This tour is co-sponsored by the Los Angeles Cultural Heritage Board and the Terrace Park Homeowners Association.

The area of Alvarado Terrace, bounded approxi- mately by Bonnie Brae Street and Venice Boulevard, is within the original four square leagues decreed in 1831 by General Jose Maria y Rodriguez, Don Juan Alvarado, and Don Vicente Feliz, and was never divided. The area of Los Angeles was recognized, with the land that would become Alvarado Terrace being first deeded to Matthew Keller in 1844.

Don Mateo Keller was one of the pioneer vineyardists and wine producers in Los Angeles County. Land at this early date was subdivided into 35 acres "in-lot" which changed hands often before any development took place. Hoover Street was established as the city boundary in 1850, when it was known as the "Old Travel Road." Alvarado Street was named in the 1870's for Juan Bautista Alvarado, Mexican governor of California 1836-42.

After a series of ownership changes, the land was deeded to Dora Beighton Jones, widow of John Jones, a prosperous wholesale grocer. She was among the first officers of the Ladies Hebrew Benevolent Society, organized in 1874. Her daughter, Caroline, married Col. James B. Lankershim, who, with his father, Isaac Lankershim, developed much of the San Fernando Valley. Her son was Mark Gordon Jones, one-time president of the Merchants Bank and Trust; which later became Security Pacific Bank.

The Los Angeles Golf Club, forerunner of the Los Angeles Country Club, organized in 1897, rented a tract of land of about 16 acres in the Mark Jones Estate on which they built a nine hole course. For a clubhouse they used a former windmill, and the course was known as "Windmill Links." Traces of the windmill still remain.

In 1902, Dora Jones had the Alvarado Terrace Tract subdivided. She sold the lots for only $19 each, but required that certain houses be erected that cost not less than $4,000, insuring that the quality of the development be upheld. It was to be what we now call a luxury "bedroom" community: "The only exclusive Residence Tract in the city. A Second Chester Place. Beautiful Parks. Shade Trees Planned. High Class building restrictions. No Flats, cottages or stores. Wide streets conforming to the contour of land with cement sidewalks, curbs and gutters. Perfect sewer system, water, gas, electric lights. Excellent car service, four lines only 12 minutes from City Hall." (1903 real estate sales brochure) The early 1900's was still the "horse and carriage era." All of the houses on Alvarado Terrace had hitching posts in front; one remains at 1335.

Terrace Park was originally subdivided as building lots in 1905. In 1906, through the efforts of Pomeroy W. Powers, president of the Terrace and president of the City Council at the time, the city purchased the 1.17 acres for park pur- poses for $700. For a brief period the park was known as Summernland Park, named for Theodore J. Summernland who served on the City Council. In the center of the park a fish pond was con- structed; remants were planted and the parkway surrounding the park was filled with pick getters. This was not a formal garden and the park had a fulltime gardener. On November 1, 1904, the name was changed to Terrace Park by action of City Council. In 1921, the park was remodeled, leaving only grass and trees.

The small strip of street paved in red brick, just to the north of Terrace Park, was named for Pomeroy W. Powers in 1911. Powers Place has been called the "shortest street in Los Angeles." The brick paving recalls the era when horse power was prevalent in the city. Together, Power, Power, and Terrace Park are recognized as Cultural Heritage Board Monument Number 210.

Alvarado Terrace lies within the Pico-Union II Redevelopment Project Area, under the Community Redevelopment Agency. This southeast area includes park improvements designed to enhance the historic character of the neighborhood. Some of the houses on Alvarado Terrace were restored with CRA loans.

On this tour, seven of the stately historic homes and the Church (originally the First Church of Christ Scientist, now the Central Spanish Seventh Day Adventist Church) are designated Los Angeles Historic-Cultural Monuments. Many of the homes have been featured in motion picture and television productions. The collection of noteworthy residences sur- rounding the park creates a complete historic neighborhood ensemble. The grouping of houses in its landscaped setting constitutes an oasis of the past within contemporary Los Angeles.

Many of the surrounding streets also contain historic houses of note, contemporary with Alvarado Terrace. Perhaps the best examples are the treasures hidden in Los Angeles neighborhood.

The house especially at 1340 block of Bur- lington Avenue and Bonnie Brae; the house on the corner of Constancce and 14th Street, and 1346 Constancce.

The house was originally built in 1905 for Calvin A. Boyle, who was active in the founding of the Hollywood Board of Trade. Charles E. Shattuck, the architect, pioneered in the design of country clubs, and prepared plans for the first Produce Market. By 1908, Edmund H. Barton purchased the house. He was president and general manager of the Los Angeles Transfer Company, which at the time had "70 men with 30 teams em- ployed." Mary C. Barton, his wife, was said to have taken a "keen interest in the progress of the world and especially in that of women." This is particularly indicated by the house now serves as the women's shelter of the Union Rescue Mission.

1. 1314 South Bonnie Brae St. c. 1907

This two-story Craftsman house features irregular over-fired "clinker" brick on the first floor and a large recessed porch. The exterior paint conceals the original dark colors of the natural brick and chimney. The upper story is contained within a large gable roof end. Notice the shin- gle pattern over the window corners and at the junction of the first and second story: they are gathered, forming a subtle and homely transition between forms. The attic vent is in the shape of a Palladian window and a Gothic pointed arch in the center. Dark woodwork dramatizes the interior, which contains a particularly fine ornate staircase; the novel loft retains the original lighting fixture. The living room combines a stair hall and alcove as an all-purpose living space. The dining room has a built-in sideboard that incorporates two stained glass windows in a projecting bay. A built-in book and a wood and glass breakfast nook features of the kitchen. Upstairs there is an open sleeping porch, a common feature of Craftsman homes. The remarkable state of preservation of the interior may be due to the fact that the house has belonged to one family since 1924.

Below this house and 1325 across the way is "Powers Place," a remant of the original brick-paved street.

2. Boyle-Barton House
1317 Alvarado Terrace
1903 / Charles E. Shattuck
Los Angeles Cultural-Historic Monument #83

This Tudor-influenced Craftsman house is the only one on the Terrace to have a street access from the rear and is unique in the west side, where formal rose gardens once extended to Pico Boule- vard. The street facade is prominent a gable roof and a three-gabled dormer window on the roof, both of which have decorative half-timbering. The first floor is of gray slate and buff brickwork. The second floor has granite piers which support Tudor arches. The house is surrounded by brick picket fence and wrought iron gate.

The house is substantially altered in 1919 by its next owner, the late Senator's wife, Miss Caitlin H. Boyle. After the Senator's death, the house was sold to bankers and lawyers. The house was remodeled for them, leaving only the original fireplace and mantel, and the adjacent garage. The house was restored by the late Mrs. Ella E. Boyle, who was active in the restoration of Alvarado Terrace and is a member of the Los Angeles Historical Society.

The house on the corner of 13th and Mission is an example of the architect's heritage style, with the kitchen, dining room and living room, all with fireplace, mantel, and woodwork. The living room has a fireplace mantel with back-lit scenic stained glass and original lighting fixtures. There is a large built-in sideboard with glass doors, original wood floors, and the original tapestry fabric wall covering. The living room also has an original wall-mounted oil painting above the fireplace mantel, with matching tiles on the fireplace face.

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C. J. Holm House
1235 Alvarado Terrace
1907 / Holm and McSwain
Los Angeles Cultural-Historic Monument #81

This house was remodeled in the 1960's by the late Mr. and Mrs. J. Holm, who were active in the restoration of Alvarado Terrace. The house is substantially altered in 1919 by its next owner, the late Senator's wife, Miss Caitlin H. Boyle. After the Senator's death, the house was sold to bankers and lawyers. The house was remodeled for them, leaving only the original fireplace and mantel, and the adjacent garage. The house was restored by the late Mrs. Ella E. Boyle, who was active in the restoration of Alvarado Terrace and is a member of the Los Angeles Historical Society.

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cular turntable used to position the early horseless carriages. Morris K. Cohn was the original owner of the house. In 1897 he became the first textile manufacturer in the city, making overalls and shirts. Morris Cohn and his partner, Lemuel Goldwater, built the first modern Glass A celci reinforced concrete factory building in Los Angeles, now listed as Los Angeles Historic-Cultural Monument Number 119. Cohn’s son, Fred-

rick, later changed his name to Cole; he founded his own company, Cole of California, manufacturers of bathing suits. The architects of the house were Hudson and Munnell. Frank B. Hudson was building inspector from 1899 to 1901 and was a pioneer in the use of fireproof and soundproof artificlal building stone, at the Fairmont Hotel in San Francisco. Together with William A.O. Munnell he designed the Cali-
fornia Museum of Science and Industry, now part of the Los Angeles County Natural History Museum, the first museum at Exposition Park (1912). They were also the designers of the now-lost old Hall of Records (1912). The building now houses a men’s residence for the Union Rescue Mission.

5. Powers House
1345 Alvarado Terrace
1904
Arthur L. Henry
Los Angeles Cultural-Historic Monument #87

An exuberant two-story Mission Revival residence with an arcaded veranda supporting a second floor balcony, above which sit four corner towers and curved parapet walls. Construction is stucco on frame, imitating the adobe look of the missions. Luscious plasterwork ornament enriches the surface. Notice the elegant balustrade design on the porch and balcony, and diamond-patterned window Mullions. The large corner tower contains a small room reached only from outside. The doorway forms an imposing composition, with carvedwoodwork and intricate leaded and beveled glass. The glassed-in porch enclosure dates from around 1910. The interior is not typical Mission style; instead it features a "great hall" popular in English country houses. The great hall was used as the primary living space of the house, serving as parlor, stair hall and entrance foyer. The window designs combine beveled and leaded glass panes with wood ash windows in a diamond pattern. Powers and Powers and his wife, Ada M. Powers, were among the developers of the Alvarado Terrace Tract. A lawyer who had mining and real estate interests, Powers was president of the Junquiton Mining Company of Arizona and vice-president of the Short Line Beach Company, developers of Venice. A member of City Council from 1900-1904, Powers served two years as its president. Ada Powers was most active in the buying and selling of real estate properties in the Alvarado Terrace Tract. Arthur L. Henry, a noted architect, was commissioned to design the residence. This house was the Powers home until 1920.

6. Raphael House
1353 Alvarado Terrace
1903
Hunt and Eager
Los Angeles Cultural-Historic Monument #87

The Tudor arch pattern in the half timbering and second floor railing give this residence the impression of an English country house. Above the first floor of smooth surface sandstone are two prominent gables, and a roof of uniquely designed and sequentially numbered terra cotta tiles. The beveled glass sidelights alongside the entrance door contain curvilinear motifs. The house has a magnificent collection of stained and leaded glass windows which display various Art Nouveau or medieval motifs. The mahogany dining room has an ionic columned fireplace with a built-in clock that chimes. The kitchen and butler’s pantry walls and ceilings are covered by the original glass tiles.

The house was built for Robert H. Raphael, a glass manufacturer who owned the Raphael Glass Company. In addition, Raphael was president of the Southern California Street and Manufacturing Company, the Central and Pacific Improvement Association, director of the Norland Truck Company, and had several real estate holdings. The architects of the house were Sumner P. Hunt and Wesley A. Eager, partners from 1899-1910. They were the architects of the now-lost Raymond Hotel in Pasadena, a great resort era hotel. Hunt had previously designed Casa de Rosas (now Sunshine Mission, c. 1900) in North University Park, pioneering in the Mission Revival style, and later with William Burnes, the Automobile Club of Southern California (1923).

7. Kimney-Evvardary House
1401 Alvarado Terrace
1902
Hunt and Eager
Los Angeles Cultural-Historic Monument #88

This two story house has an eclectic combination of elements from both the Queen Anne and Shingle styles. A round corner tower, instead of a gable, is added to the house, instead of separate as it would be in a Queen Anne Victory. The first floor stucco, the second floor and front facing gable are shingled. Notice the unique first floor arched window with sandstone trim and leaded glass transom. The sandstone terrace retaining walls framing the exterior stair have alternating straight and curved faces that help define the original round sandstone bosses. The house was converted to apartments in the 1970’s. The first owner of the house was Arthur M. Kimney, a receiver for the United States Land Office, director of Ocean Park Company and Deputy Los Angeles County Recorder 1895-97. He served two terms as Los Angeles High School Alumni President 1894-96 and 1906-11, and after 1923 was owner of the Kimney Iron Works. By 1906, Matthew William Evvardary was owner of the house. Evvardary was active in the wholesale and retail grocery business and president of the Palace Market and Provision Company.
8. Wilmer Apartments 1928 / William Allen

A five-story Period Revival Gothic/French Chateau apartment house of reinforced masonry construction. The facade is finished in smooth stucco detailed with a Gothic pointed arch entrance doorway and window hoods with molded platerwork ornament. Notice the charging Gothic carved figures. The building is crowned by a tall mansard slate roof, derived from French prototypes. As one of the first "highrise" apartments south of Wilshire Boulevard, it was a pioneer of its type. Wilmer designed a number of large residences, apartment houses and office buildings in Los Angeles. In addition, he designed Redlands City Hall (1940) and with W. George Lastz designed Burbank City Hall (1961). Allen acted as designer, contractor and owner of this apartment.

9. Henderson House 1921 1421 Alvarado Terrace

A two and one-half story Craftsman residence with stained cladboard siding and very tall proportions. The house has a gable roof, one of which acts as an entrance porch, the other as a dormer; both are detailed with stucco and decorative brick istication. The original sandstone retaining wall remains, although the interior has been converted into apartments. The Henry Henderson family originally occupied the residence.

10. First Church of Christ Scientist (now Central Spanish Seventh-Day Adventist Church) 1451 Alvarado Terrace, 1366 S. Alvarado St. 1912 / Elmer Grey

Los Angeles Cultural-Historic Monument #89

This neighborhood landmark is well sited on the odd-shaped lot formed by the intersection of Alvarado and Hoover Streets. Its architectural style has been variously been called Beaux-Arts, Italian and Spanish Romanesque, and Mediterranean. The design features elements of all three. Its classical elements include a Greek cross plan and an arcade semi-circular porch with composite capital fluted columns. Spanish influences show in the terra-cotta coloration, round arches and tile roofs. Note the decorative Flemish bond brick construction with diamond patterning. Elmer Grey was a great proponent of a native California architectural style. In an article written for Architectural Record of 1905, he wrote that there exist two types of architecture in California, "those which have and have not been affected by the influence of the missions."

11. 1515 S. Hoover St. c. 1907

A particularly fine example of Queen Anne Victorian, the corner tower features an open belvedere in the uppermost level. The design incorporates a front porch with carved relief decorating the pediment, which is supported on brackets. Although the porches have been enclosed, the design retains its original integrity.

12. 1458 Alvarado Terrace c. 1910

A two and one-half story Craftsman house with paired columns, balustrade and decorated cornice on the porch. The original capping has been painted and asbestos shingles have been added. Note also the leading glass transoms and elaborate balcony dormer.

13. 1436 Alvarado Terrace c. 1905

A two-story transitional house with Craftsman features, including a gable roof with brackets, supported by sturdy columns, projecting bay window, and triangular attic vent dormer. The predominating feature of the entrance gable house design is reminiscent of the Victorian style.

14. 1414-16-18 Alvarado Terrace 1910 / E.R. Wilcox

Although it appears to be an altered single family house, this two story Craftsman was originally built as three apartments. The Craftsman form is detailed with an emphasis on projecting beams and decorative Japanese-influenced detail. Note the unique keystone window shape and window pane design, and the large panels of colored glass. E.R. Wilcox is listed on the building permit as both the architect and contractor.

15. Riverroll House 1406 Alvarado Terrace c. 1906

A fine example of Colonial Revival architecture, and the only one of this type on Alvarado Terrace. The residence has giant Classical columns, a large central pediment with an oval shaped glass window in a spider web design, and pedimented dormers projecting from the roof. The entrance portico is supported by six wood columns, some of which are second floor balcony supporting double bays. The columns and pilasters carry dentil and bracketed cornices.

The house was built on speculation and sold to Manuel Riveroll, father of the current resident, who has lived in the house since 1983. Manuel Riveroll was a friend of Emperor Maximilian during the French occupation of Mexico. He was the son of General Riveroll, the first governor of Lower California to be elected by popular vote. Manuel’s son was Eliejo Riveroll, owner of Riveroll Company, a large contracting firm, whose work includes the Olympic Auditorium.

16. Hannas House 1400 Alvarado Terrace c. 1907

A two-story Craftsman cottage radically altered by stucco overlay on original shingles or clapboards. The unique features of the house are the dramatically sloped brick and stone porch pillars and the original leaded glass in the entrance door. A small angled bay window can be seen above the porch on the Malvern side. W.H. Hannas married Grace Powers, daughter of Pomroy Powers, who was said to have built this house as her honeymoon cottage.

17. Boyle House 1806 W. 14th St. (formerly 1402 Malvern Ave.) 1906 / Hunt and Eager

Los Angeles Cultural-Historic Monument #144

A story Craftsman frame house covered in shingles and clapboards above a sandstone base, it rests on a concrete foundation, unusual for its time. The entrance has recently been changed to face the park, instead of Malvern Ave. The modern facade has shingled brackets supporting window sills, a dove cote and a unique pattern of window panes which diminish in size towards the upper part of the house. The interior is well preserved, with a beautifully detailed suspended staircase, with a railing in a bowed shape. The living room has an fireplace with built-in seats and the dining room has a built-in sideboard. The upper level has an attic with skylights.

Andrew’s brother, Robert, his partner in business and a structural engineer, built the new destroyed Broadway Tunnel, which at the time had the largest tunnel diameter in the world.

18. 1406-1447 Malvern Avenue c. 1905

The collection of houses on this block date from the first decade of the twentieth century, and represent a transition between the Victorian style to the developing Craftsman esthetic. Number 1421-1423 is a particularly fine example, with fins above the gable, a second story bay window, leaded glass in the parlor window, and classical ornamental details.

19. Willats Apartments 1426-28 S. Bonnie Brae St. 1925 / Edwin W. Willat

An extraordinary remnant of an architectural style of the twenties, this Egyptian Revival bungalow court demonstrates a convincing fidelity to its source. Whether influenced by the exotic movie sets of Hollywood or the discovery of King Tut’s tomb in 1922, the Egyptian Revival has an important place among the fantasy architecture of Los Angeles. The entrance gate is in the form of an Egyptian pylon, with slanted walls, a concave “cassette” cornice, and a projecting finial. Some painted color added to the scored concrete on frame construction appears to be original.

20. 1311-1356 Westlake Avenue c. 1900

This curved street was developed slightly earlier than Alvarado Terrace. It is one of the few period homes in a variety of styles, some unfortunately damaged by modernization. Most houses are Craftsman and Shingle Style, some have features Victorian turrets and bays while others display Classical columns and decorative features.

Credits:

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