

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2010-1837-HCM
ENV-2010-1838-CE**

HEARING DATE: July 15, 2010
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2175 Cambridge Street
Council District: 10
Community Plan Area: South Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: United Neighborhoods of
the Historic Arlington Heights, West Adams, and
Jefferson Park
Legal Description: Lot 18, BLK D, Harvard Heights
Tract

PROJECT: Historic-Cultural Monument Application for the
LUCY E. WHEELER HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: Laura Meyers
West Adams Heritage Association
1818 S. Grammercy Place
Los Angeles, CA 90019

OWNER: Martin Eli Weil (estate of)- Jessie Weil, Executor
2175 Cambridge Street
Los Angeles, CA 90006

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1905-06 and located in the Harvard Heights area, this two-story single-family residence exhibits character-defining features of the Craftsman style. The proposed Lucy Wheeler monument is rectangular in plan. The subject building has a front-gabled pitched roof with exposed beams and rafters and two brick chimneys that punctuate the apex of the roof. A half-width front porch is located at the south west corner of the house and consists of rectangular posts and exposed beams. The upper portion of the porch has a railing and serves as a deck for the second floor. A projecting, two-sided bay topped by a shed roof contains a pair of wooden French doors that opens onto this second-floor deck. The main entrance is recessed and slightly off-center and has an original, 12-light wooden door with original hardware. The subject building is clad with original redwood shingles painted brown. Windows are original wood casement and double-huge sash windows. Windows on the front facade feature shaped sills and flush wood lintels that extend beyond the width of the window frames. Significant interior spaces include original fireplaces, woodwork, doors, cabinetry, as well as original plaster on all walls and ceilings. Secondary buildings on the property include a garage clad wood board and batten siding. Landscape features include a brick walkway and lush vegetation.

The subject building was designed by master architects Charlers Summer Greene (1868-1957) and Henry Mather Greene (1870-1954) of the influential firm of Greene & Greene. The subject building is the only Greene and Greene-designed residence still extant in the City of Los Angeles as most of their work is located in Pasadena, CA. The subject building was constructed for businesswoman Lucy Wheeler (1872-1962) in 1905-06.

In 1917, the addition of a front porch to the subject building was completed by Robert Farquhar Train and Edmund Williams of the firm of Train & Williams. This architectural firm was directly associated with the Arroyo Guild of Fellow Craftsmen, an Arts and Crafts group of architects and artisans in Los Angeles.

Additional alterations in 1920s and 1940s include the addition of a rear one story wing and a garage.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Lucy E. Wheeler Residence
2. STREET ADDRESS 2175 Cambridge St.
- CITY Los Angeles ZIP CODE 90006 COUNCIL DISTRICT 10
3. ASSESSOR'S PARCEL NO. 5074-010-018
4. COMPLETE LEGAL DESCRIPTION: TRACT Harvard Heights
- BLOCK BLK D LOT(S) 18 ARB. NO. None
5. RANGE OF ADDRESSES ON PROPERTY 2175 Cambridge St.
- [Alternative addresses: 1515 S. Hobart Blvd., 2171 W. Cambridge St., 2177 W. Cambridge St., per ZIMAS]
6. PRESENT OWNER Martin Eli Weil (estate of) -- Jesse Weil, executor
- STREET ADDRESS 2175 Cambridge St. E-MAIL ADDRESS Jesse Weil: weil@alpha0.iki.kfki.hu
- CITY Los Angeles STATE CA ZIP CODE 90006 PHONE (323) 734-9734
- OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE Single Family Residence ORIGINAL USE Single Family Residence

DESCRIPTION

8. ARCHITECTURAL STYLE Arts & Crafts (Craftsman) Bungalow
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
- The Lucy E. Wheeler Residence is mostly intact, with original and period woodwork and fixtures. It has been partially restored and its systems have been upgraded. Woodwork has been mostly stripped of later paint but not refinished. Plaster walls were also mostly stripped of later paint colors and recently the primary first floor walls and stairwell have been repainted with accurate original colors. The property is nicely landscaped, with an appropriate period-style wood fence surrounding the front yard and a chain link fence along the east side perimeter. The exterior was painted to match the original stain color(s). Although most of the character-defining historic fabric remains, the structure does continue to need restoration and maintenance work.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Lucy E. Wheeler Residence

10. CONSTRUCTION DATE: 1905 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Charles Sumner Greene and Henry Mather Greene

12. CONTRACTOR OR OTHER BUILDER (unreadable at present on microfilm building permit)

13. DATES OF ENCLOSED PHOTOGRAPHS March, 2010
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS 1917: Train and Williams addition/remodel (new front porch including upper front porch; removal of an interior wall between two bedrooms creating a suite opening to the upper porch; new angled doors leading to the upper exterior porch. Early 1920s: rear first floor addition adding a bedroom/den plus sitting area with doors leading to garden. Garage/shed expanded in 1920s and again in 1940, still in original period style.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER _____

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

****See Attached Statement of Significance****

The Lucy E. Wheeler Residence is a notable design by the master architects Charles Sumner Greene and Henry Mather Greene, and is a rare example of their work. It is the ONLY Greene and Greene-designed home in the City of Los Angeles. It embodies the distinguishing characteristics of their work, yet is unique as an example of their work on a small urban lot. Original owner Lucy Ewing Wheeler was a pioneer in her professional life.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) _____

**** See Attached Bibliography ****

20. DATE FORM PREPARED 05/06/2010 PREPARER'S NAME Laura Meyers

ORGANIZATION West Adams Heritage Association STREET ADDRESS 1818 S. Gramercy Place

CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (323) 737-6146

E-MAIL ADDRESS: lauramink@aol.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Lucy E. Wheeler Residence IS A 2 -STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Arts & Crafts (Craftsman) Bungalow, irregularly-shaped PLAN residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A wood siding FINISH AND wood TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S pitched ROOF IS composition tiles wood,
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

Casement and double-hung WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A Recessed door entered from wide covered porch,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

Multi (12)-light paneled door DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE SEE ATTACHED DETAILED DESCRIPTION
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

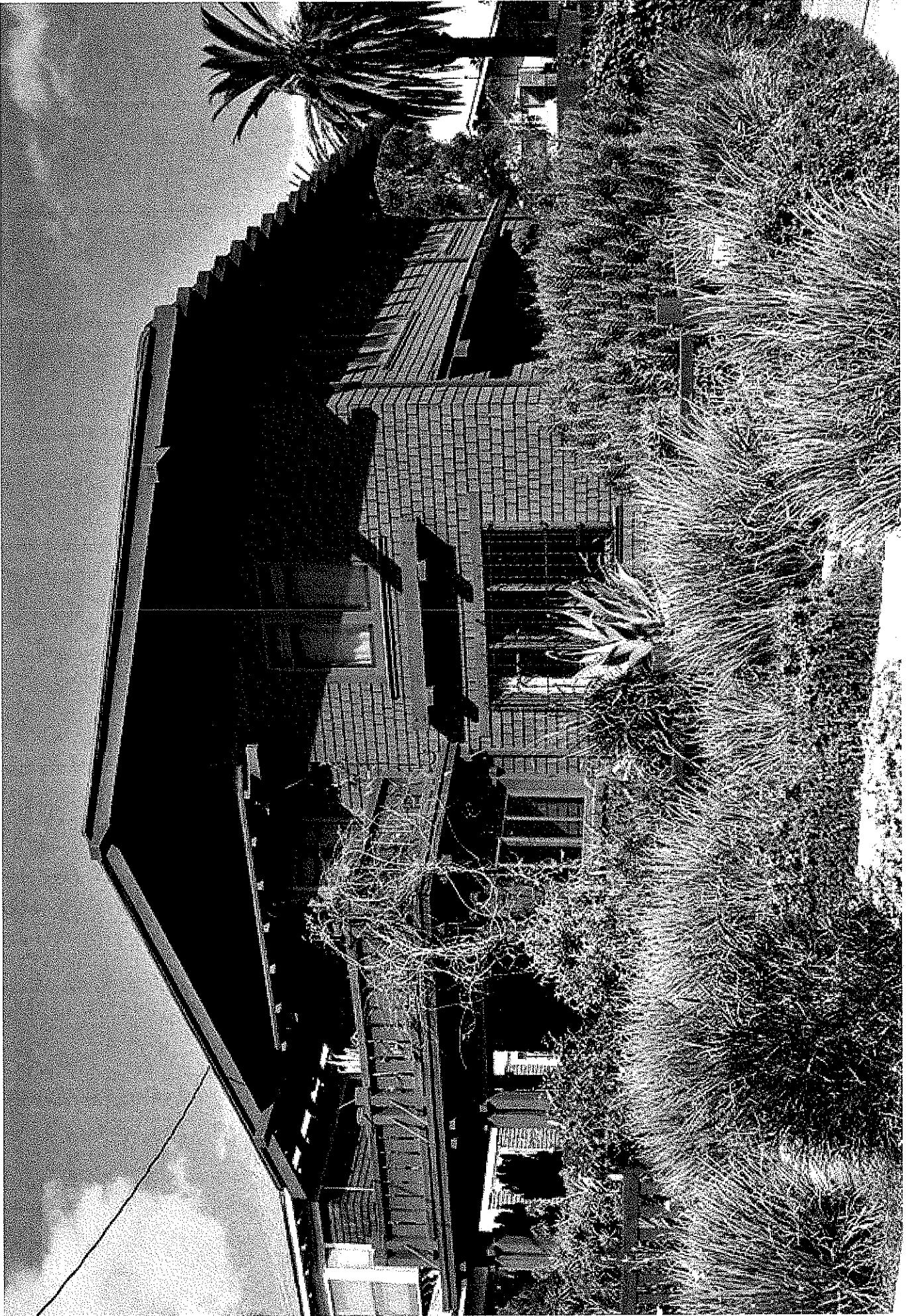
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A Garage and garden shed
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE SEE ATTACHED DETAILED DESCRIPTION
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES SEE ATTACHED DETAILED DESCRIPTION
IDENTIFY NOTABLE MATURE TREES AND SHRUBS



Lucy E. Wheeler Residence

#18 -- Statement of Significance

The Lucy E. Wheeler Residence is both significant and rare. It was designed by Charles Sumner Greene and Henry Mather Greene, who were masters among master architects. The residences they designed are considered to be among the treasures of American architecture, and this home exemplifies their design aesthetic. The Lucy E. Wheeler Residence also has the distinction of being the ONLY Greene and Greene-designed residence still extant in the City of Los Angeles. Its original owner, Ms. Wheeler, was a pioneer in her profession, and, later, a leader in literary circles and an influential member of Los Angeles society.

The Lucy E. Wheeler Residence is also associated to a lesser degree with the architectural firm of Train & Williams, who Ms. Wheeler hired in 1917 to design an addition at the front that includes an upper-level porch.

The Greene brothers advanced the American Arts & Crafts architectural style to the lofty heights now dubbed "The Ultimate Bungalow." Virginia Kerr Gould, whose family commissioned the Gould Residence in Ventura County, noted in a context statement written for her own home that "whether on the grand scale of the Ultimate bungalow or on a modest scale their creations not only articulated the traditions, values, and aspirations of the Arts and Crafts Movement in America, they elevated domestic architecture to an identifiable American art form."

Though modest in scale compared to the more famous Ultimate Bungalows, the Lucy E. Wheeler Residence is both noteworthy and uncommon. Of the approximately 200 residences and other structures designed by the Greenes throughout California and scattered on the West Coast, fewer than half remain standing in their original location. The Greene brothers only designed a handful of homes within the city limits of Los Angeles proper, including one in the Westlake District that has been relocated to Beverly Hills, and three in the West Adams District. Unfortunately, the Dr. Robert McReynolds Residence at 18 Berkeley Square was demolished in 1960 at the time the Santa Monica Freeway was being constructed through the heart of West Adams. And, the L. G. Porter Residence at 1957 South Hobart Ave. in West Adams Heights made way in 1971 for an apartment building.

The third West Adams home, the Lucy E. Wheeler Residence, had by then been converted into a three-unit residential building but survived with nearly all of its original Greene and Greene features intact. In the mid-1980s, noted restoration architect Martin Eli Weil acquired the property and began a 25-year journey of returning the structure to its original single family residence configuration while retaining certain early additions that have taken on historical significance of their own.

(One additional Los Angeles home, designed solely by Henry Mather Greene in 1925, does still stand in the Los Feliz neighborhood, at 2550 Aberdeen.)

The designs of Greene and Greene houses, including the Lucy E. Wheeler Residence, express the Craftsman ethic and aesthetics: the nobility of natural materials, simple volumes, expansive use of wood, and intimacy with the landscape. Their work is often referred to as “designs for living.” Influenced by Asian/Pacific Rim designs, the Greenes used cloud-lift joints, irimoya tile roofs, and jutting rafters. As did other architects of the American Arts & Crafts Movement, the Greenes designed sleeping porches with wide, overhanging roofs, and opened interiors to the surrounding gardens, connecting the man-made environment to the natural landscape beyond.

On their interiors, Charles and Henry Greene created their hallmark style in their handling of the cabinetry, wood trim, stain glass windows, and self-designed lighting fixtures. In contrast to Stickley's straight lines and plainspoken detail, the Greenes' designs were sinuous, with the smooth, rounded edges of the Art Nouveau, along with elaborately pegged joints and intricate hand-done inlays, the mark of master craftsmen.

The Greenes attempted to create a totally-designed environment in each of their structures, formulating a design concept that encompassed the site, the residence, and its furnishings. Often, the design of a house's joints and motifs were repeated in appropriate scale in each piece of furniture, rug, light fixture, and accessory for the residence. In the case of the Lucy E. Wheeler Residence and most other still-extant Greene and Greene homes, the furniture has long since been dispersed to far corners, but visitors to the Gamble House in Pasadena today can still see a fine example of this integration of landscape, architecture and original furnishings.

Whether their clients were Midwesterners who came to Southern California to winter in a warm and sunny climate or were, like Lucy Wheeler, native-born Californians from pioneering families, the men and women who commissioned homes designed by the Greenes usually “were the liberal Democrats who supported national parks, women's suffrage, progressive education, healthful living and a Craftsman ethic and esthetic -- the Americans who were looking to the land itself to forge an American cultural identity independent of Europe's,” wrote architecture critic Joseph Giovannini in the *New York Times*. “Home-grown architecture was very much an instrument of this idealism, and the unpretentious wood-frame villas [the Greenes] built...embodied the apparently simple life and democratic values they espoused.”

The Greenes' work fits squarely into the American Arts & Crafts Movement and, yet, reached far beyond and above it. According to Virginia Kerr Gould, “The traditions, values and aspirations on which the American Arts & Crafts Movement developed were centered on a respect for work, independence of expression, self-sufficiency and a strong desire to fashion a national cultural identity remote from the fanciful notions of England and Europe.”

Gould continued: “The patrons of the movement were not as obsessed as the British by a fear of industrialization which was on the march. Rather they were more inclined to compromise with mechanized production and focus on creating a symbiotic close union of man and nature. They drew from nature materials and designs for art objects and houses.

They envisioned the house and natural surroundings as a harmonious unit. They looked to the future rather than the past to realize their objectives.

“By 1875 Americans were beginning to feel the constraints of growth. They felt burdened by a world that had grown too complex. Middle-class Americans particularly were expressing a strong desire to break out of their vertical boxes, with their enclosed interiors, heavy ornate furniture and furnishings to a simpler life, and a home of their own, detached from their work.”

In California, wrote Gould, “young bright creative architects” developed “an architectural style that came to be known as the California Bungalow. The California Bungalow was the first domestic architecture that looked American and accommodated to the lifestyle of Americans. The bungalow style with its open floor plan was particularly suited to the warm climate and native beauty of California. Its acceptance was fueled by the middle class who were in search of a home they could call their own, with gardens, lawns and trees – a home setting that suggested a harmonious family life, comfort rather than luxury, straightforward, adaptable and affordable.

“At the same time the California bungalow was sweeping California, features of the style appeared in the prairie style of the Midwest. The styles of both locations were featured in publications American housewives read religiously: *House Beautiful*, *Ladies Home Journal*, Gustav Stickley’s *Craftsman Magazine*, and many other similar publications that flooded the market.”

Charles and Henry Greene moved to California after the Financial Panic of 1893, hanging their architectural firm’s shingle in Pasadena the following year. At first their designs for local homes followed then-popular architectural motifs. Soon that changed, according to architecture critic Giovannini.

“But in the first years of the century, when the brothers were exposed to new books about Japanese houses and gardens, their straightforward, somewhat boxy houses exfoliated in the southern California sun like paper Japanese flowers blossoming in a glass of water,” he wrote. “Their houses started to respond to the climate rather than react against it. Long roof overhangs acknowledged the sun with the grace of parasols, reducing glare inside, as elevated brick-and-stone terraces invited outdoor living within view of the nearby mountains and Arroyo; sleeping porches were grafted onto second-floor bedrooms. The Greenes thought of the lots themselves as part of a continuous, flowing landscape, [often] designing lawns and gardens without fences to meld into the surroundings. The brothers were writing a specifically southern California scenario into these houses, inventing a way of life through design that acknowledged the bounty of nature.

The Lucy E. Wheeler House departed from the Greenes’ tradition of sweeping landscapes, as the residence was uniquely designed for a small, urban lot. As described in the Greene & Greene Virtual Archives (a joint project of the University of California, Columbia University and the Huntington Library), “the house she commissioned from them was for her mother and sister as well as for herself, and though her budget was not extravagant, it was

sufficient to produce a well-built, four-bedroom house. Created for an urban lot, the plan is narrow and long compared with parcels the Greens normally worked within Pasadena, even for their smaller houses. The design solution was to use a two-story block with modifications to shape it to the narrow urban lot. Constraints on all four sides challenged the design. The resulting plan operates with tight efficiency, especially in the service area, which manages without crowding to include kitchen, pantry, screened laundry porch, and water closet, all in less space than is occupied by the living room alone.”

The Lucy E. Wheeler Residence meets the ordinance criteria for monument status as a notable design by the master architects Charles Sumner Greene and Henry Mather Greene, and further because of its status as a rare and unique example of their work. The Lucy E. Wheeler Residence also meets the ordinance criteria for monument status as an exemplar of the American Arts & Crafts Movement, embodying the distinguishing characteristics of the architectural style, particularly as expressed by the Greene and Greene firm. The Lucy E. Wheeler Residence also meets the ordinance criteria for monument status in which the broad cultural, economic, or social history of the nation, state, or community is reflected or exemplified in its association with a pioneering female professional whose family helped build California, and who herself was influential in social and literary circles.

Lucy E. Wheeler Residence

Architectural Description

Prepared by the Los Angeles Conservancy:

The Lucy E. Wheeler House, built in 1905-1906, is located on the northwest corner of Cambridge Street and Hobart Boulevard in the City of Los Angeles. The original house was designed by the architecture firm of Greene & Greene, with alterations completed in 1917 by Train & Williams, and additional alterations in the 1920s and 1940s that have also gained significance.

The residence is a two-story, single-family dwelling designed in the Craftsman style and is characterized by a narrow, rectangular plan, a pitched roof with exposed beams and rafters, original redwood shingle-clad exterior, and original wood casement and double-hung sash windows. A front porch, dating from 1917, is located at the southwest corner of the house; the top floor of the porch serves as a deck for an upstairs bedroom.

Bay windows on multiple elevations feature shed roofs with exposed beams and rafters. The attic space beneath the front and rear gables is characterized by vents composed of a wooden grid. Two brick chimneys punctuate the apex of the pitched roof.

The wood-framed structure is organized into three sections: a primary 2-story section with a pitched roof, a middle 2-story section with a shallow shed roof, and a rear one-story addition with a flat roof.

Landscape features include the brick walkway leading to the front of the house and in the back yard. A detached, combination shed and garage structure is located at the north end of the property. The front yard of the residence is surrounded by a circa 1990s wood fence that is a reproduction of the fence Greene & Greene designed for the 1904 Jennie Reeves House in Long Beach. Details of a Greene & Greene-designed fence for the Wheeler House can be found with the original floor plans that are on file with the Grantee. If new fencing is to be constructed, utilizing the original design is strongly encouraged.

Exterior elevations: Primary Section

The primary section contains the main portion of the house with Living Room, Dining Room, and Sunroom on the ground floor and the bedrooms on the second floor. The front (south) elevation is characterized by a shallow gable formed by the pitched roof. Fenestration is organized into a balanced arrangement of four quadrants, though each window is unique in design. The first floor features a simple entrance door and a tripartite arrangement of casement windows separated by wood mullions (south wall of Living Room). On the second floor, directly above the first-floor entrance, a projecting, two-sided bay contains a pair of wooden French doors that open onto the upper level of the porch. This bay is topped by a shed roof characterized by an exposed beam and rafter tails supported by a pair of brackets. A pair of casement windows separated by a wooden mullion (south wall of SE Bedroom) is located above the first-floor windows with a projecting beam below the sill for the placement of a window box. Windows on the front portion of the house feature shaped sills and flush wood lintels that extend beyond the width of the window frames.

The front porch, added in 1917, is characterized by wood support posts. The east side of the porch is enclosed with glazing in the form of two wood framed, four-light windows set in a recessed track and operable by sliding. Additional pieces of glazing are inserted into the voids between the pairs of support posts and above the beam over the entrance steps. The first floor level of the porch contains a solid railing characterized by board and batten siding. The floor of the porch is poured concrete scored into squares

with a perimeter border of red brick. The ceiling is wood board that has not been painted or stained. The second floor level of the porch contains a continuous railing punctuated by posts aligned above the first floor support posts. This railing is characterized by a series of broad, vertical wood members.

The entire front gable is characterized by a four-part attic vent composed of a grid of wooden boards and three wooden posts. Three exposed beams punctuate the apex and base of the gable end. The west and east elevations of the primary portion of the residence are characterized by a wide soffit featuring exposed rafters.

The first floor of the east elevation contains a three-sided bay window topped by a beamed and bracketed shed roof (east wall of Living Room). The bay is characterized by a linear, tripartite arrangement of casement windows in the center, with an additional narrow casement window located at the two, angled sides of the bay. The predominant window types on the Wheeler House are paired or tripartite arrangements of two-light casement windows separated by wood mullions. The windows feature horizontal muntins dividing the upper one-fifth of the windows from the larger panes of glass below.

The enclosed sun porch at the northern portion of the east elevation is characterized by a tripartite arrangement of wood sliding windows. These three windows are each composed of five lights: the upper one fifth of the windows are divided into three square lights separated by wood muntins while the lower portions of the windows are bisected by a vertical wood muntin.

The second floor of the east elevation is characterized by a tripartite arrangement of casement windows located above and south of the center line of the first floor bay (east wall of SE Bedroom). A paired arrangement of casement windows is located above and south of the center line of the first floor enclosed sun porch (east wall of NE Bedroom).

The rear (north) elevation of the primary portion of the residence contains two pairs of sliding wooden windows flanking the French doors of the enclosed sun porch, and a paired arrangement of casement windows on the second floor (north wall of NE Bedroom). The pairs of two-light, sliding windows match the design of the house's casement windows, and feature horizontal muntins dividing the upper one-fifth of the windows from the larger panes of glass below.

The first floor of the west elevation contains a single, fixed pane window at the southern portion near the main entrance (first landing of Main Stairwell). This fixed pane is currently clear leaded glass, but originally contained a Greene & Greene-designed art glass design that is stored in the Greene & Greene archives at the Huntington Library. The first floor of the west elevation also features a three-sided bay topped by a beamed and bracketed shed roof (west wall of Dining Room). The three windows, one on each side, are double-hung and characterized by six-light upper sashes. Toward the northern portion of the first floor are two smaller double-hung wood sash windows characterized by four-light upper sashes (west wall of Pantry and west wall of Toilet Room).

The second floor of the west elevation contains three double-hung wood sash windows, each characterized by six-light upper sashes. Two of these windows are arranged together, but separated by a portion of the shingle-clad exterior (west wall of Main Stairway at the second landing and west wall of Bathroom); the third is located toward the north end of the structure (west wall of NW Bedroom). In addition, a narrow casement window is located at the northern portion of the west elevation (west end of transition space to enclosed deck) and another at the southern portion (closet window in SW Bedroom).

Exterior elevations: Middle Shed Roof Section

The two-story shed roof section of the residence contains the kitchen and enclosed screened porch on the

ground floor and the enclosed deck on the second floor. The first floor of this section contains one doublehung wood sash window on the east elevation (east wall of Kitchen). This window is characterized by a six-light upper sash. Directly above this window is a narrow, fixed-pane transom. A second fixed-pane transom of similar size is located directly above the adjacent door (side door in Kitchen). A pair of singlepane, wood sliding windows is located on the east elevation to the north, while an identical, single wood sliding window is located on the adjacent north elevation (east and north wall of enclosed screened porch).

The second floor of this section of the residence is characterized by a continuous ribbon of single-pane, wood sliding windows located on east, north, and west elevations (Enclosed Deck). The north elevation contains windows arranged in three pairs. An additional pair of these sliding windows is located on both the east and west elevations.

Exterior elevations: Rear One-Story Wing Added in 1921

The one-story rear portion of the residence contains a sitting room and a smaller sunroom with a full bath attached. The east elevation contains a paired arrangement of wood casement windows located beneath a beamed and bracketed shed roof (east wall of Sitting Room). A ribbon of three, single-pane windows is located at the north portion of the east elevation (east wall of Small Sun Room); a similar pair of single pane windows is found on the north elevation (north wall of Small Sun Room.)

The west protruding portion of the north elevation contains the bathroom and features a wood casement window. This casement window features a horizontal muntin dividing the upper one fifth of the windows from the larger panes of glass below.

The west elevation contains two wood casement windows (west walls of Sitting Room), while the south elevation contains a modern window that accommodates an air conditioner (south wall of Sitting Room). Also on the west elevation toward the north corner of the residence is a ribbon of three, single pane windows similar to those found on the east elevation (west wall of Small Sun Room).

Exterior finishes

The colors of the original stains were identified and matched using microscopic analysis. The exterior of the house was originally stained dark brown, but was painted white in 1917 and remained in that state until 1993. In 1993, the house was painted brown to match the original dark brown stain. The window sashes, doors and underside of the eaves were painted in a red-orange color to simulate the original stain finish. Historic colors are to remain and documentation of the 1993 exterior painting is on file with the Grantee.

Shed/Garage

At the north end of the property is a detached, one-story combination shed and garage structure characterized by a pitched roof. It consists of the original 1905 shed portion to the west, and to the east, an early addition of a single-car garage that was expanded in the 1940s into a two-car garage that is accessed from Hobart Boulevard.

The entire structure is clad in wood board and batten siding. The north and south elevations of the shed (west) portion of the structure are characterized by wide eaves with exposed rafters. The north and south elevations of the wider garage (east) portion of the structure contain shallow eaves with exposed rafters. The entry door to the shed, located on the structure's south elevation, is an original Greene & Greene design. It is characterized by a pattern of applied boards in a perpendicular arrangement: two verticals overlaid by four horizontals of two widths. The uppermost horizontal element spans only the central portion of the door.

The east elevation of the garage (east) portion of the structure is characterized by two pairs of garage doors and a shallow gable-end above. The gable features a wide soffit. Two exposed beams punctuate the base of the gable end. The gable end contains a vent characterized by horizontal wood boards. The garage doors are characterized by a design motif similar to the Greene & Greene designed door on the shed. The pattern for the garage doors features three vertical elements.

Interior features

The Wheeler House has two full floors and a partial basement. The ground floor contains the main public spaces: a central entry hall with stairs to the west leading to the upstairs hall, the living room to the east, and the dining room to the north on axis with the main door. Original wall and ceiling colors for the main public spaces were identified by Martin E. Weil using the Munsell color system and are included here as significant features that should remain. Wood features throughout have mostly been restored to the original natural wood but have not been refinished with any stains or protective coatings.

Entry Hall

The original, 12-light front door is wood and contains original hardware. The Entry Hall is characterized by a seating bench/storage unit built into a wood-paneled dividing wall for the stairs; a finely detailed wood-framed doorway below the stair return with a decorative cutout and exposed joinery pegs leading to a coat closet/alcove and the basement door; and the rear and side exposed brick of the large fireplace in the living room. The basement door has a unique cord and pulley mechanism that opens up trap doors to reveal the first (hidden) step into the basement. Munsell wall color identified for this room is 2.5GY 3/2 while the ceiling color is 2.5Y 8/6.

Stairwell and Upper Floor Hallway

Visible along the stairwell are decorative wood pegs giving a sense of handcrafted joinery, as with the built-ins of the entry hall. The small window at the first landing is likely where a Greene & Greene-designed art glass window was originally installed. As noted in the exterior section, the art glass window is currently on loan to and stored in the Greene & Greene archives at the Huntington Library, but can be reinstalled. Munsell wall color for the stairwell is 2.5GY 3/2. The ceiling is 2.5Y 8/6, which extends to the upstairs hall.

Living Room

The large brick central fireplace centered on the west wall dominates the Living Room. Double-wide open doorways on each side lead from the Entry Hall to the south and the Dining Room to the north. Described in the original Greene & Greene plans as "blue brick," the brick chimney is a connecting feature seen in many rooms on both floors of the house. Various dimensions of brick exist throughout the fireplace including the mantel and hearth. The original plans include a horizontal metal bar above the firepit but do not depict the metal doors. These metal doors appear to be from the Arts and Crafts period and should remain (though they can be refinished). An original metal heating grate is in the floor north of the hearth.

A bay window seat with a board and batten ceiling is located along the east wall of the Living Room. A set of French doors at the north wall lead to the Sunroom. Shadow lines where original built-in bookcases existed remain on the north wall. While no documentation was found for the design of the original bookcases, reproduction built-in bookcases based on other Greene & Greene designs were constructed to match the shadow line and installed in 2009. Munsell wall color identified for this room is 7.5Y 3/4, ceiling is 2.5Y 8/6.

Sunroom

The Sunroom was originally a porch in the 1905 Greene & Greene design and was later enclosed. The Sunroom's ceiling is 5" wide V-groove wood board, the floor is 2-1/4" wide fir planks, and the walls

below the windows are pine wood boards missing battens. Wood shingles exist above the windows and on the walls that were once the exterior of the house, i.e. the exterior of the Living Room and Dining Room walls (south and west walls). All wood, including shingles, boards, and windows (but excluding floor) has been stripped to natural, unfinished wood. A freestanding Arts and Crafts table attributed to Greene & Greene in the Sunroom is to remain with the house. If the table is to be refinished, it should match the original stain and finish found on the underside of the table top.

Dining Room

The Dining Room's west wall features a bay window with a board and batten ceiling. The north wall has a built-in china cabinet and a swinging door into the kitchen. The wood plate rail is not original but reproduced based on the original. Part of the main fireplace is visible in the southeast corner of the Dining Room; the bricks on the lower portion retain an early coat of the wall color paint. Munsell wall color identified for this room is 2.5Y 6/6 and ceiling color is 2.5Y 8/6.

Kitchen/Pantry

The Kitchen has a pantry on the west end and a door to the side yard on the east wall. The kitchen sink is porcelain-enameled cast iron with a single bowl and a porcelain-enameled sheet metal back splash that should be replaced in kind if necessary. The countertop is made of magnesite, a building material once popular from the 1920s-1950s made from powdered magnesium mixed with water and poured like concrete. Often used to mimic tile floors and stair treads, it was also used in baths and kitchens. The magnesite in the Kitchen has been repaired but continues to deteriorate and is not original or significant to the house. The wood cabinetry below the magnesite counter has been partially stripped but not refinished. It is a significant original element and further investigation to determine the original finish is needed. The cabinet above the sink is a later addition and its backside is visible from the pantry; it can be removed to allow reconstruction of board and batten to match the other side of the pantry doorway.

In the pantry, the south and west walls are original as are all lower cabinets. The north wall exhibits early alterations that can be restored to the original if desired.

Rear Wing

Beyond the Kitchen is an L-shaped transition space that was originally a screened porch but which now connects the 1905 house to the rear wing. A water closet with a toilet is located in the short leg of the L and to the north of the pantry. Painted wood shingle cladding, originally exposed to the exterior, remains on the south wall, as do the matching shingles added below the screen (now window) openings on the north and west walls. The partition wall creating a laundry/utility room is not original and may be altered. The Vgroove wood board ceiling and fir floor are similar to that found in the Sunroom and are historic.

The screened porch leads to the rear wing that was added in 1921 and includes a large sitting room connected via a set of French doors to a smaller sunroom. In the smaller sunroom, a full bath is located in the northwest corner while a rear door leading to the back yard and garage is centered on the north wall.

The rear wing is compatible architecturally with the 1905 portions of the house and has gained significance. Character-defining features here include the windows, closet doors, French doors, trim, and flooring. Nonetheless, flexibility for alterations is possible on the interior of the rear wing, especially along the south wall of the sitting room where two closets are located.

Basement

The partial Basement is accessed from the Entry Hall below the stairs by a door and hidden step mechanism. The basement stairwell retains original details of the Greene & Greene house and must be preserved as is. Woodwork that was originally a light blonde color and likely finished with linseed oil has aged over time into a cherry (reddish-brown) color. Two original Greene & Greene wall color treatments

exist in the form of two shades of green on wall surfaces: an olive green treatment on the north wall that appears to match the original color of the living room, and a deeper, but brighter, green treatment on the east wall inside the under-stair cabinet and also where a horizontal wood piece likely covered and protected part of the wall. A side door on the west wall at the first landing was likely added in later alterations (the Greene & Greene plans depict a window at that location) and is similar to the 12-light front door of the house. The rest of the basement is unfinished but the brick and concrete foundation walls and piers are visible.

Second Floor

In the original Greene & Greene design, the second floor contained four bedrooms and one bath, and an open porch off the northwest (NW) Bedroom at the rear of the house. The upstairs hall has two bedrooms located to the south, two bedrooms to the north, and the full bath to the west. The NW Bedroom's entry door and wall are angled out into the hall. The exposed brick chimney from the living room fireplace is on the east wall. A linen closet with an original Greene & Greene-designed door is located north of the chimney. An attic hatch is located at the ceiling of this hall.

The two bedrooms at the front of the house (SW Bedroom and SE Bedroom) have been altered into one large space with the partition wall removed. This space could be returned to the original design as two separate rooms. The SW Bedroom has a closet located above the stairs with a window on the west wall. Two sets of double doors, set in an angled, two-sided bay, lead onto the upper level deck of the 1917 porch addition. The SE Bedroom has a small closet in the northeast corner that has the same oak wood flooring as the room.

At the north (rear) end of the house are the NW Bedroom and NE Bedrooms. The NE Bedroom also has a closet along the shared wall with the SE Bedroom. The NW Bedroom has built-in closets along its east wall, albeit with a missing closet door and non-original shelves and drawers. The remaining closet door is representative of Greene & Greene-designed cabinetry and is highly significant. This is the only built-in cabinetry present in any of the bedrooms. The floor in the NW Bedroom is fir; the transition from the oak floor in the hall is visible at the threshold.

North of the NW Bedroom is another transitional corridor space leading to a porch that was enclosed. Similar to the space on the ground floor, the walls are clad with wood shingles on both the shared wall with the NW Bedroom (which was originally the exterior of the house) and the wall shared with the enclosed deck.

The added wall and shingles are less significant and can be removed or altered. A window is located at the west end of this space. The enclosed deck has a ceiling characterized by exposed wood rafters that is painted, as are the shingles on the walls. The north, east, and west walls have continuous, square, sliding wood-framed windows.

Significant interior features throughout the house include:

- Original plaster on all walls and ceiling throughout the main house and rear addition. The (rough) sand finish plaster on the walls in the Entry Hall, Basement Stairwell, Main Stairwell, Living Room, Dining Room, Upstairs Hall, and the SW, SE, and NE Bedrooms are also significant.
- The original wall color in the Entry Hall, Stairwell, and Upstairs Hall (deeper green), Living Room (olive green), and Dining Room (yellow).
- Original oak floors throughout the first floor and st stairs, the maple floor in the kitchen, wider plank fir floor in the rear wing, and the flooring in areas that were originally outside (Sunroom, enclosed screened porch). Oak floors on the second floor appear to be a later upgrade but should remain. It appears to be laid

directly on an original fir floor that can still be seen (and should be retained) in the NW Bedroom.

- Original woodwork throughout the house, including all windows and doors and their framing, trim, board and batten, ceiling boards, plate rails, and all built-ins. Wood built-ins include, but are not limited to:

- Seating and storage bench, partition with cutout design and plain but prominent framing around basement door in entry hall, including the (decorative) wood peg joinery
- Window seat and ceiling in Living Room bay window
- Reproduced bookcases in Living Room
- China cabinet and wood ceiling of bay window in Dining Room
- Closet and cabinetry in NW Bedroom

- Much, though not all, of the wood trim and woodwork in the Greene & Greene main section is white cedar that has been stripped to natural wood but not refinished. None of this wood should be painted or protected in a way that is not easily reversible (i.e. no clear base coat that would require stripping). Any finish on the wood elements should follow typical Greene & Greene specifications that are on file with the Los Angeles Conservancy. (In general, the specifications call for applying one brush coat of pure undiluted boiled linseed oil and rubbing down with cheesecloth leaving no oil. Rub to a polish with a woolen cloth. Apply one coat of orange/amber shellac.)

- Original window, door, and built-in hardware throughout the house, including hinges, knobs, locks, and the distinctive Greene & Greene square escutcheons.

- Exposed brick of fireplace and chimney throughout the house, including Living Room, Entry Hall, Dining Room, and Upstairs Hall. The lower portion of the brick in the dining room currently retains a coat of wall color paint from earlier decades.

- Original Arts and Crafts lighting fixtures in Entry Hall, Living Room, Dining Room, Sunroom, Kitchen, Pantry, and Toilet Room. Wall sconces are reproductions but are based on the original plans.

- Curtain rods throughout the house are a mix of original and reproductions that match the original; a list is on file with the Los Angeles Conservancy.

- Window screens throughout, while not original, are highly compatible. They have been reconstructed, some based on Greene & Greene models.

- Bathroom fixtures are not original, but fixture locations should remain in each of the 3 bathrooms. The sink location in the Laundry Room near the Toilet Room can be altered, though the built-in medicine cabinet should remain in place.

Lucy E. Wheeler Residence

Biography: Lucy Emery Wheeler (Murray-Kegley-Stevens), 1872-1962

Lucy Emery Wheeler was one of a group of strong-minded, independent women – many of them pioneers in their professions -- who hired the brothers Greene to design their uniquely-modern bungalows in Southern California just after the turn of the 20th century. A leading business woman when she commissioned her Greene and Greene-designed home, Lucy E. Wheeler later became a published poet and a leader in Southern California literary circles. She was well traveled (visiting China, Japan and the Philippines before 1910), a clubwoman long associated with the Ebell Club, and an influential member of Los Angeles society.

In 1905, Lucy Emery Wheeler was one of the best-known notaries and public stenographers in Los Angeles. In this position it appears that Wheeler acted as not only a notary and vendor of mimeography services, but also as a court reporter (in contemporary terms). Wheeler's busy downtown firm was located at Third and Spring Streets, in Los Angeles's elegant first skyscraper, the Stimson Building. There she steadily employed a corps of ten stenographers in an office suite that were described as "a big beehive humming with the incessant buzz of typewriters."

The California legislature had passed a law in 1892 permitting women to act as notaries, and when Wheeler received her first commission as a notary public in 1896 from Governor James Herbert Budd it was still considered rather remarkable, according to John Steven McGroarty, writing in *Los Angeles from the Mountains to the Sea*. "Her business standing was such that she had exceptional bank and local business references," McGroarty wrote. "She had studied law and had a good knowledge of legal matters. Most of the work of the City Hall was done in her office for a number of years, including the writing of the specifications of the Third and Broadway Tunnel and other municipal works of twenty years ago [circa 1900]."

Interviewed by the *Los Angeles Times* in 1905 at the height of her notary career, Wheeler described her work. "I was once called to Kingsman, Arizona on a big mining deal.... The surroundings reminded me of Octovo Thanet's stories – a little dingy old courthouse, filled with rough mining men, and I was the only woman but one. The judge was thoroughly typical of the majesty of the law – as cultured and refined as anyone you ever saw on the bench – he represented the Circuit Court and was really a remarkable man.

"My biggest case? Well, I hardly know. I recollect one of the longest depositions I ever took occupied ten days in the taking. The witness was a deaf woman and it was a big damage case." Frequently, according to the *Times* article, "when a big case is on hand, she, at the head of her numerous assistants, works far into the night. 'Lunch time? I never go to lunch – this is the time when I get a lot of business,' Wheeler stated."

Wheeler also handled much of the stenographic work for the Greene and Greene architecture firm, routinely drawing up contractor's specifications for their jobs.

In her business acumen and independent spirit, Miss Wheeler was similar to many of the “new women” early in the 20th century who embraced the work of the Greene brothers. Historians note that it was more often the well-educated women clients (both those who were on their own and those who were married) who took an active role in the design of their respective residences as well as the furnishings, and who worked closely with Henry and Charles Greene while their house construction was underway.

Virginia Kerr Gould would later describe the Greenes’ female clients:

“Who were these women? They were well-educated single and married women. They were seekers of a less complex lifestyle. They were involved in reform movements – progressive education, birth control, woman suffrage, improved working conditions, and crafts that would provide women with income of their own or a stimulating hobby. They read and some published articles on home decoration, childcare, diet and hygiene. They were collectors of native American art, artifacts, Indian rugs, etc. They collected contemporary American art objects, art glass, painted china, art pottery, and early California paintings. They frankly discussed love and marriage. They were not afraid to cast away foolish conventions of the past. They did not find it vulgar to discuss political issues or religion at home or at intimate dinner parties. They wanted their homes to be used, functional and elegantly simple. They abhorred ‘fusty’ Victorian vertical boxes and ostentatious mansions. At heart they were reformers with a socialistic bent who had the funds, vision and independent spirit to underwrite the ideals and aspirations of the American Arts and Crafts Movement.”

Lucy Emery Wheeler first married in 1910, when she was 38, and continued to own her stenography/notary business for four more years before selling it to fellow public stenographer Anna B. Moore. Still, Wheeler’s business reputation and goodwill was so strong that Miss Moore continued for many years to advertise herself as the “successor to Lucy E. Wheeler.”

Soon after her marriage to John Emmett Murray, Lucy E. W. Murray (as she was now known in social circles) and her new husband purchased a street-to-street lot at 1026 Orange St. (today’s Wilshire Boulevard) just west of Downtown. The pair hired the prominent architect Fernand Parmentier, an officer with the Southern California chapter of the AIA, to design what was described as “the first thoroughly modern apartments in that section of the city.” The 40-unit Murray Apartments cost \$100,000 and opened to acclaim in 1913. Rising four stories on Orange Drive and five stories on Ingraham, the Murray Apartments were constructed of steel, concrete and ornamental brick, and boasted elevator service. Each residence included a dressing room and a breakfast room, and “modern conveniences” including steam heat, built-in vacuum and a filtered water system. *(As it turned out, the Murray building was architect Parmentier’s final commission. Soon after it was completed, the French native returned to Europe and, when war broke out, joined with his countrymen. He died in the Dardanelles campaign.)*

According to McGroarty, “Mr. and Mrs. Murray planned and personally supervised all details of the building of the beautiful Murray Apartments on Orange Street....it was due to Mrs. Murray's

careful planning that they were so exclusively furnished and artistically decorated.”

Just four years later, without published explanation, the Murrays hired the architects Train & Williams to completely remodel the Murray Apartments. Robert Edmund Williams and Robert Farquhar Train were, by 1917, much sought-after architects. Like the Greenses, they had begun their respective Southern California architectural practices in 1894. By the time the U.S. entered World War I, the Train & Williams firm had helped remake the Downtown skyline, having designed many of the center city’s important commercial buildings, including two major structures for Herbert J. Goudge, the 13-story Sun Drug Building and another two dozen commercial and institutional buildings, churches and residences.

That same year Train & Williams were hired by the Murrays to remodel the residence at 2175 Cambridge, where John was now living with his wife, Lucy, along with her sister, Amy Wheeler, and her widowed mother, Eleanor Wheeler. The architects were careful to blend their changes nearly seamlessly with the Greene and Greene design. The alterations included the addition of a new front porch with an upstairs open terrace/porch reached via new French doors leading from the south bedroom suite. The bedroom suite was created by removing a wall between two original bedrooms.

Lucy E. Wheeler’s Pioneering California Forebears

“Mrs. Murray’s family is an old one in California,” wrote McGroarty. “Her maternal grandfather, Captain William Emery, came around the Horn in 1849 on his own ship. He had been all over the world in it. He was first a resident of Sacramento, doing much to build up that pioneer city, and later was at San Francisco and at San Diego....Mrs. Murray’s father was Samuel H. Wheeler. He was consulting engineer to Mr. [Andrew Smith Hallidie], the inventor of the first cable car system, and had the active supervision of the first line installed at San Francisco.”

Captain William Seymour Emery followed the sea from his youth, and along with being a sea captain, he was a gold seeker, merchant, city councilman, farmer, rancher, stagecoach station operator, and delegate to the California Republican Convention.

He was born in Thomaston, Maine, in 1817, and became a shipmaster when he was 21. In 1839, Capt. Emery married Lucy S. Spalding, a descendant of Edward Spalding, an original settler of the Jamestown Colony in Virginia in 1622. (She was also distantly related by marriage to Josiah Bartlett, the second signer of the Declaration of Independence). The Emerys eventually had 14 children (including Lucy E. Wheeler’s mother, Lucy Eleanor “Ella” Emery.) William Emery was captain and part owner of a three-mast sailing ship, the American bark Louisiana. He sailed cargo to France (and acquired a painting of the ship done in Marseilles), the Caribbean, South America, and New Orleans. Capt. Emery sailed from New Orleans to California in the fall of 1849, carrying freight and passengers, and arrived in San Francisco in May, 1850. Mrs. Emery arrived in California the following year. Capt. Emery sold the Louisiana in San Francisco soon after arriving in 1850, generating a lawsuit with the other owners. The Louisiana was later engaged in the lumber trade in the Pacific Northwest and China.

The Emery family lived for several years in Sacramento, experiencing the floods and fires of that era, before moving to San Diego County in 1866 and eventually establishing the town of Emery, in Pine Valley at the base of Mount Laguna. William Emery and his surviving sons ran 600 head of cattle on 2,000 acres in those snowy mountain reaches.

An account of the family history was included in the 1890 book, *An Illustrated History of Southern California: Embracing the Counties of San Diego, San Bernardino, Los Angeles and Orange, and the Peninsula of Lower California* (pg. 223-4)

Captain Emery came to San Diego in 1866. He and his sons kept [stagecoach] stations on the Colorado Desert for several years, under the firm of Emery Brothers. In 1868 they secured land in the mountains of San Diego County and engaged in the cattle business, in which they still continue.

Mrs. Emery, with the younger members of the family, came to San Diego in February, 1870. In May of that year Captain Emery moved his family to the mountains. They made the journey from San Diego over the old stage road to Yuma by way of Tia Juana, Tocarte and Campo, more than eighty miles, to reach their mountain home, only forty-four miles from San Diego. There were no roads from San Diego to the mountains in those early days, but trails, and in many places it was a hard, rough ride for a horseman.

The life of the Emery family in those lonely mountains was not exempt from perils and vicissitudes. In December, 1870, a gang of Mexican horse-thieves came into the valley one dark stormy night and stole every horse they owned, fourteen in number. By the dawn of day the desperadoes were over the line into Lower California. Captain Emery took James Flinn as interpreter, and they went into San Rafael. He succeeded in getting seven of the horses: the other seven he never got, although the Mexican authorities had caught the thieves and shot them, keeping possession of the horses, however—a sample of Mexican justice and equity in those days!

Many other trials and afflictions were experienced by the family; but as the county has been settled and civilized better days have dawned. In 1887 the Emery brothers bought a place at Alpine, San Diego County, where the family now reside. Mr. Herbert Emery is still making his home at Pine Valley ranch. Charles F. Emery, a younger brother, lives at the ranch with his family and is foreman there, Edward C. Emery resides in San Diego with his family. Mrs. L. E. Wheeler, widow of Samuel H. Wheeler, late of San Francisco, is one of the daughters; Mrs. Mary E. Rich, of Westminster, Orange County, wife of John E. Rich, a merchant, is another daughter. Edward C. Emery resides at 636 Eighteenth Street, San Diego. Misses Annie S. and Lillian G. Emery, daughters, are at home with their parents. Henry U. Emery was elected Supervisor of the Third District of San Diego County, in 1884, and served with honesty and ability, till death removed him from earthly labors. He was highly esteemed by a large circle of friends, and his death, in time prime of manhood, was universally regretted. To his bereaved family his place can never be filled.

By 1890, William and Lucy Emery were living on the ranch in the warmer “Alpine District” in San Diego County, somewhat closer to the city. Their son Herbert Emery still ran the successful

family business and also owned a fruit ranch of 100 acres, near Santa Cruz, where he grew the French prunes. Their daughter Eleanor had been widowed in 1882 and was raising three girls and a boy on her own.

Lucy Emery Wheeler's father was Samuel Howard Wheeler who, like the Emery family, hailed from Maine. According to Lucy Wheeler, in a letter she wrote to the *Los Angeles Times*, her father "laid the first cable street railroad" in San Francisco. Samuel H. Wheeler was a civil and mechanical engineer who applied in 1876 for a patent on an "Improved Valve-Motion for Steam and other Engines." Samuel H. Wheeler was one of the trustees of San Francisco's Mechanics Institute, and he owned a fine scientific library, which he sold to the university at Berkeley. He was a partner in several engineering firms (McAfee, Wheeler & Co.; Remington & Wheeler) and also was the manager of one of San Francisco's earliest manufacturing ironworks and foundries, the Fulton Foundry, where the ship "Oregon" was built.

Lucy E. Wheeler's Husbands

Lucy Emery Wheeler did not marry until she was nearly 40 years old, but once she found romance and companionship she sought it throughout the rest of her life. Wheeler married thrice, was widowed twice and divorced once.

As a result, beginning in 1910 with her first marriage, Miss Wheeler was known by many names, making it somewhat difficult to trace her biographical history.

Her first husband, John Emmett Murray, died suddenly on August 2, 1919, while he was sitting conversing with Lucy. Murray was born near Harrisburg, Pennsylvania, in 1854, and grew up in Peoria, Illinois. He worked for the T. P. & W. Railroad, and later engaged in the wholesale produce and the wholesale fuel business. Murray moved to California circa 1880, and along with real estate investments devoted much of his time to Masonic activities. He was a member of Knights Templar Commandery No. 9, and chairman of the Visiting Committee of Al Malaikah Temple of the Mystic Shrine (Shriners). Murray was also chairman of the Relief Committee of all Scottish Rite bodies and retained his memberships in a variety of other Masonic orders in California and Illinois.

After John Murray's death, Lucy Murray and her sister, Amy Wheeler, split their time between the West Adams home and another home they maintained on Catalina Island. It was there, in 1925, that local newspapers reported that Mrs. Lucy Wheeler Murray would marry Charles H. Kegley, a financier, former banker, and real estate promoter. Kegley was born in Ames, Iowa in 1864, he established a bank in Iowa in 1893, and another bank in Olympia, Washington in 1899. Kegley moved to Oakland, CA in 1904, where he engaged in the real estate business until he moved to Los Angeles in 1908, thereupon establishing the Iowa Land & Water Co. Like John Murray, Kegley was a Mason, and was a member of both the Scottish Rite and the Shrine.

Alas, this match was not to last forever. Kegley and Lucy E. W. Murray married in June, 1925, with a brief honeymoon in Yosemite. But in March, 1927, the *Los Angeles Times* reported

“Charges that Charles H. Kegley, formerly of the First Mortgage Corporation, abandoned his bride of less than six months in a Honolulu hotel without a ticket for her return home, and proceeded to Paris, where he obtained a decree of divorce from her, are set forth in a suit for separate maintenance filed yesterday by Attorneys Oscar C. Sattinger and Leroy M. Edwards in behalf of Mrs. Lucy Kegley.”

The lawsuit contended that the couple embarked on a trip around the world in November 1925, with Honolulu the first port of call. However, they soon argued. The *Times* reported: “A dispute arose while they were in the island city and Kegley, his wife declares, became angry, took the tickets and passports of both and without further warning to her went aboard a vessel in the harbor and proceeded on his way around the world alone. She was left with \$200, which he had given her, telling her to get back home as best she could, Mrs. Kegley says.”

Worse than the abandonment was the embarrassment, Lucy Wheeler Kegley (as she was now known) said. “She did not learn of the purported Paris divorce, Mrs. Kegley relates, until she read about it in the Los Angeles newspaper. This caused her further humiliation and discredited her in the eyes of her friends, she submits.”

However, the Kegleys apparently reconciled, at least for a few years. In the 1930 Census, Lucy E. Kegley, described as “Head” of the household, her sister, Amy Wheeler, and Charles Kegley, “husband,” all lived together in Hancock Park, and they had resided together in the Cambridge house the year before. Although they were certainly divorced within a few more years, when Charles Kegley remarried, Lucy Wheeler Kegley kept the Kegley name through the 1930s, and even after she wed again.

In November 1938, a few months after Amy Wheeler died, Lucy married again, to the Reverend Paul Guernsey Stevens. According to his 1951 obituary, Dr. Stevens was a member of the National Board of Presbyterian Church, and of the Extension Board, and was the organizer of many Southern California churches during his 50 years tenure in the Los Angeles area. The couple lived for some years at the Murray Apartments, which Lucy still owned. Later they moved to Beverly Hills, where Lucy Kegley Stevens lived out her days, until her death in 1962 at age 90.

A Life of Culture

For many decades, Wheeler-Murray-Kegley-Stevens was associated with the Ebell Club, particularly with its literary education activities, such as the Browning department.

Penning her work as “Lucy Wheeler Kegley,” Lucy became a published poet. Her work was included in several anthologies, appearing alongside Robinson Jeffers in one volume. Her peers elected her vice-president of the Poetry Society of Southern California in 1935. Three years later, Lucy Kegley was elected an officer of the Los Angeles chapter of the League of Western Writers, a post she held for several years.

Her poem, "Quiet," was published in *The Vermilion Bird*, a 1937 anthology compiled by Rena Cary Sheffield, with a focus on California locales.

QUIET?

Not if it means that I shall hear no more
The breakers galloping in plunging ranks,
Their white manes flying and their purple flanks
Strained for the leap upon the waiting shore;
Then frightened, clattering hoofbeats on the floor
Of pebbled moonstone, -- ocean's mountebanks
Turn at the havoc of their own fierce pranks,
Beaten and baffled, broken and footsore.

Yet for one instant, thought and mind rejoice
In quiet spreading over the golden seas,
And breathe the fragrance of the stilling surf,
Before it answers the insistent voice,
Old Neptune calling to each one that flees,
To send them back across the sand-white turf.

-- by Lucy Wheeler Kegley

Lucy E. Wheeler Residence

Architects Biography:

Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1954)

The Arts and Crafts style reached its apotheosis in Southern California, in the homes designed splendidly by the architect brothers Charles Sumner Greene (1868-1957) and his brother Henry Mather Greene (1870-1954). Charles and Henry Greene are widely considered to have brought high-art aesthetics and exquisite craftsmanship to the American Arts and Crafts Movement, particularly in its expression in the “Ultimate Bungalows” – most famously the Gamble House, the Blacker House and the Robinson House, all in Pasadena.

Yet the brothers Greene also designed more modest Craftsman residences, primarily in Pasadena and elsewhere in Southern California. The Lucy E. Wheeler Residence, a two-story bungalow erected in 1905 in the Harvard Heights section of the West Adams District, is one such example.

The brothers Greene engaged in the design of both architecture and decorative arts, formulating a design philosophy of the creation of useful beauty or beauty with a purpose. Charles and Henry Greene focused on the finest detail in every structure, furnishings and functional object that they created.

Charles and Henry Greene had arrived on the West Coast in 1893, summoned by their parents, Lelia Ariana Mather Greene and Thomas Sumner Greene, in the wake of a nationwide financial panic, and fresh with architecture degrees from MIT.

Descended from old New England stock (both Cotton Mather and Revolutionary War hero Nathanael Greene are in their lineage), the two brothers had been raised to be architects. Charles Greene was born on October 12, 1868, in Brighton (Cincinnati), Ohio, fifteen months before Henry Greene was welcomed to the world on January 23, 1870. As teenagers, Charles and Henry attended Calvin Woodward’s Manual Training School of Washington University in St. Louis, where their father was a respiratory physician. The school offered a progressive curriculum calling for the education of the hand as well as the mind, an early training that served as the primary source of the Greenes’ later focus on tools, materials, and craftsmanship. Along with their primary studies, they learned woodworking, metalworking, and toolmaking.

In 1888, the brothers enrolled in the architectural program at the Massachusetts Institute of Technology in Boston, completing their studies in 1891. They then apprenticed with several Boston architectural firms, Henry at the H. Langford Warren firm, and Charles with Winslow and Wetherell, whose principals had been associates of the noted Henry Hobson Richardson. They had planned on careers on the East Coast, but on May 5, 1893, the New York Stock Exchange crashed. In the Panic, banks failed, and businesses went bankrupt. The nation’s financial depression lasted most of the 1890s. The brothers almost immediately lost their jobs, and by summer took up their parents’ invitation to visit Pasadena.

While traveling west, they stopped at the World's Columbian Exposition at Chicago, where they visited exhibits of Japanese architecture – a style that had a lasting impact on the pair's work. In California, they established an architectural practice in 1894, and at first explored but soon abandoned the then-popular Queen Anne Victorian style along with the simple boxes with colonnaded porches their Midwestern clients were familiar with. The brothers had begun to experiment with a style that was more appropriate for California's warm weather, bright sunshine, and fair outdoors. "California, with its climate, so wonderful in its possibility, is only beginning to be dreamed of," Charles Greene wrote soon after arriving in Pasadena. The Greenes soon aligned themselves with the progressive American Arts and Crafts Movement.

By the turn of the century, the Greene brothers had evolved their own singular aesthetic, a synthesis of the Swiss chalet, the Asian teahouse and the American log cabin. Their designs incorporated smooth rounded edges, elaborately pegged joints, intricate inlay, and a sinuous line reflective of both the Art Nouveau and Craftsman style. And by 1903, the Greene and Greene firm began to offer integrated design services for their clients, providing architectural design and construction supervision as well as custom furniture and other interior decor.

In 1904, wrote Bruce Smith in *Old House Journal* magazine, "Charles Greene submitted a presentation drawing that was striking in contrast to the office submissions." Smith, the co-author of *Greene and Greene: Masterworks*, continued:

His entry depicted a fully landscaped, rambling estate, spread out like an old California hacienda....all the major rooms opened on both sides to the outside, shaded by covered walkways seemingly inspired by California mission courtyards. Again, the project was never built, but it was submitted to the Fair just as Charles was finally designing what was to be the firm's first authentic California house, a commission from a true Southern Californian, Arturo Bandini.

A romantic figure, Bandini grew up in a family whose roots in California stretched all the way back to the time of Spanish rule. He was known as much for his ability to ride horses as his tendency to discourse about hunting grizzlies. Born in a simple, single-story, U-shaped courtyard adobe built at the beginning of the Mexican era by his father, Bandini requested just such a house in 1903 from the Greenes.

The house the Greenes came up with was a slight variation of Bandini's birth home—built not of adobe, but of unpainted, upright board-and-batten siding with a massive cobblestone fireplace in the living room. Charles Greene wrote that it was "a house on the old mission plan," but "all of wood and very simple—not in the so-called 'Mission style' at all." It was, in other words, Californian without being aligned to one of the established Californian styles.

By 1905, when Charles and Henry Greene designed the Wheeler residence, popular magazines like *The Craftsman*, *House Beautiful*, *The International Studio*, *Country Life in America*, *House and Garden*, *Good Housekeeping*, and *American Home and Garden* were beginning to publish their designs, leading the way to the larger and grander commissions that made them famous. Like their parents, they had settled in Pasadena, which had acquired a reputation as a winter health resort. Wealthy Easterners and Midwesterners were spending the winter months at Pasadena's large and elegant hotels, and soon were building winter homes in the town.

The Greene brothers preached total design, from the furnishings and landscaping down to handmade dowels and screws. That, of course, made Greene and Greene homes very

expensive, but wealthy clients like David Gamble, heir to the Proctor and Gamble fortune, could well afford the tariff.

Lucy Wheeler's residence was designed in this era but was a departure from the expansive and expensive mansions that were becoming the Greenses' trademark. Created for an urban lot that was narrow and long compared with parcels the Greenses normally worked on within Pasadena, the modest four-bedroom Wheeler House nonetheless exemplifies many aspects of Greene and Greene's Japanese-influenced Arts & Crafts style. It was designed and built when activity in the Greene & Greene office was about to reach its peak (some 150 projects were completed during the years 1902-1910), a period of time that the brothers created some of their finest work.

However, their homes were becoming increasingly expensive to build. After 1911 the practice itself began to decline because Greene and Greene designs demanded higher fees and their clients experienced frequent schedule overruns, an unacceptable situation to most clients. By World War I the brothers' personal interests had also diverged. Charles Greene moved with his family to an artists' colony in Carmel-by-the-Sea to pursue other creative paths. Henry Greene continued the firm's work in Pasadena until the official dissolution of the Greene and Greene firm in 1922. Henry Greene continued to practice independently after the separation. Charles occasionally also worked on commissions into the 1940s, most being additions and renovations for former clients. However, his interests had shifted to a passionate study of spiritualism, Eastern philosophy, and creative writing.

The Greenses' legacy and contributions to architectural style were nearly ignored for two decades, but they were rediscovered in the 1940s by architectural writer Jean Murray Bangs, a contributor to *House Beautiful* and wife of modernist architect Harwell Hamilton Harris. Bangs rescued their drawings and blueprints from a rat-infested garage, and began to champion the Greenses' work in a variety of trade journals and home magazines.

The rediscovery of their work by the architectural press in the 1950s created a new group of admirers who viewed the Greenses' distinctly American interpretation of the Arts and Crafts style as an antidote to the then-popular International style. They were recognized for contributing to a "new and native architecture" by the American Institute of Architects in 1952:

Architects much honored in your homeland for great contributions to design, sensitive and knowing builders who reflected with grace and craftsmanship emerging values in the Western states. Formulators of a new and native architecture....The American Institute of Architecture now hails and honors you, Henry Mather Greene and Charles Sumner Greene, for your contributions to the design of the American home. ...You have made the name of California synonymous with simpler, freer, and more abundant living. You have helped shape our distinctively national architecture and in giving tangible form to the ideals of our people your names will be forever remembered among other creative Americans."

Henry died October 2, 1954, in Pasadena, and Charles died on June 11, 1957 in Carmel-by-the-Sea.

Lucy E. Wheeler Residence

Martin Eli Weil (July 2, 1940 – February 22, 2009)

Eminent restoration architect Martin Eli Weil, a longtime West Adams resident and a charter member of West Adams Heritage Association (WAHA), was an expert in historic design, materials and colors.

Weil specialized in restoration projects of landmark historic homes, such as the MacGowan Mansion on Adams Boulevard, primarily in Southern California. Weil was renown in historic preservation circles, not just for his involvement with a series of famed projects – from restorations of Frank Lloyd Wright’s Hollyhock House and Storer Residence to the El Capitan Theatre, the Ebell Theater, Pasadena City Hall, the Griffith Park Observatory, and the John Russell Pope-designed Henry and Arabella Huntington mausoleum in the gardens of the Huntington Library in San Marino, to name a few – but also for his unflagging support for numerous West Adams neighbors in their efforts to correctly identify original colors and appropriate materials for the restorations of their own historic homes.

An early and active member of WAHA, Weil was instrumental in the creation of the Harvard Heights Historic Preservation Overlay Zone. He had lived in Harvard Heights since 1985, when he bought the “Lucy E. Wheeler Residence,” the only Greene and Greene-designed house still extant in Los Angeles. Weil was a true West Adams “urban pioneer,” moving to the District long before historic preservation had become popular in Los Angeles. Before he purchased his Harvard Heights home, Weil restored another historic home in North University Park, where he had lived since the late 1970s.

Just days before he died, Weil was honored by Long Beach Heritage for his work as the color consultant for the exterior restoration of the Villa Riviera, a National Historic Landmark, 16-story Renaissance Revival chateau built in 1929 on Ocean Boulevard in Long Beach. Indeed, Weil won many awards and honors, including a California Preservation Foundation Preservation Design Award for the same Villa Riviera project, and a California Governor’s Preservation Award in 1999 as part of the team which restored and seismically-upgraded Stanford University’s Hanna House, a 1937 residence listed on the National Register of Historic Places and considered to be one of Frank Lloyd Wright’s most important designs.

In 2006, WAHA established the Martin Eli Weil Historic Preservation Award, naming him its first recipient. The award is for an individual with a connection to West Adams who has made a significant, voluntary contribution to historic preservation through either a lifetime of effort or through one or more major projects.

Weil had special expertise in authentic historic interior finishes, original paint colors, and period furnishings, and was especially well-versed in the work of Frank Lloyd Wright. He was one of the originating lecturers at USC’s Annual Summer Program in Historic Preservation, and at the time of his death was scheduled to teach a class on Period Interiors and Furnishings at the USC School of Architecture this coming July.

Weil was also a founding member of the Los Angeles Conservancy and served two stints as its president. In a 1980 *Los Angeles Times* interview, Weil said the Conservancy “was started by a group of people who were distressed because old buildings were coming down all over Los Angeles. It was a question of concern over preserving what was left of Los Angeles....There was no voice for what was happening to these old buildings.”

"Martin was always the go-to guy for all preservation issues or questions or for any restoration problems," Ruthann Lehrer, the first executive director of the Los Angeles Conservancy, told the Jewish Journal newspaper. "His contribution was often to make sure people were authentic to the historic character, materials and original integrity of the design ... his position and leadership was always to maintain historic authenticity."

Born in Glasgow, Montana, on July 2, 1940, Weil spent most of his youth in Omaha, Nebraska. Weil earned a bachelor's in art history from the University of Iowa and two master's degrees — one in architecture from the University of Pennsylvania and one in early American culture and decorative arts from the Winterthur program at the University of Delaware. In 1971 he moved to Ottawa, Canada, where he took a job in the Division of Restoration Services of Canada's national Department of Indian and Northern Affairs. Weil rose to become chief of that division. He also served as president of Heritage Ottawa, still the major preservation organization in that city.

In 1974 Weil founded the Society for the Study of Architecture in Canada, a nationwide learned society devoted to the examination of the role of the built environment in Canadian society. Among its members are structural engineers, landscape architects, architectural historians, urban historians, urban planners, sociologists, ethnologists, and experts in such fields as heritage conservation and landscape history. The Martin Eli Weil Prize continues to be awarded annually by the Society to a student who submits an essay on the role played by the built environment in the Canadian society. The winning essays are on the role played by the built environment in the Canadian society. The winning essays are presented as papers at a national conference that is widely reported in the Canadian press.

In 1977 Weil was honored with a Silver Jubilee Medal for his valuable contribution to the community given by the governor general of Canada in the year of Queen Elizabeth's Silver Jubilee. The *Heritage Ottawa Newsletter* noted, "without Martin Weil, Heritage Ottawa and the community would not have had the Fraser School House and Heritage Ottawa's Gallery, annual seminars on aspects of heritage preservation, summer projects for university students, and many, many buildings still standing because of his organizing."

After moving to Los Angeles in 1978, Weil made contributions to a long list of historic restoration projects in Southern California, including: Wright's Ennis House, the Gamble House (Greene and Greene), the Workman and Temple Family Homestead Museum, Point Fermin Lighthouse, Sepulveda House, Santa Monica Mountains Conservancy's Mentryville restoration project, Union Church, and the Watts Tower. He also worked as a restoration architectural consultant for the cities of San Gabriel and La Verne.

One of his most noted accomplishments was the top to bottom restoration of the El Capitan Theater in Hollywood. The building had long been listed as contributing to the historic character of the Hollywood district. But with the restoration, the preserved El Capitan became a living, breathing link to the golden age of Hollywood. "It was an especially noteworthy decision to completely restore the theatre," Weil acknowledged in an interview, "because nobody in Los Angeles had ever taken one of the old picture palaces and restored it as a picture palace. The Wiltern Theatre was restored, but it serves as a performing arts center. Another theatre downtown was restored, but it serves as a church."

In the years before his death, Weil became involved in the effort to build support in the United States for Sim Shalom, the only Progressive Jewish community in Budapest, Hungary. The congregation's spiritual leader, Rabbi Katalin Kelemen, is the first female rabbi in Hungary and is married to Weil's brother, Jesse Weil. Weil helped establish Friends of Sim Shalom, for which he secured nonprofit status in 2008.

Lucy E. Wheeler Residence

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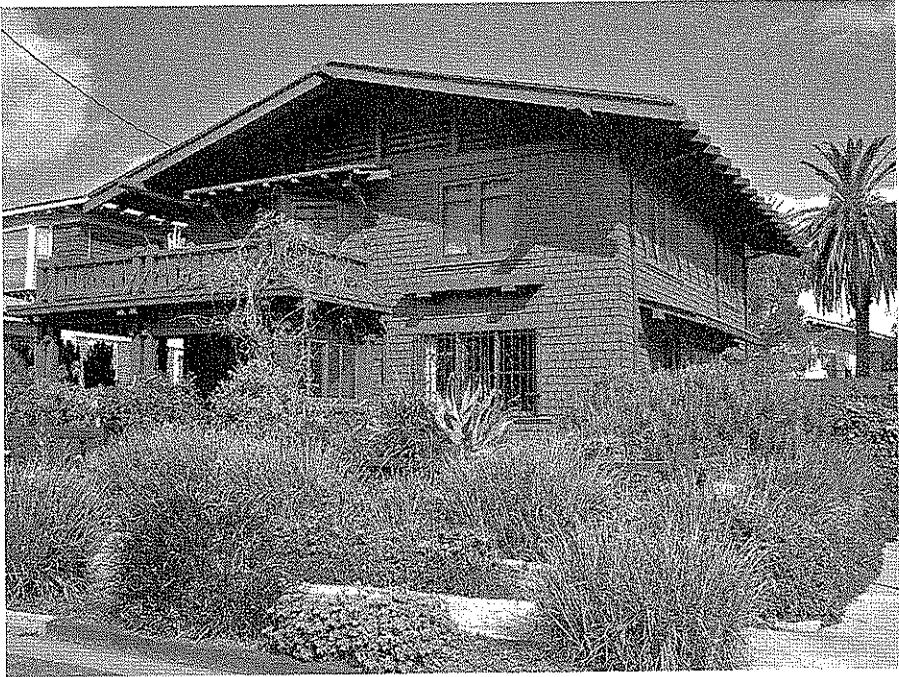
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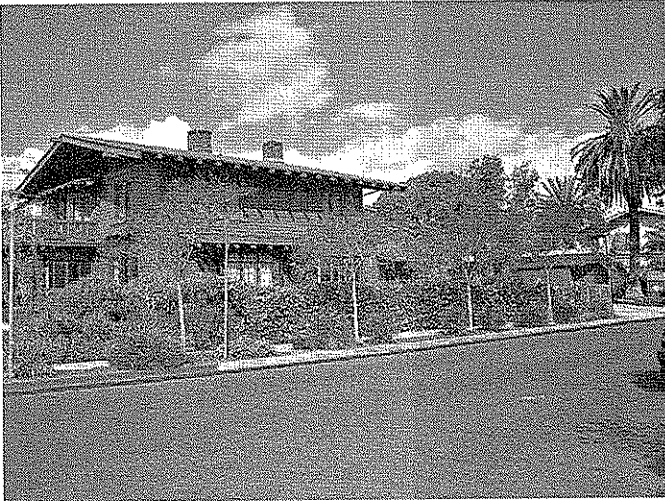
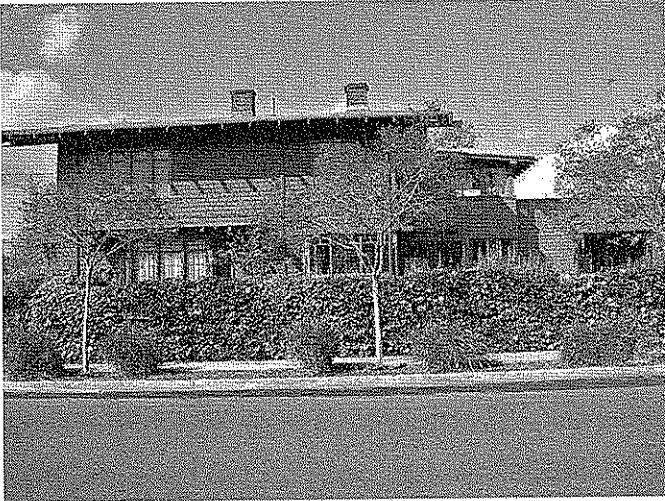
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1920 United States Federal Census - Lucy E H Murray
1930 United States Federal Census - Amy Wheeler

Lucy Wheeler Residence, 2175 Cambridge St. Los Angeles
Greene & Greene, Architects

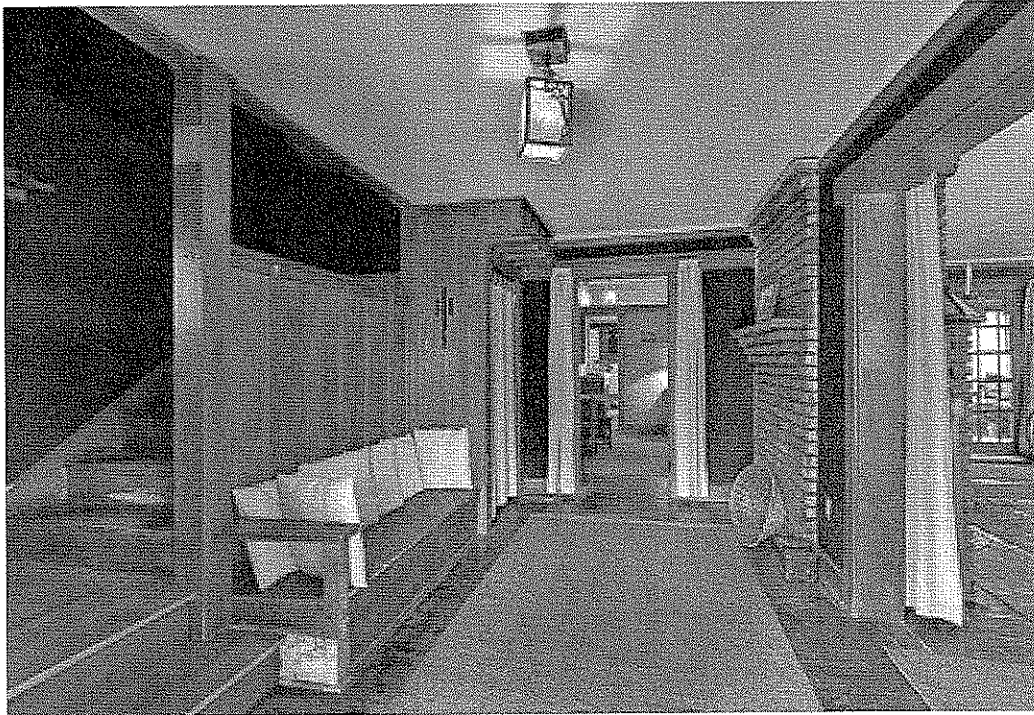


South/Southeast Elevation

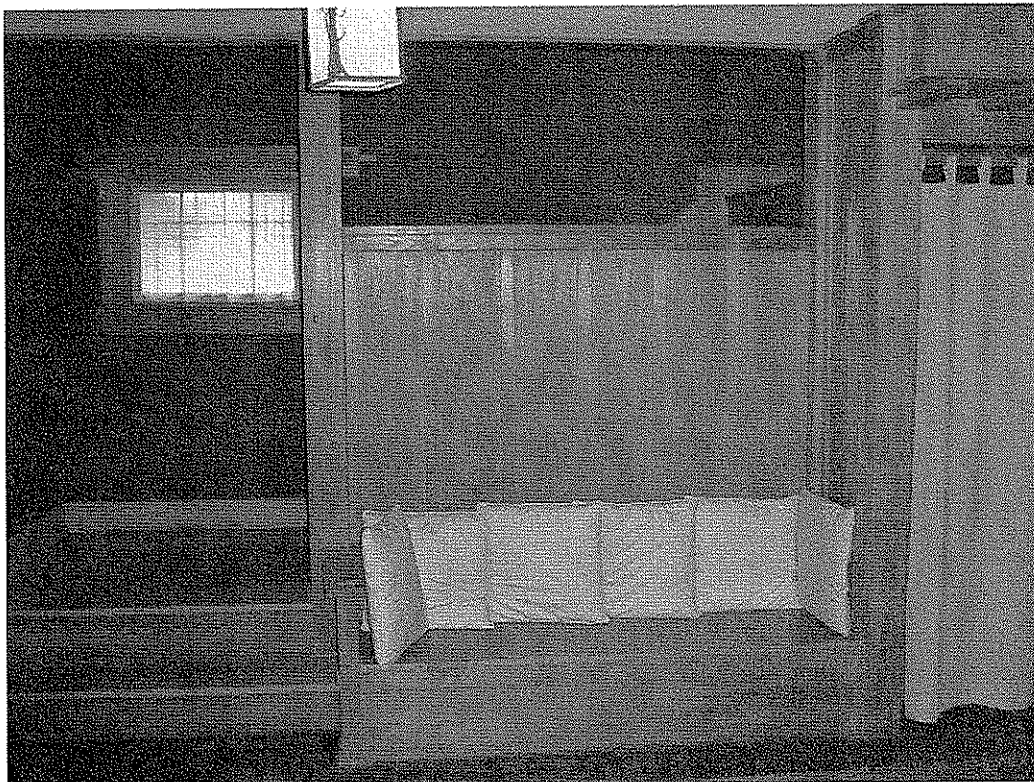


East Elevation (two views)

Lucy Wheeler Residence, 2175 Cambridge St. Los Angeles
Greene & Greene, Architects

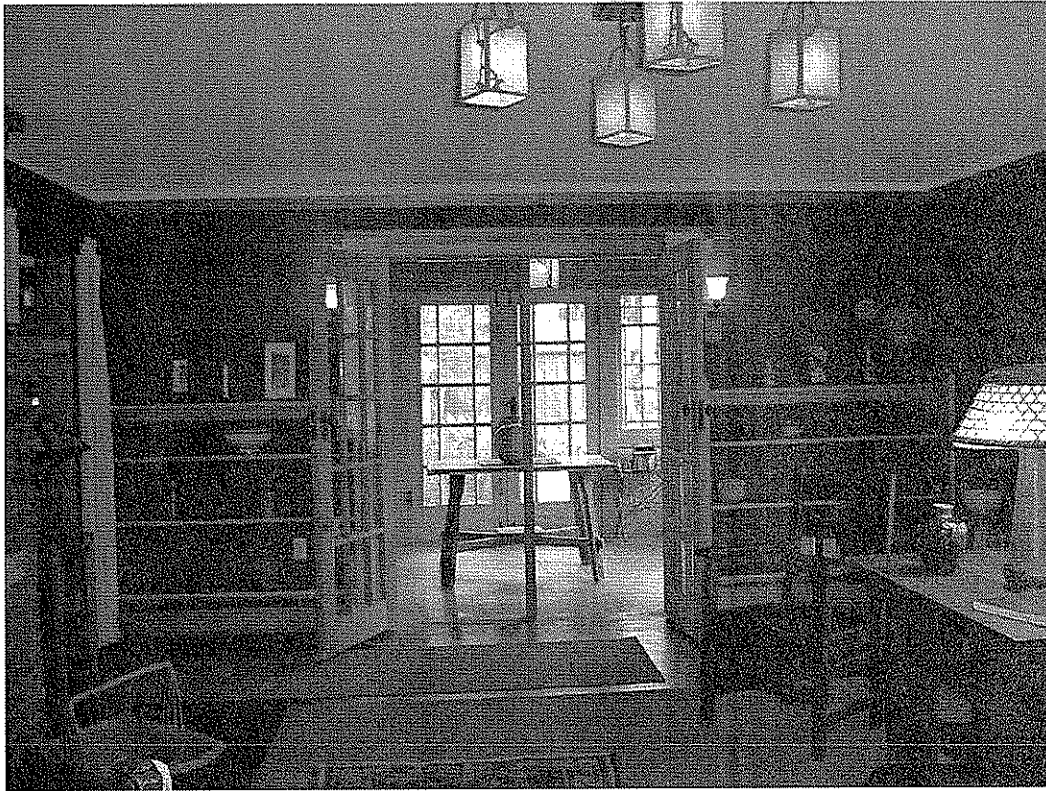


Entry, view north toward dining room (top) and living room (right); stair landing on west (left)

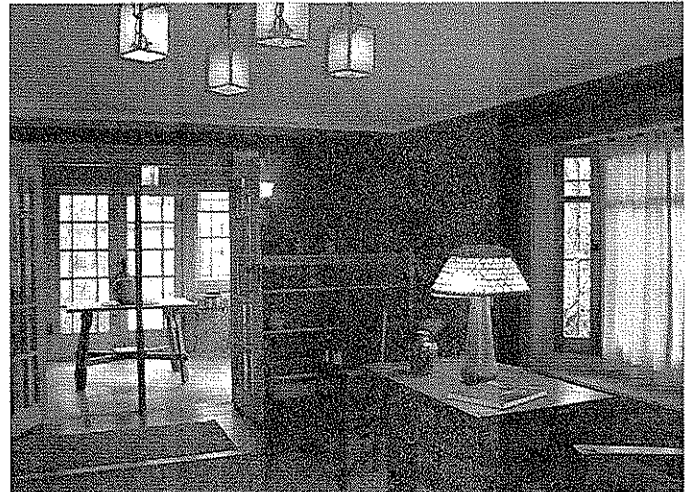
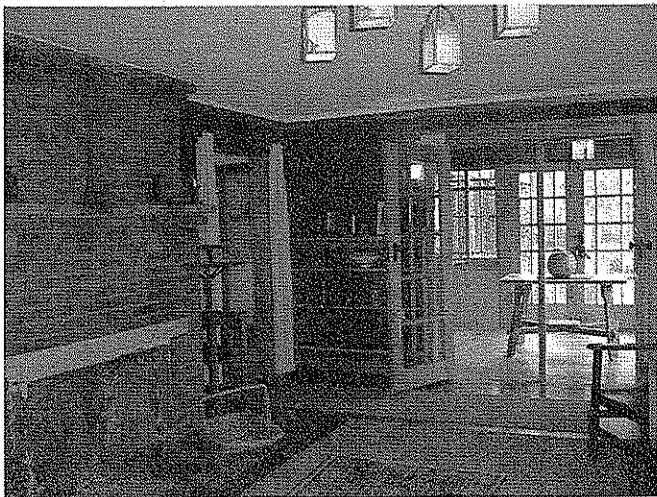


Stair landing and built-in bench viewed from east toward the west

**Lucy Wheeler Residence, 2175 Cambridge St. Los Angeles
Greene & Greene, Architects**

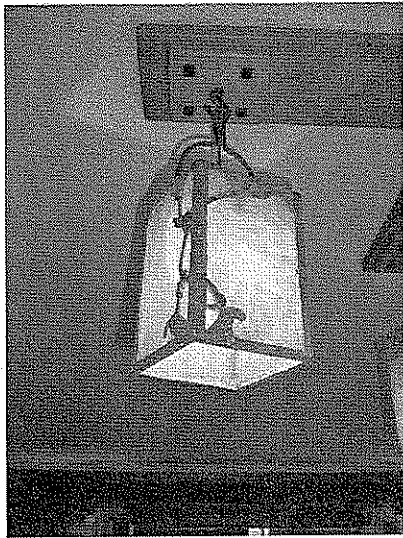


Living room viewed from south toward the sun room on the north

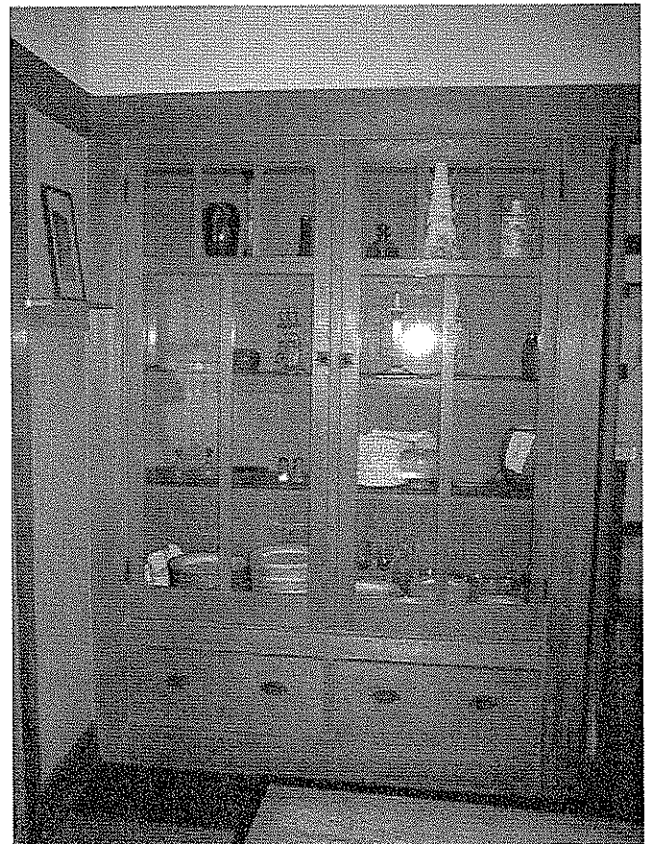
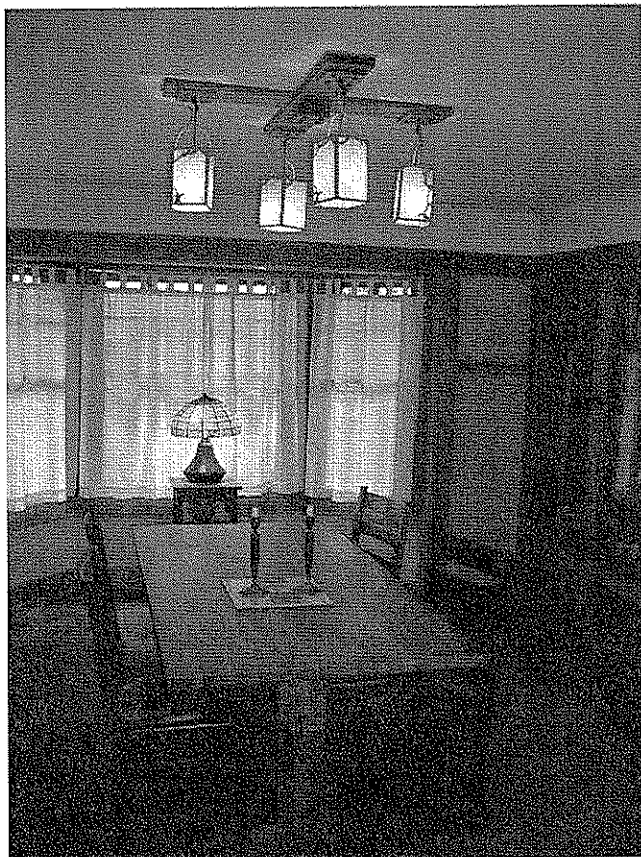


Living room views: fireplace on the west wall; bay window on the east wall

Lucy Wheeler Residence, 2175 Cambridge St. Los Angeles
Greene & Greene, Architects

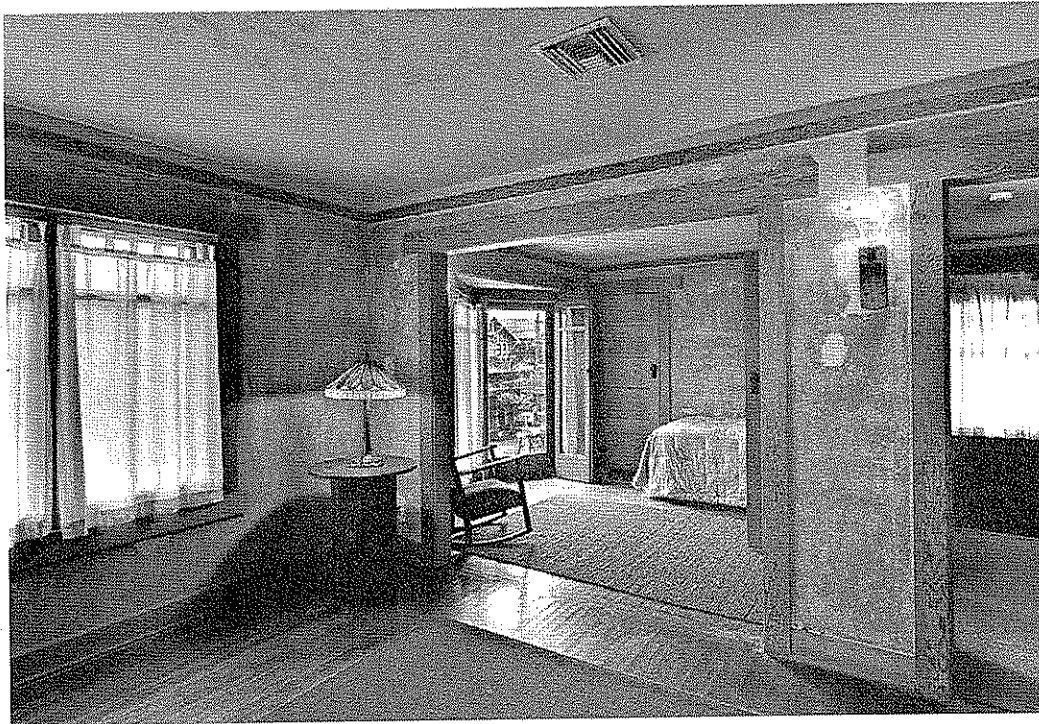


Living room original Greene & Greene chandelier; close-up detail of one light (left)

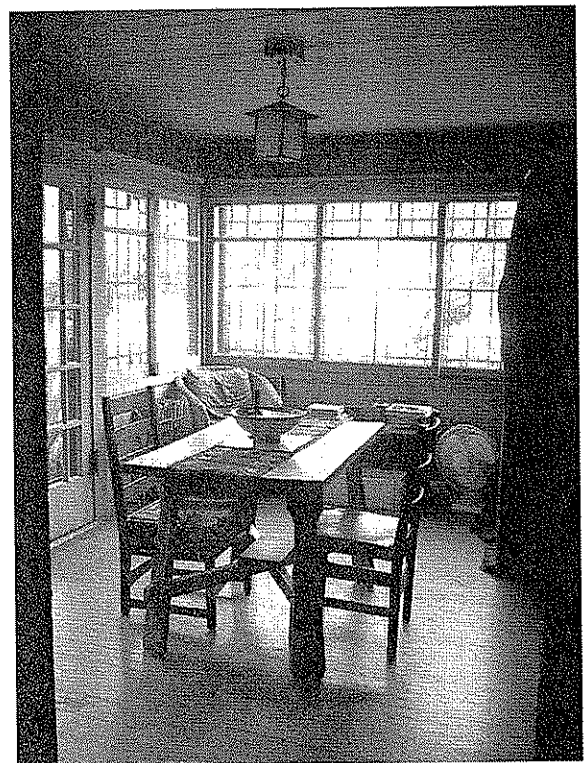
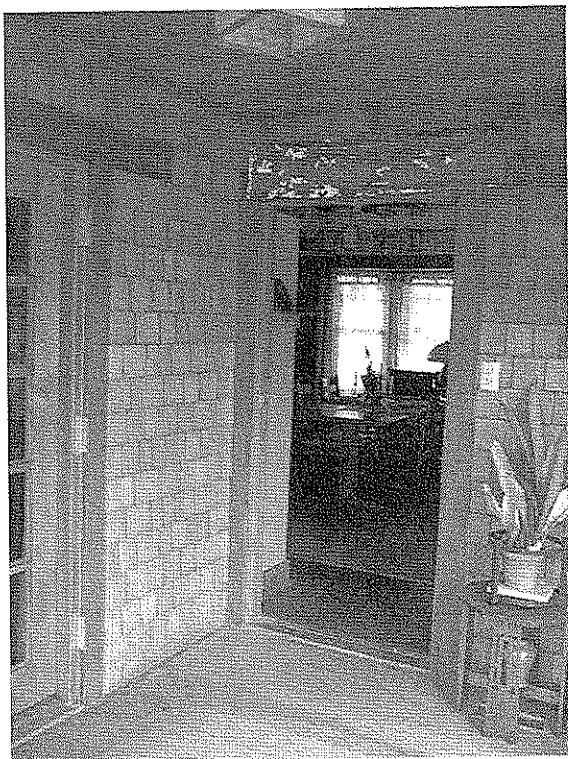


Dining room viewed from the east looking west; close-up on dining room china cabinet

Lucy Wheeler Residence, 2175 Cambridge St. Los Angeles
Greene & Greene, Architects



Bedroom suite (two rooms) on south side of house, viewed from east/northeast looking southwest



Sunroom: two views, toward the west (left) and viewed toward the east (right)

City Hall - 200 N. Spring Street
Rm. 460
Counter T

ENG. 4.112
DEPARTMENT OF PUBLIC WORKS
City of Los Angeles

MEMO OF STREET NUMBER
AND PROPERTY DESCRIPTION

Address 2175 Cambridge Street

Lot No. 18 Block D

Tract No. HARVARD HEIGHTS

Map Book 3 page 59 M. R. Book _____ page _____

Dist. Map 126 B 193 BUREAU OF ENGINEERING
By David Chan CLERK DATE 1-3-92

DM7287

DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

Use of existing building structure shall be limited to the use of its frame through the office of the Department of Building and Safety. It is the responsibility of the applicant to obtain necessary permits for the use of the building structure for any other purpose than that for which it was originally designed. The Department of Building and Safety shall not be held responsible for any damage to the building or other structure therein described, or any portion thereof, which may occur as a result of the use of the building or other structure for any purpose other than that for which it was originally designed.

REMOVED FROM

REMOVED TO

Lot 18
Block D
Tract Harvard Heights

Address 2175 Cambridge St
City Cambridge State MA
City Cambridge State MA
City Cambridge State MA

Purpose of PRESENT building Pvt. Gar. Families 1 Rooms 1
Use of building AFTER alteration or moving Families 1 Rooms 1

Owner's Name EMMA JELK POOT Title Owner
Owner's Address 2175 Cambridge St

Consulted Architect 11 License No.
Licensed Engineer License No.
Contractor License No.

Contractor's Address
VALUATION OF PROPOSED WORK 1st floor garage and double garage

Class of building Material of exterior walls Exterior framework

Describe briefly and fully all proposed construction and work:
to build a garage behind of the front garage shown on the lot
lot 10 x 17'

FILE in Application on other Side and Sign Statement

FOR DEPARTMENT USE ONLY 2167				Fee
PERMIT NO. <u>48163</u>	Plan and Specifications checked <u>WJ</u>	Code <u>OK</u>	Fee <u>10</u>	NOV 26 1941
PLANS <u> </u>	Construction checked <u> </u>	City <u> </u>	State <u> </u>	
	City <u> </u>	State <u> </u>		

RECEIVED
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION
NOV 26 1941

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

The Board of Building and Safety Commissioners of the City of Los Angeles, through the Office of the Building Division, hereby certifies that the applicant has filed with the Building Division a set of plans and specifications for the proposed work...

REMOVED FROM

REMOVED TO

18 P.K.D. Over Harvard Hqts

2175 Cambridge St

W.C. Howard

Purpose of PRESENT building: Dwellings Families: 2

Use of building AFTER alteration or moving: P.V. Families: 2

Owner's Name: EVELYN JEAN POOR

Owner's Address: 2175 Cambridge St

Confessed Architect: [Signature]

Licensed Engineer: [Signature]

Contractor: [Signature]

Contractor's Address: [Signature]

VALUATION OF PROPOSED WORK: \$1,000.00

Area of existing building: 7

Height to highest point: 2

Material of existing walls: [Blank]

Describe briefly and fully all proposed construction and work: This is for permission to change a kitchen porch into a kitchen by installing a sink.

APPLICANT: Evelyn Jean Poor

File Application on your Side and Sign Statement (OVER)

Table with columns for PERMIT NO., FOR DEPARTMENT USE ONLY, and SIGNATURE. Includes handwritten entries like 'Miller, sus', 'Smed', and 'Nov 26 1940'.

CERTIFICATE NO. 2483

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALT
REPAIR-DEMO
AND FOR CERTIFY
OF OCCUPAN

3 APPLICATION FOR INSPECTION

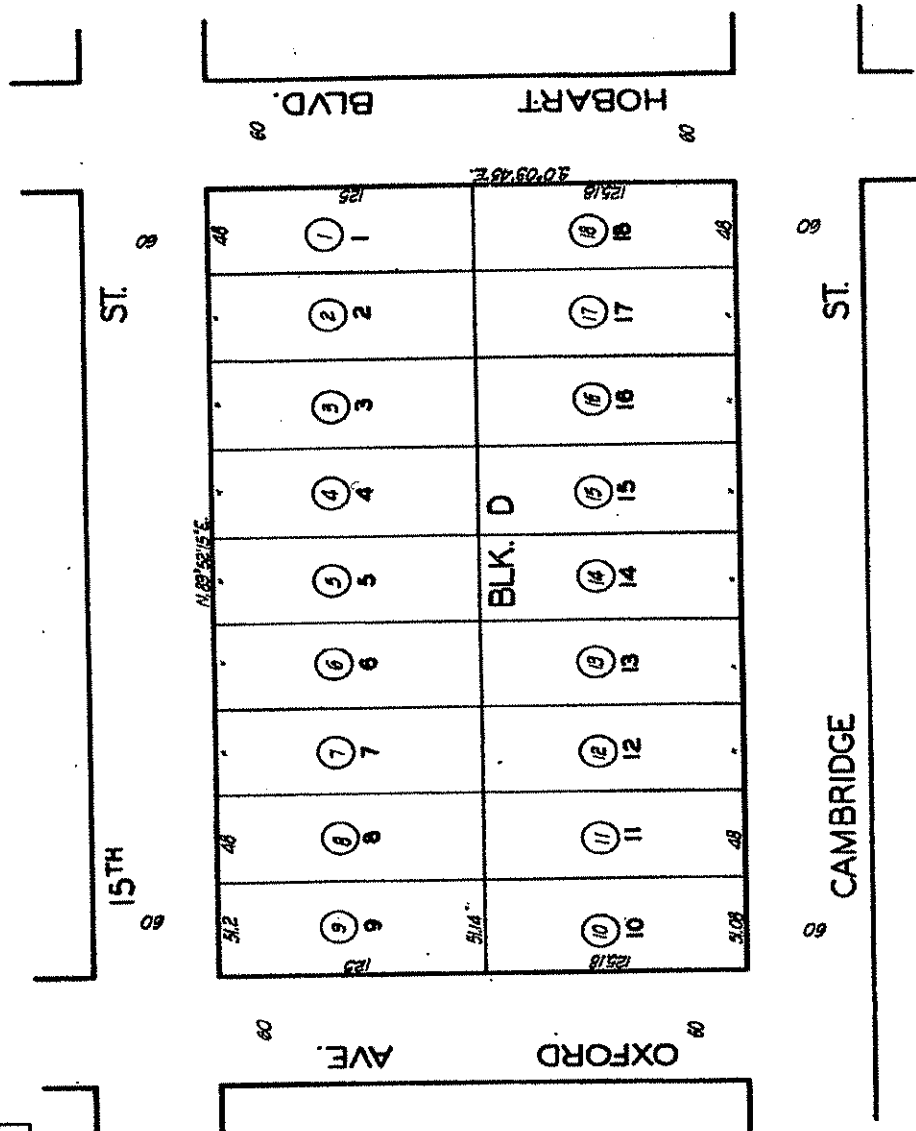
- WORKSHEET -

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOCAL DESCR.	2. LOT	3. BLK.	4. TRACT	5. COUNTY REF. NO.	6. DIST. MAP
	18	D	MP3 59		
7. PRESENT USE OF BUILDING	8. NEW USE OF BUILDING		9. ZONE		
3 Units	2 Units				
10. JOB ADDRESS					11. LOT TYPE
2175 Cambridge Street					
12. BETWEEN CROSS STREETS					13. LOT SIZE
Hobart AND Serrano					
14. OWNER'S NAME				15. PHONE	16. LOT SIZE
Martin Eli Weil				(213) 734-9734	
17. OWNER'S ADDRESS					18. ALLEY
2175 Cambridge St., Los Angeles, 90006					
19. ENGINEER					20. SLOPE LINE
N/A					
21. ARCHITECT OR DESIGNER					22. APPLICANTS
Martin Eli Weil 890673-28 C-10707 (213) 734-					
23. ARCHITECT OR ENGINEER'S ADDRESS					
2175 Cambridge St., Los Angeles, 90006					
24. CONTRACTOR					
N/A					
25. SIZE OF EXISTING BLDG.		26. STORIES	27. HEIGHT	28. NO. OF EXISTING BUILDINGS ON LOT AND USE	
WIDTH LENGTH					
29. FRAMING MATERIAL		30. EXT. WALLS		31. ROOF	32. FLOOR
OF EXISTING BLDG. SEE →					33. STREET GUIDE
34. JOB ADDRESS					
2175 Cambridge St., L.A., 90006					
35. VALIDATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 250					
36. NEW WORK (Describe)					
Remove exterior wooden stairway to upper floor, seal doorway. Open existing sealed doorway.					
37. NEW USE OF BUILDING		38. SIZE OF ADDITION		39. STORIES	40. HEIGHT
Two units		None			
41. TYPE	42. GROUP OCC.	43. FLOOR AREA	44. PLANS CHECKED		
		TOTAL	APPLICATION APPROVED		
45. DWELL. UNITS	46. MAX. OCC.	47. PARKING PROVIDED		48. INSPECTION ACTIVITY	
		STG.	COMP.	CG	CRN
49. GUEST ROOMS	50. PARKING REQ'D.	51. CONT. INSP.		52. MALE	53. EQ.
54. P.C.	55. G.P.I. + NP	56. SPRINKLER REQ'D RECEIPT		57. FILE WITH	
				H.W.Y. DEP.	
58. S.P.O.	59. P.M.	60. PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID, PERMIT EXPIRES TWO YEARS / FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED			
61. B.P.	62. E.I.	63. BUREAU OF ENGINEERING			
		ADDRESS APPROVED			
64. I.F.	65. P.H.	66. DRIVEWAY			
		SEWERS AVAILABLE			
67. O/S	68. D.S.S.	69. REB. NO.			
		70. NOT AVAILABLE			
71. DRIVING OFFICE	72. S.O.C.E.	73. C&T. NO.			
		74. SFG PAID			
75. P.C. NO.	76. C/O	77. SFG NOT APPLICABLE			
		78. SFG DUE			
79. ENERGY	80. COMM. SAFETY				
	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>				

5074 10

SCALE 1" = 60'



COPY 4

HARVARD HEIGHTS
M.B. 3-59

FOR PREV. ASSNT. SEE 255-37

All applications must be filled out by applicant

PLEASE READ SPECIFICATIONS and other data first before filling

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

The Board of Public Works of the City of Los Angeles... This application is made... to the Building Department... which are hereby agreed to by the undersigned applicant...

Table with 2 columns: REMOVED FROM and REMOVED TO. Rows for Lot, Block, and Tract.

TAKE TO THE CITY ENGINEER'S OFFICE

From No. 2175 - Cambridge St - City - Room } To No. (USE INK OR INDELIBLE PENCIL)

What purpose is the present Building used for? ... Owner's name: ... Contractor's name: ...

ENTIRE COST OF PROPOSED WORK ... No. of Rooms at present ... No. of stories in height ...

STATE ON FOLLOWING LINES JUST WHAT YOU WANT TO DO: ...

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of Ordinances and Laws governing Building Construction will be complied with...

OVER (Sign here) A. R. Walker (OWNER OF ABOVE REALTY)

PERMIT NO. 6054 Application Number and Date 11-22-17 RECEIVED NOV 22 1913

6 - Builders

Robert Cambridge

APPLICATION FOR PERMIT TO BUILD.

Ward 4 Los Angeles, Cal., April 22 1922

TO THE SUPERINTENDENT OF BUILDINGS:
The undersigned hereby applies for a permit to Rebuild Warehouse
as follows:

1. Character of Building, nature of stories and rooms Frame 2 story
Simon & Schuster Bldg.

2. Location: lot 15 block 10
Address 7 Commercial Heights
District No. 22 N. E. page 22 S. E. page 316
3. No. 2175 Cambridge Street

4. Purpose of the Building Reside
5. Owner's name L. W. & W. H. Johnson

6. Owner's address 1122 Stinson Building

7. Architect's name Samuel Johnson & Co. Architects

8. Builder's name A. J. Walker

9. Builder's address 1122 Stinson Bldg.

10. Estimated cost of the proposed improvements Three thousand 000

11. Size of Building—No. feet front 32 No. feet rear 14 No. feet deep 24

12. Least depth of the foundations below surface of ground 1 ft. 6 in.

13. Material of foundation Reinforced Concrete

14. Character of ground Bottom Bay

15. Kind of sidewalks to be used Reinforced Concrete 8 in. 8 in. 8 in. 8 in.

16. Number of fire escapes to be used, and where placed

17. What load will each floor carry per square foot

18. Public Halls, Churches, Theaters—seating capacity

19. Manner of construction of light walls

20. Number of historic brick walls or columns

21. Thickness of external walls—cellar or basement

2nd story _____ 3rd story _____ 4th story _____ 5th story _____
6th story _____ 7th story _____ 8th story _____ 9th story _____

22. Materials of frame If steel, what kind

23. Roof, flat, pitched or mansard P. T. I. Material of roofing Asph. Flt.

24. Number of holdstays _____ how protected _____

25. Manner of heating building _____

26. Buildings on property to be demolished, moved or altered _____

27. Remarks _____

28. When will building be started April 27
A. J. Walker

Vertical stamp: 2175

All applications must be filled out by applicant.

WARD 4

PLANS and SPECIFICATIONS and other data used shall be filed.

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

Application is hereby made to the Board of Public Works (Chief Inspector of Buildings) of the City of Los Angeles, for the approval of the detailed statement of specifications herewith submitted for the alteration, repair or demolition of the building herein described. All provisions of the Building Ordinance shall be complied with in the alteration, repair or demolition of said building, whether specified herein or not.

(Given Name) W. D. McLaughlin

Los Angeles, Cal., Oct 17 1910

CITY ASSESSOR: Please Verify

REMOVED FROM Block	REMOVED TO Block <u>D</u>
Lot	Lot <u>18</u>
Tract	Tract <u>Harvard Heights</u>
Block	Block <u>2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30</u>

TAKE TO ROOM NO. 4 FIRST FLOOR

CITY ENGINEER: Please Verify Street Number

TAKE TO ROOM NO. 14 THIRD FLOOR

- 1. Owner's name Amos Whelan
- 2. Owner's address 2172 Broadway Ave
- 3. Architect's name
- 4. Contractor's name W. D. McLaughlin
- 5. Contractor's address 1227 W. 11th St. Playa
- 6. Entire cost of the Proposed Improvements, \$ 360.00
- 7. Purpose of the building Dwelling
- 8. Class of building D No. of rooms at present 7
- 9. No. of stories in height 2 Size of present building 30 x 7
- 10. Size of new addition
- 11. Material of foundation concrete Size Footing 12 Size of wall 8
- 12. Size of exterior studs X Interior studs X
- 13. Size of mud sills X Searing studs X
- 14. Size of first floor joist X Second floor joist X

15. STATE ON FOLLOWING LINES JUST WHAT YOU WANT TO DO:
Remove and put in other about 12 x 12
with concrete walls on
and put in 1st floor

1110



City of Los Angeles
Department of City Planning

05/06/2010

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1515 S HOBART BLVD
2171 W CAMBRIDGE ST
2175 W CAMBRIDGE ST
2177 W CAMBRIDGE ST

ZIP CODES

90006

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1999-138-HPOZ
CPC-1986-603-GPC
CPC-1986-447-GPC
ORD-173435
ORD-167121-SA170

Address/Legal Information

PIN Number: 126B193 94
Lot Area (Calculated): 6,011.2 (sq ft)
Thomas Brothers Grid: PAGE 633 - GRID J5
Assessor Parcel No. (APN): 5074010018
Tract: HARVARD HEIGHTS
Map Reference: M B 3-59
Block: BLK D
Lot: 18
Arb (Lot Cut Reference): None
Map Sheet: 126B193

Jurisdictional Information

Community Plan Area: South Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: United Neighborhoods of the
Historic Arlington Heights, West
Adams, and Je*
Council District: CD 1 - Ed P. Reyes
Census Tract #: 2213.01
LADBS District Office: Los Angeles Metro

Planning and Zoning Information

Special Notes: None
Zoning: R2-1-HPOZ
Zoning Information (ZI): None
General Plan Land Use: Low Medium I Residential
Plan Footnote - Site Req.: See Plan Footnotes
Additional Plan Footnotes: South Los Angeles
Hillside Area (Zoning Code): No
Specific Plan Area: None
Design Review Board: No
Historic Preservation Review: Yes
Historic Preservation Overlay Zone: Harvard Heights
Other Historic Designations: None
Other Historic Survey Information: None
Mills Act Contract: None
POD - Pedestrian Oriented Districts: None
CDO - Community Design Overlay: None
NSO - Neighborhood Stabilization Overlay: None
Streetscape: No
Sign District: No
Adaptive Reuse Incentive Area: None
CRA - Community Redevelopment Agency: None
Central City Parking: No
Downtown Parking: No
Building Line: None
500 Ft School Zone: No
500 Ft Park Zone: No

Assessor Information

Assessor Parcel No. (APN): 5074010018
APN Area (Co. Public Works)*: 0.138 (ac)
Use Code: 0100 - Single Residence
Assessed Land Val.: \$124,951
Assessed Improvement Val.: \$83,299
Last Owner Change: 02/24/09
Last Sale Amount: \$9
Tax Rate Area: 210
Deed Ref No. (City Clerk): 830139

	1320082
	1-929
Building 1:	
1. Year Built:	1904
1. Building Class:	D55C
1. Number of Units:	1
1. Number of Bedrooms:	4
1. Number of Bathrooms:	3
1. Building Square Footage:	2,620.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	No
Fire District No. 1:	No
Fire District No. 2:	No
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	None
High Wind Velocity Areas:	No
Hillside Grading:	No
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	1.12388 (km)
Landslide:	No
Liquefaction:	No

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	Los Angeles
Revitalization Zone:	Central City
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:	
Bureau:	West
Division / Station:	Wilshire
Report District:	768

Fire Information:	
District / Fire Station:	26
Batallion:	3
Division:	2
Red Flag Restricted Parking:	No

CASE SUMMARIES

Note: Information for Case Summaries is Retrieved from the Planning Department's Plan Case Tracking System (PCTS) Database.

Case Number: CPC-1999-138-HPOZ
Required Action(s): HPOZ-HISTORIC PRESERVATION OVERLAY ZONE
Project Description(s): Data Not Available

Case Number: CPC-1986-603-GPC
Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Description(s): GENERAL PLAN/ZONING CONSISTENCY PROGRAM

Case Number: CPC-1986-447-GPC
Required Action(s): GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Description(s): PLAN AND ZONE CONSISTENCY - SOUTH CENTRAL LOS ANGELES (HERB GLASCOW)

DATA NOT AVAILABLE

ORD-173435
ORD-167121-SA170