

 **MAP AND WALKING TOUR GUIDE**

Here is your map to the city! Feel free to print and take along with you to enjoy some or all of the Walking Tours of the Historical Sites of Santa Monica.

If you desire only the map, print only pages 2-3

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SANTA MONICA LANDMARK PROPERTIES, STRUCTURES OF MERIT AND NOTEWORTHY PROPERTIES

-  Historic Landmark
-  Structure of Merit
-  Noteworthy Property
-  Historic District

0 1000 2000 3000 Feet





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#A. City Council Member, Bobby Shriver's House

Tour 1 - Adelaide Drive - ¾ mile distance

Adelaide Drive is located at the Santa Monica Canyon rim and forms the Northern Boundary of the City and features majestic canyon views. Since the turn of the 20th Century, this street has attracted numerous prominent southern Californians. This street is named after Robert Gillis' daughter, Adelaide. Robert Gillis was the owner of the Santa Monica Land and Water Co. and bought thousands of acres in the Palisades in the 1880s. In 1923, Gillis sold 22,000 acres to Alphonso Bell, who developed Bel Air, and went on to develop the Pacific Palisades.

6. Worrell "Zuni House," 1923-24 710 Adelaide Pl.

Architect Robert Stacey-Judd is best known for his Mayan-themed architecture, as is evident in the Pueblo Revival style home, the only known example of his work in Santa Monica. The design of the house embodies many of the character-defining features of the Pueblo Revival style, including an asymmetrical facade, block composition, and flat roofs with parapets highlighted by red tile coping. Noteworthy are projecting roof beams (a.k.a. vigas) typical of the Zuni tribe of Arizona Indians. The rounded corners of the terraced walls, simulate adobe. A stepped Mayan motif is repeated in the door and window frames.

It's said that the work of this architect "is always a surprise."

7. Residence, 1923 506 Adelaide Dr.

Rumor has it that the original John Byers design for this structure called for it to be a Spanish Colonial Revival building with a red-tiled roof. The property has been extensively remodeled once with a Craftsman feel – now it's Mediterranean. It looks nothing like anything else Byers has done, but they say the bones are his. This property is deemed a structure of merit, but not a landmark. Go figure.

8. Gillis house, 1905 406 Adelaide Dr.

Architect: Myron Hunt and Elmer Grey

If you're interested in the history of coastal L.A., you should know the name Robert Gillis. Gillis owned the Santa Monica Land and Water Co. and bought thousands of acres in the Palisades in the early 20th century. In 1920, that land was valued at \$65,000 for 260 acres. 406 Adelaide Drive is where Gillis staked out his territory and set up home.

The Stairs Concrete Stairs - Adelaide at 4th St. Wooden Stairs - Adelaide at 7th St.

The stairs at 4th St. rise 189 steps from sea level on Entrada Drive up Santa Monica Canyon to Adelaide, offering inspiring beachfront views with health club fitness and the social qualities of a singles bar. A local institution for the past few decades, the Stairs are mainly for rigorous exercise, with some regulars managing 15 to 20 climbs a day. The wooden stairs at 7th St are an easier climb.

9. Isaac Milbank house, 1911 236 Adelaide Dr

Architect: Milwaukee Building Company / Meyer & Holler

This extraordinary property is a win-win from a historical standpoint. It's associated with a significant owner - Isaac Milbank - and a significant architectural firm – the Milwaukee Building Company. In the early 20th century, Isaac Milbank was a nationally known industrialist, a co-founder of the Borden Milk Company, and an oil industry investor. He made Los Angeles his permanent home, and maintained a vacation residence in Santa Monica. The house still remains within the family; it was the granddaughter of Isaac Milbank, Mrs. Phila Caldwell, who applied for landmark status for the property. The architects - the Milwaukee Building Company (a.k.a. Meyer & Holler) - have constructed several landmark buildings around Los Angeles, including Grauman's Chinese Theatre and the Egyptian Theatre. Affluent industrialist Isaac Milbank's home is noteworthy for its complex roofline, overhanging eaves, ribbon casement windows and its use of shake. It sits majestically on the property.

**Bobby Shriver's Hedges
222 Adelaide Drive.**

It was the hedges in front of this house that got Bobby Shriver get into the family business of politics. Just before Thanksgiving 2003, the Kennedy nephew received a citation related to a 1948 ordinance governing hedge and fence height. The city told them to trim their front hedges to 3 1/2 feet and rear hedges to 8 feet or face misdemeanor charges and a \$25,000-per-day fine. The experience made Shriver realize the city had lost sight of the bigger picture. He wanted to repair the system. Backed by his famous family - including his brother-in-law, Gov. Arnold Schwarzenegger, mother Eunice Kennedy Shriver and Uncle Ted Kennedy, Shriver was the favorite in the 2004 City Council election.

"I never ran about my hedges. The hedges thing was sorted out before I started to run ... but in the process I saw these other issues that I realized had not been sorted out," he said.

In addition to sitting on City Council, Shriver, a Yale-educated attorney, and heads an AIDS foundation called DATA.

**10. Henry Weaver House, 1910
142 Adelaide Dr
Architect: Milwaukee Building Company / Meyer & Holler
National Register of Historic Places**

This Craftsman-style home, which is listed on the National Register of Historic Places, was built for retired hotel proprietor Henry Weaver, who owned several Midwest hotels. It was through his hotels that Weaver heard about the Milwaukee Building Company. Not only did the company design and built the Henry Weaver House, they are also responsible for the Isaac Milbank House next door.

142 Adelaide is characterized by a horizontal appearance augmented by low pitched roofs with overlapping gable ends and overhanging eaves; exposed rafters, braces, and beams; natural materials, including dark wood shingles contrasted with brick or stone porch walls, piers and prominent chimneys. Enjoy the tall windows with Moorish horseshoe-shaped transoms, which merge the interior with the natural landscape. You will also enjoy the decorative geometric bracketing of the beams and porch posts. Built in 1910-11 for Henry Weaver, this home cost \$13,250 – more than most houses of its time.

**11. Second Roy Jones House, 1907
130 Adelaide Drive**

Architect: Attributed to Robert Farquhar

This large home is the second of two houses built by Roy Jones, founder and officer of the Bank of Santa Monica. Jones worked on the City Charter and was influential in the early economic and political development of the City. Jones helped organize the Ramina Corporation, one of the most extensive developers of northern and southern California.

His father, John Percival Jones was the founder of Santa Monica. For the record, the Jones, as well as the Conger families were among the pioneers of California and Nevada. Thomas Conger became state senator in California. Conger's son-in-law, John P. Jones, became senator in Nevada before founding the City of Santa Monica. Built in 1907, the 6,189-square-foot clapboard house was designed by noted architect Robert Farquhar. Its 20 rooms include a sunroom and billiards parlor plus six bedrooms and six baths. One of the big bonuses to this property are the majestic canyon and ocean views.

Tour 2 - Style and Big Trees – The Northeastern Corner - 4.2 miles

This is the longest tour – a 4.2 mile loop. You'll enjoy a unique variety of architectural styles from quintessential bungalows to International style, as well as tallest *Eucalyptus deanei* tree in the country.

Delight in La Mesa Drive, a six-block long, curving street of large and gracious homes mostly dating from the 1920s and 1930s. The drive is lined with mature Moreton Bay fig trees and vintage post top street lamps. 37 home contribute to this potential historic district; local architect John Byers is responsible for eight houses. Other architects featured on this street are Paul Williams, Marston Van Pelt and Maybury, Palmer Sabin, Oscar Niemeyer, Lloyd Wright, and J.R. Davidson. La Mesa Drive is a potential landmark historic district.

4. Aeroplane bungalow, 1912 315 10th St.

Known as an Aeroplane Bungalow, this home is distinguished by three low-pitched overhanging gable roofs, exposed rafters, two-tiered split beams and horizontal wood siding of alternating heights.

Mining engineer DeWitt Creveling, built and occupied 315 10th St. Praised for its fine design, this structure has been said to embody some of the most desirable elements of Craftsman architecture.

57. Single-Family Residence, 1923 1414 Idaho Avenue Architect: A. Scott

The property at 1414 Idaho Avenue is a quintessential California bungalow augmented with Colonial Revival influences. The bungalow had its genesis in southern California during the first quarter of the 20th century. They were immediately popular because bungalows answered a growing need for affordable housing.

1. Eucalyptus deanei tree 522 24th St.

This majestic *Eucalyptus deanei* tree is the tallest and most massive specimen in the country. *Eucalyptus* trees were imported from Australia, but they have been growing in Southern California since the late 1800s. This 90+-year-old *Eucalyptus* is one of the tallest trees in Santa Monica -> the top of the tree can be seen from 4 blocks away. Its height is estimated at more than 100", trunk diameter 65", its circumference is 17'5" around.

2. John Byers Office, 1926 246 26th St.

In the period between World War I and World War II, John Byers made more of an impact on the Santa Monica architectural landscape than any other local practitioner. He explored the possibilities of a number of styles, including Spanish, Mexican, and Monterey, and was most known for his adobe-designed buildings. When John Byers died in 1966, he was based out of this Spanish Colonial Revival compound at 246 26th St. It is now a charming restaurant, Chez Mimi, and one of your few chances to dine at a local landmark.

3. John Byers (third) residence, 1926 2034 La Mesa Dr.

La Mesa Drive is set high above Santa Monica Canyon, secluded and serene, and known as a showcase for the leading architects of the 1920s and 1930s, not unlike certain sections of Pasadena and Hancock Park.

In 1924, local architect John Winford Byers began an eight-room, two-bath dwelling at 2034 La Mesa Drive; estimated cost \$15,000. This Monterey Revival style masterpiece boasting hipped and gable roofs, with recessed casement windows asymmetrically dotting the façade, was the Byers' family home for more than 30 years. Before John Byers became an architect, he was a teacher at Santa Monica and San Rafael High schools.

58. Strick House, 1964 1911 La Mesa Drive

Architect: Oscar Niemeyer

The Strick House is the only home in the U.S. designed by renowned Brazilian architect Oscar Niemeyer. The differentiation between solids and voids is well expressed in the Strick House, an excellent example of the International Style as interpreted by Niemeyer. The International Style emerged as one of the architectural responses to Europe's Modern Movement of the 1920s and spread throughout the world, culminating in the middle decades of the 20th century. International Style is considered the most minimal form of modernism.

Tour 3 - The Canada Tour – Our Friends to the North - 1/3 miles

Insider's joke – locals refer to the part of Santa Monica that's north of Montana Ave. as Canada. People who live here live well. Be impressed with the quality, variety and size of homes in the neighborhood.

12. Marion Davies Estate, north guesthouse, 1929

321 Palisades Beach Road, Now know as 415 Pacific Coast Highway

William Randolph Hearst was the first media mogul of the 20th Century, owning newspapers, magazines, radio stations and movie companies. Santa Monica's Gold Coast was so desirable that in 1929, Hearst hired Julia Morgan (architect of Hearst Castle) to fashion a 5-acre beachfront estate for his mistress, actress Marion Davies. Morgan created a 3-story, 34-bedroom Georgian mansion with 3 guesthouses, 2 pools, tennis courts and kennels. "Ocean House" at \$7 million was the grandest property in the neighborhood. In 1956, all but this north guesthouse was demolished. It is being restored thanks to a \$21 million grant from the Annenberg Foundation.

13. Henry Weyse/ Charles Morris House, 1910

401 Ocean Ave. Architect: Robert Farquhar

At the time this property was constructed, Wilshire Blvd. was a dirt track, meandering toward the ocean. This property helped bridge the gap between here and there. This unique two-story residence designed by architect Robert Farquhar combines elements of the Colonial Revival and Craftsman Style for attorney Henry Weyse. Architect Farquhar may be best known for being chief architect of the Pentagon in Washington D.C., but he was also the son-in-law of the City of Santa Monica's founder, John P. Jones. Farquhar became regionally prominent designing many prestigious buildings in the Los Angeles area, including the William Andrews Clark Memorial Library, the Pasadena Museum of History and the California Club.

55. French Villa

147 Georgina Avenue, 1911 Architect: Robert Farquhar

This home is an early example of French Colonial architecture, a style that was popular in the late 19th Century but increased in popularity during World War II, when many American soldiers served in France. Character-defining features of the style including its side gable roof configuration, punctuated by four tall, round headed dormers. Revel in the finesse of conical cap with finial over the semi-circular front portico, the way the paired Doric columns rise gracefully to a blank frieze to define and separate each bay, four of which contain double French doors. The front façade of the residence is perfectly symmetrical, characteristic of the formal French villa style.

14. A. MacFadden residence, 1923

317 Georgina Ave. Architect: Webber, Staunton, and Spaulding

Austin McFadden, the man who requested 317 Georgina be built, was one of Santa Monica's early entrepreneurs – he was the founder and operator of the BonTon Ball Room at Lick Pier during the 1920s and 1930s. This colonial revival showpiece is a work by the L.A. firm of Webber, Staunton, and Spaulding, which specialized in Period Revival, designed residences, commercial buildings and educational facilities.

62. William S. Hart House, 1920

404 Georgina Avenue Architect: John Byers

Heaven forbid that a property by local Architectural god, John Byers, should go unacknowledged in Santa Monica. This aesthetic one-story, adobe home is reminiscent of haciendas from the Mexican Colonial period (1821-1846). The Mexican Colonial Revival style is an evolution of the architecture that was popular in Southern California, the Southwest, and northern Mexico in the 18th Century.

5. Fones Residence, 1914

555 Seventh St.

A quintessential example of an early 20th Century Craftsman Bungalow. Note the cutout brackets under the projecting eaves, an essential bungalow feature. Two California architects, Charles Sumner Greene and Henry Mather Greene, are often credited with inspiring America to build simple one-and-a-half story bungalows.

15. The Palama, 1922

211 Alta Ave. Architect: W.R. Covington

Two rows of mirror image building are typical of the bungalow courts of the 1920s and 1930s — a period of smaller scale multiple family housing. The bungalows are built around a centrally landscaped courtyard, typical of multi-family construction in Southern California in the 1920s and '30s. The 211 Alta bungalow court is nicely detailed mixture of Colonial and Craftsman Styles. Character-defining features are typically bungalow: broad eaves with exposed rafter tails, decorative brackets at the porch roofs and gable ends, verge boards, porch pergolas, corner boards, wood lap siding, and double-hung sash windows with flat wood surrounds.

Tour 4 – Apartment Life - Under 1 mile

This tour will give you a very good idea about the development of high rises in the city of Santa Monica....not to mention another famous tree and a cottage. This entire loop is less than a mile.

16. Vanity Fair Apartments, 1935

822-824 Third Street Architect: Carl Henderson

Built in 1935, the Vanity Fair Apartments are the oldest known example of Streamline Moderne residential architecture in Santa Monica. These distinctive apartments were designed by Carl Henderson, a businessman from Iowa who became a prominent figure in Santa Monica business and civic affairs.

The Streamline Moderne design of the Vanity Fair Apartments is representative of the shift in architectural style from the lavish Art Deco style to a more Depression-friendly style. Streamline Moderne architecture emerged from an economic need for simpler, inexpensive buildings, not to mention a growing fascination with transportation design. The overall building profile shifted from a vertical (think the Georgian Hotel) to a horizontal emphasis with a flowing "wind tunnel" appearance inspired by the aerodynamic stylings used for ships, planes, and automobiles.

17. Cedar Deodara tree

918 Fifth St.

The stately *Cedrus deodara*, a.k.a. Himalayan Christmas Tree, was planted in the early 20th Century, a point in time in which new species of huge trees were meant to provide shade for many years. In the early part of the 20th century, Santa Monica was a forerunner in horticulturist activity. The city was known for bringing in exotic shade trees from around the world, and seeing how they fared in our gentle climate. These specimens were planted on both public and private lands. This Cedar Deodara is a spectacular specimen. City forester Walt Warriner noted that this deodar stands 60' tall and has a diameter of 56". It is more than 100 years old, and has not been pruned, manicured or trimmed. Notice how the lower limbs have been allowed to grow and spread horizontally.

18. Turn of the 20th Century cottage, 1906

954 Fifth St.

Cottages like this were popular in Southern California from the late 1890s through the 1910s. This property was one of the initial buildings constructed within the original town of Santa Monica boundaries and is marked by narrow clapboard siding, curvilinear bay windows, double hung sash doors, and oriental-style "fillips," or exposed rafter tails, at the edges of the hipped roof. 5 of 14 similar properties were demolished in 4 years.

56. The Embassy Apartment Hotel

1001 Third Street, 1924 Architect: Arthur E. Harvey

The Embassy Apartment Hotel dates back to the time when Santa Monica was the last railway stop on the Los Angeles train, when families came to Santa Monica to holiday and enjoy the sunshine and beach activities, as well as hunting and hiking in the nearby Santa Monica Mountains. Constructed in 1924, the property includes a three and four story Spanish Colonial Revival-style apartment hotel and is an outstanding example of Moorish influenced Mediterranean design. Stucco sheathes the exterior, while red clay tiles cover the roof. Spiraled columns mark the corners. The building is asymmetrically organized incorporating paired casement windows, corbelled and wrought iron balconies, and loggias. The distinctive decorative treatment includes a frieze composed of a band of shields at the roof line, a raised entrance from the courtyard with a Churrigueresque inspired surround, spiraled columns in one loggia, and vermiculated, engaged columns between some windows.

19. Sovereign Apartments / Hotel, 1928

205 Washington Ave Architect: Meyer-Radon

National Register of Historic Places

In 1928, when the majestic Sovereign Hotel opened at the corner of Washington and Second Street, the number of single and 1-bedroom apartments and daily maid service indicated that the target clientele of this 5-story, 130-room complex were people wishing to summer by the sea. One can only imagine the parties and affairs that blossomed in the landscaped inner courtyard enclosed by a low wall with extended pillars topped by urns and connected with an iron railing.

Architect Kurt Meyer-Radon and the Anglo American Building Company took great pains to harmoniously integrate a variety of unique design elements in the Sovereign. Awe at such sublime details as rope moldings, corbelled balconies and French doors. Enjoy the staccato feel on the fifth floor, as the windows, which extend toward the roof coping, are separated by pilasters, and corbels below the roofline.

Tour 5 – A Taste of Urban Santa Monica - 1.1 miles

This jaunt will give you a flavor of how the downtown area developed in the first half of the 20th century.

21. Charmont Apartments, 1929

330 California Ave.

National Register of Historic Places

Between 1920 and 1930, the population of Los Angeles County grew from 936,434 to 2,208,492 — and people wanted to live by the beach. Necessity led to a golden age of apartment architecture, as exemplified by the Charmont Apartments. This lavish mid-rise residential building was designed by Max Meltzmann in a unique blend of Mediterranean Revival and Art Deco style.

Enjoy how the main doors are located across a walled courtyard featuring a two-tiered fountain with an intricate Moorish-patterned backsplash. Consistent with Med-Deco style, featured stucco areas are patterned or scored. The Charmont Apartments use of chevron points as a design theme can be seen on pair piers through the courtyard wall and on the windows, adding to the aesthetic appeal.

20. Miramar Moreton Bay Fig Tree

Ocean Ave & Wilshire Blvd

This 80-foot tall Moreton Bay Fig Tree (*Ficus macrophylla*) is the second largest of its kind in California. A native of east Australia, it was planted more than a century ago at Miramar, the private estate of Senator Percival Jones. The story of this Moreton Bay Fig Tree dates back to the 1880s, an Australian sailor had been drinking at the Rapp Saloon, and when the bill came, he had no money to pay for his drinks. The sailor offered the bartender him a Moreton Bay Fig Tree sapling instead of cash. Having no interest in plants, the bartender then gave the sapling to the wife of Senator Jones, who requested that her gardener plant in the yard of their estate.

24. Santa Monica Bay Woman's Club Building, 1914

1210 Fourth St. Architect: Henry Hollwedel

The Santa Monica Bay Women's Club was built in 1914 with funds donated by Arcadia Baker, wife of Colonel Robert Baker, co-founder of Santa Monica, and herself one of the city's most devoted philanthropists. The two-story Classical Revival building is sheathed in stucco. Its tiled hip roof has bracketed eaves and a decorated frieze. 6 arched casement windows with decorated surrounds and topped by fan lights span the 2nd floor façade. The 1st floor has a wide inset entrance in the center flanked by triple rectangular casement windows with transoms and stained glass over each doorway. The glazed triple entry is framed by oak set into marble. The architect, Henry C. Hollwedel, did other landmarked local properties, including the Mayfair Theater and Henshey's Department Store on 4th St. All were landmarked, but the Women's Club is the only one that is still intact. The Northridge Earthquake on January 17, 1994 took out Henshey's and severely damaged the Mayfair.

23. Streamline Moderne Commercial Building, 1940

507 Wilshire Blvd. Architect: W. Douglas Lee

Old timers will remember 507 Wilshire Blvd. as the LLO-DA-MAR Bowl. The bowling alley was converted into retail use in the 1970s, when the façade was changed to better accommodate retail. Rumor has it that behind the Streamline Moderne façade, will soon be 50-unit complex; not unlike what was done at the Rapp Saloon at 1438 Second St. The City says, regardless of the changes, W. Douglas Lee's design still exemplifies the commercial Streamline Moderne style. The style shows an evolution from the frill early Art Deco exchanging the baroque touches for aerodynamic lines, borrowing design elements from trains, ships and automobiles.

22. Miles Playhouse, 1929

1130 Lincoln Blvd. Architect: John Byers

Several legends surround the endowment of the Miles Playhouse. The story goes that the late 1920s City Councilman J. Euclid Miles bequeathed the city of Santa Monica \$25,000 to build a hall for young people, in memory of his daughter, Mary, with the provision that the city maintain it in perpetuity.

The city's favorite son, architect John Byers, designed the playhouse in the Spanish Colonial revival style. After years of decline, the Miles Playhouse was finally rebuilt after the 1994 Northridge earthquake, and is home to several children's theater groups. Set in the heart of Christine Emerson Reed Park, at 1130 Lincoln Boulevard (Also known as Lincoln Park – rumored to be where the band Linkin Park got their name.), this has been a homeless hangout for many years. In the summer of 2005 the City fenced off the park in an attempt to revitalize the area.

Tour 6 - Early Santa Monica - 1.2 miles

Downtown has always been downtown. Much of Santa Monica's earliest development was along Ocean Avenue and Santa Monica Blvd. Travel back to the days when the West was young, and business was easier.

25. Gussie Moran House, circa 1891

1323 Ocean Ave.

This Queen Anne style Victorian hints the time when Ocean Avenue was a parade of Victorian homes. It was once owned by international tennis sensation Gussie Moran. In 1949, Moran competed at Wimbledon wearing a short tennis dress with ruffled knickers peeping out below the hem. It was the first time in history that ladies' underthings were intentionally put on public display.

26. Victorian House, 1906

1333 Ocean Ave.

There is an element of surprise to a Victorian home....a gable where you wouldn't expect it, fanciful balconies dotting the facade. What is a Victorian? It is not an architectural style, but a period in history - 1840 to 1910. The Victorian era brought many architectural innovations in architecture yielding a variety of distinctive styles.

60. Spanish Colonial Revival-style building, 1926

1337 Ocean Avenue

Notice the flat simplicity of the façade of this 1926, two-story, wood-frame Spanish Colonial Revival-style commercial building, a swimming pool and a one-story. The architectural style was very popular during this era of Santa Monica's development, offering a Mediterranean grace and elegance to our seaside city.

27. Georgian Hotel, 1931

1415 Ocean Ave.

Architect: Eugene Durfee

During prohibition, the Georgian became one of Los Angeles' first speakeasies; a rendezvous spot for celebrities including Clark Gable, Carole Lombard, Bugsy Siegel and Fatty Arbuckle. The Victorian was the vision of Ms. Rosamond Borde — one of the first females to succeed in the male-dominated building industry. Architect Eugene Durfee designed an architectural model of how to transform an elementary rectangular tower into an urban landmark. Its distinct seaside Deco Style is unique to Los Angeles, but not entirely like South Beach, Miami.

28. Rapp Saloon/Old Town Hall, 1875

1438 Second St.

Builders: Spencer & Pugh bricklayers

The Rapp Saloon was the first masonry structure in Santa Monica. An 1877 newspaper advertisement called the establishment the "Los Angeles Beer Garden" with "fresh-tapped Los Angeles beer always on hand." Over the years, the property has been a Salvation Army meeting hall, radiator repair shop, art gallery and storage facility an early movie studio, the Vitagraph Film Co. It even served as City Hall for two years. Now it's part of the Hostelling International building and is used for poetry readings.

29. Mayfair Theater, (a.k.a. Majestic Theatre), 1911

212-216 Santa Monica Blvd.

Architect: Henry Hollwedel

How sad that this landmark has been boarded up since the Northridge Earthquake. Legend had it that the Majestic Theatre, originally built in 1911, was the oldest legitimate theater operating in Los Angeles. Charles Tegner, another founding father of Santa Monica, had architect Henry C. Hollwedel design the elaborate façade of baroque swirls and inset shields. The theater, now known as the Mayfair was restored in 1973 and again in 1988.

64. Bay Cities Guaranty Building, 1929

225 Santa Monica Boulevard

Architects: Walker and Eisen

Santa Monica's first high-rise was designed by Walker and Eisen in Art Deco style in 1929. This 12-story commercial/office building is rectangular in plan, and is capped by a stepped clock tower. The Art Deco ornamentation of the building resembles other Southern California office buildings of its era.

30. Oregon Avenue Sidewalk Sign, pre 1912

Santa Monica Boulevard and Fifth Street

Prior to the founding of the city of Santa Monica in 1875, streets were either numbered or named after states and territories. This corner sidewalk inlay illustrates how street labeling looked at the turn of the 20th Century. Oregon Avenue was renamed Santa Monica Boulevard in 1912.

31. Lido Hotel, 1931

1455 Fourth St.

The Lido Hotel is an icon of commercial art deco, designed in 1931 in response to the expansion of the central business district. Its fluted design, crafted of roman brick 8 xs as long as it is wide, and dotted with stylized terracotta female motifs along its roofline gives the Lido a vertical emphasis. It is a graceful reminder of times past.

Tour 7 - People + Property That Shaped Santa Monica - Approximately 3 miles

We are now at the core of the City. This tour will bring you by municipal structures like the Pier, City Hall and Barnum Theater, not to mention a rare Craftsman apartment building.

32. Santa Monica Pier Colorado Ave. + the Sea

The Santa Monica Pier is two adjoining piers; the long municipal pier and the short, wide Pleasure Pier. The SM Pier came about after Abbot Kinney and partner Francis Ryan opened the Ocean Park beach resort and pier in 1898. Inspired, the City of SM built a simple, long municipal pier in 1909. The Pier's popularity impressed entertainment entrepreneur Charles Loeff, who built Coney Island's first carousel in Brooklyn, NY. In 1916, the Loeff Amusement Pier opened south of the municipal pier, featuring rides like "The Blue Streak Racer" roller coaster, the "Whip" and "Aeroscope" and a hippodrome with a hand-carved merry-go-round.

33. Loeff Hippodrome, 1916 Santa Monica Pier Built by Charles Loeff, on the National Register of Historic Places

In ancient Greece, a hippodrome is an open-air stadium with an oval course for horse and chariot races. In Santa Monica, the Loeff hippodrome, a national landmark, is best described as "a California-Byzantine-Moorish-style fantasy" that sits at the shore end of the pier. The hippodrome has been home to several vintage merry-go-rounds and organs. Charles Loeff, who built the hippodrome, is one of this country's most noted carousel builders.

63. Sears Roebuck, 1947 303 Colorado Avenue Architect: Rowland Crawford

Sears began when Richard Sears started selling watches in 1886. In 1888, Sears' first catalog, featuring only watches and jewelry, debuted. Sears, Roebuck and Co. was officially formed in 1893. Sears was already an American institution when they opened our building in Santa Monica in 1947. A sensual blend of curves and angles, with ribs to augment length, our local Sears is another classic example of a late Streamline Moderne Commercial building. Streamline Moderne evolved out of the Art Deco style.

26. Santa Monica City Hall, 1938 1685 Main Street Architect: Donald B. Parkinson and Joseph M. Estep

During "The Great Depression," President Teddy Roosevelt allocated billions to Public Works Administration projects, including City Hall. This fine example of Deco Moderne was built in 1938 by Donald B. Parkinson and Joseph M. Estep. From *Art Deco*, City Hall borrows low relief geometric trim and a vertical emphasis. From *Art Moderne*, we have faceted corners and a horizontal flow. Inside, enjoy the tile work of Stanton MacDonald-Wright, founder of the Synchronism art movement, and director of the PWA arts program for the western U.S.

36. Santa Monica Civic Auditorium, 1958 1855 Main St. Architect: Welton Becket and Associates

The Santa Monica Civic Auditorium is another unique building by architect Welton Becket. This 1958 construction is described as "an excellent example of the mid-20th century International Style." Renowned in its day for its landmark use of hydraulic technology for adapting an assembly space to accommodate a variety of stage performances, sports and exhibitions. It is a forerunner to modern day retractable domes. Architect Becket is known for noteworthy L.A. area buildings as the Capitol Records tower, Petersen Automotive Museum, and the Cinerama.

35. Barnum Hall, 1938 Santa Monica High School, 601 Pico Blvd. Architects: Marsh, Smith & Powell

A classic model of Public Works Administration Streamline Moderne style, the structure bears all the hallmarks of a style associated with steamships and deco movie theaters -- rounded corners, horizontal banding and porthole-like windows in the front doors. Even the side walls of the chairs are stamped with the name of the school in a Moderne typeface.

37. Bay Street Craftsman Cluster, approx. 1910 137,141,145 & 147 Bay St.

Some of the earliest intact examples of Craftsman style apartments. These four buildings are adjacent to the old Pacific Electric railway line or Trolleyway, a right of way that linked the Los Angeles Pacific Railway with the Main St. commercial district. Socioeconomic factors of the time dictated a need for small-scale transient housing. Notice the efficiency of design in each unit of this Craftsman complex. Classic style can be found in these two-story, multi-family dwellings in their low-pitched, gabled roofs, exposed beams and rafters; efficiency is featured in the rollout beds, built-in storage areas, tripartite windows and sleeping porches.

Tour 8 - Ocean Park - 2.2 miles

On June 23, 1891, property developers Abbot Kinney and Francis Ryan bought controlling interest in the Ocean Park Casino. They then paid \$175,000 for the adjoining land and built the Ocean Park Beach Resort, where they sold 25 x 100 ft. lots with piped water for \$100. Tents were erected on unsold lots for summer rental. Direct rail service from L.A. arrived at the Hill Street depot as of June 18, 1892. Three years later, Ocean Park was born.

A highlight of Ocean Park is the Third Street Neighborhood Historic District — bordered by Ocean Park Blvd., Second, Hill and Third Streets — it offers many original, turn-of-the century structures — from Victorian to Gothic to American Colonial Revival to California Craftsman to Spanish Colonial Revival. The neighborhood provides a visual representation of Ocean Park's development through the 1930s.

The easiest place to park for this tour is on the Third St. side of Hollister Court. You can spend the better part of the day in Ocean Park learning the earliest history of Santa Monica on this 2.2-mile tour.

39. Hollister Court, 1904-1920s

2402 Fourth St. and 2401 Third St.

An early 20th Century bungalow court consisting of 13 individual Craftsman-style units. Bungalow courts were for those desiring an independent lifestyle with a sense of community and security. Properties around a central piazza were seen as a compromise between expensive, high maintenance single-family homes, and apartment life.

40. John W. & Anna George House, circa 1911

2424 Fourth St.

A beautifully balanced Craftsman bungalow. The bungalow's roots are in India; native houses in Bengal were called *bangla* or *bangala*. British colonists adapted these one-story thatch-roofed huts as summer homes. As author Robert Winter writes, "The bungalow was practical, and...symbolized for many the best of the good life. The feeling of independence...even on a tiny plot of land, is part of the freedom...one senses in Southern California."

65. Christie Court, 1924

125 Pacific Avenue

Wander by the Christie Court bungalows and you might think to yourself, "*And they landmarked this place because...?*" Santa Monica landmarked this property based on the importance of the bungalow court to the character of Ocean Park, rather than on the architectural style, and because the owner wanted to develop this property.

38. Horatio West Court

140 Hollister Avenue

Architect: Irving J. Gill - National Register of Historic Places

Horatio West Court, listed on the National Register of Historic Places, exemplifies architect Irving J. Gill's bold use of concrete and hollow tile, a hallmark style allowing inexpensive tilt-wall construction system that allowed for artistic expression. Gill was a tireless designer of small-scale, low-cost housing projects in the 1920s.

43. Merle Norman Building, 1936

2525 Main St.

Architect: H.G. Thursby

The Merle Norman Cosmetics headquarters defines Streamline Moderne – it's clean, stylish, and dynamic with an appealing use of stucco, glass block and metal with a unique circular cupola. Architect H.G. Thursby's uplifting building and Merle Norman's success brought hope to Santa Monica during the Great Depression.

Founded in 1931, Merle Norman Cosmetics Inc. has developed, manufactured and distributed its own full line of skin care and color cosmetic products since the Great Depression. They are sold at more than 2,000 independently owned and operated Merle Norman Cosmetic Studios in the United States and Canada.

44. Ocean Park Library, 1917-1918

2601 Main St.

Architects: Kegly & Gerity

The Ocean Park Library is one of the few remaining branches of the Carnegie Library operating in California. Steel magnate Andrew Carnegie retired in 1900 at age 65 and devoted the rest of his life to philanthropy. He established the Carnegie Library grants program. In total, his Carnegie Corp. provided more than \$41 million for 1,689 free public library buildings in 1,419 communities around the United States. Designed by architects Kegly & Gerity, the property is a variation of the Classical Revival design.

45. First Roy Jones House, 1894

2612 Main St.

Architect: Sumner P. Hunt

In 1894, renowned architect Sumner Hunt built the home for Roy Jones, son of the founder of Santa Monica, Sen. John Percival Jones. The house is a transitional style from the elaborate Victorian Queen Anne to the simpler Georgian Revival style. Originally located at 1007 Ocean Ave., the house was donated to the Heritage Square Museum and moved to its present location in 1977. Don't miss the Sunday farmer's market in the parking lot.

49. Parkhurst Building, 1927

185 Pier Ave.

Architect: Norman Marsh of Marsh, Smith and Powell, National Register of Historic Places

The Parkhurst Building has more to do with Venice's history than Santa Monica. It was built for Clinton Parkhurst, 2nd to last mayor of Venice before it became incorporated into the city of Los Angeles. Notice the multi-sided tower featuring an intricate design of protruding bricks and other ornamentation. Architect Norman Marsh was responsible for designing many noteworthy structures in Venice, including the arcaded streets and canals.

Noteworthy Tourist Attraction: "Schwarzenegger Plaza", 1986

3100 Main St.

A local structure of note is 3100 Main St. The lobby features a mural of Terminator-era Arnold Schwarzenegger, and the restaurant Schatzi has other Governor memorabilia.

47. Moses Hostetter House, 1893

2601 Second St.

This Victorian era home was built by Moses Hostetter is the 2nd oldest house in the Third Street area. Hostetter was a member of the SM Board of Trustees from 1896 to 1900, and chairman of the police, fire, and light committees. In 1893 he bought seven local lots at auction for about \$45 each. Those lots are now 2547, 2601 and 2628 Second St.; 236, 237 and 242 Beach St. and 2623 Third St.

48. Former Methodist Episcopal Church, 1875

2621 Second Street

Within months of Santa Monica's founding in 1875, Senator John P. Jones donated two lots for the City's first church. Members diligently worked on the church—offering carpentry and glazing skills, doors, lamps, and seating. Others donated to the \$683.98 cost. The Gothic Revival style building has a pleasing simplicity accented by the triangular shapes over the windows and doors, and the stained glass panels reinforce its spiritual purpose

46. Third Street Historic District

Bound by Ocean Park Blvd., Second, Hill and Third streets

Santa Monica's first historic district consists of 38 buildings constructed between 1875 and 1930, many of which were once the homes of "persons of significance" in Santa Monica. Originally, the area was the "backyard" of Mrs. Nancy A. Lucas, who in 1874 purchased 861 acres for \$11,000. The building at 237 Beach St. used to be a farmhouse on her property. Then came the Moses Hostetter house at 2601 Second St. (with adjoining properties on 236 and 242 Beach). Another Hostetter home is at 2623 Third St. A significant Colonial Revival foursquare with a hipped roof and clapboard siding at 245 Hill St. was built the late 1890s by Alvin Archer — founder of Ocean Park's first volunteer fire brigade — and his wife Louetta, Ocean Park's first postwoman. The house at 2619 Third Street is a classic Craftsman bungalow built in 1910. The aeroplane Craftsman at 2544 Third Street, was the home of the Main Street butcher and features overhanging eaves, exposed rafters and large, front wrap-around porch. A built-in secretary in the living room has a "Holmes Disappearing Bed" which slides out from a bottom panel. The home at 2612 Third Street (1912) was built by J.L. Packard, the tobacconist on Main Street. It is a cross-over Victorian/Craftsman with an eyebrow balcony.

41. Merle Norman House, 1935

2523 Third St.

Architect: Ellis G. Martin

Merle Norman's first home on this lot was a turn-of-the-century cottage built in 1904 by W. H. Slack. It was in the garage that her original cosmetic formulas were developed to help women care for their skin and enhance their natural beauty. Norman offered free samples of her products to neighbors, believing they would soon return as paying customers. This happened during the Great Depression, when free had a lot of value. She built a loyal customer base for her products, and her company continues to be an active family-owned business today. As her business grew, Norman commissioned the design and execution of a Mediterranean Revival style villa designed by Ellis Martin. A home not at all similar to its Victorian and Craftsman neighbors, this Mediterranean Revival style features a tiled and hipped roof with bracketed eaves caps the stucco structure. The asymmetrical façade's entry is located in a large port cochere with rounded arches.

42. Charles Warren Brown House, 1908

2504 Third St.

A quintessential California Craftsman – built and occupied by Charles Warren Brown, a councilman who enjoyed civic affairs. Relish the Craftsman elements such as strongly delineated porch columns, exposed rafters, and gable motifs. In a novel approach, the windows are large, and placed in an irregular combination. This architectural style is the West Coast contribution to an Arts and Crafts movement, a creative evolution that emphasized handcrafted workmanship, natural materials, and a harmony with nature.

Tour 9 - The South End of Santa Monica - 6.5-mile loop

This last set of properties is scattered around the south east side of town. There are some fascinating bits of history here – including a Shotgun House and the Rotating Beacon Tower - which represents one of the earliest navigational tools used in night flying.

50. Craftsman-style Residence, 1913 502 Raymond Ave.

This property typifies residential development of the Ocean Park neighborhood during the first quarter of the 20th Century. The main structure was added in 1913; the guesthouse added in 1940. The traditional Craftsman is typical of the Modern Homes program popularized by Sears, Roebuck and Company from 1908–1940. During this time, Sears sold more than 100,000 homes through their mail order Modern Homes program, which allowed customers to choose a house to suit their needs and pocketbook.

59. E.C. Japs/Crossland Residence, 1911 2511 Beverly Avenue

This one- and two-story Craftsman style residence perched at the top of a steep slope is a good example of the Craftsman architectural style, developed for a middle class client. Built in 1911, during the early years of Santa Monica's development, the E.C. Japs/Crossland residence was one of the first two properties built on Beverly Avenue. At the time, Beverly Avenue was dominated by the Ocean Park Water Company's reservoir, and was sparsely developed into the 1920s. A Canary Island palm tree grows in the house's front yard.

51. Baxter Residence, 1907 2450 25th St.

This structure of merit originally resided at 1140 7th St. It is an intact example of American Foursquare style. The American Foursquare or the Prairie Box was a post-Victorian architectural style that was popular from 1895-1930. Its boxy shape provided roomy interiors for homes on small city lots. Unlike the Bungalow and Craftsman styles, the Foursquare plan did not flow between interior and exterior living and entertaining areas - it encouraged a comfortable confinement

52. Shotgun House, circa 1899 Originally at 2712 2nd St. - Temporarily at the Santa Monica Airport

The Shotgun house is a narrow one-story dwelling without halls, they were built after the Civil War through the 1920's. Urban legend has it that these houses are called "shotgun" because if you fired a shotgun through the front door the blast would pass straight through the house and out the back door. Typical Shotgun Houses are one room wide and at least two rooms deep. This house, built circa 1899, is one room wide, one story tall and three rooms deep. The roof ridge is perpendicular to the street. It may have been constructed initially as a beach cottage or a home for laborers associated with the then nearby rail or oil industries.

53. Santa Monica Airport Rotating Beacon Tower, 1928 Adjacent to 3223 Donald Douglas Loop

The Rotating Beacon Tower represents one of the earliest navigational tools used in night flying. In the early air mail days of 1923, the Post Office worked to complete a transcontinental airway of beacons on towers spaced 15 to 25 miles apart, each with enough brightness, to be seen for 40 miles in clear weather. By June 1927, 4,121 miles of airways had lights. By 1933, 18,000 miles of airway and 1,500 beacons were in place. The tower at Santa Monica Airport was part of the San Diego – Los Angeles national airway system and was moved from its original installation in Downey in 1952.

The first aerial mail transportation may be traced back to Paris to September 23 1870, when 500 pounds of mail carried out by balloons. Pilot Earl Ovington flew the first pouch of airmail letters in the US on September 23, 1911. From then forward, the Post Office Department saw the benefits of "air mail." The airplane progressed during World War I, and strengthened the belief of postal officials that planes could become a means of fast commercial and mail transportation. Congress appropriated \$100,000 for an experimental airmail service as a joint venture between the Army and the Post Office. With a large number of World War I surplus aircrafts in hand, the Post Office planned transcontinental air service. It opened the first segment between Chicago and Cleveland, on May 15, 1919, and completed the service on Sept. 8, 1920.