

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Emery, Katherine Sinclair Estate

other names/site number Thornton Estate

2. Location

street & number 1155 Oak Grove Avenue not for publication

city or town San Marino vicinity

state California code CA county Los Angeles code 037 zip code 91108

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

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 _____

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 _____

Emery Estate
 Name of Property

Los Angeles, CA
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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	6	buildings
1		sites
		structures
		objects
2	6	Total

The subject property is currently an estate of approximately nine acres, which approximates the area historically associated with the property. Contributors on the property are the main house and surrounding landscape and hardscape features (counted as one contributing site). Non-contributing buildings are two garages, a conservatory, potting house, and two post-World War II houses that are not associated with the original estate. Because of the nature and topography of the property, the non-contributing buildings are not visible from the main house and do not detract from the estate setting.

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Late 19th and 20th Century Revivals: Tudor Revival

foundation: Concrete

walls: Stucco

roof: Wood shake

other: Wood; stone; brick

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7. Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Emery Estate is a prominent, intact, high style Tudor Revival residence of 11,720 square feet completed in 1928. Tudor Revival elements are fully integrated on the interior and exterior. It is located in San Marino, California, in the exclusive Oak Knoll subdivision. It was designed by architect Myron Hunt while he was in a partnership with H.C. Chambers; the project architect was Allen McGill who executed drawings and supervised construction. It was constructed by E.D. Tyler and the contractor foreman was Charlie Palmer. The grounds were designed by Hunt along with landscape architects Florence Yoch, Lucille Council, and Katherine Bashford. It is two stories in height and has a rectangular plan with a picturesque, asymmetrical façade clad in stucco with decorative half-timbering. There is a side gable roof clad in wood shakes, and the façade is dominated by a prominent, steeply pitched cross gable over the front entry and broad banks of leaded glass windows. The Tudor Revival style is integrated into the interior design of the house, particularly in the expansive entry hall with prominent front staircase that reflects traditional English halls. The interior features oak paneled walls, richly carved wood and stonework, and decorative plaster. The estate historically comprised approximately nine and one-half acres, and was generally bounded by Virginia Road, Rosalind Road, and Oak Grove Avenue. Over time the estate was subdivided. The current owners have reassembled all but one parcel that was part of the historic property.¹ The house is accessed through the original entry gate and driveway off of Oak Grove Avenue and winds through landscaped areas to the main entrance on the north side of the house. The main entry features the original forecourt and motor court, which is composed of paving stones. The driveway is carefully sited so that it is not visible from the landscaped portions on the north lawn. The landscaping was designed specifically to complement the Tudor Revival architecture, and original landscape features remain on the property, particularly on the south and west sides of the house. There is one contributing building, and one contributing set of designed landscape features on the property that is counted as one site. Non-contributors are two houses that were constructed in the 1950s – one in 1955 on a subdivided parcel (that corresponds to 1220 Virginia Road), and one in 1959 on the estate property (that corresponds to 1215 Rosalind Road); the original garage which has an addition from 2004; a second garage which has been remodeled; and a newly constructed conservatory and potting house. The non-contributors are not visible from the main house, and therefore do not detract from the integrity of the house or its historic estate setting. The site and main house have been exceedingly well maintained, and possess a high degree of integrity with only a small number of minor modifications since the original construction date.

Narrative Description

(See Continuation Sheet.)

¹ Therefore, the current property is approximately eight and three-quarter acres of the historic nine and one-half acreage.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1928

Significant Dates

1928

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Hunt, Myron

Criteria Considerations

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

Property is:

- 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.

Period of Significance (justification)

The period of significance for the property is 1928, the year construction was completed on the main house.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Emery Estate is significant for its architecture, and is eligible for listing in the National Register of Historic Places under Criterion C at the local level of significance. It was designed by regionally significant master architect Myron Hunt in the Tudor Revival style. The period of significance is 1928, when construction was completed on the main house. The Tudor Revival style is fully integrated in the interior and exterior design of the property, which retains a high degree of integrity and the majority of the original features and finishes. Hunt designed the primary landscape features in conjunction with renowned landscape architects Florence Yoch, Lucille Council, and Katherine Bashford. It is a prominent residential example of Hunt's work from the 1920s and a significant example of the Tudor Revival style in Southern California.

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

(See Continuation Sheet.)

Developmental history/additional historic context information (if appropriate)

(See Continuation Sheet.)

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9. Major Bibliographical References

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

(See Continuation Sheet.)

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
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 9 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

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

The boundary is the property generally bordered by Rosalind Road, Oak Grove Avenue, and Virginia Road in San Marino, CA. It comprises Tract Number 7504, Lots 1, 6, and 8. The nomination excludes Tract Number 7504, Lot 7, which was historically part of the estate but is currently under separate ownership, and the Lot on the East line of Virginia Road, which was never part of the estate property.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was selected to represent the historic estate property, with the exception of one parcel that is currently separately owned.

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11. Form Prepared By

name/title Christine Lazzaretto

organization Historic Resources Group

date July 30, 2010

street & number 1728 Whitley Avenue

telephone 323-469-2349

city or town Los Angeles

State CA

zip code 90028

e-mail christine@historicla.com

Additional Documentation

Submit the following items with the completed form:

- Continuation sheets**
 - Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
 - A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
 - Attachments**
 - Attachment 1: Tax Assessor Map, c. 1905
 - Attachment 2: Tax Assessor Map, c. 1926
 - Attachment 3: Sanborn Fire Insurance Map, 1930
 - Attachment 4: Tax Assessor Map, c. 1945
 - Attachment 5: Tax Assessor Map, c. 1966
 - Attachment 6: Historic Photographs
 - Attachment 7: Photo Log
 - Additional items:** (Check with the SHPO or FPO for any additional items.)
-

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Type and Number of Photographs: 21 archival 5x7" color photographic prints.

Name of Property: Emery Estate

City or Vicinity: San Marino

County: Los Angeles

State: California

Photographer: Tavo Olmos

Date Photographed: May 2010

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Description of Photograph(s) and number: See Photo Log (Attachment 7)

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name **Charles and Geneva Thornton**

street & number **1155 Oak Grove Avenue**

telephone _____

city or town **San Marino**

state **CA**

zip code **91108**

Paperwork Reduction Act Statement: This information is being collected for applications 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.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Description, continued.

Site and Setting

The Emery Estate is located on approximately nine and one-half acres of land in San Marino, California. The general boundaries of the estate are Virginia Road, Rosalind Road, and Oak Grove Avenue. The entrance to the estate is at the northeast corner of the property, accessed from Oak Grove Avenue through the original entry gate flanked by two stone pillars with decorative stone urns. Outside of the entrance gate, the drive is scored concrete; once inside the gates it is composed of crushed gravel. The site slopes down to the south and west, and the main house is situated on top of a knoll. The main house is not immediately visible upon entering the gate, but instead is revealed as the driveway leads through a landscaped parkway. The main entry and motor court are located on the north side of the house.

The designed landscape is an integral component of the original design of the estate, and was undertaken by Myron Hunt in association with landscape architects Florence Yoch, Lucille Council, and Katherine Bashford. The primary historic landscape and hardscape features are the lawns and the landscape features immediately adjacent to the main house. The motor court on the north side the house is framed by an original stone balustrade with decorative urns, both designed by Hunt, and retains the original stone pavers that are laid in an irregular pattern. The primary features of the original designed landscape remain on the south and east side of the house, where a second stone balustrade defines the edge of a knoll and creates a terrace with pavers that match those on the motor court. On an axis at either end of the balustrade are a reflecting pool and rose garden, which are both original features. The concrete paving stones around the reflecting pool are original, with some selective in-kind replacement of deteriorated stones. In addition, there has been selective repair and in-kind replacement of deteriorated stone balustrades. The landscaping includes a variety of trees and plants throughout the property, including approximately 150 mature oak trees.

Two non-contributing buildings are single family residences on the property that are not historically associated with the Emery Estate. There is a 1955 tract house that was built on a separate parcel following a subdivision of the estate property (that corresponds to 1220 Virginia Road), and an English Revival style house that was built in 1955 for Otis Booth, Ruth Chandler's nephew (that corresponds to 1215 Rosalind Road). New service structures including a conservatory and potting house are located in the southwest corner of the property. The original garage remains to the west of the main house, with an addition completed in 2004. A second garage has been remodeled to match the design of the original garage. Because of the topography of the site, these non-contributing buildings are not visible from the main house. In the southwest portion of the property is a formal vegetable and flower garden, in an area that was historically used for this purpose. In 2004, a five-foot-high concrete garden wall was constructed along the property line. The perimeter wall is compatible in color and materials with other hardscape features, including original walls on the interior of the property, and is not visible from the main house.

Exterior

The main house of the Emery Estate is two stories in height with a slightly projecting upper story, on a raised concrete foundation. It has a rectangular plan with a picturesque, asymmetrical façade clad in cream colored stucco with decorative half-timbering. Each gable end has richly carved bargeboards, each with a slightly differentiated design. Brackets and timbers are redwood that has been hand-carved or adzed. There is a medium-pitched side gable roof clad in wood shakes. Windows are tall, narrow, leaded glass metal casements which are arranged in banks or clusters. There are five large, elaborated chimneys in brick or stone, crowned by ornamental chimney pots. The primary (north) façade is dominated by a prominent, steeply pitched cross gable over the inset front entry. The entry consists of a shallow stone porch with a Tudor arch, and a hand-carved oak door with fifteen panels decorated with floral imagery beneath a door surround with a second Tudor arch. The cross gable has a richly carved redwood bargeboard, and the upper story is accentuated with a decorated wood band course. The east façade has a projecting second story bay, while the south

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façade has a first story projecting bay, both with banks of windows on three sides. On the south façade the wood band course runs the length of the façade, accentuating the slightly projecting upper story.

The exterior reflects the original design and retains original features and the majority of the historic fabric. Repair or in-kind replacement has occurred only when necessitated by deterioration: the wood shake roof has been replaced; the band courses have been selectively repaired, as needed; and the original galvanized steel gutters and downspouts have been replaced with copper.

Interior

Elements of the Tudor Revival style have been fully integrated into the interior design of the house, and all details were specified by Myron Hunt. All materials and finishes in the primary spaces are original, and have been retained and rehabilitated as necessary. Throughout the house are original light fixtures, hardware, and grates; the original gravity heating system is still present in the basement. Air conditioning was added in the 1950s; additional vents were added as needed and designed to match the originals. The leaded glass, metal casement windows were all fabricated by Hope's Windows in Jamestown, NY, and are used throughout the house from the basement to the attic. There has been selective repair to broken window panes which did not result in the loss of any of the original lead coming. The interiors feature richly carved wood and stonework, decorative plaster, and oak paneled walls and ceilings. There are seven fireplaces – four on the first floor and three on the second (one of which is gas; the rest are wood-burning).

There is an expansive entry hall with prominent front staircase that reflects traditional English halls, and is modeled after Compton Wynyates, a Tudor style manor house located in Warwickshire, England.ⁱⁱ The hall features an oak paneled ceiling with a prominent exposed beam, three prominent stone columns, and an ornately carved stone fireplace with a marble hearth. The staircase features a richly carved oak stair rail and newel posts and turned balusters. The half landing has a bank of six lancet windows with Gothic-inspired tracery and stone mullions. The light fixture in the entry hall was moved from the living room at an unspecified time following the original construction. The entry leads to the living room at one end and the dining room on the other.

The living room is accessed through a stone Tudor arch that leads down two steps. The expansive room is informally divided into three spaces that are defined by shallow pilasters and their connecting ceiling beams. Features of the room are symmetrically placed within these divisions. The walls are oak panels, and the ceiling features decorative plaster pargeting. There is a fireplace with an elaborately carved stone surround and marble hearth. The surround is one of three European antique surrounds that Mrs. Emery purchased for the house. On the other end of the entry hall is the dining room, which features oak paneled walls with carved oak crown moldings, a bas-relief ceiling, an intricately carved stone fireplace (a second European antique purchased by Mrs. Emery for the house), and the original sconces and chandelier.

Adjacent to the dining room is the breakfast room, which features the original botticino fiori marble on the floor and the walls. The breakfast room has banks of windows on three walls, with leaded glass doors leading to an outdoor terrace. There is a library across the hall from the dining room which has a marble fireplace with gilded wood mantel, oak paneling, and a large bank of leaded glass windows.

The kitchen facilities are in the west end of the first floor, and retain their original configuration consisting of a service porch, butler's pantry, laundry room, a service room, a cook's bedroom and bathroom, and staff dining room. The kitchen and pantry retain their original tile, cabinetry, and fixtures. The wood countertops in the pantry are original, as is the ice box in the kitchen. The black and white marble floor was installed to replace a vinyl floor that had been installed in the 1970s; the cabinetry on either side of the stove and center table are later additions.

ⁱⁱ McGill, Allen. Correspondence with William Crocker, July 21, 1967.

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Primary features of the second story include the central hall accessed by the main stairway with oak paneling on the walls and ceiling, a fireplace with a stone surround and carved wood over-mantel that was designed for the house. There is an elevator that opens onto the second floor hall, which was planned and designed by Myron Hunt and installed by Mrs. Emery after the original construction of the house was completed. The elevator door is richly carved oak. The family bedrooms on the second floor, including the master suite and its accompanying sitting area, remain largely intact. A doorway and wood paneling were added to the master bedroom by a previous owner. The bedrooms and bathrooms in the staff quarters on the second floor of the west wing have been modified to accommodate modern uses of the space.

Alterations

The interior and exterior remain extraordinarily intact. There has been rehabilitation or in-kind replacement only when original features have deteriorated. The only significant alterations are on the second floor in the original staff quarters. In this area, the original five bedrooms and one bathroom have been converted into two bedrooms, two bathrooms, and a sitting area. Original fixtures (including sinks, mirrors, and faucets) have been reused in the bathrooms. In 1997 the original roof was replaced in-kind and new metal flashing was installed. In 2001 a 1,400 square foot addition was completed on the garage, and in 2004 the interior of the original garage was renovated, although it retains its original windows and exterior features. A second garage was remodeled in 2004 to be compatible with the original architecture.

Character-Defining Features

The Emery Estate is highly intact, with a high degree of historic integrity. It retains nearly all of the original character-defining features of the exterior and interior spaces, and is an exemplary example of the Tudor Revival architectural style. Character-defining features of the exterior include:

- Asymmetrical composition.
- Overhanging upper story.
- Exterior cladding of stucco and half-timbering.
- Steeply pitched, side-gabled roof with prominent cross gables.
- Decorative brackets below slightly projecting upper story on front façade.
- Other carved wood detailing, including entry doors and original hardware.
- Tudor arches.
- Tall, narrow, leaded glass, metal casement windows arranged in clusters; some with stone mullions.
- Large, elaborated brick and stone chimneys.
- Decorative band courses.
- Overall configuration of landscape and hardscape elements and lawn spaces surrounding the main house. These include the original reflecting pool, formal rose garden, ornamental balustrades, decorative urns, and stone paving.

The interior also has a high degree of integrity, and retains most of the original features and fixtures. Character-defining features of the interior include:

- Overall arrangement of interior spaces on the first floor; overall arrangement of interior spaces on the second floor with the exclusion of the servants' quarters.
- Prominent entry hall and its associated decorative features.
- Hardwood and marble flooring.
- Richly carved wood and stonework, decorative plaster, and oak paneled walls and ceilings.
- Multi-panel wood interior doors with original hardware.
- Wood built-ins and cabinetry, including cabinetry in the kitchen, butler's pantry, and linen closet.
- Ornately carved fireplace surrounds of stone or wood.

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Significance, continued.

Architecture

Tudor Revival Style

The Emery Estate is significant as a highly intact, high style example of Tudor Revival architecture designed by Myron Hunt, a regionally significant master architect. The construction cost was reported to be \$165,000, which was a significant sum in the 1920s.ⁱⁱⁱ The *San Marino Tribune* posted a notice about the pending construction of the house, and noted that most properties in the area were being built for approximately \$50,000.^{iv} The Tudor Revival style is derived from English precedents, and in Southern California slowly evolved from the architecture of the Arts and Crafts movement, which originated in England in response to a growing disillusionment with industrialization and its concomitant social conditions. The rustic imagery so strongly associated with the Craftsman style developed into a more explicit reference to the architecture of the English country house.^v The Tudor Revival style reached the height of its popularity in Southern California in the 1920s and 1930s.

The Emery Estate exhibits high quality of design and craftsmanship, and reflects the significant architectural features of the Tudor Revival style. The interior and exterior of the house were designed as a cohesive whole, with English Tudor elements displayed throughout. The house was published in *Arts and Architecture* magazine in 1931, whose author noted the integration of elements and Hunt's mastery to have the "masses and lines extremely well composed [and] various materials...welded skillfully into a harmonious integrity of color, form, texture."^{vi} Distinguishing characteristics of Tudor Revival architecture include multi-pane casement windows in groups of three or more, steeply pitched roofs, stucco cladding, front-facing gabled bays or dormer windows articulated by decorative barge-boards, and half-timbering. The half-timbering is reminiscent of, but does not duplicate, medieval building techniques in which the timber framing was integral to the structure. Other identifying features include large, elaborated chimneys, round or Tudor arched door surrounds and entry porches, and upper stories or gables that overhang the lower stories.

The most distinctive interior element of the Tudor Revival style is the great hall, reflected at the Emery Estate in the expansive entry hall which is appointed with finely crafted details including the grand staircase, carved oak paneling, and the prominent tracery windows at the half landing. Other interior Tudor Revival elements include the asymmetrical organization of spaces, and intricately carved wood and stone detailing throughout.

Architect Myron Hunt

The Emery Estate is a significant example of residential architecture designed by master architect Myron Hunt (1868-1952). Myron Hunt was born in Sunderland, Massachusetts on February 27, 1868, and his family moved to Chicago when he was very young. He graduated from Lake View High School in 1888 and then studied at Northwestern University for two years before transferring to the new architectural school at the Massachusetts Institute of Technology, from which he received a degree in 1892. After graduating, Hunt worked for a year in the Boston firm founded by Henry Hobson Richardson, Hartwell and Richardson. He then married Harriet Boardman, and spent two years in Europe, spending most of his time in Florence studying the architecture of the Renaissance. They returned from Europe in 1896 and settled in Evanston, Illinois. Hunt joined the Chicago office

ⁱⁱⁱ *Los Angeles Times*, December 16, 1926.

^{iv} *San Marino Tribune*, August 17, 1928.

^v Grimes, Teresa and Mary Jo Winder. *Period Revival Architecture in Pasadena, California: 1915-1942*. Historic Context Statement prepared for the City of Pasadena, 2004.

^{vi} *California Arts and Architecture*, January 1930. (32-37)

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of Shepley, Rutan and Coolidge, the Boston-based firm that had inherited many of Richardson's commissions, including Stanford University, when Richardson died in 1896. Hunt started his own architectural firm in Chicago in 1897.

In Chicago, Hunt shared office space with several other architects, including Dwight Perkins, Robert Spencer, and Frank Lloyd Wright. He joined the Steinway Hall circle of Progressive architects, which included Frank Lloyd Wright and would soon emerge as the Prairie School. Steinway Hall architects had a shared interest in an organic architecture characterized by its appropriateness to its function and setting, a geometric simplicity, open and flowing interior spaces, and a close relationship with nature.^{vii} Hunt's work during this period exhibited the influence of the English Tudor style and the burgeoning Craftsman aesthetic favored by Gustav Stickley in *The Craftsman* magazine.

During this period Harriet spend long periods in the south due to health concerns. In 1903 Hunt moved his family to California in an attempt to treat his wife's tuberculosis. Hunt was unusually well educated and traveled compared to other Southern California architects of the period. By this time, Hunt "had assimilated at MIT the best architectural instruction then available in the United States, two apprenticeships associated with H.H. Richardson, two years of European study, and membership in a circle of architects in the process of making Chicago on the cutting edge of architecture in America."^{viii}

From Richardson Hunt had learned to thoroughly plan each project and to assimilate historical forms not superficially as decorative motifs but through a solid understanding of their underlying principles. Hunt also believed that gardens are integral to the overall design of a project. Hunt's father was a renowned nurseryman, which gave Hunt an understanding of trees and plants that he combined with his knowledge of the garden and landscaping traditions of Italy. Hunt's garden designs are the culmination of his formal training and the eclectic opportunities of Southern California. He would later say that designing gardens was his favorite occupation.^{ix}

Within a few months after arriving in Southern California, Hunt had set up an office in downtown Los Angeles and settled his family in Pasadena, where he would build a home in 1905. Hunt quickly realized that he needed to find a partner in order to keep up with the demand for his services. In 1904 he met Elmer Grey, who had moved to Southern California from Milwaukee. Hunt and Grey would be partners until 1910. During that time they produced a large number of residential buildings; they primarily worked in the Craftsman style, but also designed Mission Revival, Beaux-Arts Classicism, English Tudor, and Mediterranean Revival style buildings.

Hunt and Grey received three commissions from Henry Huntington in 1906, followed by the commission to build Huntington's own estate in 1910. Such a high profile client enhanced Hunt & Grey's reputation, and their work received widespread attention and was published in magazines across the country. Toward the end of their partnership, Hunt & Grey turned more toward Mediterranean Revival styles, including the designs for Throop Polytechnic School, and Pomona and Occidental Colleges. Their partnership ultimately dissolved in 1910 over a dispute about the design of Throop. Following the dissolution of his partnership with Elmer Grey, Hunt had his own practice until 1920. During this time he designed a series of buildings for Occidental College, and completed unfinished projects at Throop Polytechnic Institute. He also completed a number of residential, commercial, and institutional projects. In 1920 Hunt began a partnership with H.C. Chambers that would last until 1947.

^{vii} Gebhard, David, ed. *Myron Hunt, 1868-1952: The Search for a Regional Architecture*. Santa Monica, CA: Hennessey & Ingalls, 1984. (19)

^{viii} Starr, Kevin. *Material Dreams: California through the 1920s*. New York: Oxford University Press, 1990. (191-192)

^{ix} *California Southland*, May 1923. (11)

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Myron Hunt is a significant regional architect, whose work helped shape Southern California in the first half of the twentieth century. Hunt became a fellow of the American Institute of Architects in 1908, and served as president of its Southern California chapter. Myron Hunt's practice was a varied and important one. He was well-known for designing his buildings and sites to complement one another. To accomplish this, he worked with some of the leading landscape architects of the period, including Florence Yoch and Lucille Council. The important role that Myron Hunt played in the development of Southern California can be seen in the list of only a short selection of the buildings he designed: The Huntington Library, the Ambassador Hotel in Los Angeles, the Rose Bowl, the Pasadena Public Library, the Huntington Hospital, and buildings at Occidental College and Pomona College, in addition to numerous private residences, and civic and institutional projects. In 1926 the *Pasadena Morning Star* wrote that "It is safe to say that there is scarcely a city in Southern California in which some fine example of Myron Hunt's work is not to be found."^x

A 1918 article in *Architect and Engineer of California* stated:

In certain periods in the architectural growth and development of every community it is a matter of greatest importance...that men of character, ability, vision, and force be found to assist in handling the reins of leadership, in forming the proper standards and establishing the right ideas...In Los Angeles and Southern California generally, about five years ago, we were entering upon what has proven an epochal movement in building; and of the men who were to meet the emergency as architects, none has proved more healthful and hopeful and inspiring and strong, influential factors in our subsequent life and growth, than has Mr. Myron Hunt.^{xi}

Builder E.D. Tyler

Eckford Dodds Tyler (1872-1941) was born in York, Ontario, Canada on August 27, 1872. When he was young, his family moved to the United States and settled in Minneapolis where his father worked as a landscape gardener. By 1887, Eckford had relocated to Pasadena and began working as a building contractor. Tyler specialized in residential construction, and worked with many of the best-known architects in the Pasadena area, including Myron Hunt, Joseph Blick, Arthur Benton, Sylvanus Marston, and Reginald Johnson. One newspaper noted that he built some of the finest residences in the city.

Landscape Architects Florence Yoch and Lucille Council

Florence Yoch (1890-1972) was born in 1890 in Illinois, but the family soon moved to Santa Ana. They owned the Hotel Laguna, and Yoch spent much time in the family's summer home on the beach. Remarkably independent for a girl of her time, she studied classics as a child and later attended the University of California and the University of Illinois where she earned a Bachelor of Science degree in landscape gardening. Yoch traveled extensively in Europe, gathering ideas and making sketches which would figure later in her career. In 1918 she undertook several important landscape design commissions in Pasadena for such wealthy clients as W.K. Jewett and Mrs. Howard Huntington. Yoch's work combined natural and classic forms which drew inspiration from her travels in Europe. She often dramatized an unusual angle, unexpected turn, or errant tree that served to modernize the qualities that she observed in Europe.

By the 1920s Yoch's business had grown to such an extent that she took on a partner, Lucille Council, a native of Illinois, with whom she was to be associated both personally and professionally for the rest of her life. Yoch designed over 250 gardens during her career, working in diverse settings including adobes, grand villas,

^x *Pasadena Morning Star*, April 24, 1926.

^{xi} Allison, David. "Work of Myron Hunt, FAIA," *Architect and Engineer of California* 53, April 1918. (38)

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traditional and contemporary homes, and movie sets, including Tara in *Gone with the Wind*. Yoch and Council employed excellent crews, numbering over fifty at the height of their business. Some of their projects include the landscaping of the Athenaeum at the California Institute of Technology, the Los Angeles Women's Athletic Club, Orange County Park, the Ebell Club in Los Angeles, and the homes of George Cukor, Amelita Galli-Curci, Jack Warner, and Dorothy Arzner.

Yoch and Council worked with many of the best architects of the period. Myron Hunt described them as "able, highly-trained, much-traveled and experienced women." They won the American Institute of Architects' Honor Award in 1930. In 1960, they moved to Carmel and continued to design landscapes together until Council's death in 1964. Yoch worked independently until her death in 1972.

Landscape Architect Katherine Bashford

Katherine Bashford (1885-1953) was a notable landscape architect in Southern California. Born on August 19, 1885 in Arizona, she was always closely associated with California where her grandfather Levi Bashford had arrived in 1849 seeking gold. Bashford established a design office in Pasadena in 1923. Bashford traveled to Spain and Italy to gather ideas. "Our gardens may borrow inspiration from the old world, but should be adapted to our climate, mode of living, and particular needs." She was particularly associated with architects Wallace Neff, Reginald Johnson, and Roland Coate. Some of her work includes the gardens of the Bourne House (Lombardy Road), the Bush House (Hillcrest Avenue), the Barber House (South Arroyo Boulevard), and the Searcy House (Woodward Boulevard), all in Pasadena. She also designed landscapes in Carpentaria, Berkley Square, and Los Angeles. Bashford was a fellow of the Landscape Architects Society.

Developmental history/additional historic context information.

City of San Marino

The Emery Estate is located in the city of San Marino, which is located in the San Gabriel Valley immediately southeast of Pasadena. The oldest residence in San Marino is the Michael White adobe, constructed in approximately 1840 on seventy-eight acres that White had received as a land grant from Mexican Governor Pio Pico. San Marino's earliest significant resident of the modern era was Benjamin D. Wilson (1811-1878), a frontier statesman who was responsible for the legislation that brought the railroad to Southern California and created the Los Angeles Harbor. Wilson built a home along what is now Euston Road on land that had belonged to the Mission San Gabriel and included over half of the original San Pasqual land grant. Wilson established a 14,000 acre ranch he called Lake Vineyard. Much of the land was devoted to orchards and vineyards, but also featured native oaks and several natural lakes. In 1872 Wilson sold 400 acres west of his homestead to George Stoneman. Stoneman, who would later become Governor of California, called his ranch Los Robles. In 1873, Wilson sold 2,500 acres on the east side of the Arroyo Seco to the San Gabriel Orange Grove Association who would found what would become Pasadena.

The name San Marino came from James de Barth Shorb, Wilson's son-in-law, who established his San Marino Ranch in 1877 on 500 acres of Lake Vineyard lands and named it after the Maryland homestead where he was born. In 1892, Henry Huntington stopped at Shorb's ranch on his way from the East Coast to San Francisco. Huntington was the nephew of Southern Pacific Railroad magnate Collis P. Huntington, and became the Huntington family's representative on the Pacific Coast. He would later found the Pacific Electric Railway, which initiated the development boom in Southern California.

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Huntington returned to the San Marino area in 1903 to purchase land and lay the groundwork for the creation of his own estate, which is now the Huntington Library and Botanical Gardens. That same year the Pacific Electric railway completed a line from Los Angeles to Monrovia that ran through San Marino along Huntington Drive. The increased accessibility of downtown Los Angeles made it possible for businessmen to live in the San Gabriel Valley and commute to their jobs. Huntington and other early settlers of the area, including George S. Patton (another Wilson son-in-law), Richard H. Lacy, and William L. Valentine, soon subdivided some of their citrus groves and vineyards to accommodate the estates of new residents on one- and two-acre parcels. From the beginning, developers of San Marino were careful not to overcrowd the area, instead wishing to preserve the natural beauty and create a high-class residential community. Commercialization was also left to neighboring cities. San Marino's first store was not constructed until the 1920s, and multi-family residential development has never been allowed in the city. Huntington and others realized that the only way to preserve their vision was to incorporate as a city. San Marino was declared a city on April 25, 1913 with a population of just over 500. The Mayberry House on the corner of Oak Knoll Avenue and Monterey Road served as the community's first city hall and schoolhouse. In 1922 Huntington donated a parcel at the southeast corner of Huntington Drive and San Marino Avenue for the site of a permanent city hall. The community grew steadily through the 1920s, and by 1930 the population reached approximately 4,000.

By 1905, much of the vacant land once part of Shorb's old San Marino Ranch was still owned by Henry Huntington through his Huntington Land & Improvement Company. The laying out of the Oak Knoll tract occurred that year (see Attachment 1). Around 1918, eleven acres of the tract (including Lots 102, 103, and 104 of the Oak Knoll #3 Subdivision which conform to the boundary lines of the current property) were purchased by Endora H. Spalding. In 1925, her husband, Keith S. Spalding took possession and re-subdivided Lots 102, 103, and 104 into the sixteen-lot Tract 7504 (see Attachment 2). Mr. Spalding had envisioned a cul-de-sac named Goodwill Place bisecting the tract. That same year, Spalding sold the property to the William Wilson Company, who officially offered the lots for sale. In 1925 the *Pasadena Star News* published an article about the subdivision of the tract, and described this area of San Marino as a "rural spot." The article noted that the property incorporates all of the characteristics of an old English estate, containing ancient oak trees, and gentle knolls that afforded commanding views of the surrounding landscape.^{xii} The article goes on to state that "On all the neighboring streets and avenues are homes of great beauty and dignity, the entire district forming one of the choicest residential sections in the Southland." In 1927, Katherine Sinclair (Mrs. Frank) Emery, purchased all sixteen lots of Tract 7504 from Mr. Spalding. She built her home on Lot 11, which measures 120 by 175 feet, and then sold off the four parcels along Virginia Road (corresponding to Lots 6, 7, 8, and 16 on Attachment 2).^{xiii} The driveway to the Emery Estate largely followed the planned route of Goodwill Place. See Attachment 3 for the 1930 Sanborn Map of the property which shows the location of the main house.

Ownership History

Katherine Sinclair Emery was born in Grand Rapids, Michigan on April 30, 1866. She married Frank Whitney Emery in 1886; they had three children: Kathryn Mary Emery (Taylor), Helen Kent Emery (Grant), and Charles Goodwin Emery II. Frank Whitney Emery (1865-1920), born in San Francisco, was the son of Charles Goodwin Emery I, a tobacco baron. Charles Goodwin Emery I had taken over the Gilmore Tobacco Company which later became part of the American Tobacco Company. Frank Whitney Emery added to his inherited wealth by discovering oil in an orange grove his family owned in Buena Park which he leased to the Standard Oil Company. At the time of his death he was considered one of the wealthiest men in Southern California. Frank Whitney and Katherine Sinclair Emery came to Los Angeles in 1894, and in 1914 they purchased a house at 1400 Hillcrest

^{xii} "Beautiful Estate Being Subdivided on City Boundary," *Pasadena Star News*, February 14, 1925.

^{xiii} These parcels were not developed and were subsequently reacquired by a later owner (Colonel Boswell) and are considered part of the historic estate property.

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Avenue in Pasadena. The house was designed in 1906 by Myron Hunt and his onetime partner Elmer Grey. Immediately after purchasing the property, Mr. Emery commissioned Elmer Grey and contractor E.D. Tyler to add five bedrooms and three bathrooms to the house.

In 1920, Frank Whitney Emery died suddenly at the age of 55. Following Mr. Emery's death, title to the Hillcrest property was transferred to his estate, and then in 1923 to his widow. In 1927 Mrs. Emery sold the Hillcrest property and decided to build a "smaller" house on Oak Grove Avenue in San Marino, which she shared with six servants, including a cook and a gardener. Mrs. Emery also had a residence built for her daughter Kathryn Mary Emery Taylor at 1708 Oak Grove Avenue, designed by Roland Coate. Katherine Sinclair Emery died at her San Marino home at the age of 72 on February 5, 1939. Later that year, title to the property was passed to the executors of her estate: her son Charles Goodwin Emery II and Lucius K. Chase. Ransom W. Chase, an attorney, was recorded as the owner in 1941.

The property was sold to Frederick John Wolfe and his wife Marguerite Wolfe in February 1942. Mr. Wolfe had an association with the Standard Oil Company, but was retired by the time he purchased the San Marino property. The Wolfes did a great deal of traveling and appear to have used the Oak Grove house only as a winter residence. They retained ownership for less than three years.

Colonel James Griffin Boswell became the owner in January 1945. He shared the house with his wife, the former Mrs. Ruth Chandler Williamson, whom he had just married that month. Colonel Boswell reacquired three of the parcels along Virginia Road that had been sold by Katherine Sinclair Emery (corresponding to Lots 6, 7, and 8 on Attachment 2). At this time, Lots 1 through 16 of Tract 7504, corresponding to the original Spalding subdivision of the property, were reconfigured into Lot 1 of Tract 11644 (see Attachment 4). Colonel Boswell was born in Pennfield, Georgia on May 13, 1882. After graduating from the University of Georgia, he joined the Army in 1903, rising to the rank of lieutenant colonel. Upon leaving the service in 1920, he came to California where he married his first wife Mrs. Alaine Buck McPhee who died in 1937. Colonel Boswell was a leader in the cotton industry in both California and Arizona. As head of the J. G. Boswell Company, he also owned extensive cattle feed-lots and large farming operations. Colonel Boswell was known as a philanthropist. After moving to San Marino, he became a trustee of the California Institute of Technology and also belonged to the California, Annandale Golf, Valley Hunt, Bohemian, and Twilight Clubs. Subsequent to his death on September 11, 1952 at the age of 70, his widow Ruth Chandler Boswell, et. al., were named the executor owners. At this time, the property corresponding to Lots 7 and 8 along Virginia Road were sold off. The lot on the corner of Rosalind Road and Virginia Road (Lot 6) was retained, and used as a small farm.

Born in California on October 15, 1897, Ruth Chandler Williamson Boswell was the daughter of Harry Chandler, a member of the pioneer Los Angeles family, one-time president of the Times-Mirror Company, and publisher of the *Los Angeles Times*. Ruth Chandler Williamson was the widow of Frederick Warren Williamson, a prominent Los Angeles attorney, who had died suddenly at the age of 44 in 1942. In 1956 Ruth married Sir William Charles Crocker, Baronet of Seal Chart, Seven Oaks, Kent, England. Names on the title to the San Marino property changed to Ruth Chandler Crocker and Harrison Gray Otis Chandler (Ruth's younger brother) in 1966. At that time, Lot 1 of Tract 11644 was re-subdivided, becoming the six-lot Tract 16870 (see Attachment 5). The original house occupied Lot 1; Lot 2 was south along Oak Grove and remained part of the estate; Lot 3 was owned by Otis Booth, Ruth Chandler Crocker's nephew, and Lots 4, 5, and 6 along Rosalind Road were owned by Norman B. (Tad) Williamson, Ruth Chandler Crocker's son. After the death of Sir William Crocker in 1973 at the age of 87, his widow married again in 1983 at the age of 85. Her new husband was Karl Godfrey von Platen, a native of Michigan who was a Yale graduate and retired lumberman. Mrs. Von Platen died on December 10, 1987, at the age of 90.

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The current owners purchased the property in 1989 and since then have undertaken rehabilitation of the main house and the re-assembly of subdivided parcels in order to recreate the historic estate property.

Conclusion

The Emery Estate is a significant example of residential design by regionally prominent master architect Myron Hunt. It exemplifies the Tudor Revival style and is in an exemplary state of preservation, retaining a high degree of historic integrity and character-defining features from the period of significance. The house exhibits a high quality of design, construction, and craftsmanship, and has had little intervention since its construction, with the exception of selective rehabilitation or replacement of deteriorated elements and some minor changes to secondary spaces. At the Emery Estate, Hunt illustrated his ability to fully integrate historical elements into his designs as more than superficial decoration. The landscape surrounding the main house is an integral part of the overall design, and was created by Hunt along with prominent landscape architects of the period Florence Yoch, Lucille Council, and Katherine Bashford.

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Attachment 1: Assessor Tract Map, c. 1905



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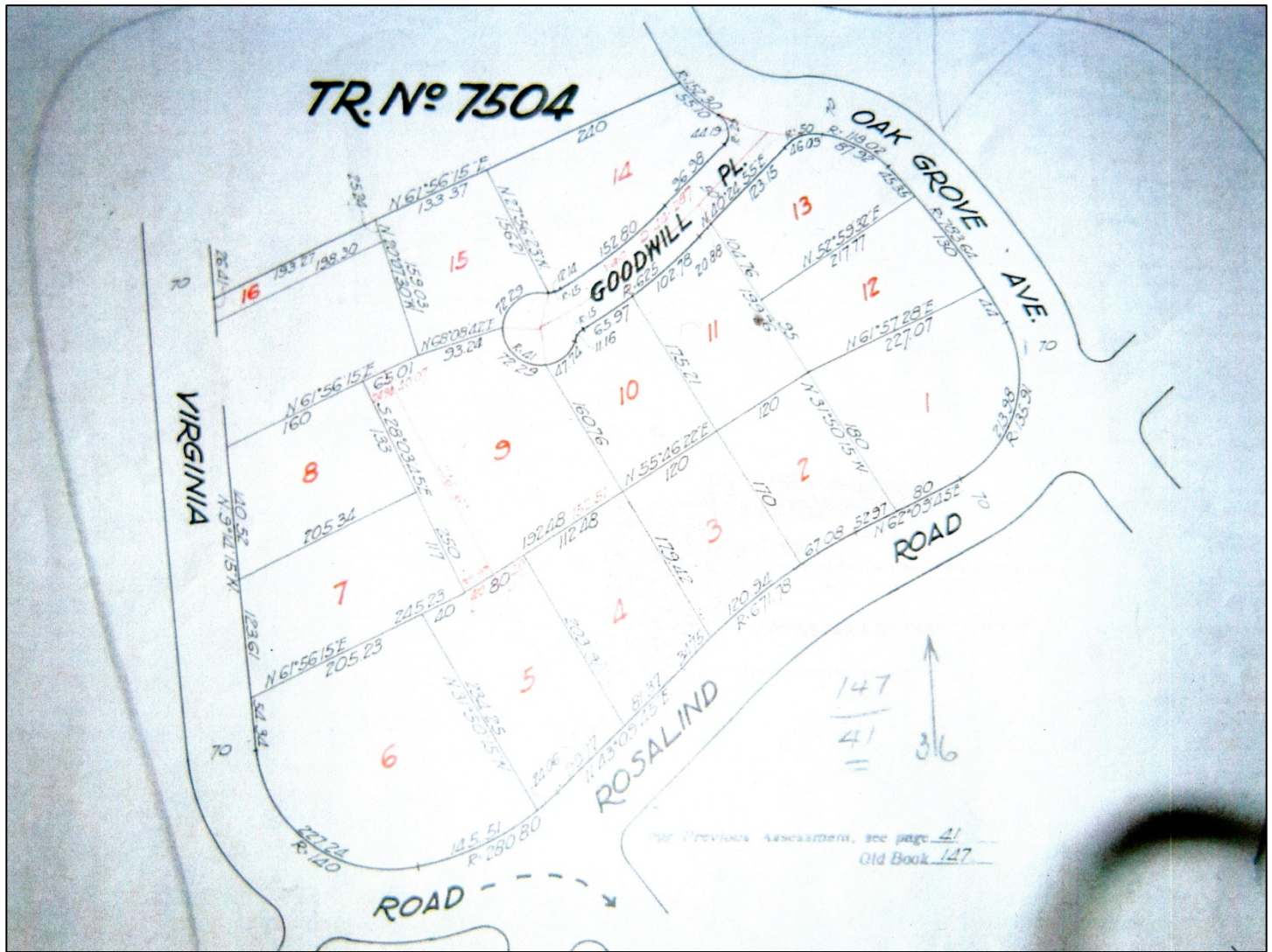
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Attachment 2: Assessor Tract Map, c. 1926



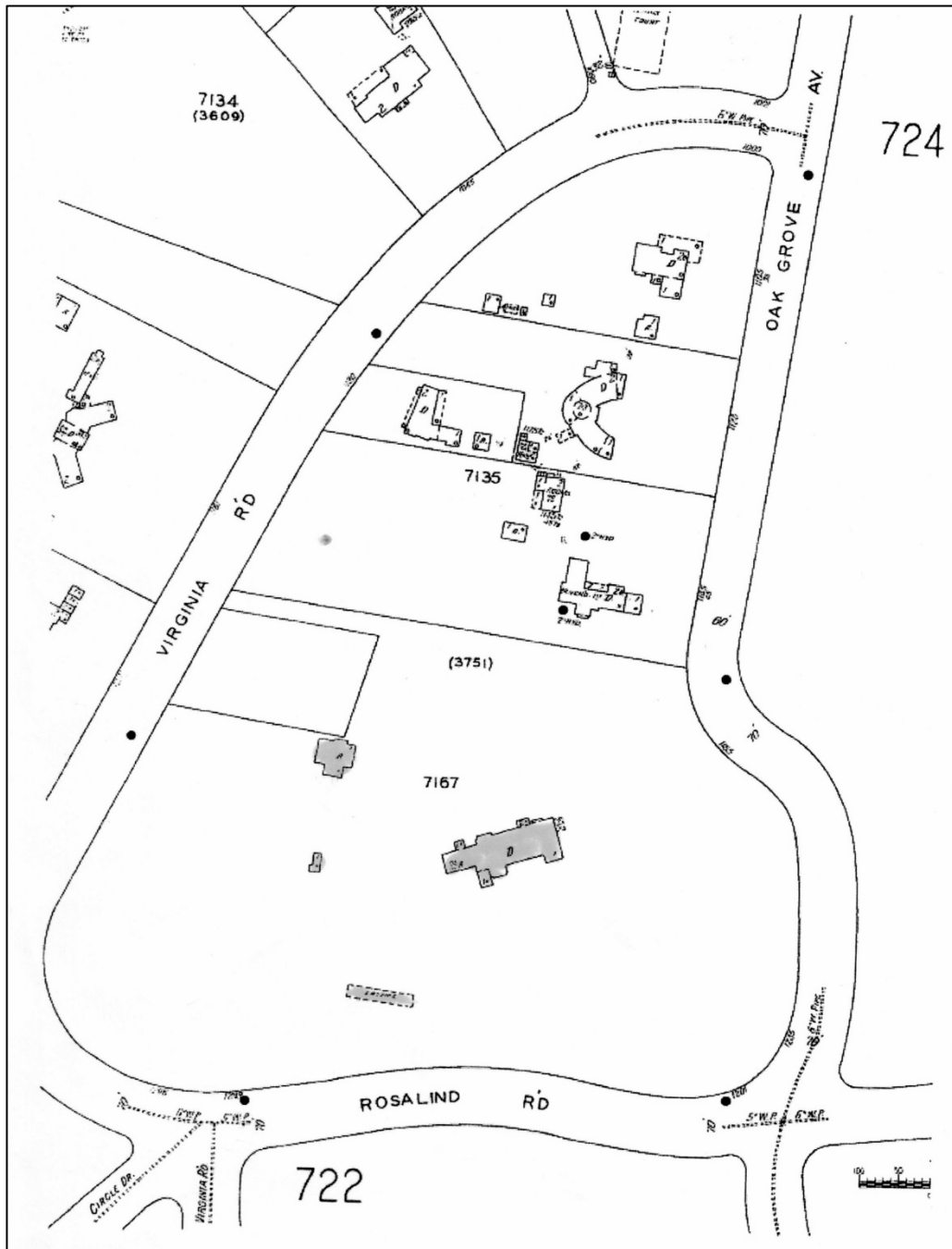
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Attachment 3: Sanborn Map, 1930



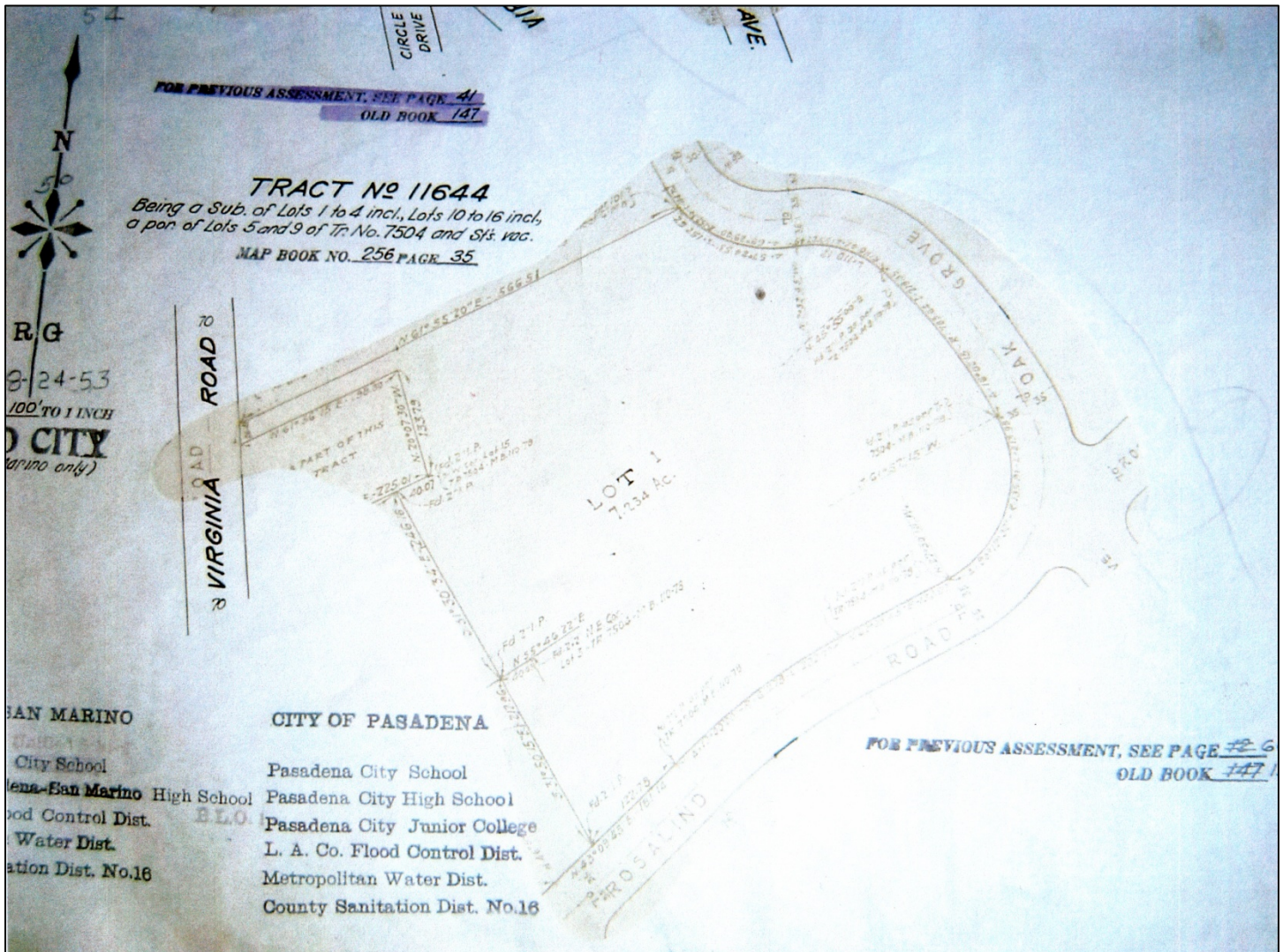
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Attachment 4: Tax Assessor Map, c. 1945



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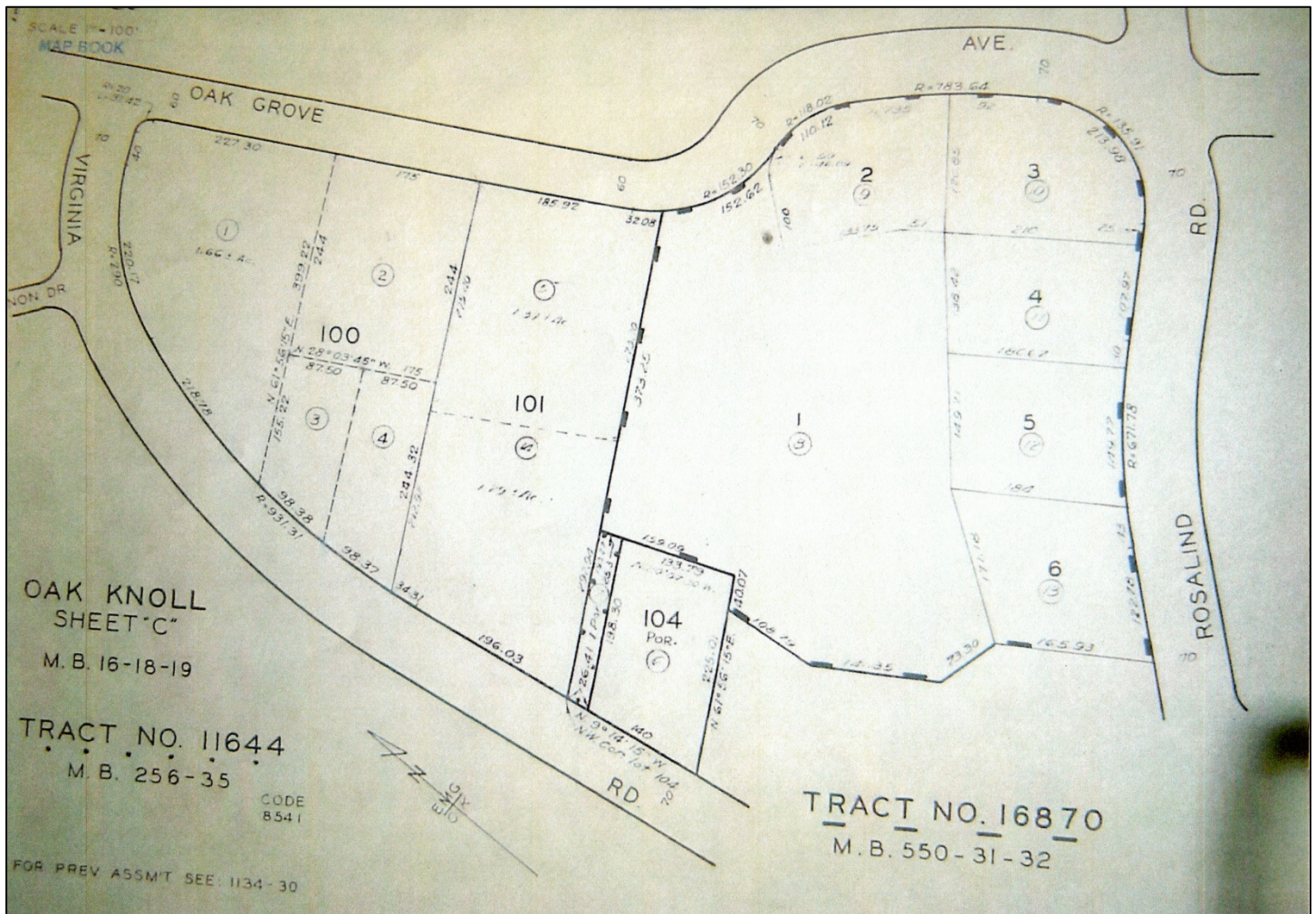
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Attachment 5: Tax Assessor Map, c. 1966



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Attachment 6: Historic Photographs



Main (north) façade, 1931. Source: *California Arts and Architecture*.

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Attachment 6: Historic Photographs



Detail of main entry (north façade), 1931. Source: *California Arts and Architecture*

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Attachment 6: Historic Photographs



South façade, 1931. Source: *California Arts and Architecture*.

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Attachment 6: Historic Photographs



Southeast façade and reflecting pool, 1931. Source: *California Arts and Architecture*.

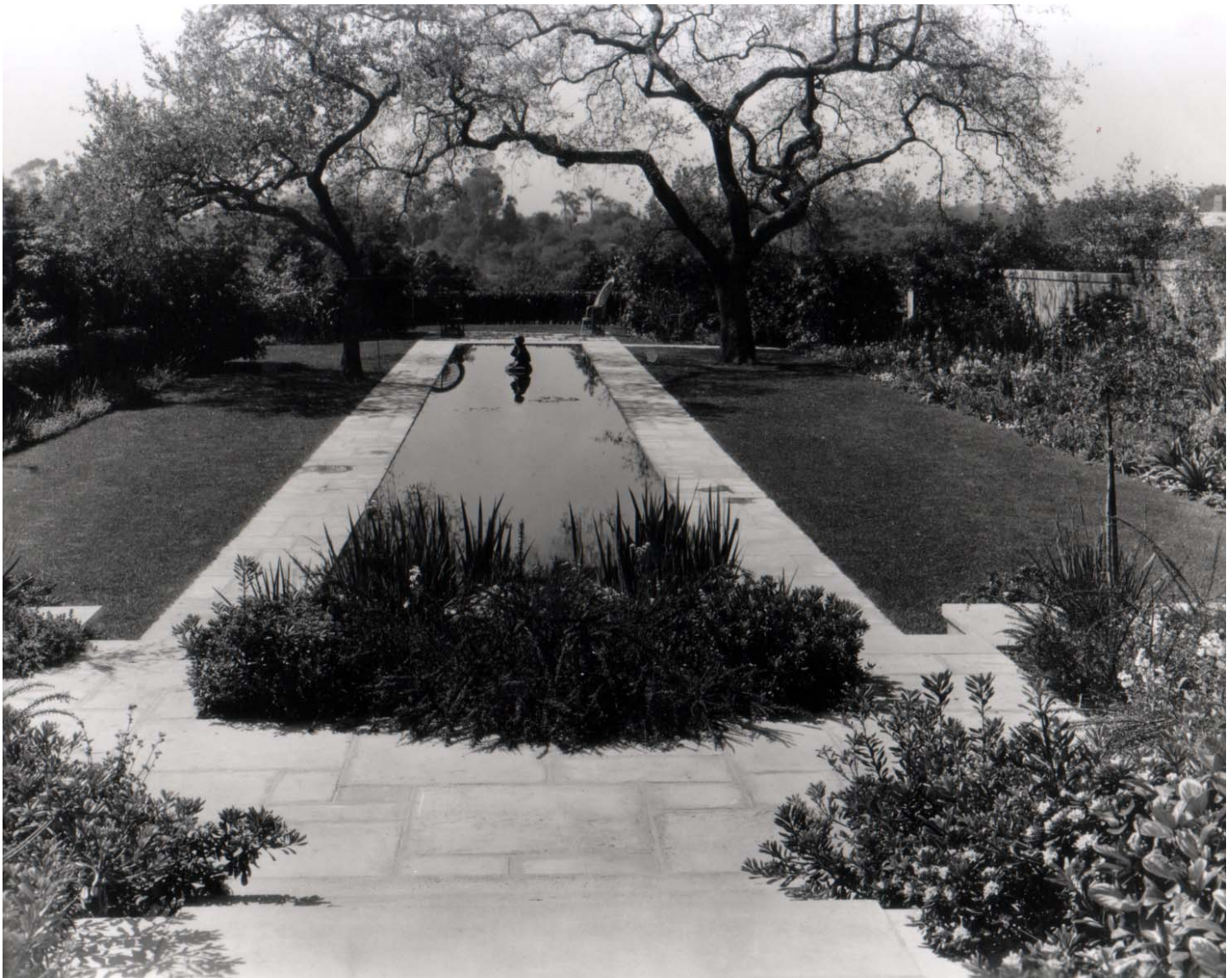
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Attachment 6: Historic Photographs



Reflecting pool and designed landscape, 1940s. Source: Owner's collection.

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Attachment 6: Historic Photographs



Entry hall, 1931. Source: *California Arts and Architecture*.

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Attachment 6: Historic Photographs



Living room, 1940s. Source: Owner's Collection.

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Attachment 6: Historic Photographs



Dining room, 1940s. Source: Owner's Collection.

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Attachment 7: Photo Log

PHOTO NO.	DESCRIPTION/VIEW
0001	Exterior. Front gate detail, facing west.
0002	Exterior. Gate wall detail, facing southwest.
0003	Exterior. Driveway detail, facing southwest.
0004	Exterior. North façade detail view, facing south.
0005	Exterior. North façade detail view, facing southeast.
0006	Exterior. North lawn contextual view, facing north.
0007	Exterior. South façade detail view, facing northwest.
0008	Exterior. South façade, facing northeast.
0009	Exterior. Reflecting pool, facing west.
0010	Exterior. Rose Garden, facing east.
0011	Interior. Front entry detail view, facing north.
0012	Interior. Front entry and staircase view, facing west.
0013	Interior. Main staircase detail view, facing southwest.
0014	Interior. Second level landing, facing southwest.
0015	Interior. Living room, facing northwest.
0016	Interior. Library, facing northwest.
0017	Interior. Dining room, facing southwest.
0018	Interior. Breakfast room, facing southwest.
0019	Interior. Kitchen, facing south.
0020	Interior. Master bedroom, facing southeast.
0021	Interior. Second level bedroom, facing southeast.