record**
- **Artifact Record**
- **Photograph Record**

---

**DPR 523B (1/95) PCR Services Corporation**
B1. Historic Name: 2828 NORMANDIE Avenue

B2. Common Name

B3. Original Use: Residential

B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: 1906: 8-room residence, owner/contractor G.J. Leown, for $3,000

B7. Moved? No

B8. Related Features:

B9a. Architect: unknown

B9b. Builder: G.J. Leown

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

Period of Significance: 1878-1948

Property Type: Residential

Applicable Criteria: A, C

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer

PCR Services

233 Wilshire Boulevard, Suite 130

Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(The space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:

P2. Location:  
- [☐] Not for Publication  
- [☐] Unrestricted  
- [☐] County  
- [☐] City  
- [☐] Zip  
- [☐] USGS 7.5' Quad  
- [☐] B.M.  
- [☐] UTM:  
- [☐] Other Locational Data  

P3 Description:  (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Craftsman multi-family residence; gable roof; stucco siding (alteration); wood-frame roof; wood stud-wall structure; partial-width porch with square columns; wide eaves with exposed rafters; decorative verge board; vinyl slider windows (alteration); transom window above single light.

P3b. Resource Attributes:  (List attributes and codes)

P4. Resources Present:  
- [☑] Building  
- [☐] Structure  
- [☐] Object  
- [☐] Site  
- [☐] District  
- [☐] Element of District  
- [☐] Other (Isolates, etc.)

P5b Description of Photo:  (View, date, accession #)

West Elevation, Lkg E, Mar 2009

P6. Date Constructed/Age and Sources:

- [☐] Prehistoric  
- [☑] Historic  
- [☐] Both

1913

P7. Owner Address:

2900 S NORMANDIE AVE  
LOS ANGELES CA 90007

P8. Recorded by:

Amanda Kainer  
PCR Services  
233 Wilshire Boulevard, Suite 130  
Santa Monica, CA 90401

P9. Date Recorded:  3/17/2009

P10. Survey Type:  (Describe)

Intensive Level Survey

P11. Report Citation:  (Cite survey report and other sources, or enter "none.")

Report Citation

Attachments:  
- [☐] NONE  
- [☐] Location Map  
- [☐] Sketch Map  
- [☐] Continuation Sheet  
- [☐] Building, Structure, and Object Record  
- [☐] Archaeological Record  
- [☐] District Record  
- [☐] Linear Feature Record  
- [☐] Milling Station Record  
- [☐] Photograph Record  
- [☐] Rock Art Record  
- [☐] Artifact Record
2900 NORMANDIE Avenue

NRHP Status Code: 5D1

Resource Name or # (Assigned by recorder) 2900 NORMANDIE Avenue

B1. Historic Name: 
B2. Common Name: 

B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)
1913: Flats (16 rooms), owner Equina F. Seatace, architect H.J. Tenacce, Contractor Ley Bros, for $7,000
1913: Garage, owner Emma G Seatsau, contractor Ley Bros, for $300
1926: Private garage, owner Emma G. Seaton, contractor Rendumade Building Co, for $89

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

Period of Significance: 1878-1948  Property Type: Residential

Applicable Criteria: A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Boulevard, Suite 130
Santa Monica, CA 90401

Date of Evaluation: 3/17/2009

(This space reserved for official comments.)
B10 Significance (Continued)

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMAR Y RECORD

Resource Name or #: 2903 NORMANDIE Avenue
NRHP Status Code: 5D3

Review Code: __________ Reviewer: __________________ Date: ________________

P1. Other Identifier:
- Not for Publication
- Unrestricted

P2. Location:
- Address: 2903 S NORMANDIE Avenue
- City: LOS ANGELES
- Zip: 90007
- County:

P3 Description:
Two-story; rectangular plan; Colonial Revival single-family residence; hip roof with pedimented primary elevation; wood clapboard siding; wood-frame roof; wood stud-wall structure; tow-story full-width porch; Doric columns; decorative brackets; side porch; double-hung windows; multi-light windows (some painted over).

P3b. Resource Attributes:
- Building □ Structure □ Object □ Site □ District □ Element of District □ Other (Isolates, etc.)

P4. Resources Present:
- Building □ Structure □ Object □ Site □ District □ Element of District □ Other (Isolates, etc.)

P5b Description of Photo:
East Elevation, Lkg W, June 2009

P6. Date Constructed/Age and Sources:
- 1895
- Prehistoric □ Historic □ Both

P7. Owner Address:
2903 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

P9. Date Recorded: 7/6/2009

P10. Survey Type:
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- Photograph Record
- District Record
- Linear Feature Record
- Milling Station Record
- Rock Art Record
- Artifact Record

DPR 523B (1/95) PCR Services Corporation
Resource Name or # (Assigned by recorder) 2903 NORMANDIE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use: Residential  B4. Present Use: Residential
B5. Architectural Style: Colonial Revival
B6. Construction History: (Construction date, alterations, and date of alterations)
No original building permit on file.

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date:  
Original Location:  
B8. Related Features:

B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area  
Period of Significance: 1878-1948  Property Type Residential  Applicable Criteria A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

B11. Additional Resource Attributes:  (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services  
233 Wilshire Blvd, Ste 130  
Santa Monica, CA 90401
Date of Evaluation: 7/6/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Colonial Revival: The Colonial Revival Style dates from 1890 to 1955. Like Craftsman, it represented a rejection of the Queen Anne style. It also reflected a desire to return to a more conventional American building type. It is closely related to the Georgian and Adam Revival styles. Generally, Colonial Revival residences are one to two stories in height. Typical character-defining features include: a hipped or gable roof with boxed eaves; a symmetrical façade; shutters; Classical, Georgian or Adam references; and a full- or partial-width porch.
State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  

PRIMARY RECORD

Resource Name or #: (Assigned by recorder)  
2907 NORMANDIE Avenue

P1. Other Identifier:

P2. Location:  
- Not for Publication
- Unrestricted

a. County

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2907 S NORMANDIE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

Parcel No. 5053033014

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Transitional Craftsman single-family residence; cross gable roof; wood shingle and clapboard siding; wood-frame roof; wide eaves with exposed rafters; wood stud-wall structure; gable vent; decorative band above first and second stories; enclosed metal security bar porch with flared hip roof; vertical slider windows (alteration); metal security bar windows (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present:  
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

P5b Description of Photo:  
(View, date, accession #)

East Elevation, Lkg W, June 2009

P6. Date Constructed/Age and Sources:

- Prehistoric  
- Historic  
- Both

1906

P7. Owner Address:

2907 S NORMANDIE AVE  
LOS ANGELES CA 90007

P8. Recorded by:

(AName, affiliation, and address)

Amanda Kainer  
PCR Services  
233 Wilshire Blvd, Ste 130  
Santa Monica, CA 90401

P9. Date Recorded: 7/6/2009

P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:  
- NONE  
- Location Map  
- Sketch Map  
- Other: (List)  
- Continuation Sheet  
- Building, Structure, and Object Record  
- Archaeological Record  
- District Record  
- Linear Feature Record  
- Milling Station Record  
- Photograph Record  
- Rock Art Record  
- Artifact Record
Resource Name or #  (Assigned by recorder)  2907 NORMANDIE Avenue

B1. Historic Name:
B2. Common Name
B3. Original Use:  Residential  B4. Present Use:  Residential
B5. Architectural Style:  Transitional Craftsman
B6. Construction History:  (Construction date, alterations, and date of alterations)
No original permit on file.

B7. Moved?  ☑ No  ☐ Yes  ☐ Unknown  Date:  Original Location:

B8. Related Features:


B10. Significance:  Theme:  Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance:  1878-1948  Property Type  Residential  Applicable Criteria  A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes:  (List attributes and codes)
B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator:  Amanda Kainer  PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA  90401

Date of Evaluation:  7/6/2009

(This space reserved for official comments.)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
2915 NORMANDIE Avenue

2915 S NORMANDIE Avenue
LOS ANGELES CA 90007

Amanda Kainer
PCR Services Corp
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

P3 Description: Two-story; rectangular plan; Transitional Craftsman single-family residence; cross gable roof; wood shingle and clapboard siding; wood-frame roof; wood stud-wall structure; front facing double gable with vents; enclosed second story sun-porch (alteration); partial first floor porch (north) with square boxed columns above a low porch wall; partial (metal porch cover (alteration); louvered windows; metal security bar door (alteration).
B6. Construction History: (Construction date, alterations, and date of alterations)
1905: 8-room residence, owner J.F. Monroe, architect A.L. Acker, contractor W.H. Wilson, for $3,800
1914: Garage, owner J.F. Monroe, architect Arthur Acker, for $140

B7. Moved? ☑ No ☐ Yes ☐ Unknown Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs
Period of Significance: 1878-1948 Property Type Residential Applicable Criteria A, C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services Corp
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

Date of Evaluation: 7/2/2009

(This space reserved for official comments.)

DPR 523B (1/95) PCR Services Corporation
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut "kit" varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
### PRIMARY RECORD

**Resource Name or #:** (Assigned by recorder)  
2917 NORMANDIE Avenue

**P1. Other Identifier:**
- Not for Publication
- Unrestricted
- a. County
  - 1903

**P2. Location:**
- USGS 7.5' Quad: S NORMANDIE Avenue
- City: LOS ANGELES
- Zip: 90007
- B.M.: 5

**P3 Description:**
Two-story; rectangular plan; Transitional Craftsman single-family residence; side gable and front gambrel roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial-width recessed porch with shed roof and decorative columns; wide overhang with exposed eaves and decorative brackets; decorative sills below second floor window; double-hung single-light windows; multi-light slider windows (alteration); single-light slider window (alteration); single-light fixed windows; transom window over single-light window with glass side panels; paneled door (alteration).

**P3b. Resource Attributes:** (List attributes and codes)
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

**P4. Resources Present:**
- Building

**P5b Description of Photo:**
- View, date, accession #
  - East Elevation, Lkg W, Mar 2009

**P6. Date Constructed/Age and Sources:**
- Prehistoric
- Historic
- Both
- 1903

**P7. Owner Address:**
2917 S NORMANDIE AVE
LOS ANGELES CA 90007

**P8. Recorded by:**
- Name, affiliation, and address
  - Amanda Kainer
  - PCR Services
  - 233 Wilshire Boulevard, Suite 130
  - Santa Monica, CA 90401

**P9. Date Recorded:**
3/17/2009

**P10. Survey Type:** (Describe)
- Intensive Level Survey

**P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

**Attachments:**
- NONE
- Continuation Sheet
- District Record
- Photograph Record

---

**State of California – The Resources Agency**
**DEPARTMENT OF PARKS AND RECREATION**
**HRI #**
**Trinomial**
**NRHP Status Code** 5D3

---

**Review Code**
**Reviewer**
**Date**
**Resource Name or #**: 2917 NORMANDIE Avenue

**Historic Name:**

**Common Name**

**Original Use:** Residential  
**Present Use:** Residential

**Architectural Style:** Transitional Craftsman

**Construction History:** (Construction date, alterations, and date of alterations)

*No original permit on file.*

**Moved?**  
- [x] No  
- [ ] Yes  
- [ ] Unknown  

**Original Location:**

**Related Features:**

**Architect:** Unknown  
**Builder:** Unknown

**Significance:**

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs  
**Property Type:** Residential  
**Applicable Criteria:** A, C

**Period of Significance:** 1878-1948

**Remarks:**

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

**Additional Resource Attributes:**

**References:**

LA City Permits, Los Angeles Times, Sanborn Maps

**Evaluator:** Amanda Kainer  
**PCR Services**

233 Wilshire Boulevard, Suite 130  
Santa Monica, CA 90401

**Date of Evaluation:** 3/17/2009

(DPR 523B (1/95) PCR Services Corporation)
B10 Significance (Continued)

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies' Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
P1. Other Identifier:

P2. Location: 
   a. County
   b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec B.M.
   c. Address: 2929 S NORMANDIE Avenue City LOS ANGELES Zip
   d. UTM: (Give more than one for large and/or linear resources)
   e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
Two-story; rectangular plan; Transitional Craftsman single-family residence; cross gable roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial width entrance porch with square masonry columns; porch gable with vent and wide eaves with decorative brackets; double-hung windows; metal security bar door (alteration).

P3b. Resource Attributes: (List attributes and codes)

P4. Resources Present: ☑ Building ☑ Structure ☑ Object ☑ Site ☑ District ☑ Element of District ☑ Other (Isolates, etc.)

P5b Description of Photo:
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

P6. Date Constructed/Age and Sources:

P7. Owner Address:
2929 S NORMANDIE AVE
LOS ANGELES CA 90007

P8. Recorded by:
Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA  90401

P9. Date Recorded: 7/2/2009

P10. Survey Type: (Describe)
Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record District Record Linear Feature Record Milling Station Record Rock Art Record Archaeological Record Photograph Record

DPR 523B (1/95) PCR Services Corporation
B1. Historic Name:

B2. Common Name:

B3. Original Use: Residential  B4. Present Use: Residential

B5. Architectural Style: Transitional Craftsman

B6. Construction History: (Construction date, alterations, and date of alterations)
1912: 9-room residence, owner H.J. Sherman, architect P.J. Van Janck, contractor A.J. Sherman, for $4,000
1912: Garage, owner A.J. Sherman, for $200

B7. Moved? ☑ No ☐ Yes ☐ Unknown  Date: Original Location:

B8. Related Features:


B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Area
Period of Significance: 1878-1948  Property Type: Residential  Applicable Criteria: A, C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:
LA City Permits, Los Angeles Times, Sanborn Maps

B13. Remarks:

B14. Evaluator: Amanda Kainer  PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90401

Date of Evaluation: 7/2/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women's magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century architectural character of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Transitional Craftsman: The Transitional Craftsman style popular from 1895-1915 includes influences from late 19th century Shingle and Queen Anne Styles and the 20th century Craftsman and Colonial Revival styles. Buildings of this style usually have one and one-half or two stories. Typical character-defining features of this style include a gabled roof, wide overhanging eaves, exposed rafter tails, decorative brackets and bargeboards, stained or leaded glass windows, and a large porch. Window and door shapes are often tall and narrow, and roof shapes are often steeply pitched, more akin to their Victorian predecessors than their Craftsman successors.
State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMAR Y RECORD

Resource Name or #: (Assigned by recorder) 2947 NORMANDIE Avenue

P1. Other Identifier:

P2. Location: □ Not for Publication □ Unrestricted

b. USGS 7.5’ Quad Date T R 1/4 of 1/4 of Sec ; B.M.

c. Address: 2947 S NORMANDIE Avenue City LOS ANGELES Zip

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)

Oriented with the primary (east) elevation facing east. Located on the west side of Normandie Avenue.

P3 Description: (Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

Two-story; rectangular plan; Mission Revival multi-family residence; flat roof with Mission-style parapet; painted stucco; wood-frame roof; wood stud-wall structure; decorative red tiles along roof parapet; decorative brackets at roof line; towers; recessed arched entrance; semi-circular attic vents; original fan lights above aluminum sliders and double-hung windows (alteration); double-hung single-light windows (alteration).

P4. Resources Present: □ Building □ Structure □ Object □ Site □ District □ Element of District □ Other (Isolates, etc.)

P5b Description of Photo:

(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

East Elevation, Lkg W, Mar 2009

P6. Date Constructed/Age and Sources:

P8. Recorded by:

Amanda Kainer
PCR Services
233 Wilshire Blvd, Ste 130
Santa Monica, CA 90405


P10. Survey Type: (Describe)

Intensive Level Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

DPR 523B (1/95) PCR Services Corporation
### BUILDING, STRUCTURE, AND OBJECT RECORD

**Resource Name or #**  
2947 NORMANDIE Avenue

#### B1. Historic Name:

#### B2. Common Name:

#### B3. Original Use:  Residential

#### B4. Present Use:  Residential

#### B5. Architectural Style:  Mission Revival

#### B6. Construction History:  
- **1924:** Apartment (21 rooms, 4 families), owner M. Alpert, H. Welensky and L. Goldberg, architect Mr. Harry Lunser, contractor M. Alpert, H. Welensky and L. Goldberg, for $16,000
- **1924:** Private garage, owner M. Alpert, H. Welensky and L. Goldberg, architect Mr. Harry Lunser, contractor M. Alpert, H. Welensky and L. Goldberg, for $600

#### B7. Moved?  
- Yes

#### B8. Related Features:

#### B9a. Architect:  Mr. Harry Lunser

#### B9b. Builder:  M. Alpert, H. Welensky and L. Goldberg

#### B10. Significance:

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

**Property Type:** Residential

**Applicable Criteria:** A, C

**Period of Significance:** 1878-1948

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

#### B11. Additional Resource Attributes:  
(List attributes and codes)

#### B12. References:

LA City Permits, Los Angeles Times, Sanborn Maps

#### B13. Remarks:

#### B14. Evaluator:  Amanda Kainer  
PCR Services

233 Wilshire Blvd, Ste 130  
Santa Monica, CA 90405

**Date of Evaluation:** 4/15/2009
Theme: Early Revival of Colonial Styles

The early-California period of revival styles grew popular beginning in the late 19th century and continued into the 1920s. Styles included the Mission Revival, Monterey Revival, Pueblo Revival, and Mediterranean Revival. Interest in Spanish-era southwest architecture was part of a movement that sought to create a California identity based on its mythical Spanish past. Initiated by boosters who intended to draw Midwesterners to California, the architecture of these colonial styles was meant to connect California to Spain, which helped in the marketing of California as The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalogs produced by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being "simple but artistic," the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Mediterranean. Examples of these styles in the Charles Victor Hall Tract include the Mission Revival and Mediterranean Revival styles.

Mission Revival: Beginning in California during the 1890s, the Mission Revival Style remained popular in California and the Southwestern United States through the 1920s. It is closely associated with the late 19th century romanticism of California’s Mission Era which inspired the design and construction of numerous buildings throughout southern California. Character-defining features include the Mission style parapet, red clay tile coping and roofing, stucco siding, and arched windows and doorways.
**Resource Name or #:** (Assigned by recorder) 2926 WESTERN AVE

**a. County**  Los Angeles

**b. USGS 7.5’ Quad**
- **Date**
- **T**
- **R**
- **1/4 of Sec**
- **B.M.**

**c. UTM:**
- **Zone**
- **mE/ mN**

**d. Other Locational Data (e.g. Parcel #, directions to resource, elevation, etc., as appropriate)**

Oriented with primary (west) elevation facing west. Located on the east side of W. Western Avenue Boulevard between 29th Street and 30th Street.

**Parcel No.** 505309007

**P3 Description:**
(Describe resources and its major elements. Include design, materials, condition, alterations, size, and boundaries)

One story; near rectangular plan; Craftsman residential building; side gable roof, front gable porch roof, exposed rafter tails, knee braces, composition roll (alteration); concrete foundation; flushed horizontal wood board siding on exterior walls; concrete walkway leading to partial-width porch supported by square columns sitting atop stucco piers; primary door within porch obscured by metal security door (alteration), picture windows flanked by double hung wood sash windows surmounted by transoms; metal fence surrounds property (alteration); brick chimney on north elevation exterior likely sealed (alteration).

**P3b. Resource Attributes:**
(List attributes and codes)

HP 2. Single family property

**P4. Resources Present:**
- Building
- Structure
- Object
- Site
- District
- Element of District
- Other (Isolates, etc.)

**P5b Description of Photo:**
(View, date, accession #)

East and south elevations, Lkg NW, 3/16/09

**P6. Date Constructed/Age and Sources:**

- Prehistoric
- Historic
- Both

1913, Los Angeles County Assessor

**P7. Owner Address:**
RIVERA, SALVADOR D
2926 S WESTERN AVE
LOS ANGELES CA, 90018

**P8. Recorded by:**
(Name, affiliation, and address)
Jennifer Krintz
Galvin Preservation Associates
1611 S. Pacific Coast Highway, Ste.
Redondo Beach, CA 90277

**P9. Date Recorded:** 5/8/2009

**P10. Survey Type:**
(Describe)
Intensive Level Survey

**P11. Report Citation:**
(Cite survey report and other sources, or enter "none.")

**Attachments:**
- NONE
- Location Map
- Sketch Map
- Continuation Sheet
- Building, Structure, and Object Record
- Archaeological Record
- District Record
- Linear Feature Record
- Milling Station Record
- Photograph Record
### BUILDING, STRUCTURE, AND OBJECT RECORD

**Resource Name or #** (Assigned by recorder) 2926 WESTERN AVE

<table>
<thead>
<tr>
<th>B1. Historic Name:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B2. Common Name</td>
<td></td>
</tr>
<tr>
<td>B3. Original Use:</td>
<td>Residential</td>
</tr>
<tr>
<td>B4. Present Use:</td>
<td>Residential</td>
</tr>
</tbody>
</table>

**B5. Architectural Style:** Craftsman

**B6. Construction History:** (Construction date, alterations, and date of alterations)

- **12/4/1912:** Building permit to construct garage.

**B7. Moved?** ☑ No □ Yes □ Unknown **Date:**  

**B8. Related Features:**

**B9a. Architect:**  
**B9b. Builder:** Henry J. Crawford

**B10. Significance: Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

**Period of Significance:** 1878-1948

**Property Type:** Residential

**Applicable Criteria:** A, C

(Comment importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

**Theme:** Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

**B11. Additional Resource Attributes:** (List attributes and codes)  
**B12. References:**  
LA City Permits, Los Angeles Times, Sanborn Maps

**B13. Remarks:**  

**B14. Evaluator:** Jennifer Krintz  
Reservation Associates

1611 S. Pacific Coast Highway, Ste. 104  
Redondo Beach, CA 90277

**Date of Evaluation:** 5/8/2009

(This space reserved for official comments.)
The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1912, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.

Many of the residences in the Charles Victor Hall Tract appear to be mail order plan homes. Mail order plan residences, also known as pattern book homes, were popular throughout southern California and the United States during this time period. As the name suggests, the plans and building materials for mail order plan homes were ordered from catalogs published by both national companies such as Sears, Roebuck & Company and Montgomery Ward, and from catalog producers by local builders and architects.

Stylistically, pattern book houses reflected the popular architectural trends of their times. Early catalogs from the late nineteenth century offered Victorian styles, while those from the early 20th century often featured Arts and Crafts and Craftsman styles. Widely advertised as being “simple but artistic,” the Craftsman style spread quickly throughout the country, due to the proliferation of pattern books and magazines promoting it. As a result, the majority of the residences in the Charles Victor Hall Tract are Craftsman homes.

Theme: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration.

The Craftsman style quickly trickled down to the general population and became very popular for small residential design throughout the country, particularly Southern California, from about 1905 until the early 1920s. Craftsman style residences and bungalows were widely published in magazines such as the Western Architect, The Architect and House Beautiful, as well as women’s magazines such as Good Housekeeping and Ladies’ Home Journal, to help make the style popular. As such it became the ideal architectural style for new middle class suburban communities, like the Charles Victor Hall Tract.

In general, the Craftsman style is characterized by an emphasis on horizontality, natural materials, and decorative wood details. Initially, Craftsman designers were committed to the use of local, handmade elements; however, as the style became popular, mail order home manufacturers began producing pre-cut “kit” varieties. Pattern books and the availability of kit-homes made constructing a Craftsman home both fast and affordable. Although there are certainly examples of it in tight urban settings, these homes were best suited where they could comfortably sprawl out on larger suburban lots, like those in the Charles Victor Hall Tract.

In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

Craftsmen: The Craftsman style is most closely associated in the United States with Charles and Henry Greene, architects working in Pasadena around the turn of the century. It quickly became popular for working-class residential design across the country, due in large part to its availability in home catalogs and pattern books. In California, the style was most popular from 1905 through the 1920s. The typical Craftsman residence is one to one and one-half stories in height. Its character defining features include: low-pitched hipped or gabled roofs; wide, overhanging eaves; exposed rafter tails; decorative brackets, knee braces or false beams under gable pitches; full- or partial-front porch with tapered wood posts and/or masonry piers; shingle, clapboard or ship-lap siding; emphasis on natural materials such as stone, handcraftsmanship; emphasis on horizontality in design; and exposed structural members, often used as ornamentation.
**P2. Location:** ☐ Not for Publication ✗ Unrestricted

*P2. Location: ☐ Not for Publication ✗ Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*P2b. USGS 7.5’ Quad:*

d. UTM: Zone: 10; mE/mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Elevation: Parcel Number: 5053-029-038; Oriented with the primary (east) elevation facing east. Located on the west side of Brighton Avenue.

**P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Two-story; rectangular plan; Queen Anne single-family residence; cross hip roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; wood band above first and second floors with decorative swags; partial width porch with columns above wood wall; decorative porch cast lions statues (alteration); porch gabled roof with decorative painting; boxed eaves with decorative brackets; double-hung single-light windows; metal window bars (alteration); metal bar security door (alteration).

**P3b. Resource Attributes:** (List attributes and codes) HP2 – Single Family Property

**P4. Resources Present:** ☒Building ☐Structure ☐Object ☐Site ☐District ☐Element of District ☐Other (Isolates, etc.)

**P5a. Photo or Drawing** (Photo required for buildings, structures, and objects.)

**P5b. Description of Photo:** (View, date, accession #)

East Elevation, Lkg W, Mar 2009

**P6. Date Constructed/Age and Sources:** ☒Historic ☐Prehistoric ☐Both 1903

**P7. Owner and Address:**

2703 Brighton Avenue
Los Angeles, Ca 90018

**P8. Recorded by:** (Name, affiliation, and address)

Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, CA 90401

**P9. Date Recorded:** 9/14/2011

**P10. Survey Type:** (Describe)

Intensive Level Survey

**P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, California, Prepared for the Community Redevelopment Agency, City of Los Angeles, October 2011.
*Resource Name or # (Assigned by recorder) 2703 S Brighton Avenue

B1. Historic Name:
B2. Common Name:
B3. Original Use: Residential  B4. Present Use: Same

*B5. Architectural Style: Queen Anne

*B6. Construction History: (Construction date, alterations, and date of alterations)
No original permit on file.
1920: Private garage, owner J. and Annie Heap, architect Annie Heap, contractor Watson, for $125

*B7. Moved? ☒No ☐Yes ☐Unknown Date:  Original Location: Yes

*B8. Related Features:


*B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs; Late 19th and Early 20th Century Residential Architecture
Area: Los Angeles
Period of Significance: 1903
Property Type: Residential
Applicable Criteria: 1, 3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Overview
The city of Los Angeles was originally established in 1781 by the Spanish Governor Felipe de Neve on land that had formerly been occupied by the Gabrielino Indians. It was known as “El Pueblo de La Reina de Los Angeles” in its early years and was formally incorporated as the City of Los Angeles in 1850, which consequently was the same year that the United States claimed California as the 31st state. In the 1870s, Los Angeles was still little more than a village of 5,000.

(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)

*B12. References: (See Continuation Sheet)

B13. Remarks:

*B14. Evaluator: Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, Ca, 90403

*Date of Evaluation: 9/14/2011

(This space reserved for official comments.)
The real estate boom fueled by the railroad rate war of 1885 and boosterism brought waves of American migrants from the East Coast and Midwest. At the beginning of the decade, the population of Los Angeles was 11,200. By the late 1880s, the population reached 50,400. Promoters and investors marketed Southern California’s warm climate, sunny skies and beautiful coastline to entice Americans to move west. Taking advantage of the need to house the new migrants, land investors, speculators and developers began to purchase land outside the city, particularly to the north and west of the original boundaries to accommodate the newcomers. Simultaneously, railroad and streetcar systems were laid throughout the city and served these new outlying suburban neighborhoods. The Normandie 5 Survey Area was one of the earliest suburban neighborhoods developed prior to the turn of the 20th century.

The Normandie 5 Survey Area is located in the southwestern section of the City of Los Angeles one block south of the Santa Monica Freeway and two blocks northwest of the University of Southern California (USC) campus. It comprises the area bounded by Adams Boulevard to the north, Jefferson Boulevard to the south, Western Avenue to the west, and Normandie Avenue to the east. The area boundary follows the lines of an early subdivision of Los Angeles known as the Charles Victor Hall Tract.

Charles Victor Hall was the man responsible for the initial development of the Normandie 5 area. Hall was a student at the University of California in Berkeley when he was hired by the U.S. Land Office to survey and lay out the section lines for new homestead claims resulting from the Homestead Act in the 1860s. His sister Mary Hall homesteaded the West Adams Heights Tract in 1868. After her graduation from the University of California, Hall became a claims lawyer and purchased 160 acres to the south of his sister’s, also in 1868. The tract at the time consisted of dry, gently sloping brush land grazed in winter by herds of long-horned cattle from neighboring ranchos.

Like his counterparts, Hall understood the opportunity for development and endorsed Southern California living to East Coast and Midwest residents in a publication called Hall’s Land Journal, a promotional newspaper that targeted potential buyers to invest in California land. During this time, only a few homesteads were built in the area surrounding Normandie 5 due its distance from the city’s core. Orchards and farmland were the main features of the neighborhood and surrounding area. Although Hall promoted his tract through publications and later through lectures in Northern California, the area remained uninhabited until a few key developments in the vicinity brought people and transportation to the area.

The first important development in the survey area occurred in 1872, when a group of businessmen-investors called the Southern District Agricultural Society bought 160 acres of land to the southeast of Hall’s tract to build a long, oval race track. This development, originally known as Agricultural Park and now known as Exposition Park, was located just west of Hoover Street and south of Exposition Boulevard near the present-day Coliseum. The investors behind Agricultural Park built a horse-pulled street-car line that extended from Main Street near the old Pueblo to the race track that was appropriately called the “Main Street and Agricultural Park Railroad” to provide transportation to the park.

Shortly thereafter in 1876, the land to the north of Agricultural Park and east of Hall’s tract was divided in anticipation of residential development. The tract, named West Los Angeles, was bounded by Jefferson Boulevard to the north, Exposition Boulevard to the south, Vermont Avenue to the west, and Hoover Street to the east. In 1879, the developers of the West Los Angeles Tract found three prominent investors, John G. Downey, Ozro W. Childs, and Isaias Hellman, to purchase 308 lots. The three men in turn donated the lots to the Methodist Episcopal Church to revive a project to build a new university campus that had been advocated by Judge Robert MacClay in 1871. The new university, named the University of Southern California (USC), was dedicated on September 4, 1880. At the time that the university was established, much of the surrounding area was agricultural and included grain fields, orchards, vineyards, and grazing lands.

The presence of the new university, in conjunction with the nearby horse-car line that ran from Main Street in downtown Los Angeles to Agricultural Park, stimulated further real estate growth in the areas immediately surrounding Hall’s tract in the 1880s. A post office and general store were opened in 1883 on the southwest corner of Jefferson Boulevard and University Avenue and by 1886-1887, most of the tracts of land in the area, including the Charles Victor Hall Tract, were subdivided in anticipation of new residential markets created by the university. Hall, inspired by the adjacent subdivisions, filed a subdivision map on November 30, 1887, but only sold a few lots at that time. Hall’s tract was still a substantial walking distance from the “Main Street and Agricultural Park Railroad” and therefore was not attractive to commuters who worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed. During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new residents typically purchased more than one lot and used one for their residence and another for gardens or orchards. They likely had their own horse-drawn carriages, so they did not rely on public transportation.
In the areas surrounding the Charles Victor Hall Tract, several tracts remained un-subdivided agricultural land despite increasing development. This was likely due to a lack of good streets and public transportation. The neglected dirt roads and the substantial distance from Los Angeles made travel time-consuming for those who commuted downtown. However, in November 1891 a streetcar line opened connecting downtown to Exposition Boulevard.\(^5\) The line ran down Flower, Washington, Estrella, 23rd Street, Union, Hoover, Jefferson, and McClintock to Santa Monica Avenue (later renamed Exposition Boulevard). A traction line went in along Vermont Avenue in 1894, and three years later the line was extended westward on 24th Street to Normandie Avenue and then south along Normandie to Adams Boulevard. It continued along Adams on the northern boundary of the Charles Victor Hall Tract to Arlington Avenue. The introduction of easier access to downtown transformed the tract into a desirable commuter suburb.

The growth of residential subdivisions in the area created a need for water, better streets, schools, and the presence of fire and law enforcement. As a result, the residents petitioned annexation to the City in 1895. The following year in April of 1896 and after one failed attempt at annexation, the City of Los Angeles annexed the Western Addition, which contained the section of the city west of Hoover to Arlington Avenue stretching as far south as Jefferson Boulevard and including the Charles Victor Hall Tract. An additional section immediately to the south that included USC, called the University Addition, was annexed three years later on June 12, 1899. The two sections together increased the size of the city by about 10 square miles.\(^6\)

Now, with better access to downtown and better infrastructure, the Charles Victor Hall Tract was marketed once again, but this time by the Southern California Land Company. The Southern California Land Company was a new group who had acquired the land in the early 1900s. This group promoted and marketed several neighborhood tracts during the turn of the 20th century, including the Charles Victor Hall Tract and the West Adams Tract to the north of Adams Boulevard. The company promoted the 50' x 133' parcels by incorporating palm-lined and graded streets and advertising these neighborhoods in newspapers such as the Los Angeles Times.\(^7\) They also promoted a lottery to potential land buyers for Eastlake style residences built within the tract.

The early part of the 20th century in Los Angeles was one of growth, prosperity and diversity, and the area surrounding the Charles Victor Hall Tract was no exception. The expansion of USC, along with the construction of nearby museums and Exposition Park, made the surrounding area a highly desirable place to live. By 1900, the horse-drawn line to downtown (by then known as the U Line) became electrified and other Pacific Electric interurban rail lines were established along the roads in this area including Normandie Avenue, Jefferson Boulevard, and Adams Boulevard.\(^8\) By 1908, the neighborhoods surrounding the university became prime real estate for affluent families in the city. Mostly middle-class white residents moved into the Charles Victor Hall Tract. By 1910, the streetcar network in the area and surrounding neighborhoods was complete, and by 1912, the Charles Victor Hall Tract was nearly built-out with single-family dwellings on its internal streets and commercial buildings along the perimeter streets of Jefferson Boulevard, Adams Boulevard, and Western Avenue.

Most of the residences within the tract were built between 1894 and 1912. The first houses in this area were mainly Queen Anne cottages; however after the turn of the century, American Foursquare, Colonial Revival, Arts and Crafts, and Craftsman residences were the predominant styles in the tract. According to building permits, most of these houses were built by private builders or the homeowners themselves. Architects such as J.A. Mathis, W.R. Ziegler and Frank M. Tyler were credited for the construction of 21 homes in the survey area. Of these men, Tyler was the most noteworthy. Born in 1876, he moved to California with his family as a child and opened his architectural practice around the turn of the 20th century. He was responsible for the design of hundreds of homes throughout Los Angeles, but mainly in the West Adams area. He designed several large residences, including one for his parents at Adams Boulevard and 3rd Avenue, but he is best remembered for his smaller residences that blended Craftsman and Tudor Revival architecture. Other than the architect-designed residences, it appears that several of the homes were likely pattern book homes purchased from catalogs and then built on the lot.

According to U.S. Census data, the population was almost exclusively of European decent until after World War II. The vast majority of the residents were American born with a mixture of native Californians and newcomers from the East Coast and Midwest. A small percentage hailed from European countries including England, Germany, Romania, and Russia.\(^5\) The Russian immigrants were presumably Jewish, as they indicated Yiddish as their first language. According to the 1930 Census, there was one Japanese family living in the neighborhood and the father ran a grocery store.
The Charles Victor Hall Tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating front yards. The tracts’ history, mostly during the 1920s. Buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating front yards. The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1940, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.
Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

**Queen Anne**

Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindlework, and tall, narrow windows.

**Endnotes**

1. U.S. Census, 1880 and 1890.
3. Adler, Patricia, p. 23.
4. Adler, Patricia, p. 5.
5. Adler, Patricia, p. 9.
7. Adler, Patricia, p. 11.
8. Adler, Patricia, p. 11.
11. U.S. Census, 1940.
12. Adler, Patricia, p. 35.
**B12. REFERENCES**


Los Angeles Building Permits, various parcels.


Sanborn Fire Insurance Company Maps, various years.


“University.” Los Angeles Times, 10 August 1923, p. 5.

West Adams Heritage Association, various research files, 2009.

Resource Name or #: 2626 Dalton Avenue

P1. Other Identifier: None

*P2. Location: ☐ Not for Publication ☑ Unrestricted

*a. County: Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5’ Quad: Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 2626 Dalton Avenue

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

Parcel Number: 5053-027-028; Oriented with the primary (west) elevation facing west. Located on the east side of Dalton Avenue.

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Two-story; rectangular plan; American Foursquare single-family residence; hip roof; wood clapboard siding and shingles; wood-frame roof; wood stud-wall structure; partial width recessed porch with boxed columns above a wood porch-wall; hip dormer with attic vents and decorative glazing; wide eave overhang with exposed rafter tails; horizontal band with dentils above first floor; first-story fixed single light window with decorative transom; second story double-hung single-light windows with sill supported by decorative brackets; wood panel door with single-light.

*P3b. Resource Attributes: (List attributes and codes) HP2 – Single Family Property

*P4. Resources Present: ☑ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5b. Description of Photo: (View, date, accession #)

West Elevation, Lkg E, Mar 2009

*P6. Date Constructed/Age and Sources: ☑ Historic

☐ Prehistoric ☐ Both

1905

*P7. Owner and Address:

2626 Dalton Avenue

Los Angeles, Ca 90018

*P8. Recorded by: (Name, affiliation, and address)

Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, CA 90401

*P9. Date Recorded: 9/14/2011

*P10. Survey Type: (Describe)

Intensive Level Survey

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, California, Prepared for the Community Redevelopment Agency, City of Los Angeles, October 2011.

*Attachments: ☐ NONE ☐ Location Map ☐ Sketch Map ☐ Continuation Sheet ☑ Building, Structure, and Object Record

☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (List):

DPR 523A (1/95)

*Required information
B1. Historic Name: 2626 Dalton Avenue
B2. Common Name: 
B3. Original Use: Residential  B4. Present Use: Same

*B5. Architectural Style: American Foursquare
*B6. Construction History: (Construction date, alterations, and date of alterations)
No original permit on file.

*B7. Moved? □ No  □ Yes  □ Unknown  Date:  Original Location: Yes

*B8. Related Features:


*B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs; Late 19th and Early 20th Century Residential Architecture
Area: Los Angeles
Period of Significance: 1905  Property Type: Residential  Applicable Criteria: 1, 3

Overview
The city of Los Angeles was originally established in 1781 by the Spanish Governor Felipe de Neve on land that had formerly been occupied by the Gabrieleno Indians. It was known as “El Pueblo de La Reina de Los Angeles” in its early years and was formally incorporated as the City of Los Angeles in 1850, which consequently was the same year that the United States claimed California as the 31st state. In the 1870s, Los Angeles was still little more than a village of 5,000.

(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)

*B12. References: (See Continuation Sheet)

B13. Remarks:

*B14. Evaluator: Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, Ca, 90403

*Date of Evaluation: 9/14/2011

(This space reserved for official comments.)
Promoters and investors marketed Southern California’s warm climate, sunny skies and beautiful coastline to entice Americans to move west. Taking advantage of the need to house the new migrants, land investors, speculators and developers began to purchase land outside the city, particularly to the north and west of the original boundaries to accommodate the newcomers. Simultaneously, railroad and streetcar systems were laid throughout the city and served these new outlying suburban neighborhoods. The Normandie 5 Survey Area was one of the earliest suburban neighborhoods developed prior to the turn of the 20th century.

The Normandie 5 Survey Area is located in the southwestern section of the City of Los Angeles one block south of the Santa Monica Freeway and two blocks northwest of the University of Southern California (USC) campus. It comprises the area bounded by Adams Boulevard to the north, Jefferson Boulevard to the south, Western Avenue to the west, and Normandie Avenue to the east. The area boundary follows the lines of an early subdivision of Los Angeles known as the Charles Victor Hall Tract.

Charles Victor Hall was the man responsible for the initial development of the Normandie 5 area. Hall was a student at the University of California in Berkeley when he was hired by the U.S. Land Office to survey and lay out the section lines for new homestead claims resulting from the Homestead Act in the 1860s. His sister Mary Hall homesteaded the West Adams Heights Tract in 1868. After his graduation from the University of California, Hall became a claims lawyer and purchased 160 acres to the south of his sister’s, also in 1868. The tract at the time consisted of dry, gently sloping brush land grazed in winter by herds of long-horned cattle from neighboring ranchos.

Like his counterparts, Hall understood the opportunity for development and endorsed Southern California living to East Coast and Midwest residents in a publication called Hall’s Land Journal, a promotional newspaper that targeted potential buyers to invest in California land. During this time, only a few homesteads were built in the area surrounding Normandie 5 due its distance from the city’s core. Orchards and farmland were the main features of the neighborhood and surrounding area. Although Hall promoted his tract through publications and later through lectures in Northern California, the area remained uninhabited until a few key developments in the vicinity brought people and transportation to the area.

The first important development in the survey area occurred in 1872, when a group of businessmen-investors called the Southern District Agricultural Society bought 160 acres of land to the southeast of Hall’s tract to build a long, oval race track. This development, originally known as Agricultural Park and now known as Exposition Park, was located just west of Hoover Street and south of Exposition Boulevard near the present-day Coliseum. The investors behind Agricultural Park built a horse-pulled street-car line that extended from Main Street near the old Pueblo to the race track that was appropriately called the “Main Street and Agricultural Park Railroad” to provide transportation to the park.

Shortly thereafter in 1876, the land to the north of Agricultural Park and east of Hall’s tract was divided in anticipation of residential development. The tract, named West Los Angeles, was bounded by Jefferson Boulevard to the north, Exposition Boulevard to the south, Vermont Avenue to the west, and Hoover Street to the east. In 1879, the developers of the West Los Angeles Tract found three prominent investors, John G. Downey, Ozro W. Childs, and Isaias Hellman, to purchase 308 lots. The three men in turn donated the lots to the Methodist Episcopal Church to revive a project to build a new university campus that had been advocated by Judge Robert MacClay in 1871. The new university, named the University of Southern California (USC), was dedicated on September 4, 1880. At the time that the university was established, much of the surrounding area was agricultural and included grain fields, orchards, vineyards, and grazing lands.

The presence of the new university, in conjunction with the nearby horse-car line that ran from Main Street in downtown Los Angeles to Agricultural Park, stimulated further real estate growth in the areas immediately surrounding Hall’s tract in the 1880s. A post office and general store were opened in 1883 on the southwest corner of Jefferson Boulevard and University Avenue and by 1886-1887, most of the tracts of land in the area, including the Charles Victor Hall Tract, were subdivided in anticipation of new residential markets created by the university. Hall, inspired by the adjacent subdivisions, filed a subdivision map on November 30, 1887, but only sold a few lots at that time. Hall’s tract was still a substantial walking distance from the “Main Street and Agricultural Park Railroad” and therefore was not attractive to commuters who worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed. During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new residents typically purchased more than one lot and used one for their residence and another for gardens or orchards. They likely had their own horse-drawn carriages, so they did not rely on public transportation.
In the areas surrounding the Charles Victor Hall Tract, several tracts remained un-subdivided agricultural land despite increasing development. This was likely due to a lack of good streets and public transportation. The neglected dirt roads and the substantial distance from Los Angeles made travel time-consuming for those who commuted downtown. However, in November 1891 a streetcar line opened connecting downtown to Exposition Boulevard. The line ran down Flower, Washington, Estrella, 23rd Street, Union, Hoover, Jefferson, and McClintock to Santa Monica Avenue (later renamed Exposition Boulevard). A traction line went in along Vermont Avenue in 1894, and three years later the line was extended westward on 24th Street to Normandie Avenue and then south along Normandie to Adams Boulevard. It continued along Adams on the northern boundary of the Charles Victor Hall Tract to Arlington Avenue. The introduction of easier access to downtown transformed the tract into a desirable commuter suburb.

The growth of residential subdivisions in the area created a need for water, better streets, schools, and the presence of fire and law enforcement. As a result, the residents petitioned annexation to the City in 1895. The following year in April of 1896 and after one failed attempt at annexation, the City of Los Angeles annexed the Western Addition, which contained the section of the city west of Hoover to Arlington Avenue stretching as far south as Jefferson Boulevard and including the Charles Victor Hall Tract. An additional section immediately to the south that included USC, called the University Addition, was annexed three years later on June 12, 1899. The two sections together increased the size of the city by about 10 square miles.

Now, with better access to downtown and better infrastructure, the Charles Victor Hall Tract was marketed once again, but this time by the Southern California Land Company. The Southern California Land Company was a new group who had acquired the land in the early 1900s. This group promoted and marketed several neighborhood tracts during the turn of the 20th century, including the Charles Victor Hall Tract and the West Adams Tract to the north of Adams Boulevard. The company promoted the 50’ x 133’ parcels by incorporating palm-lined and graded streets and advertising these neighborhoods in newspapers such as the Los Angeles Times. They also promoted a lottery to potential land buyers for Eastlake style residences built within the tract.

The early part of the 20th century in Los Angeles was one of growth, prosperity and diversity, and the area surrounding the Charles Victor Hall Tract was no exception. The expansion of USC, along with the construction of nearby museums and Exposition Park, made the surrounding area a highly desirable place to live. By 1900, the horse-drawn line to downtown (by then known as the U Line) became electrified and other Pacific Electric interurban rail lines were established along the roads in this area including Normandie Avenue, Jefferson Boulevard, and Adams Boulevard. By 1908, the neighborhoods surrounding the university became prime real estate for affluent families in the city. Mostly middle-class white residents moved into the Charles Victor Hall Tract. By 1910, the streetcar network in the area and surrounding neighborhoods was complete, and by 1912, the Charles Victor Hall Tract was nearly built-out with single-family dwellings on its internal streets and commercial buildings along the perimeter streets of Jefferson Boulevard, Adams Boulevard, and Western Avenue.

Most of the residences within the tract were built between 1894 and 1912. The first houses in this area were mainly Queen Anne cottages; however after the turn of the century, American Foursquare, Colonial Revival, Arts and Crafts, and Craftsman residences were the predominant styles in the tract. According to building permits, most of these houses were built by private builders or the homeowners themselves. Architects such as J.A. Mathis, W.R. Ziegler and Frank M. Tyler were credited for the construction of 21 homes in the survey area. Of these men, Tyler was the most noteworthy. Born in 1876, he moved to California with his family as a child and opened his architectural practice around the turn of the 20th century. He was responsible for the design of hundreds of homes throughout Los Angeles, but mainly in the West Adams area. He designed several large residences, including one for his parents at Adams Boulevard and 3rd Avenue, but he is best remembered for his smaller residences that blended Craftsman and Tudor Revival architecture. Other than the architect-designed residences, it appears that several of the homes were likely pattern book homes purchased from catalogs and then built on the lot.

According to U.S. Census data, the population was almost exclusively of European decent until after World War II. The vast majority of the residents were American born with a mixture of native Californians and newcomers from the East Coast and Midwest. A small percentage hailed from European countries including England, Germany, Romania, and Russia. The Russian immigrants were presumably Jewish, as they indicated Yiddish as their first language. According to the 1930 Census, there was one Japanese family living in the neighborhood and the father ran a grocery store.
The early residences in the tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1940, the tract's history, mostly during the 1920s.

Within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson in the tract’s history, mostly during the 1920s.

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1940, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.
Late 19th and Early 20th Century Residential Architecture: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration. In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

The American Foursquare style appeared in Los Angeles from 1900-1920. It is related to both the Craftsman and Prairie styles. Typical character-defining features of this style include: a square or rectangular plan; generally two stories in height; a low-pitched hipped or pyramidal roof with dormers; a full- or partial-width front porch; and references to other contemporaneous styles, such as Colonial Revival, Craftsman and Prairie.

Endnotes
1 U.S. Census, 1880 and 1890.
2 Adler, Patricia, p. 1.
3 Adler, Patricia, p. 23.
4 Adler, Patricia, p. 5.
5 Adler, Patricia, p. 9.
7 Adler, Patricia, p. 11.
8 Adler, Patricia, p. 11.
9 U.S. Census, 1910, 1920, 1930, 1940.
11 U.S. Census, 1940.
12 Adler, Patricia, p. 35.
**B12. REFERENCES**


Los Angeles Building Permits, various parcels.


Sanborn Fire Insurance Company Maps, various years.


“University.” Los Angeles Times, 10 August 1923, p. 5.

West Adams Heritage Association, various research files, 2009.

PHOTOGRAPHS

West and south elevations, view to northeast (PCR 2011)
Resource Name or #: 2907 Halldale Avenue

*P1. Other Identifier: None

*P2. Location: ☐ Not for Publication  ☑ Unrestricted  
   and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
   Two-story; rectangular plan; American Foursquare single-family residence; hip roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial-width front porch with columns above low wood porch wall; wide overhanging eaves with exposed rafter tails and brackets; horizontal band between floors; bay window on ground floor; front facing hip dormer; attic vent; double hung single-light windows; row of three double hung single-light windows with transom window; wood panel door with single light and flanking sidelights.

*P3b. Resource Attributes: (List attributes and codes) HP2 – Single Family Property

*P4. Resources Present: ☑ Building  ☑ Structure  ☑ Object  ☑ Site  ☑ District  ☑ Element of District  ☑ Other (Isolates, etc.)

*P5b. Description of Photo: (View, date, accession #)
   East Elevation, Lkg W, Mar 2009

*P6. Date Constructed/Age and Sources: ☐ Historic  ☐ Prehistoric  ☐ Both 1905

*P7. Owner and Address:
   2907 Halldale Avenue
   Los Angeles, Ca 90018

*P8. Recorded by: (Name, affiliation, and address)
   Jon Wilson, PCR Services,
   233 Wilshire Blvd, Ste 130,
   Santa Monica, CA  90401

*P9. Date Recorded: 9/14/2011

*P10. Survey Type: (Describe)
   Intensive Level Survey

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")
   PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, California, Prepared for the Community Redevelopment Agency, City of Los Angeles, October 2011.

*Attachments: ☐ NONE  ☑ Location Map  ☑ Sketch Map  ☑ Continuation Sheet  ☑ Building, Structure, and Object Record  
   ☐ Archaeological Record  ☐ District Record  ☐ Linear Feature Record  ☐ Milling Station Record  ☐ Rock Art Record  
   ☐ Artifact Record  ☑ Photograph Record  ☐ Other (List):
   DPR 523A (1/95)  ☑ Required information
**B1.** Historic Name:

**B2.** Common Name:

**B3.** Original Use: Residential  
**B4.** Present Use: Same

**B5.** Architectural Style: American Foursquare

**B6.** Construction History: (Construction date, alterations, and date of alterations)

1905: 8-Room Residence, owner Josiah Oliver, contractor J.H. Hillock, for $2,000.

**B7.** Moved? ☑️ No  ☐ Yes  ☐ Unknown  Date:  

**B8.** Related Features:

**B9a.** Architect: Unknown  
**B9b.** Builder: J.H. Hillock

**B10.** Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs; Late 19th and Early 20th Century Residential Architecture  
**B10b.** Area: Los Angeles

**B10c.** Period of Significance: 1905  
**B10d.** Property Type: Residential  
**B10e.** Applicable Criteria: 1, 3

**Overview**

The city of Los Angeles was originally established in 1781 by the Spanish Governor Felipe de Neve on land that had formerly been occupied by the Gabrieleno Indians. It was known as “El Pueblo de La Reina de Los Angeles” in its early years and was formally incorporated as the City of Los Angeles in 1850, which consequently was the same year that the United States claimed California as the 31st state. In the 1870s, Los Angeles was still little more than a village of 5,000.

(See Continuation Sheet)

**B11.** Additional Resource Attributes: (List attributes and codes)

**B12.** References: (See Continuation Sheet)

**B13.** Remarks:

**B14.** Evaluator: Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, Ca, 90403  

**Date of Evaluation:** 9/14/2011

(This space reserved for official comments.)
During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new farms worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed. Although Hall promoted his tract through publications and later through lectures in Northern California, the area remained uninhabited until a few key developments in the vicinity brought people and farmland were the main features of the neighborhood and surrounding area. Although Hall promoted his tract through publications and later through lectures in Northern California, the area remained uninhabited until a few key developments in the vicinity brought people and transportation to the area.

The first important development in the survey area occurred in 1872, when a group of businessmen-investors called the Southern District Agricultural Society bought 160 acres of land to the southeast of Hall’s tract to build a long, oval race track. This development, originally known as Agricultural Park and now known as Exposition Park, was located just west of Hoover Street and south of Exposition Boulevard near the present-day Coliseum. The investors behind Agricultural Park built a horse-pulled street-car line that extended from Main Street near the old Pueblo to the race track that was appropriately called the “Main Street and Agricultural Park Railroad” to provide transportation to the park.

Shortly thereafter in 1876, the land to the north of Agricultural Park and east of Hall’s tract was divided in anticipation of residential development. The tract, named West Los Angeles, was bounded by Jefferson Boulevard to the north, Exposition Boulevard to the south, Vermont Avenue to the west, and Hoover Street to the east. In 1879, the developers of the West Los Angeles Tract found three prominent investors, John G. Downey, Ozro W. Childs, and Isaias Hellman, to purchase 308 lots. The three men in turn donated the lots to the Methodist Episcopal Church to revive a project to build a new university campus that had been advocated by Judge Robert MacClay in 1871. The new university, named the University of Southern California (USC), was dedicated on September 4, 1880.

Episcopal Church to revive a project to build a new university campus that had been advocated by Judge Robert MacClay in 1871. The new university, named the University of Southern California (USC), was dedicated on September 4, 1880. At the time that the university was established, much of the surrounding area was agricultural and included grain fields, orchards, vineyards, and grazing lands.

The presence of the new university, in conjunction with the nearby horse-car line that ran from Main Street in downtown Los Angeles to Agricultural Park, stimulated further real estate growth in the areas immediately surrounding Hall’s tract in the 1880s. A post office and general store were opened in 1883 on the southwest corner of Jefferson Boulevard and University Avenue and by 1886-1887, most of the tracts of land in the area, including the Charles Victor Hall Tract, were subdivided in anticipation of new residential markets created by the university. Hall, inspired by the adjacent subdivisions, filed a subdivision map on November 30, 1887, but only sold a few lots at that time. Hall’s tract was still a substantial walking distance from the “Main Street and Agricultural Park Railroad” and therefore was not attractive to commuters who worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed. During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new residents typically purchased more than one lot and used one for their residence and another for gardens or orchards. They likely had their own horse-drawn carriages, so they did not rely on public transportation.
In the areas surrounding the Charles Victor Hall Tract, several tracts remained un-subdivided agricultural land despite increasing development. This was likely due to a lack of good streets and public transportation. The neglected dirt roads and the substantial distance from Los Angeles made travel time-consuming for those who commuted downtown. However, in November 1891 a streetcar line opened connecting downtown to Exposition Boulevard. The line ran down Flower, Washington, Estrella, 23rd Street, Union, Hoover, Jefferson, and McClintock to Santa Monica Avenue (later renamed Exposition Boulevard). A traction line went in along Vermont Avenue in 1894, and three years later the line was extended westward on 24th Street to Normandie Avenue and then south along Normandie to Adams Boulevard. It continued along Adams on the northern boundary of the Charles Victor Hall Tract to Arlington Avenue. The introduction of easier access to downtown transformed the tract into a desirable commuter suburb.

The growth of residential subdivisions in the area created a need for water, better streets, schools, and the presence of fire and law enforcement. As a result, the residents petitioned annexation to the City in 1895. The following year in April of 1896 and after one failed attempt at annexation, the City of Los Angeles annexed the Western Addition, which contained the section of the city west of Hoover to Arlington Avenue stretching as far south as Jefferson Boulevard and including the Charles Victor Hall Tract. An additional section immediately to the south that included USC, called the University Addition, was annexed three years later on June 12, 1899. The two sections together increased the size of the city by about 10 square miles.

Now, with better access to downtown and better infrastructure, the Charles Victor Hall Tract was marketed once again, but this time by the Southern California Land Company. The Southern California Land Company was a new group who had acquired the land in the early 1900s. This group promoted and marketed several neighborhood tracts during the turn of the 20th century, including the Charles Victor Hall Tract and the West Adams Tract to the north of Adams Boulevard. The company promoted the 50’ x 133’ parcels by incorporating palm-lined and graded streets and advertising these neighborhoods in newspapers such as the Los Angeles Times. They also promoted a lottery to potential land buyers for Eastlake style residences built within the tract.

The early part of the 20th century in Los Angeles was one of growth, prosperity and diversity, and the area surrounding the Charles Victor Hall Tract was no exception. The expansion of USC, along with the construction of nearby museums and Exposition Park, made the surrounding area a highly desirable place to live. By 1900, the horse-drawn line to downtown (by then known as the U Line) became electrified and other Pacific Electric interurban rail lines were established along the roads in this area including Normandie Avenue, Jefferson Boulevard, and Adams Boulevard. By 1908, the neighborhoods surrounding the university became prime real estate for affluent families in the city. Mostly middle-class white residents moved into the Charles Victor Hall Tract. By 1910, the streetcar network in the area and surrounding neighborhoods was complete, and by 1912, the Charles Victor Hall Tract was nearly built-out with single-family dwellings on its internal streets and commercial buildings along the perimeter streets of Jefferson Boulevard, Adams Boulevard, and Western Avenue.

Most of the residences within the tract were built between 1894 and 1912. The first houses in this area were mainly Queen Anne cottages; however after the turn of the century, American Foursquare, Colonial Revival, Arts and Crafts, and Craftsman residences were the predominate styles in the tract. According to building permits, most of these houses were built by private builders or the homeowners themselves. Architects such as J.A. Mathis, W.R. Ziegler and Frank M. Tyler were credited for the construction of 21 homes in the survey area. Of these men, Tyler was the most noteworthy. Born in 1876, he moved to California with his family as a child and opened his architectural practice around the turn of the 20th century. He was responsible for the design of hundreds of homes throughout Los Angeles, but mainly in the West Adams area. He designed several large residences, including one for his parents at Adams Boulevard and 3rd Avenue, but he is best remembered for his smaller residences that blended Craftsman and Tudor Revival architecture. Other than the architect-designed residences, it appears that several of the homes were likely pattern book homes purchased from catalogs and then built on the lot.

According to U.S. Census data, the population was almost exclusively of European decent until after World War II. The vast majority of the residents were American born with a mixture of native Californians and newcomers from the East Coast and Midwest. A small percentage hailed from European countries including England, Germany, Romania, and Russia. The Russian immigrants were presumably Jewish, as they indicated Yiddish as their first language. According to the 1930 Census, there was one Japanese family living in the neighborhood and the father ran a grocery store.
The *Shelley v. Kraemer* case had roots in an epic Los Angeles covenant battle in the Sugar Hill neighborhood just north of the survey area. Up to the late 1930s, Sugar Hill was an exclusive white neighborhood. In 1938, blacks finally broke the color line there when businessman Norman Houston purchased a home in the area. He waited three years to move in, fearing a backlash from his white neighbors. Once he did, other members of the black elite followed. The West Adams Heights Improvement Association filed a lawsuit contending that the white homeowners who sold the homes violated the racial covenant on the property. Loren Miller argued the case for the NAACP, and won in California Supreme Court. When the case went to the Supreme Court, it was considered under the *Shelley v. Kraemer* case and Loren Miller argued the case along with Thurgood Marshall. A park in the survey area is named in Miller’s honor.

By the end of World War II, the minority population had increased in the Charles Victor Hall Tract and surrounding neighborhoods. In 1940, the Census showed that 16 ethnic groups were present in the Charles Victor Hall Tract; yet only one resident was African American. After World War II, the Japanese population, which made up 25% of the West Los Angeles population, began to decline, and the African American population began to increase. Racial tensions were still a reality in these neighborhoods, even though government action tried to abate social inequality. In 1946, the Federal Housing Administration announced that it would no longer refuse to insure loans to African Americans buying property that might be covered by racial covenants. By this time 75% of the residents in the Charles Victor Hall Tract were tenants, not owners. Also about this time, the Pacific Electric was replaced completely by the automobile in the survey area and the tracks were replaced with asphalt streets.

In 1947, the Los Angeles City Planning Department conducted a study to identify the areas of urban blight within the city. The neighborhoods identified were primarily African and Asian American communities. Several families, mostly white residents, vacated these neighborhoods during the late 1940s and 1950s. By the 1950s, the survey area was one such neighborhood suffering from urban blight. Although generally times were prosperous, the lack of running water, bathrooms in units and the failure of several businesses along the commercial corridors kept the quality of life bleak for residents. Making matters worse, gangs began to appear in the surrounding areas. Also during the 1950s, highways were replacing rail lines as the new main forms of transportation in Southern California. The Santa Monica Freeway (Hwy 10), located just north of the survey area, was constructed at about this time, and caused several occupants to relocate elsewhere.

Racial tensions in Los Angeles reached an alarming intensity in 1962 with the shooting of black Muslims at a Los Angeles temple. In 1965, the Watts neighborhood, located to the southeast of the subject survey area, experienced five days of riots, vandalism and looting in response to the arrest of a black man by a white police officer. This was indicative of the rising racial tensions between the black population and the Los Angeles Police Department. Military caravans of heavily armed police officers patrolled the streets of Los Angeles, including the Charles Victor Hall tract. As a result of these tumultuous times, both black and white citizens in the Charles Victor Hall Tract banded together in 1968-1969 to formulate a program in conjunction with the Community Redevelopment Agency to improve their neighborhood. By the 1980s, crime in the subject survey area was on the decline.

Today the Charles Victor Hall Tract is still a diverse community with a mix of homeowners and tenants. Much of early 20th-century architecture is intact. Western Avenue and Adams Boulevard are the main commercial corridors of the neighborhood. They house a variety of businesses and organizations including restaurants, contemporary shopping centers and churches.

### Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs

The Charles Victor Hall Tract is a good example of an early streetcar suburb. At the time of its subdivision in 1887, the tract was surrounded by farmland and considered a great distance from the city center of Los Angeles. Residential development within the area was propelled by the advent of the horsecar, cable car, and later the electric car, connecting it to downtown. By 1910, three streetcar lines ran along the perimeter of the tract on Adams Boulevard to the north, Western Avenue to the west and Jefferson Boulevard to the south. By 1912, most of the parcels in the Charles Victor Hall Tract were improved with single-family residences.

The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1940, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.
Late 19th and Early 20th Century Residential Architecture: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration. In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

The American Foursquare style appeared in Los Angeles from 1900-1920. It is related to both the Craftsman and Prairie styles. Typical character-defining features of this style include: a square or rectangular plan; generally two stories in height; a low-pitched hipped or pyramidal roof with dormers; a full- or partial-width front porch; and references to other contemporaneous styles, such as Colonial Revival, Craftsman and Prairie.

Endnotes
1 U.S. Census, 1880 and 1890.
2 Adler, Patricia, p. 1.
3 Adler, Patricia, p. 23.
4 Adler, Patricia, p. 5.
5 Adler, Patricia, p. 9.
7 Adler, Patricia, p. 11.
8 Adler, Patricia, p. 11.
9 U.S. Census, 1910, 1920, 1930, 1940.
11 U.S. Census, 1940.
12 Adler, Patricia, p. 35.
B12. REFERENCES


Los Angeles Building Permits, various parcels.


**REFERENCES (continued)**


Sanborn Fire Insurance Company Maps, various years.


“The University.” *Los Angeles Times*, 10 August 1923, p. 5.

West Adams Heritage Association, various research files, 2009.

**PHOTOGRAPHS**

East and south elevations, view to northwest (PCR 2011)
P1. Other Identifier: None
*P2. Location: ☑️ Not for Publication ☐ Unrestricted  
*Resource Name or #: 2917 S Brighton Avenue

* Resource Name or #: 2917 S Brighton Avenue

*P2. Location: ☑️ Not for Publication ☐ Unrestricted  
*Resource Name or #: 2917 S Brighton Avenue

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

* a. County: Los Angeles

*P2b. USGS 7.5' Quad: Date: T; R; ¼ of ¼ of Sec; M.D. B.M.

b. Address: 2917 S Brighton Avenue

c. City: Los Angeles

City: Los Angeles

d. UTM: Zone: 10; mE/mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

Parcel Number: 5053-030-033; Oriented with the primary (east) elevation facing east. Located on the west side of Brighton Avenue.

*P3. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Two-story; rectangular plan; American Foursquare single-family residence; hip roof; clapboard siding; wood-frame roof; wood stud-wall structure; hip dormer with vents; recessed partial-width porch with boxed columns; wide eaves with exposed roof framing; double-hung single-light windows; ground floor transom window over single-light window with glass side panels; metal bar security door (alteration).

*P3b. Resource Attributes: (List attributes and codes) HP2 – Single Family Property

P4. Resources Present: ☑️ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

*P5. Description of Photo: (View, date, accession #)

East Elevation, Lkg W, Mar 2009

*P6. Date Constructed/Age and Sources: ☑️ Historic

☐ Prehistoric ☐ Both

1902

*P7. Owner and Address:

2917 Brighton Avenue
Los Angeles, Ca 90018

*P8. Recorded by: (Name, affiliation, and address)

Jon Wilson, PCR Services,
233 Wilshire Blvd, Ste 130,
Santa Monica, CA  90401

*P9. Date Recorded: 9/14/2011

*P10. Survey Type: (Describe)

Intensive Level Survey

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, California, Prepared for the Community Redevelopment Agency, City of Los Angeles, October 2011.

*Attachments: ☑️ None ☐ Location Map ☐ Sketch Map ☐ Continuation Sheet ☑️ Building, Structure, and Object Record

☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (List):

DPR 523A (1/95)
The city of Los Angeles was originally established in 1781 by the Spanish Governor Felipe de Neve on land that had formerly been occupied by the Gabrieleno Indians. It was known as “El Pueblo de La Reina de Los Angeles” in its early years and was formally incorporated as the City of Los Angeles in 1850, which consequently was the same year that the United States claimed California as the 31st state. In the 1870s, Los Angeles was still little more than a village of 5,000.

(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)

*B12. References: (See Continuation Sheet)

B13. Remarks:

*B14. Evaluator: Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, Ca, 90403

*Date of Evaluation: 9/14/2011
During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new farms worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed.

Hall, inspired by the adjacent subdivisions, filed a subdivision map on November 30, 1887, but only sold a few lots at that time. Hall's tract was still a substantial walking distance from the 'Main Street and Agricultural Park Railroad' and therefore was not attractive to commuters who took advantage of the need to house the new migrants, land investors, speculators and developers began to purchase land outside the city, particularly to the north and west of the original boundaries to accommodate the newcomers. Simultaneously, railroad and streetcar systems were laid throughout the city and served these new outlying suburban neighborhoods. The Normandie 5 Survey Area was one of the earliest suburban neighborhoods developed prior to the turn of the 20th century.

The Normandie 5 Survey Area is located in the southwestern section of the City of Los Angeles one block south of the Santa Monica Freeway and two blocks northwest of the University of Southern California (USC) campus. It comprises the area bounded by Adams Boulevard to the north, Jefferson Boulevard to the south, Western Avenue to the west, and Normandie Avenue to the east. The area boundary follows the lines of an early subdivision of Los Angeles known as the Charles Victor Hall Tract.

Charles Victor Hall was the man responsible for the initial development of the Normandie 5 area. Hall was a student at the University of California in Berkeley when he was hired by the U.S. Land Office to survey and lay out the section lines for new homestead claims resulting from the Homestead Act in the 1860s. His sister Mary Hall homesteaded the West Adams Heights Tract in 1868. After his graduation from the University of California, Hall became a claims lawyer and purchased 160 acres to the south of his sister’s, also in 1868. The tract at the time consisted of dry, gently sloping brush land grazed in winter by herds of long-horned cattle from neighboring ranchos.

Like his counterparts, Hall understood the opportunity for development and endorsed Southern California living to East Coast and Midwest residents in a publication called Hall’s Land Journal, a promotional newspaper that targeted potential buyers to invest in California land. During this time, only a few homesteads were built in the area surrounding Normandie 5 due its distance from the city’s core. Orchards and farmland were the main features of the neighborhood and surrounding area. Although Hall promoted his tract through publications and later through lectures in Northern California, the area remained uninhabited until a few key developments in the vicinity brought people and transportation to the area.

The first important development in the survey area occurred in 1872, when a group of businessmen-investors called the Southern District Agricultural Society bought 160 acres of land to the southeast of Hall’s tract to build a long, oval race track. This development, originally known as Agricultural Park and now known as Exposition Park, was located just west of Hoover Street and south of Exposition Boulevard near the present-day Coliseum. The investors behind Agricultural Park built a horse-pulled street-car line that extended from Main Street near the old Pueblo to the race track that was appropriately called “Main Street and Agricultural Park Railroad” to provide transportation to the park.

Shortly thereafter in 1876, the land to the north of Agricultural Park and east of Hall’s tract was divided in anticipation of residential development. The tract, named West Los Angeles, was bounded by Jefferson Boulevard to the north, Exposition Boulevard to the south, Vermont Avenue to the west, and Hoover Street to the east. In 1879, the developers of the West Los Angeles Tract found three prominent investors, John G. Downey, Ozro W. Childs, and Isaias Hellman, to purchase 308 lots. The three men in turn donated the lots to the Methodist Episcopal Church to revive a project to build a new university campus that had been advocated by Judge Robert MacClay in 1871. The new university, named the University of Southern California (USC), was dedicated on September 4, 1880. At the time that the university was established, much of the surrounding area was agricultural and included grain fields, orchards, vineyards, and grazing lands.

The presence of the new university, in conjunction with the nearby horse-car line that ran from Main Street in downtown Los Angeles to Agricultural Park, stimulated further real estate growth in the areas immediately surrounding Hall’s tract in the 1880s. A post office and general store were opened in 1883 on the southwest corner of Jefferson Boulevard and University Avenue and by 1886-1887, most of the tracts of land in the area, including the Charles Victor Hall Tract, were subdivided in anticipation of new residential markets created by the university. Hall, inspired by the adjacent subdivisions, filed a subdivision map on November 30, 1887, but only sold a few lots at that time. Hall’s tract was still a substantial walking distance from the “Main Street and Agricultural Park Railroad” and therefore was not attractive to commuters who worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed. During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new residents typically purchased more than one lot and used one for their residence and another for gardens or orchards. They likely had their own horse-drawn carriages, so they did not rely on public transportation.
In the areas surrounding the Charles Victor Hall Tract, several tracts remained un-subdivided agricultural land despite increasing development. This was likely due to a lack of good streets and public transportation. The neglected dirt roads and the substantial distance from Los Angeles made travel time-consuming for those who commuted downtown. However, in November 1891 a streetcar line opened connecting downtown to Exposition Boulevard. The line ran down Flower, Washington, Estrella, 23rd Street, Union, Hoover, Jefferson, and McClintock to Santa Monica Avenue (later renamed Exposition Boulevard). A traction line went in along Vermont Avenue in 1894, and three years later the line was extended westward on 24th Street to Normandie Avenue and then south along Normandie to Adams Boulevard. It continued along Adams on the northern boundary of the Charles Victor Hall Tract to Arlington Avenue. The introduction of easier access to downtown transformed the tract into a desirable commuter suburb.

The growth of residential subdivisions in the area created a need for water, better streets, schools, and the presence of fire and law enforcement. As a result, the residents petitioned annexation to the City in 1895. The following year in April of 1896 and after one failed attempt at annexation, the City of Los Angeles annexed the Western Addition, which contained the section of the city west of Hoover to Arlington Avenue stretching as far south as Jefferson Boulevard and including the Charles Victor Hall Tract. An additional section immediately to the south that included USC, called the University Addition, was annexed three years later on June 12, 1899. The two sections together increased the size of the city by about 10 square miles.

Now, with better access to downtown and better infrastructure, the Charles Victor Hall Tract was marketed once again, but this time by the Southern California Land Company. The Southern California Land Company was a new group who had acquired the land in the early 1900s. This group promoted and marketed several neighborhood tracts during the turn of the 20th century, including the Charles Victor Hall Tract and the West Adams Tract to the north of Adams Boulevard. The company promoted the 50’ x 133’ parcels by incorporating palm-lined and graded streets and advertising these neighborhoods in newspapers such as the Los Angeles Times. They also promoted a lottery to potential land buyers for Eastlake style residences built within the tract.

The early part of the 20th century in Los Angeles was one of growth, prosperity and diversity, and the area surrounding the Charles Victor Hall Tract was no exception. The expansion of USC, along with the construction of nearby museums and Exposition Park, made the surrounding area a highly desirable place to live. By 1900, the horse-drawn line to downtown (by then known as the U Line) became electrified and other Pacific Electric interurban rail lines were established along the roads in this area including Normandie Avenue, Jefferson Boulevard, and Adams Boulevard. By 1908, the neighborhoods surrounding the university became prime real estate for affluent families in the city. Mostly middle-class white residents moved into the Charles Victor Hall Tract. By 1910, the streetcar network in the area and surrounding neighborhoods was complete, and by 1912, the Charles Victor Hall Tract was nearly built-out with single-family dwellings on its internal streets and commercial buildings along the perimeter streets of Jefferson Boulevard, Adams Boulevard, and Western Avenue.

Most of the residences within the tract were built between 1894 and 1912. The first houses in this area were mainly Queen Anne cottages; however after the turn of the century, American Foursquare, Colonial Revival, Arts and Crafts, and Craftsman residences were the predominate styles in the tract. According to building permits, most of these houses were built by private builders or the homeowners themselves. Architects such as J.A. Mathis, W.R. Ziegler and Frank M. Tyler were credited for the construction of 21 homes in the survey area. Of these men, Tyler was the most noteworthy. Born in 1876, he moved to California with his family as a child and opened his architectural practice around the turn of the 20th century. He was responsible for the design of hundreds of homes throughout Los Angeles, but mainly in the West Adams area. He designed several large residences, including one for his parents at Adams Boulevard and 3rd Avenue, but he is best remembered for his smaller residences that blended Craftsman and Tudor Revival architecture. Other than the architect-designed residences, it appears that several of the homes were likely pattern book homes purchased from catalogs and then built on the lot.

According to U.S. Census data, the population was almost exclusively of European decent until after World War II. The vast majority of the residents were American born with a mixture of native Californians and newcomers from the East Coast and Midwest. A small percentage hailed from European countries including England, Germany, Romania, and Russia. The Russian immigrants were presumably Jewish, as they indicated Yiddish as their first language. According to the 1930 Census, there was one Japanese family living in the neighborhood and the father ran a grocery store.
The tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and wide front yards. Behind many of the residences are garage and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract's history, mostly during the 1920s.

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1940, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.
Late 19th and Early 20th Century Residential Architecture: Arts & Crafts Movement

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. It called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture and decorative arts.

The style most closely associated with Arts and Crafts Movement is Craftsman. The high-style origins of the Craftsman style are most closely associated with master architects Charles Sumner Greene and Henry Mather Greene, who practiced in Pasadena from 1893 to 1914. Their important works were influenced by the English Arts and Crafts movement and Japanese woodworking techniques. They expressed the honest use of building material, with the structural components of their works made visual rather than hidden behind unnecessary decoration. In addition to Craftsman, the Arts and Crafts Movement includes a number of other styles, such as Transitional Craftsman, American Foursquare and Colonial Revival. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract consists of numerous examples of Arts and Crafts, including each of these styles. Many of the residences display distinctly Craftsman features, such as exposed rafter tails, decorative bargeboards, exposed half-timber decorative trusses, tapered boxed porch columns, wide overhanging eaves, and wide windows with decorative transoms. Other examples in the area display elements of the related styles, such as steeply pitched roof lines, classical columns, spindle work, and foursquare plans. Commonly used materials within the tract include wood, brick and stone.

The American Foursquare style appeared in Los Angeles from 1900-1920. It is related to both the Craftsman and Prairie styles. Typical character-defining features of this style include: a square or rectangular plan; generally two stories in height; a low-pitched hipped or pyramidal roof with dormers; a full- or partial-width front porch; and references to other contemporaneous styles, such as Colonial Revival, Craftsman and Prairie.

Endnotes
1 U.S. Census, 1880 and 1890.
2 Adler, Patricia, p. 1.
3 Adler, Patricia, p. 23.
4 Adler, Patricia, p. 5.
5 Adler, Patricia, p. 9.
7 Adler, Patricia, p. 11.
8 Adler, Patricia, p. 11.
9 U.S. Census, 1910, 1920, 1930, 1940.
11 U.S. Census, 1940.
12 Adler, Patricia, p. 35.
**State of California — The Resources Agency**
**DEPARTMENT OF PARKS AND RECREATION**
**CONTINUATION SHEET**

*Resource Name or #* 2917 Brighton Avenue

*Recorded by:* Jon Wilson  *Date:* 9/14/2011  **Continuation**  **Update**

<table>
<thead>
<tr>
<th>B12. REFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles Building Permits, various parcels.</td>
</tr>
</tbody>
</table>


Sanborn Fire Insurance Company Maps, various years.


“University.” Los Angeles Times, 10 August 1923, p. 5.

West Adams Heritage Association, various research files, 2009.

PHOTOGRAPHS

East elevation, view to northwest (PCR 2011)

East and south elevations, view to northwest (PCR 2011)
State of California — The Resources Agency  Primary 

DEPARTMENT OF PARKS AND RECREATION  HRI 

PRIMARY RECORD 

NRHP Status Code 3CS 

Other Listings 

Review Code 

Reviewer 

Date 

Page 1 of 9

*Resource Name or #: 3022 Halldale Avenue

P1. Other Identifier: None

P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County: Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad:

c. Address: 3022 Halldale Avenue

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Two-story; rectangular plan; Queen Anne single-family residence; gable on hip roof; wood clapboard siding; wood-frame roof; wood stud-wall structure; partial-width front porch with gable and columns above wood porch wall; decorative half-timbered gable; wide overhanging eaves, boxed; horizontal band between floors; port-cochere (alteration); awning (alteration); double hung single-light windows (alteration); multi-light fixed gable window.

*P3b. Resource Attributes: (List attributes and codes) HP2 – Single Family Property

*P4. Resources Present: ☐Building ☐Structure ☐Object ☐Site ☐District ☐Element of District ☐Other (Isolates, etc.)

P5b. Description of Photo: (View, date, accession #)

West Elevation, Lkg E, Mar 2009

*P6. Date Constructed/Age and Sources: ☐Historic ☐Prehistoric ☐Both

1900

*P7. Owner and Address:

3022 Halldale Avenue
Los Angeles, Ca 90018

*P8. Recorded by: (Name, affiliation, and address)

Jon Wilson, PCR Services,
233 Wilshire Blvd, Ste 130,
Santa Monica, CA  90401

*P9. Date Recorded: 9/14/2011

*P10. Survey Type: (Describe)

Intensive Level Survey

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

PCR Services, Intensive Historic Resources Survey of the Normandie 5 Redevelopment Area, Los Angeles, California, Prepared for the Community Redevelopment Agency, City of Los Angeles, October 2011.

*Attachments: ☐NONE ☐Location Map ☐Sketch Map ☐Continuation Sheet ☐Building, Structure, and Object Record

☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record

☐Artifact Record ☐Photograph Record ☐Other (List):

DPR 523A (1/95)

*Required information
B1. Historic Name: 
B2. Common Name: 
B3. Original Use: Residential 
B4. Present Use: Same 

*B5. Architectural Style: Queen Anne 

*B6. Construction History: (Construction date, alterations, and date of alterations) 
No original permit on file. 
1919: 1-story addition in rear 13’x26’ for bathroom and screened room, owner S.A. McHanguer, for $800. 

*B7. Moved? ☒No ☐Yes ☐Unknown Date: Original Location: Yes 

*B8. Related Features: 
B9a. Architect: Unknown 
b. Builder: Unknown 

*B10. Significance: Theme: Railroad and Horsecar Suburbs; Streetcar Suburbs; Late 19th and Early 20th Century Residential Architecture 
Area: Los Angeles 
Period of Significance: 1900 
Property Type: Residential 
Applicable Criteria: 1, 3 
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.) 

Overview 

The city of Los Angeles was originally established in 1781 by the Spanish Governor Felipe de Neve on land that had formerly been occupied by the Gabrielino Indians. It was known as “El Pueblo de La Reina de Los Angeles” in its early years and was formally incorporated as the City of Los Angeles in 1850, which consequently was the same year that the United States claimed California as the 31st state. In the 1870s, Los Angeles was still little more than a village of 5,000. 

(See Continuation Sheet) 

B11. Additional Resource Attributes: (List attributes and codes) 

*B12. References: (See Continuation Sheet) 

B13. Remarks: 

*B14. Evaluator: Jon Wilson, PCR Services, 233 Wilshire Blvd, Ste 130, Santa Monica, Ca, 90403 

*Date of Evaluation: 9/14/2011
The real estate boom fueled by the railroad rate war of 1885 and boosterism brought waves of American migrants from the East Coast and Midwest. At the beginning of the decade, the population of Los Angeles was 11,200. By the late 1880s, the population reached 50,400. Promoters and investors marketed Southern California’s warm climate, sunny skies and beautiful coastline to entice Americans to move west. Taking advantage of the need to house the new migrants, land investors, speculators and developers began to purchase land outside the city, particularly to the north and west of the original boundaries to accommodate the newcomers. Simultaneously, railroad and streetcar systems were laid throughout the city and served these new outlying suburban neighborhoods. The Normandie 5 Survey Area was one of the earliest suburban neighborhoods developed prior to the turn of the 20th century.

The Normandie 5 Survey Area is located in the southwestern section of the City of Los Angeles one block south of the Santa Monica Freeway and two blocks northwest of the University of Southern California (USC) campus. It comprises the area bounded by Adams Boulevard to the north, Jefferson Boulevard to the south, Western Avenue to the west, and Normandie Avenue to the east. The area boundary follows the lines of an early subdivision of Los Angeles known as the Charles Victor Hall Tract.

Charles Victor Hall was the man responsible for the initial development of the Normandie 5 area. Hall was a student at the University of California in Berkeley when he was hired by the U.S. Land Office to survey and lay out the section lines for new homestead claims resulting from the Homestead Act in the 1860s. His sister Mary Hall homesteaded the West Adams Heights Tract in 1868. After his graduation from the University of California, Hall became a claims lawyer and purchased 160 acres to the south of his sister’s, also in 1868. The tract at the time consisted of dry, gently sloping brush land grazed in winter by herds of long-horned cattle from neighboring ranchos.

Like his counterparts, Hall understood the opportunity for development and endorsed Southern California living to East Coast and Midwest residents in a publication called Hall’s Land Journal, a promotional newspaper that targeted potential buyers to invest in California land. During this time, only a few homesteads were built in the area surrounding Normandie 5 due its distance from the city’s core. Orchards and farmland were the main features of the neighborhood and surrounding area. Although Hall promoted his tract through publications and later through lectures in Northern California, the area remained uninhabited until a few key developments in the vicinity brought people and transportation to the area.

The first important development in the survey area occurred in 1872, when a group of businessmen-investors called the Southern District Agricultural Society bought 160 acres of land to the southeast of Hall’s tract to build a long, oval race track. This development, originally known as Agricultural Park and now known as Exposition Park, was located just west of Hoover Street and south of Exposition Boulevard near the present-day Coliseum. The investors behind Agricultural Park built a horse-pulled street-car line that extended from Main Street near the old Pueblo to the race track that was appropriately called the “Main Street and Agricultural Park Railroad” to provide transportation to the park.

Shortly thereafter in 1876, the land to the north of Agricultural Park and east of Hall’s tract was divided in anticipation of residential development. The tract, named West Los Angeles, was bounded by Jefferson Boulevard to the north, Exposition Boulevard to the south, Vermont Avenue to the west, and Hoover Street to the east. In 1879, the developers of the West Los Angeles Tract found three prominent investors, John G. Downey, Ozro W. Childs, and Isaías Hellman, to purchase 308 lots. The three men in turn donated the lots to the Methodist Episcopal Church to revive a project to build a new university campus that had been advocated by Judge Robert MacClay in 1871. The new university, named the University of Southern California (USC), was dedicated on September 4, 1880. At the time that the university was established, much of the surrounding area was agricultural and included grain fields, orchards, vineyards, and grazing lands.

The presence of the new university, in conjunction with the nearby horse-car line that ran from Main Street in downtown Los Angeles to Agricultural Park, stimulated further real estate growth in the areas immediately surrounding Hall’s tract in the 1880s. A post office and general store were opened in 1883 on the southwest corner of Jefferson Boulevard and University Avenue and by 1886-1887, most of the tracts of land in the area, including the Charles Victor Hall Tract, were subdivided in anticipation of new residential markets created by the university. Hall, inspired by the adjacent subdivisions, filed a subdivision map on November 30, 1887, but only sold a few lots at that time. Hall’s tract was still a substantial walking distance from the “Main Street and Agricultural Park Railroad” and therefore was not attractive to commuters who worked in downtown Los Angeles. The tracts closer to the university and the horse-car line fared better but were still not fully developed. During this period in the late 1880s, a few small farms were established in the southern part of the Charles Victor Hall Tract. These new residents typically purchased more than one lot and used one for their residence and another for gardens or orchards. They likely had their own horse-drawn carriages, so they did not rely on public transportation.
In the areas surrounding the Charles Victor Hall Tract, several tracts remained un-subdivided agricultural land despite increasing development. This was likely due to a lack of good streets and public transportation. The neglected dirt roads and the substantial distance from Los Angeles made travel time-consuming for those who commuted downtown. However, in November 1891 a streetcar line opened connecting downtown to Exposition Boulevard. The line ran down Flower, Washington, Estrella, 23rd Street, Union, Hoover, Jefferson, and McClintock to Santa Monica Avenue (later renamed Exposition Boulevard). A traction line went in along Vermont Avenue in 1894, and three years later the line was extended westward on 24th Street to Normandie Avenue and then south along Normandie to Adams Boulevard. It continued along Adams on the northern boundary of the Charles Victor Hall Tract to Arlington Avenue. The introduction of easier access to downtown transformed the tract into a desirable commuter suburb.

The growth of residential subdivisions in the area created a need for water, better streets, schools, and the presence of fire and law enforcement. As a result, the residents petitioned annexation to the City in 1895. The following year in April of 1896 and after one failed attempt at annexation, the City of Los Angeles annexed the Western Addition, which contained the section of the city west of Hoover to Arlington Avenue stretching as far south as Jefferson Boulevard and including the Charles Victor Hall Tract. An additional section immediately to the south that included USC, called the University Addition, was annexed three years later on June 12, 1899. The two sections together increased the size of the city by about 10 square miles.

Now, with better access to downtown and better infrastructure, the Charles Victor Hall Tract was marketed once again, but this time by the Southern California Land Company. The Southern California Land Company was a new group who had acquired the land in the early 1900s. This group promoted and marketed several neighborhood tracts during the turn of the 20th century, including the Charles Victor Hall Tract and the West Adams Tract to the north of Adams Boulevard. The company promoted the 50’ x 133’ parcels by incorporating palm-lined and graded streets and advertising these neighborhoods in newspapers such as the Los Angeles Times. They also promoted a lottery to potential land buyers for Eastlake style residences built within the tract.

The early part of the 20th century in Los Angeles was one of growth, prosperity and diversity, and the area surrounding the Charles Victor Hall Tract was no exception. The expansion of USC, along with the construction of nearby museums and Exposition Park, made the surrounding area a highly desirable place to live. By 1900, the horse-drawn line to downtown (by then known as the U Line) became electrified and other Pacific Electric interurban rail lines were established along the roads in this area including Normandie Avenue, Jefferson Boulevard, and Adams Boulevard. By 1908, the neighborhoods surrounding the university became prime real estate for affluent families in the city. Mostly middle-class white residents moved into the Charles Victor Hall Tract. By 1910, the streetcar network in the area and surrounding neighborhoods was complete, and by 1912, the Charles Victor Hall Tract was nearly built-out with single-family dwellings on its internal streets and commercial buildings along the perimeter streets of Jefferson Boulevard, Adams Boulevard, and Western Avenue.

Most of the residences within the tract were built between 1894 and 1912. The first houses in this area were mainly Queen Anne cottages; however after the turn of the century, American Foursquare, Colonial Revival, Arts and Crafts, and Craftsman residences were the predominate styles in the tract. According to building permits, most of these houses were built by private builders or the homeowners themselves. Architects such as J.A. Mathis, W.R. Ziegler and Frank M. Tyler were credited for the construction of 21 homes in the survey area. Of these men, Tyler was the most noteworthy. Born in 1876, he moved to California with his family as a child and opened his architectural practice around the turn of the 20th century. He was responsible for the design of hundreds of homes throughout Los Angeles, but mainly in the West Adams area. He designed several large residences, including one for his parents at Adams Boulevard and 3rd Avenue, but he is best remembered for his smaller residences that blended Craftsman and Tudor Revival architecture. Other than the architect-designed residences, it appears that several of the homes were likely pattern book homes purchased from catalogs and then built on the lot.

According to U.S. Census data, the population was almost exclusively of European decent until after World War II. The vast majority of the residents were American born with a mixture of native Californians and newcomers from the East Coast and Midwest. A small percentage hailed from European countries including England, Germany, Romania, and Russia. The Russian immigrants were presumably Jewish, as they indicated Yiddish as their first language. According to the 1930 Census, there was one Japanese family living in the neighborhood and the father ran a grocery store.
The Charles Victor Hall Tract was laid out on a rectangular grid of streets running north-south and east-west. The parcels within the tract are mostly residential and consist of rectangular lots separated by rear alleyways. The residences are all set back from the street at roughly the same distance creating wide front yards. Behind many of the residences are garages and ancillary buildings accessible from the adjoining alleys. Street features within the tract include consistent sidewalks and plantings. Large street trees are particularly evident along Hobart Boulevard. Commercial buildings and multi-family apartment buildings were eventually constructed along the perimeter streets of Western, Adams and Jefferson later in the tract’s history, mostly during the 1920s.

The early residences in tract were stylistically similar to those of other early Los Angeles subdivisions. Mostly built between 1894 and 1940, the extant residences are popular architectural styles from their period, including Queen Anne, American Foursquare, Arts and Crafts, Craftsman, and Colonial Revival, among others. Each of these styles contributes to the significance of the district as a whole.
Late 19th and early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. The most popular styles of the time included Eastlake/Stick, Queen Anne, Second Empire, Chateauesque, Shingle, Richardsonian Romanesque, and Neoclassical Revival. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown. The late 19th and early 20th century residential architecture of the Charles Victor Hall Tract reflects this neighborhood pattern, exhibiting good examples of both the Queen Anne and Hipped-Roof Cottage styles.

Most of the residences designed in these architectural styles within the tract are not pure examples. They have eclectic design features, such as flared eaves, classical ornamentation, including cartouches and medallions, fascia boards with dentil-like features and decorative corbels, design cut bargeboards, and half-timbering underneath front gables.

**Queen Anne**

Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage (also known as the Hipped Roof Cottage) was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century. A Queen Anne residence can be one or two stories in height. Its character-defining features include a dramatic roofline, asymmetrical façade, patterned wood siding, partial-, full- or wraparound porch, bay windows, wood spindlework, and tall, narrow windows.

*Endnotes*

1 U.S. Census, 1880 and 1890.
2 Adler, Patricia, p. 1.
3 Adler, Patricia, p. 23.
4 Adler, Patricia, p. 5.
5 Adler, Patricia, p. 9.
7 Adler, Patricia, p. 11.
8 Adler, Patricia, p. 11.
9 U.S. Census, 1910, 1920, 1930, 1940.
11 U.S. Census, 1940.
12 Adler, Patricia, p. 35.
B12. REFERENCES


Los Angeles Building Permits, various parcels.


**Resource Name or #**: 3022 Halldale Avenue

**Recorded by**: Jon Wilson  
**Date**: 9/14/2011  
**Continuation**  

### B12. REFERENCES (continued)

- Sanborn Fire Insurance Company Maps, various years.
- “University.” *Los Angeles Times*, 10 August 1923, p. 5.
- West Adams Heritage Association, various research files, 2009.
### PHOTOGRAPHS

<table>
<thead>
<tr>
<th>Description</th>
<th>Date</th>
<th>Recorded by</th>
</tr>
</thead>
<tbody>
<tr>
<td>West elevation, view to east (PCR 2011)</td>
<td>9/14/2011</td>
<td>Jon Wilson</td>
</tr>
<tr>
<td>West and south elevations, view to northeast (PCR 2011)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DPR 523L (1/95)
PCR Irvine
One Venture, Suite 150
Irvine, California 92618
TEL 949.753.7001
FAX 949.753.7002
PCRinfo@pcrnet.com

PCR Santa Monica
233 Wilshire Boulevard, Suite 130
Santa Monica, California 90401
TEL 310.451.4488
FAX 310.451.5279
PCRinfo@pcrnet.com

PCR Pasadena
55 South Lake Avenue, Suite 215
Pasadena, California 91101
TEL 626.204.6170
FAX 626.204.6171
PCRinfo@pcrnet.com