

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Griffith, Edward and America, Residence **DRAFT**

Other names/site number: "The Lugger"

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 40 North La Senda Drive

City or town: Laguna Beach State: California (CA) County: Orange

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

_____ Signature of certifying official/Title:	_____ Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title :	
State or Federal agency/bureau or Tribal Government	

Griffith, Edward and America, Residence
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>5</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>3</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>8</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic: single dwelling

Current Functions

(Enter categories from instructions.)

Domestic: single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: concrete

Walls: brick, wood siding

Roof: concrete shingles

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

See continuation sheets.

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Narrative Description

See continuation sheets.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Community planning and development

Social history

Period of Significance

1927-1957

Significant Dates

1927: Year of construction of Main House

Significant Person

(Complete only if Criterion B is marked above.)

Edward Hilaire Griffith

America Chedister Griffith

Cultural Affiliation

N/A

Architect/Builder

Casey Adamson (Main House: builder)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

See continuation sheets.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

See continuation sheets.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See continuation sheets.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government: 1981 City of Laguna Beach Historic Resources Inventory
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property approximately 1 acre

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 33.492047 | Longitude: -117.738072 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the property is delineated by the boundary of the parcel (Assessor Parcel Number: 056-172-34), with adjacent parcels to the north and south, North La Senda Drive to the east, and the Pacific Ocean to the west. The Beach Stairs and all portions of the other buildings and structures above the mean high tide are part of the subject property in accordance with the property title. The City of Laguna Beach does not maintain a map of the mean high tide line, which varies. See Figure 3 in continuation sheets for assessor map with parcel identified.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the residence of Edward and America Griffith and includes contributing buildings and structures that were constructed or altered during their residency. This boundary coincides with recorded parcel boundaries.

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11. Form Prepared By

name/title: Robert Jay Chattel, AIA, President; Alvin-Christian Nuval, Associate II

organization: Chattel, Inc.

street & number: 13417 Ventura Boulevard

city or town: Sherman Oaks state: CA zip code: 91423

e-mail: robert@chattel.us

telephone: (818) 788-7954

date: 9/21/2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.



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Photo Log

Name of Property: Edward and America Griffith Residence

City or Vicinity: Laguna Beach

County: Orange State: California

Photographer: Robert Chattel and Caroline Raftery

Date Photographed: June 3, 2019 and October 7, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0001)
Street frontage, east elevations of Guest House (left) and Old Garage (right), view west.

2 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0002)
Street frontage, east elevation of New Garage, view west.

3 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0003)
Entry path and steps between Old Garage (left) and Guest House (right), view east.

4 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0004)
Old Garage, south elevation, view north.

5 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0005)
Guest House, north elevation, view south.

6 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0006)
Entry path, detail of stone path and wall, view west.

7 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0007)
Overall landscape and hardscape, view southwest from entry path.

8 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0008)
Entry path and stone retaining wall, view north.

9 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0009)
Central path towards Guest House, Chart House at right, view east.

10 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0010)
Central Path, detail of stone path and steps, view east.

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- 11 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0011)
Overall landscape and hardscape, view southwest from Guest House.
- 12 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0012)
Overall landscape and hardscape, view northeast.
- 13 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0013)
Guest House, south elevation, view north.
- 14 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0014)
Orchard area, concrete path with leaf imprints, view west.
- 15 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0015)
Orchard area, concrete path with show and Edward "Ned" and America and 1931 imprints.
- 16 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0016)
Chart House, south elevation, view north.
- 17 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0017)
Chart House, west elevation, view east.
- 18 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0018)
Overall landscape and hardscape, view east.
- 19 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0019)
Main House, north elevation (left) and west elevation (right), view southeast.
- 20 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0020)
Main House, north elevation, view southwest.
- 21 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0021)
Main House, east elevation, view west.
- 22 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0022)
Main House, east elevation, view west.
- 23 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0023)
Kitchen courtyard, brick and stone wall, view northeast.
- 24 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0024)
Main House, south elevation, eastern section, view east.
- 25 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0025)
Main House, west elevation, view northeast.

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26 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0026)
Main house, interior.

27 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0027)
Main house, interior.

28 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0028)
Main house, interior.

29 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0029)
Main house, interior.

30 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0030)
South pathways and slope, brick and stone wall, view south.

31 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0031)
Chair lift and frame structure, view northeast.

32 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0032)
Landscape and hardscape, view south.

33 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0033)
New Garage, west elevation, view east.

34 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0034)
Oceanside terrace, view north.

35 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0035)
Oceanside terrace, view south.

36 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0036)
Oceanside terrace, brick and stone wall and fireplace.

37 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0037)
Lighthouse, view northwest.

38 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0038)
Beach stairs, view east.

39 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0039)
Bridge to tidal pool, view southwest.

40 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0040)
Bridge to tidal pool, view east.

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41 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0041)
Tidal pool, view southwest.

42 of 42. (CA_OrangeCounty_EdwardAndAmericaGriffithResidence_0042)
Tidal pool, view southwest.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Section number 7 Page 1

NARRATIVE DESCRIPTION SUMMARY PARAGRAPH

The Edward and America Griffith Residence (Griffith Residence or subject property) occupies a large, cliffside property in the Three Arch Bay community in the South Laguna neighborhood of Laguna Beach, Orange County, California. It overlooks an intimate cove, framed by rocky outcroppings, set into the dramatic coastline of the Pacific Ocean. This seaside compound comprises a single-family residence built in 1927-1932 for filmmaker Edward H. "Ned" Griffith and actress America Chedister Griffith, along with other buildings, structures, and features erected between 1927 and 1970. The subject property contains five contributing buildings (Main House, Chart House, Guest House, Old Garage, Lighthouse), one non-contributing building (New Garage), and three contributing structures (Beach Stairs, Bridge to Tidal Pool, Tidal Pool), along with associated landscape and hardscape. Most of the buildings are reflective of the Cape Cod variant of the Colonial Revival style, characterized in Laguna Beach as the Beach Cottage Style and accented with nautical references. Despite some alterations, the subject property retains integrity of location, design, setting, materials, workmanship, feeling, and association.

NARRATIVE DESCRIPTION

Current Setting and Site

The subject property lies on the west side of North La Senda Drive, north of Vista Del Sol, and directly east of the Pacific Ocean in the Three Arch Bay community in the South Laguna neighborhood of Laguna Beach, Orange County, California. Three Arch Bay is now a gated community. This seaside estate occupies nearly an acre of land and consists of the Main House, Chart House, Guest House, Old Garage, New Garage, Lighthouse, Beach Stairs, Bridge to Tidal Pool, and Tidal Pool. Wedge-shaped, the property slopes down towards a bluff overlooking a cove and sandy beach. The subject property is accessed from the street via a stone-paved walkway edged by raised, stone-walled planting beds. Two garages, the Old Garage at the north and the more recent New Garage at the south, the Guest House, a wood fence, and two wooden gateways, the north framed by a wood trellis and the south framed by stone pillars, are situated streetside. The Chart House is located midway down the property, and the Main House and Lighthouse are perched close to the bluff edge. Just west of the Main House, an expansive stone terrace features a corner stone fireplace built into the brick and stone retaining wall at its north end. The Tidal Pool is built into the rocks on the south side of the cove at the beach and is accessed by private Beach Stairs and a Bridge to Tidal Pool. Pathways and stairs of a variety of stone materials and concrete, and brick and stone clad retaining walls meander throughout the property, linking various buildings, structures, garden areas, and terraces from street to beach. Stones edge some of the pathways and staircases, and stone pillars mark some paths and stairs. An alternative mode of transport up and down the property was provided by a chairlift, consisting of a wood slat double chair running on a single, raised, metal track and wood railing. Landscaping consists of lawn, shrubs, mature trees, and an orchard. Statuary and a birdhouse complement raised planters. The concrete swale/path in the orchard is distinguished by leaf, shoe, "Ned & America", and "Nov. 19 1931" imprints. There is a flagpole made of a reclaimed ship mast at the northwest corner of the property.

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Detailed Description

Main House (1927-1932; Casey Adamson, builder; Contributing Building)

The Colonial Revival Main House has an L-shaped floor plan, sits on a raised foundation, and is capped by a complex, cross-gabled roof. Covered with concrete shingles, the roof features rafters in its shallow overhanging eaves. Two brick chimneys and a wooden cupola disguising a vent rise above the roofline. The building is two stories with a basement and is largely sheathed with broad, horizontal, wood siding, though portions are clad in brick. It is approximately 2,734 square feet and was completed in two sections, the north in 1927 and the south in 1932. All windows appear to be wood-framed, except for a bronze bay window at the north elevation. A combination of window types, including double-hung, casement, and fixed, some multi-paned and some not, are employed, with strategically placed porthole windows imparting a nautical theme.

North Elevation

The north elevation is a rectangular, wood-sided plane, asymmetrical in its arrangement of features. At the west end, the main entrance is elevated three steps above ground level. The stair wall and low, landing wall are composed of brick studded with stone. Curved brackets support a front-gabled hood above the entry. Immediately east of the entry, a rectangular bay, glazed with a bronze-framed tripartite window, is supported on curved brackets and topped with a shed roof. Other fenestration consists of wood-framed, one-over-one, double-hung sash windows on the second floor, a porthole window centered on the first floor, and a fifteen-light fixed window immediately adjacent to the northeast corner of the first floor.

West Elevation

Picturesque in its asymmetry, with varying roof levels and a receding and projecting wall plane, the west (ocean) elevation is clad in horizontal wood siding with areas of brick. The southern portion of the second floor slightly projects over the ground floor and is supported by curved brackets. Four tripartite window groupings dominate the fenestration. At the north end of the first floor, a squared window bay containing a multi-light tripartite window is supported on cantilevered beams and topped by a shed roof. Above it on the second floor, a shallow canted bay containing another tripartite grouping of windows is centered below a lunette attic vent in the gable end. Towards the south end of the first floor, a shallow rounded bay suggestive of a ship's cabin contains a band of three multi-light windows set over vertically paneled spandrels. The northern window and spandrel of this grouping are actually a Dutch door. Over this bay, a row of three six-over-six double-hung sash fill the second story elevation. A round porthole window is located between the two bay windows on the first floor. An elevated ledge runs along the base of this elevation, stepping down to the broad oceanside terrace.

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East Elevation

The east (street) elevation sits on two planes, with the south section substantially set back to the west. Forming one leg of the house's L-shaped plan, the north section is front-gabled and wood-sided, with a partial-width, one-story, front-gabled, projection containing an entry. The projection, sheathed in a combination of wood and brick, is capped by a front gable from which a small, brick chimney rises. A pair of wood posts on brick bases supports the shed roof of a shallow porch at the entry. Above the porch roof, a semi-circular attic vent pierces the face of the lower gable. A porthole window is set into the doorway, echoed by two additional portholes on the elevation north of the entry projection. Additional fenestration includes a single, two-light window on the upper story and a twelve-light window on the lower story.

The recessed south section of the east elevation is fronted by the brick and stone-walled kitchen courtyard. Another door with a porthole window is situated at the junction of the two wings. Clad in brick on the lower story and wood on the upper, this elevation features a ribbon of three, twelve-light casement windows on the first floor and a bay window containing three six-over-six double hung windows on the second. A front gable with rakes of uneven lengths, accented by a cupola-like vent structure, tops this section of the east elevation. An interior brick chimney is located at the intersection of the two legs of the L-shaped plan and most easily seen from this elevation.

South Elevation

The south elevation is the least visible, being closely hemmed in by a brick and stone retaining wall. The kitchen courtyard occupies the east half and an attached brick chimney on the west half. A Dutch door and multi-light French doors set beneath a standing seam copper shed roof provide access to the kitchen courtyard. Fenestration includes one-over-one and a multi-light windows.

Interior

The interiors of the Main House display a distinctly nautical theme. Some features were actually said to have been taken from ships; the metal framed porthole windows in many rooms certainly support this claim. Oak paneling, painted in some spaces and left natural in others, finishes the interior walls. Rough hewn beams support the ceilings while bay windows and fireplace nooks are framed with beams, posts and brackets carved to resemble figureheads. The master bedroom, with its extensive wood finishes and low ceilings, is redolent of a Hollywood version of a Captain's cabin aboard ship. Steep, tightly spaced staircases and a cage elevator reinforce the theme. Floors are covered in wide planks and many walls feature built-in cabinetry. Unsurprisingly, at least one room, the den, is said to have been designed by the art director for the 1935 Academy Award winning film, *Mutiny on the Bounty*.

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Alterations

Although the house has experienced some modifications since its 1927-1932 construction, it retains integrity. Changes (most post-dating 1980) include replacement of some windows, removal of white paint from brick surfaces, removal of window shutters, and re-roofing.

Chart House (circa 1938; second floor added after 1960; Contributing Building)

Rectangular in plan, the Chart House is two stories and approximately 360 square feet. The first floor is said to have been a chart house salvaged from the *Mary Dollar*, a ship of the Dollar Steamship Line, a trans-Pacific shipping company that operated between 1901 and 1938. Appropriate to its nautical origins, this level is clad in wood paneling and studded with porthole windows. The front-gabled second floor is sheathed in board-and-batten wood siding. Comprising a single room illuminated by multi-light windows on the east and west and by skylights on the north, this second floor and is not connected to the first floor; it is accessed on the west via a ladder with metal pipe railings.

Guest House (circa 1931; upper story converted from garage at unknown date; Contributing Building)

The Guest House has a rectangular plan, is two stories, and is approximately 554 square feet. The building is clad with horizontal wood siding and is capped with a side-gabled roof covered in wood shingles. Three multi-light windows are arranged on the west (ocean) elevation. The south elevation incorporates a partial-width, shed-roofed porch on the first floor and a sliding window on the second floor. The building is set into the hillside along the north half of the street frontage, its upper story, likely formerly used as a garage. The metal track for what was the original garage door is extant on the east (street) elevation; within its outline, a door and a porthole window are shaded by a shed roof canopy supported by carved brackets. Behind the wooden fence that separates the property from the street, the north elevation contains a door and an eight-light window. The lower story is only visible on the west and south elevations. All windows appear to be wood-framed.

Old Garage (circa 1931; Contributing Building)

Located at the northeast corner of the property, the Old Garage is one story and capped by a front gable roof. The rectangular building is approximately 442 square feet and has a capacity of two automobiles. Additional roof detailing includes exposed rafters, a vertical slat vent in the east gable end, and a gabled dormer facing south. Set on a poured concrete foundation and clad in wood siding, the building is sparsely fenestrated, with two wood-framed, multi-light windows on the south elevation. The north elevation is not visible, and the west elevation has no fenestration. A sliding garage door occupies the east (street) elevation.

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New Garage (circa 1960 to 1970; Non-Contributing Building)

The New Garage is situated towards the south end of the street frontage. One-story, clad with stucco, and topped by a nearly flat roof, the building has a rectangular plan totally approximately 1,027 square feet and a capacity of four automobiles. The east elevation contains three (two single and one double) electric overhead garage doors. Openings on the remaining elevations include one four-light window on the south, two wood-paneled doors on the west, and one wood-paneled door on the north.

Lighthouse (circa 1933; Contributing Building)

Recognizable from historic postcards and photographs of Three Arch Bay and Laguna Beach, the Lighthouse is a three-story lighthouse tower without a beacon. The first two levels are circular in plan with whitewashed brick exterior walls. Windows are recessed within openings with segmental arch heads of soldier bricks. Entry is from the east via a door with a porthole. From the midpoint of the second story up, each course of brick steps outwards to form a circular, iron-railed widow's walk at the third level. Within the ambulatory, the top floor is hexagonal in shape and sheathed with stucco. The bell-like domed roof clad in standing seam copper has portholes facing each direction and is crowned by a weathervane. Located southwest of the Main House at the edge of the bluff, the Lighthouse terminates the oceanside terrace and marks the first landing of the Beach Stairs.

Beach Stairs (1937; repaired 2011; Contributing Structure)

Entered via the oceanside terrace, the Beach Stairs descend the cliff face to the beach in a series of switchbacks. Supported by posts that rise up from the beach level to each landing, the stairs are brick-walled at the top one-third and constructed of wood, metal, and concrete for the lower two-thirds. A circa 1940 historic postcard image shows that the stair railings have been infilled and physical evidence shows that portions of the wood stairs have been reconstructed in-kind.

Bridge to Tidal Pool (1937; Contributing Structure)

Set above beach level and extending west from the base of the Beach Stairs, the Bridge to Tidal Pool is a narrow, elevated pathway to the Tidal Pool. Of concrete construction with metal guardrails, the Bridge to Tidal Pool forms a slight arch over the sand.

Tidal Pool (1937; Contributing Structure)

A concrete Tidal Pool is built into the rocks at the south end of the beach. It is L-shaped and edged by stone and concrete coping. A break in the coping at the southwest end allows the high tide to fill the structure. Historic photographs show a non-extant wood framed gazebo (sometimes described as a beach cabana) sitting on a bluff ledge above the Tidal Pool; this structure was destroyed by a storm sometime after 1980.

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STATEMENT OF SIGNIFICANCE SUMMARY PARAGRAPH

The Edward and America Griffith Residence is eligible for listing in the National Register of Historic Places under Criterion B for its association with the lives of persons significant in our past. It was the home of filmmaker Edward Hilaire Griffith (Edward) and actress America Chedister Griffith (America), who entertained their guests at the subject property and were forerunners to other upper-class families who sought a respite from living in the hustle of Los Angeles and Pasadena. Three Arch Bay, along with the subject property, helped cement the neighborhood identity as a beach community for the upper classes. Edward and America (collectively, the Griffiths) began construction of the subject property in 1927 and were one of the first families to reside in Three Arch Bay. The subject property was one of the earliest identified in the community by the 1981 City of Laguna Beach (City) Historic Resources Inventory (HRI). The Griffiths would become involved in community affairs, with Edward serving as one of the incorporators of the Three Arch Bay Association, America being elected as one of first officers of the Women’s Association, and the two leading opposition to the development of a Community Services District. The subject property continues to convey its significance, serving as a single-family residence, and was designated locally in the City on November 18, 2019.

The period of significance is from 1927, when construction first began at the Main House and the Griffiths began their life as one of the first families of Three Arch Bay, to 1957, when the Orange County Board of Supervisors approved the Community Services District that the Griffiths campaigned against, ending one of their last recorded significant involvements in the Three Arch Bay community. This period of significance encompasses construction of later features added by the Griffiths that have gained significance over time and characterize the property, including the Lighthouse and the Tidal Pool. It also includes important events of the Griffiths’ involvement within the community as well as Edward’s career as a filmmaker, his final film, *Perilous Holiday*, being released in 1946.

NARRATIVE STATEMENT OF SIGNIFICANCE

Three Arch Bay

Three Arch Bay is a prominent community in the South Laguna neighborhood of Laguna Beach that takes its name from three natural arches in the cliffs.¹ It is situated approximately halfway between Los Angeles and San Diego and is “set on sloping hills which end in steep cliffs that form a private cove.”² In the late nineteenth and early twentieth century, parts of the land were owned by Lewis Moulton, who had formed the large Moulton Ranch.³ The land remained undeveloped until the 1920s when Lewis H. Lasley became the first subdivider and began promoting the tract in *South Coast News* as “The Palisades” from 1924 to 1926.⁴

¹ “Three Arch Bay Adds Many Homes,” *Los Angeles Times*, June 19, 1932: 19.

² City of Laguna Beach, Historic Resources Element, originally adopted July 1981, Amended January 2006.

³ Turnbull, Karen Wilson, *Three Arch Bay: An Illustrated History*, Friis-Pioneer Press: Santa Ana, California, 1977,

⁴ *Ibid*, 38.

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The opening of the Pacific Coast Highway in 1926, known locally as South Coast Highway, allowed growth to extend further south of Laguna Beach and stimulated the expansion into Three Arch Bay. Pacific Coast Highway runs through Three Arch Bay and bisects the community to the east and west. Celebrities Mary Pickford and Douglas Fairbanks presided over the ribbon-cutting ceremonies of the new route and construction slowly started to move south.⁵ By the end of 1927, five permanent structures, a dirt road, and a tract office existed in Three Arch Bay.⁶ The 1981 City HRI identifies three properties in Three Arch Bay that began construction in 1927: 16 South La Senda Drive (built for Elmer Neher), 11 South La Senda Drive (built for Glen and Connie Wells), and 40 North La Senda Drive (built for Edward and America Griffith). In 1929, there were five houses altogether and a person would enter the tract “through a gate down a one-lane steep dirt road at the north end of La Senda.”⁷

In 1930, more advertisements began to appear in newspapers such as the *Pomona Progress Bulletin* and the *Los Angeles Times* marketing Three Arch Bay as “the most Beautiful Location on Laguna Coast.”⁸ A formal opening was announced for August 14, 1930 with the advertisements noting that “this last beautiful Laguna Ocean Front property is owned and being sold by Hallam Cooley [Cooley], Hollywood Motion Picture Star, who will be there in person with many other picture celebrities.”⁹ Though the Great Depression had slowed real estate investment throughout the country, Cooley and his team used chartered buses to bring those who could afford homes down to Three Arch Bay to show available property.¹⁰

Building activity continued in the 1930s, with Cooley actively looking for salesmen and sales managers to join the campaign to develop Three Arch Bay further.¹¹ Like several other affluent communities of the time, Three Arch Bay was restricted racially and architecturally, with “an architectural board comprised of noteworthy architects [passing] upon every home constructed in the community.”¹² In 1936, articles of incorporation were developed for the Three Arch Bay Association, created to “[develop] Three Arch Bay as one of the finest exclusive beach properties.”¹³ Incorporators included subject property owner Edward H. Griffith, E.M. Scofield, Jessie E. Gibson, George Grant, D.V. O’Flaherty, Robert M. Lawson, J.H. Stanford, H.N. Proctor, and Alfred Gitelson. Part of the Three Arch Bay Association’s initial role was to resolve the need for road maintenance and paved roads did not appear in the tract until almost a decade after the opening of the Pacific Coast Highway.¹⁴ It was at this time that the roads were renamed, with the former Bonyng Road becoming La Senda Drive.

⁵ Ibid, 43.

⁶ City of Laguna Beach, 1981 Historic Resources Inventory, Three Arch Bay, form prepared March 14, 1981.

⁷ Turnbull, 45.

⁸ “Advertisement: Announcing the Opening of Three Arch Bay,” *Pomona Progress Bulletin*, August 13, 1930.

⁹ Ibid.

¹⁰ Turnbull, 51.

¹¹ “Advertisement: Salesmen and Salesmanagers,” *Pomona Progress Bulletin*, March 18, 1932: 6.

¹² “Three Arch Bay Adds Many Homes,” *Los Angeles Times*, June 19, 1932: 19.

¹³ “Bonyng Road Scheduled to Be Improved,” *Santa Ana Register*, May 23, 1936.

¹⁴ Turnbull, 58.

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Three Arch Bay and the surrounding communities of Aliso Vista, Coast Royal, and Three Arches were initially popular locations for vacation homes due to their proximity to the coast. Wealthy residents, such as the Griffiths, would be able to drive for two or three hours by car from cities to the north to take advantage of the area. In 1932, the grouping of four communities were recorded as having about “350 wealthy residents of Los Angeles, Pasadena, and Hollywood, including D.W. Griffith, film producer.”¹⁵ In 1934, the year-round population was described as more than 200, with about 600 people living in the area during the summer months.¹⁶

By the mid-1940s, there were 30 to 40 homes in the lower side of the tract to the west of Pacific Coast Highway and none on the upper side of the tract to the east.¹⁷ Growth in the area reached its peak in the 1950s and new organizations in the community developed to address the needs of the growing population.¹⁸ One was the Kaffee Klatch (now Women’s Association), which spurred many of the improvements in the neighborhood during the decade. The Women’s Association elected officers on January 4, 1951 and America Griffith was selected to be in charge of Publicity.¹⁹ One of the largest campaigns of the Women’s Association was fundraising for construction of a local clubhouse that would be open for general use by the community.

Another result of community organizing during the 1950s was development of a Community Services District (District) “to legally create a tax-base from which taxes could be levied for the support and maintenance of the neighborhood.”²⁰ Prior to the development of the District, there was no taxation in the neighborhood to support projects and programs, including the hiring of lifeguards. Forty-four percent of residents and property owners signed a petition requesting the creation of the District and it was formally proposed in 1956.²¹ The opposition to the District was led by Edward and America Griffith, who felt “that another method of raising revenue was needed without a tax on the assessed valuation” and feared “the plan jeopardized the privacy of Three Arch Bay and...property values would drop radically.”²²

An April 12, 1957 article in *South Coast News* called the battle over the District “the community’s private ‘civic war’ which has divided the neighborhood into two hostile camps.”²³ Ultimately, those supporting the District won as the Orange County Board of Supervisors approved the District on June

¹⁵ South Coast Towns Vote Water District,” *Los Angeles Times*, July 26, 1932: 4.

¹⁶ Utility Rates Scheduled for Investigation,” *Santa Ana Daily Register*, February 12, 1934.

¹⁷ Turnbull, 64.

¹⁸ City of Laguna Beach, 1981 Historic Resources Inventory, Three Arch Bay, form prepared March 14, 1981.

¹⁹ Turnbull, 70.

²⁰ Ibid, 73.

²¹ Ibid, 75.

²² Ibid, 76.

²³ Ibid, 76.

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17, 1957, though out of 415 property owners at the time, “109 refused to support the community with funds needed for operation.”²⁴

The District was enacted by law that year and used to pay for such items including “gate guards, lights and maintenance of both gates, beach lifeguard service, and the lease, taxes, insurance, and maintenance of the park playground.”²⁵ The role of the District was further delineated in a 1966 legal report that noted its power to “supply water, administer storm drains, sewage disposal, garbage and refuse, administer fire protection and public recreation, street lighting, mosquito abatement, police protection, provide library buildings, open, widen, extend or surface county streets, construct curbs, gutters and drains.”²⁶ With the District in place, Three Arch Bay now had a continuous funding stream to support its growing population. In 1973, the 550 parcels in the neighborhood were assessed at \$7.5 million, \$2 million higher than the previous year and significantly higher than the \$510,620 valuation in 1956.

During the late 1980s, Three Arch Bay and several other unincorporated communities in Orange County, such as Monarch Bay, Emerald Ridge, and Monarch Terrace, were deciding “whether to remain unincorporated, form their own coastal city, be annexed to Laguna Niguel, be annexed to the City of Laguna Beach or be annexed to the newly forming city of Dana Point.”²⁷ Three Arch Bay would be annexed by Laguna Beach in 1987, with the *Los Angeles Times* noting that “the merging of South Laguna with Laguna Beach went smoothly, almost happily” and “residents of South Laguna had been clamoring for years to be allowed to join with their northern neighbors.”²⁸

The Griffiths and Hollywood in Three Arch Bay

Cooley, Edward, and America’s connection to Three Arch Bay would serve as a precursor to Hollywood’s link to the community. Though a few films such as *Robinson Crusoe* were filmed in Three Arch Bay as early as 1922,²⁹ it was really when film production technologies developed that the movie industry sought to take advantage of the weather and scenery, creating demand for lodgings for film crews and actors.³⁰ Three Arch Bay would be “the backdrop for movies since the 1930s and...home to Hollywood actors, directors, and producers including Sterling Holloway, the voice of Winnie-the-Pooh, and director Edward H. Griffith.”³¹ The coast was “rapidly becoming the favorite location for marine motion pictures” with “Warner Brothers [starting] the trek with the filming of ‘Captain Blood’ at Three Arch Bay” followed by “Paramount with ‘Give Us This Night’, taken at the same spot.”³² Other

²⁴ Ibid, 77.

²⁵ Ibid, 77.

²⁶ Turnbull, 89.

²⁷ Jones, Lanie, “Coastal Residents Seek to Delay Inclusion in New City,” *Los Angeles Times*, March 25, 1987: 81.

²⁸ “South Laguna/Dana Point, Where Contrasts Collide,” *Los Angeles Times*, November 3, 1988: 223.

²⁹ Turnbull, 48.

³⁰ City of Laguna Beach, Historic Resources Element, originally adopted July 1981, Amended January 2006.

³¹ Brennan, Nick, “Three Arch Bay: A Family-Oriented Community Shares in a Bit of Hollywood’s Past,” *Orange County Home*, July 2003: 126-129.

³² “Fourth Film Soon to Be Made on Laguna Shores,” *Los Angeles Times*, November 25, 1935: 10.

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celebrities who were attracted to the community included actor Frederic March and his wife actress Florence Eldridge, who “were residents through the Thirties”, and actor Donald Crisp, who “originally owned lot 16 on North La Senda.”³³

The Griffiths first learned about Three Arch Bay from Cooley, who acted in several of Edward’s films such as *Paris Bound* (1929) and *Holiday* (1930).³⁴ Edward commissioned his Los Angeles neighbor, Casey Adamson, to design and build the subject property, which the Griffiths would initially use as a vacation home. They named their home “The Lugger,” a boat with two or three sails, due to their love of ships, and elements of the building, such as porthole windows, cabinets, and a stairway, were salvaged from actual ships.³⁵ A 1936 *Los Angeles Times* article described Edward as assembling “one of the largest privately-owned maritime museums” at his home with collections including “relics from the Constitution, the Savannah, first steamboat to cross the Atlantic, as well as ropes, rudders, compasses, wheels, bits of mast from famous Gloucester (sic.) whalers and Mississippi packers; salvage from the Titanic lifeboats and a remnant purportedly from the Lusitania.”³⁶ The den in the Main House was “fitted by a shipwright and designed by the art director of the movie, *Mutiny on the Bounty*.”³⁷

Edward directed and produced films for Paramount Pictures, Metro-Goldwyn-Mayer (MGM), and 20th Century Fox. Between 1917 and 1946, Edward was credited with directing 61 films and shorts. Accounts differ regarding his date and place of birth, with some sources noting that he was born on August 23, 1885 in Lynchburg, Virginia³⁸ and others stating that he was born on August 23, 1888 in Bloomington, Illinois. His gravestone at Forest Lawn Memorial Park in Glendale indicates a birth year of 1888. Edward’s archives from 1910 to 1958 are held at the University of California, Los Angeles (UCLA). His early life is described in the finding aid:³⁹

Educated in England and Europe, Griffith started out as a newspaper reporter and a magazine writer. He became an actor/writer for the Edison Company in 1915. After Edison folded in 1917, Griffith remained busy at most of the major studios throughout the silent era. He soon began directing two-reelers, graduating to features in 1917. Griffith was a director of motion pictures for the War Department in World War I. He was also responsible for the first film version of Philip Barry’s *Holiday* (1930), was both producer and director of several Paramount productions of the early 1940s, and directed *The Sky’s the Limit* (1943) featuring Fred Astaire.⁴⁰

³³ Turnbull, 49.

³⁴ “Fourth Film Soon to Be Made on Laguna Shores,” *Los Angeles Times*, November 25, 1935: 10.

³⁵ Haldane, David, “Escape Reality for \$8.25M,” *Los Angeles Times*, August 17, 1992.

³⁶ Kendall, Read, “Around and About in Hollywood,” *Los Angeles Times*, February 14, 1936.

³⁷ Turnbull, 46.

³⁸ Online Archive of California, “Finding Aid for the Edward H. Griffith Papers, ca. 1910-1958,”

<<https://oac.cdlib.org/findaid/ark:/13030/kt9k40304z/>> accessed July 13, 2020.

³⁹ Find A Grave, “Edward H. Griffith,” <https://www.findagrave.com/memorial/11381389/edward-h_-griffith> accessed July 13, 2020.

⁴⁰ Online Archive of California, “Finding Aid for the Edward H. Griffith Papers, ca. 1910-1958,”

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A 1931 *Los Angeles Times* article compared the careers of Edward and his cousin, director D.W. Griffith. In it, Edward was described as “a potential power in the cultivation of the talking picture” as well as “a sophisticate, clean-cut and meticulous.”⁴¹ The article continues:

Edward H. Griffith is also an idealist. He is brave enough to find fault with films that lack intelligence and fail to appeal to an intelligent public. He has great faith in the existence of such a public for the screen. Like “D.W.,” he has pursued his ideals. The manner of his doing this is different, of course, because of a different period in screen history, but the spirit behind his doing it is much the same as “D.W.” who was in the beginning always the man who worked alone.⁴²

America, once recognized as “Queen of Three Arch Bay,”⁴³ was born on October 21, 1895 in St. Clair Township, Iowa. She had acted in several of Edward’s film productions in the early 1920s, such as *Scrambled Wives* (1921), *Dawn of the East* (1921), *The Sea Raiders* (1922), and *Atta Boy* (1926) and was described as being “quite well known in the motion picture world, [appearing] in a picturization of ‘The Misleading Lady’ and in ‘The Great Adventure’ with Lionel Barrymore.”⁴⁴ In 1923, after being selected as “the most beautiful girl in Seattle,” she was cast for the fifth annual production of the Greenwich Village Follies in New York.⁴⁵ Her beauty continued to gain her renown as portrait painter Pierre Tartoue selected America as “the most beautiful figure in America,” calling her “intelligently beautiful.”⁴⁶ America would pose for his portrait, “The American Girl,” as “the representative type of this country’s beauties.”⁴⁷

The Griffiths’ life in Three Arch Bay would partly be described through newspapers of the period due to their status as celebrities. Edward was seen as an individualist who “seems to love isolation in respect to beach homes as well as pictures.”⁴⁸ Though some Hollywood stars resided in beach communities such as Malibu that were closer to Los Angeles, the Griffiths preferred a more remote location, living “a life quite apart from the movie industry.”⁴⁹ Three Arch Bay marketed itself as the perfect destination for solitude, using the slogan “Where Privacy is Paramount.”⁵⁰ In a *Santa Ana Register* article titled “Movie Director Lives in Laguna to ‘Escape,’” Edward describes his desire to be “as far from Hollywood as possible” in his decision to live 60 miles from Los Angeles, at that time a two-hour drive.⁵¹

⁴¹ Schallert, Edward, “Two Griffiths Span History,” *Los Angeles Times*, July 2, 1931.

⁴² Ibid.

⁴³ Weld, John, “Dark Meditations at Christmastime,” *South Coast News*, December 24, 1969.

⁴⁴ “Plays and Players,” *Brooklyn Life*, August 25, 1923.

⁴⁵ Ibid.

⁴⁶ “Famous Artist Picks Her as America’s Prettiest,” *Fresno Morning Republican*, November 30, 1924.

⁴⁷ “Picks ‘The American Girl,’” *The Evening Star, Washington D.C.*, November 17, 1924.

⁴⁸ “Far Field Greener,” *Los Angeles Times*, August 27, 1931.

⁴⁹ Schallert, Edward, “Two Griffiths Span History,” *Los Angeles Times*, July 2, 1931.

⁵⁰ Turnbull, 52.

⁵¹ “Movie Director Lives in Laguna to ‘Escape,’” *Santa Ana Register*, August 2, 1941. The Griffiths maintained a residence in West Hollywood that was popular with other prominent members of the entertainment industry. The West Hollywood residence was rented while the subject property was owned.

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In 1936, Edward was part of a group of incorporators who sought to create the Three Arch Bay Association.⁵² He was “one of Laguna’s few patrons of the arts” back when the artists’ colony had not yet been big and supported young painters like John Payson Green.⁵³ Edward would take some time to write scripts at the subject property⁵⁴ and had his study located in the Lighthouse.⁵⁵

America was active as a hostess at the subject property, entertaining many Hollywood celebrities including Aly Khan, Claudette Colbert, Lionel Barrymore, Fredric March, and Leslie Howard.⁵⁶ The Griffiths gained a “reputation for hospitality” and to celebrate America’s birthday one year, they were inspired by their coastal surroundings to throw a shipwreck-themed party, inviting guests to arrive dressed as victims of a shipwreck.⁵⁷ America was very involved in development of the subject property, being the driving force to build the Tidal Pool along the beach which took a crew of workmen three nights to build.⁵⁸ In a *South Coast News* article about the construction of the Tidal Pool, America was quoted as saying, “Why go abroad and spend your money at the Riviera when Laguna is twice as beautiful?”⁵⁹ America was also active in the local community. She would design costumes for the Laguna Beach Festival of Arts,⁶⁰ fundraise for the construction of a recreation hall,⁶¹ and advocate for a city-owned and controlled beach.⁶² She was one of the first elected officers of the Women’s Association, where she was in charge of Publicity.⁶³

The Griffiths would eventually come to transition to making the subject property their permanent residence. Edward died on March 3, 1975 at the age of 86.⁶⁴ America died on November 1, 1975 at the age of 80, only eight months after Edward. As part of her estate, she bequeathed a gift of \$23,497 to the local Laguna Beach branch of the Orange County library system and County supervisors voted to place a plaque at the library to commemorate her legacy.⁶⁵

⁵² “Bonyng Road Scheduled to Be Improved,” *Santa Ana Register*, May 23, 1936.

⁵³ Shippey, Lee, “Lee Side o’ L.A.” *Los Angeles Times*, August 25, 1938.

⁵⁴ “Script Completed,” *Los Angeles Times*, March 14, 1934.

⁵⁵ Soanes, Wood, “Curtain Calls: Air Raid on Movie Lot Got Mixed,” *Oakland Tribune*, January 19, 1942.

⁵⁶ “Griffith: A Nautical Wonderland,” *Los Angeles Times*, August 17, 1992.

⁵⁷ Turnbull, 56.

⁵⁸ *Ibid*, 48.

⁵⁹ Capron, Nellie Strong, “News Along the Coast,” *South Coast News*, August 6, 1937.

⁶⁰ “Laguna Beach to Launch Art Festival Tomorrow,” *Los Angeles Times*, August 27, 1934.

⁶¹ Weld, John, “Our Town,” *Laguna Beach Post*, December 7, 1950.

⁶² “LA Doctor Buys 100’ Property,” *South Coast News*, May 29, 1967.

⁶³ Turnbull, 70.

⁶⁴ Find A Grave, “Edward H. Griffith,” <https://www.findagrave.com/memorial/11381389/edward-h_-griffith> accessed July 13, 2020.

⁶⁵ “Library Branch Gets Surprise Bequest from Quiet Patron,” *Los Angeles Times*, February 28, 1979.

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Shippey, Lee, "Lee Side o' L.A." *Los Angeles Times*, August 25, 1938.

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ADDITIONAL DOCUMENTATION



Edward and America Griffith Residence
 40 N La Senda Drive, Laguna Beach, CA
 Latitude: 33.492047, Longitude: -117.738072

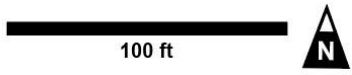


Figure 1: Location map with subject property coordinates identified (Google Earth, 2020)

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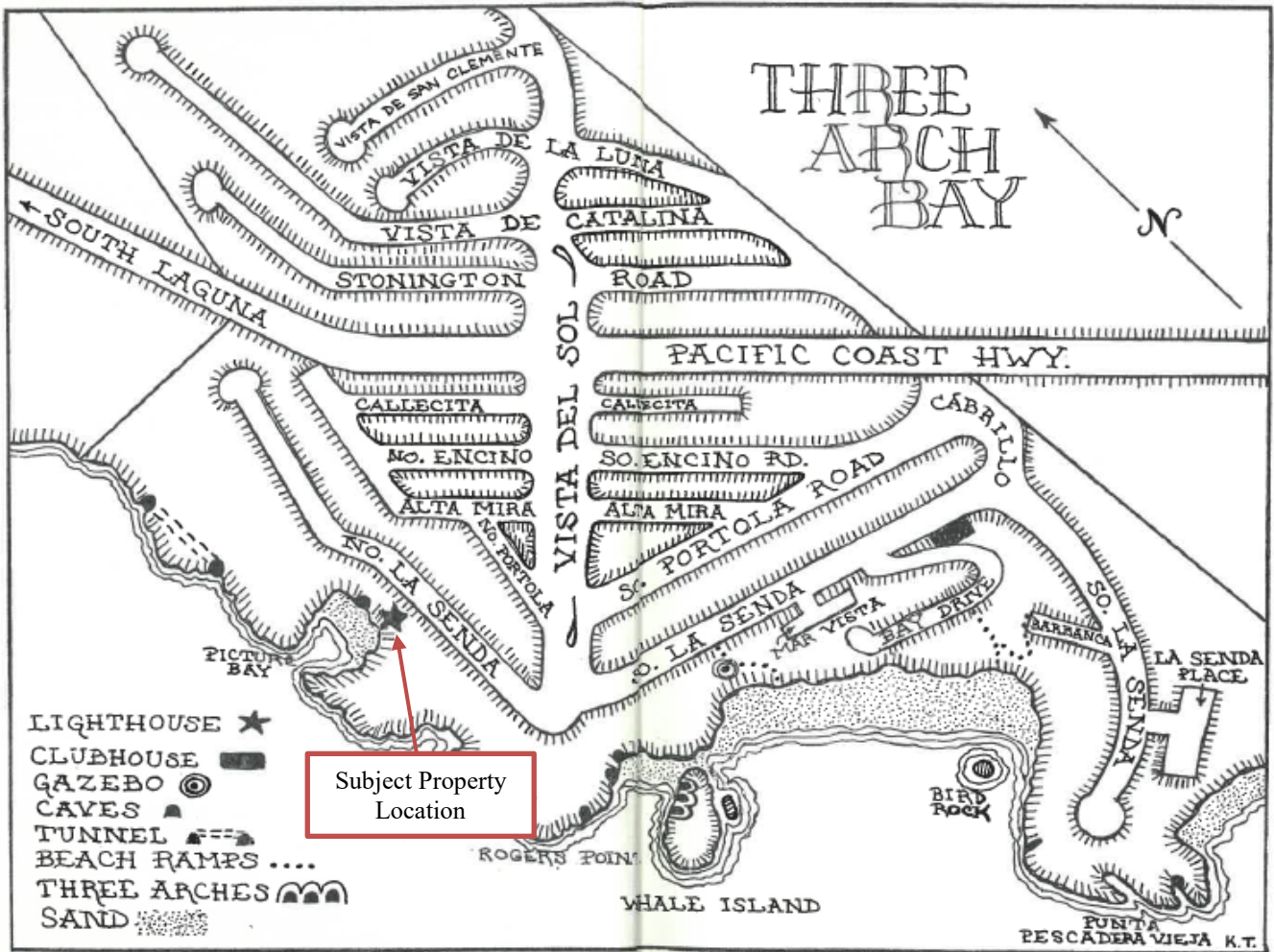


Figure 2: Map of Three Arch Bay (Turnbull, 1977)

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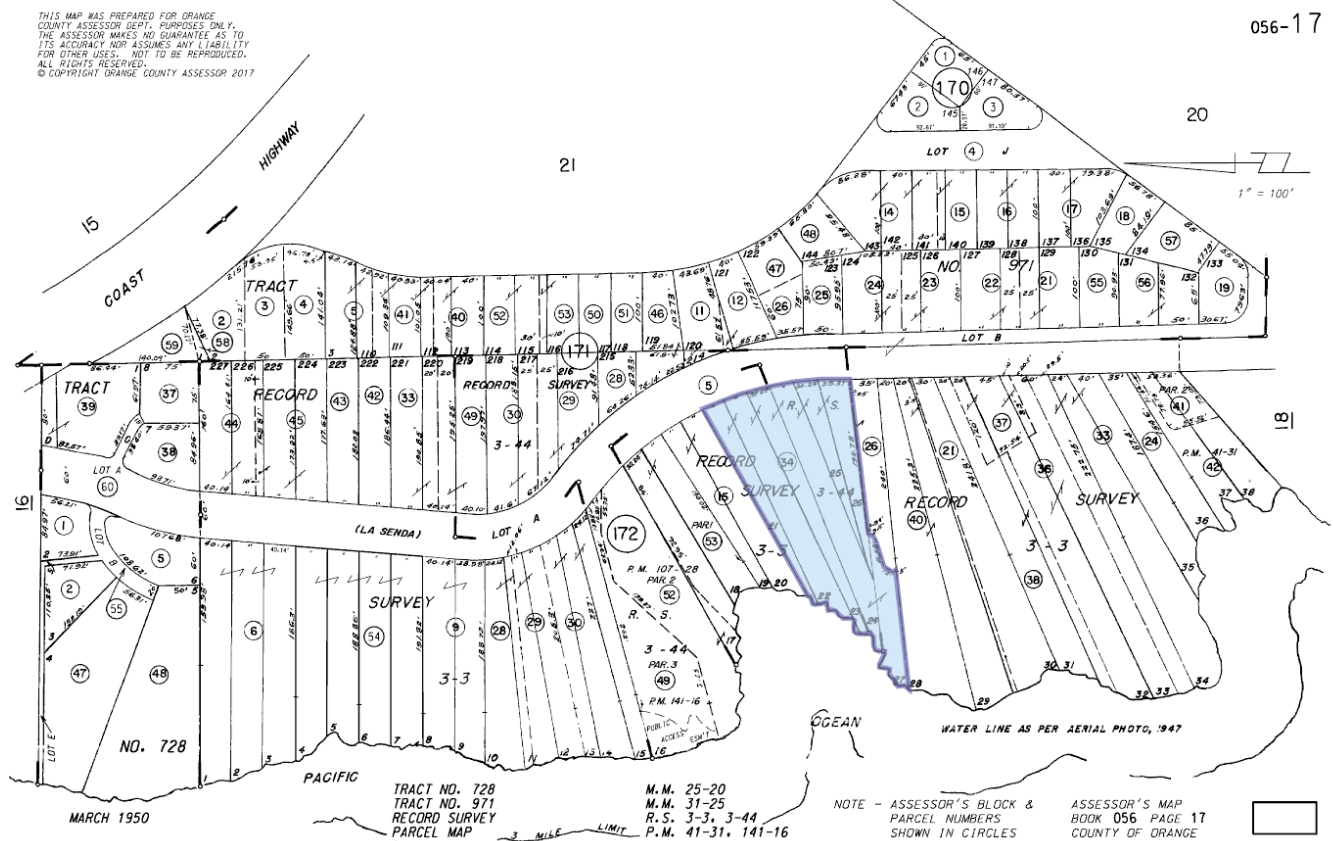


Figure 3: Assessor map with subject property parcel identified in blue (Orange County Assessor, 2017)

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40 N La Senda Drive, Laguna Beach, CA
Latitude: 33.492047, Longitude: -117.738072

 Property Boundary
 (As delineated by Assessor Map)

 100 ft



Figure 4: Location map with subject property coordinates identified, including property boundary corresponding with Assessor map in Figure 3 (Google Earth, 2020)

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Figure 5: Sketch map (Nicol Architecture, Inc. with Chattel, 2019-2020)

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Figure 6: Aerial of Three Arch Bay and Griffith Residence in 1938, note Tidal Pool is visible and lack of substantial development (NETR Historic Aerials)

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Figure 7: Aerial of Three Arch Bay and Griffith Residence in 1946, note growth of development west of Pacific Coast Highway (NETR Historic Aerials)

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Figure 8: Aerial of Three Arch Bay and Griffith Residence in 1967 (NETR Historic Aerials)

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Figure 9: Aerial of Three Arch Bay and Griffith Residence in 2016 (NETR Historic Aerials)

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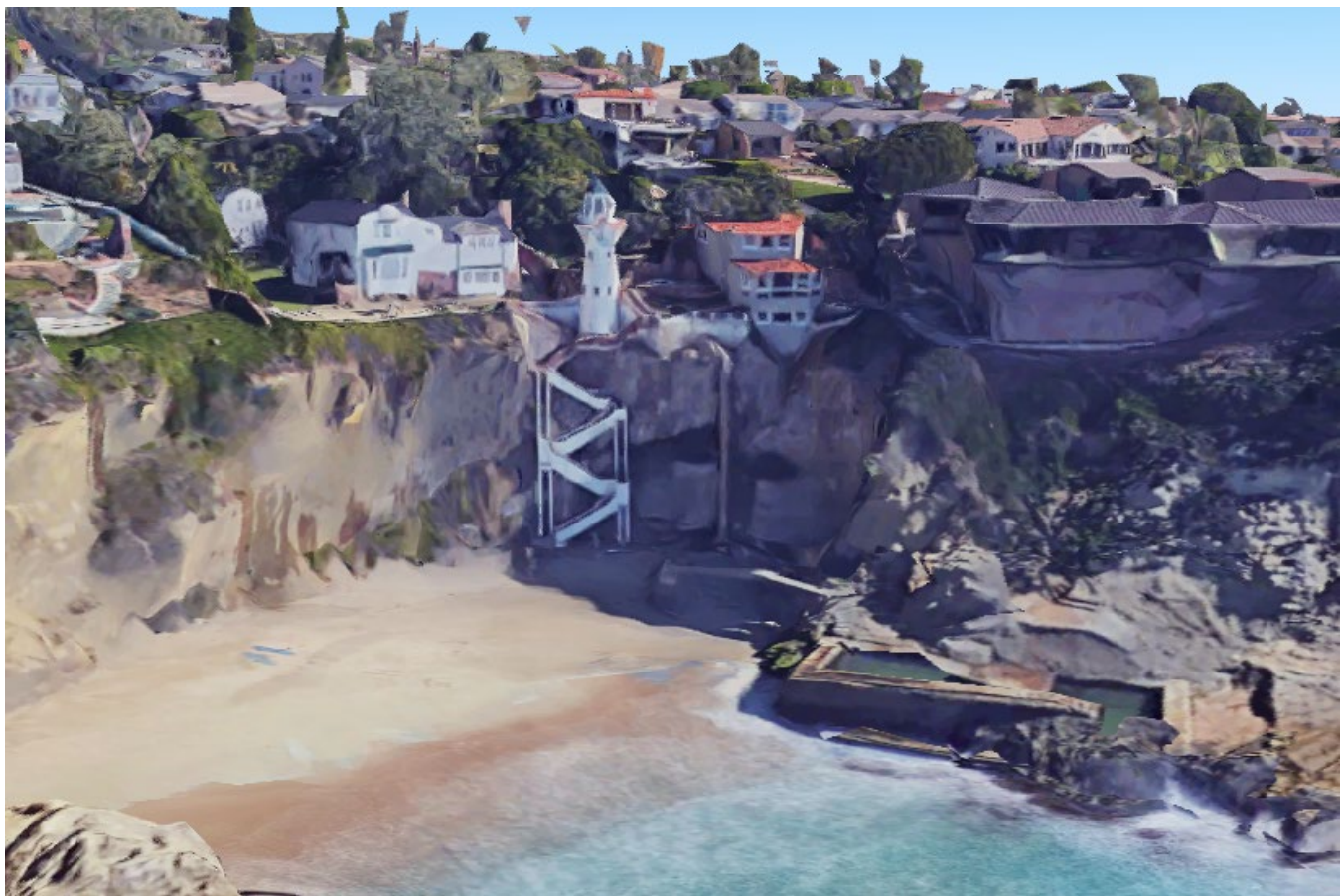


Figure 10: 3D aerial of subject property, Main House, Chart House, Lighthouse, Beach Stairs, Bridge to Tidal Pool, and Tidal Pool visible (Google Maps, 2020)

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Figure 11: Postcard of Three Arch Bay, Lighthouse, Beach Stairs and Tidal Pool visible at lower left (c. 1940s)

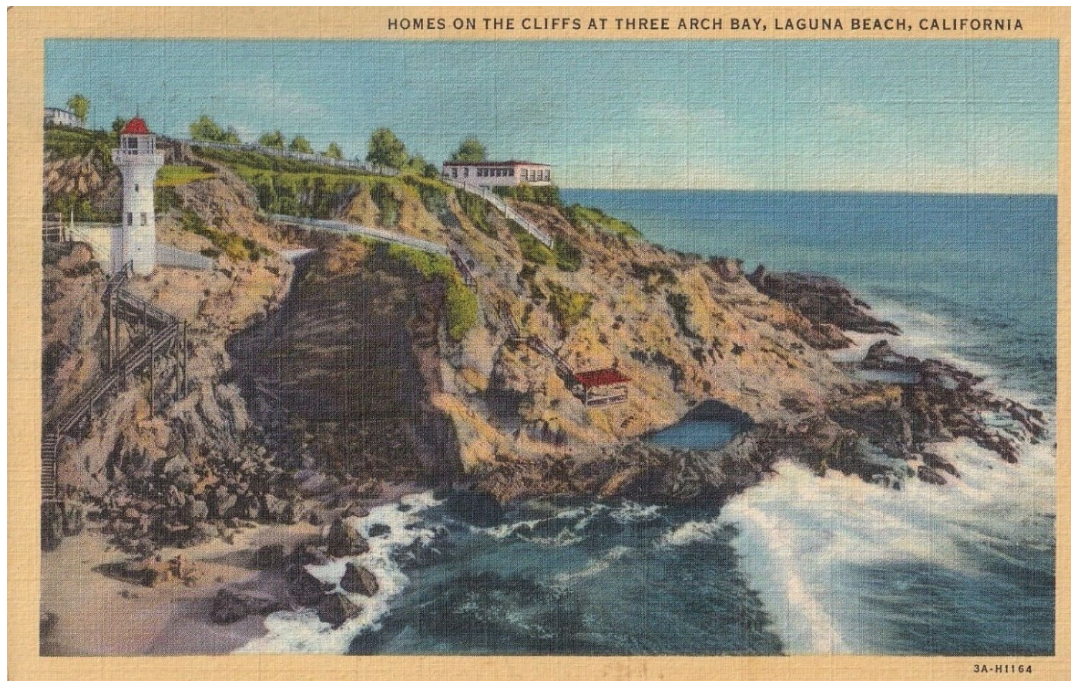


Figure 12: Postcard of Three Arch Bay, Lighthouse, Beach Stairs, and Tidal Pool visible (c. 1940s)

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Figure 13: Main House, north elevation, view south (Braff/Christou Collection, c. 1927)



Figure 14: Main House under construction, north (left) and west (right) elevations, view southeast (Braff/Christou Collection, c. 1927)

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Figure 15: Edward and America Griffith with guests, stone fireplace and stone retaining wall in background, view northeast (Braff/Christou Collection, 1931)



Figure 16: Wooden arch at subject property, view east (Braff/Christou Collection, c. 1930s)

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Figure 17: Edward and America Griffith Residence, view southeast
(UCLA Air Photo Archives, 1931)

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Figure 18: West elevation of Main House, view northeast (Braff/Christou Collection, 1932)



Figure 19: West elevation of Main House, view southeast (Braff/Christou Collection, c. 1930s)

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Figure 20: Interior of Main House at living room (Braff/Christou Collection, undated)

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Figure 21: Edward and America Griffith Residence, view northeast
(UCLA Air Photo Archives, 1933)

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Figure 22: Main House, Beach Stairs, and Bridge to Tidal Pool, view southeast (Braff/Christou Collection, c. 1930s)



Figure 23: Main House and Lighthouse from ocean, view east (Braff/Christou Collection, 1936)

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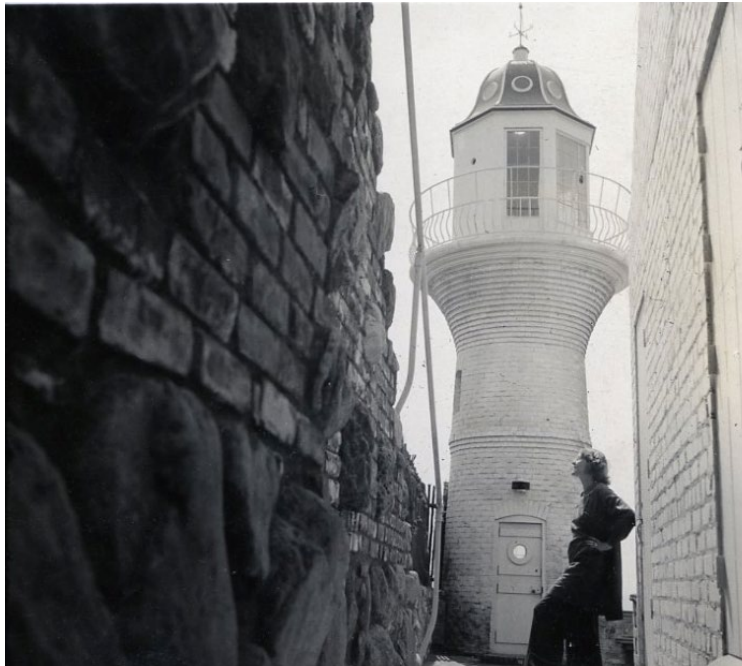


Figure 24: America by Lighthouse, view west (Braff/Christou Collection, c. 1930s)



Figure 25: Lighthouse, view south (Braff/Christou Collection, undated)

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Figure 26: Tidal Pool under construction, view west (Braff/Christou Collection, 1937)



Figure 27: Tidal Pool under construction, view west (Braff/Christou Collection, 1937)

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Figure 28: Tidal Pool, view east (Braff/Christou Collection, 1937)



Figure 29: Entertaining guests at Tidal Pool on July 4th, Bridge to Tidal Pool and Beach Stairs visible, view east (Braff/Christou Collection, 1938)

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Figure 30: Edward and America Griffith Residence, view northwest
(UCLA Air Photo Archives, 1964)

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Figure 31: Lighthouse and chairlift frame, view west (Braff/Christou Collection, 1979)



Figure 32: Tidal Pool and beach, view west (Braff/Christou Collection, 1979)

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Figure 33: Main House, east elevation, view southwest (Braff/Christou Collection, c. 1980)



Figure 34: Lighthouse (Braff/Christou Collection, c. 1980)