

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2025-4169-HCM
ENV-2025-4170-CE

HEARING DATE: August 21, 2025
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012
and teleconference (see
agenda for login
information)

Location: 10620-10626 N. Samoa Avenue
Council District: 7 – Rodriguez
Community Plan Area: Sunland – Tujunga – Lake
View Terrace – Shadow Hills
– East La Tuna Canyon

Land Use Designation: Low Residential
Zoning: R1-1-RFA
Area Planning Commission: North Valley APC
Neighborhood Council: Sunland Tujunga
Legal Description: Tract 3490, Arb 1 of Lot 725
and Lot 726

EXPIRATION DATE: August 23, 2025

PROJECT: Historic-Cultural Monument Application for the
ELMER REAVIS HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Mark Dutton, Co-Trustee
Mark and Noelle Dutton Trust
10620 Samoa Avenue
Tujunga, CA 91042

Betsy D. Blackburn
10620 Samoa Avenue
Tujunga, CA 91042

APPLICANT: Marsha Perloff
Little Landers Historical Society
10110 Commerce Avenue
Tujunga, CA 91042

PREPARER: Charles J. Fisher
140 S. Avenue 57
Highland Park, CA 90042

RECOMMENDATION

That the Cultural Heritage Commission:

1. **Take the property under consideration** as an 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 warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP

Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Andrez Parra, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Elmer Reavis House is a two-story, single-family residence, and detached garage and guest house located on N. Samoa Avenue between Hillrose Street and Fenwick Street in Tujunga. It is an early 20th century vernacular building with elements of the Mission Revival architectural style built between 1922 and 1924 utilizing arroyo stone by then-owner Elmer Reavis (1875-1945).

Arroyo stone buildings are structures that are distinguishable by elevations clad entirely in arroyo stone—locally sourced, rounded river stones. While arroyo stone was not readily available in Los Angeles, small groups of arroyo stone buildings can be found in the foothill neighborhoods of Northeast Los Angeles, near the Arroyo Seco, and in Sunland-Tujunga in the Crescenta Valley where arroyo stone could be collected from washes and streams. Arroyo stone buildings were constructed by skilled stonemasons typically for themselves and took design inspiration from the architectural styles associated with the Arts and Crafts Movement as well as from the Mission Revival architectural style.

The village of Tujunga was first inhabited by the Fernandeano Tataviam people, with the name Tujunga referring to *tujú*, an old woman whose likeness was symbolized in a rock formation. In 1840, the area was organized into a land grant by the Mexican Governor Juan Alvarado called Rancho Tujunga for brothers Francisco and Pedro Lopez, as well as the Fernandeano. The United States government did not recognize the Fernandeano claims to the land, and by 1875, the entirety of Rancho Tujunga was sold to Andrew Glassell. In the late 1880s, the land was sold off as small farm lots, and Tujunga soon became the most established settlement in the area that included other developed areas such as Sunland and Lake View Terrace. In the 1910s, philosopher, journalist, and founder of the Little Lands Movement, William Ellsworth Smythe, sought to establish a utopian community in Tujunga accompanied by other early settlers known as “Little Landers.” Smythe partnered with real estate developer Marshal Hartranft to build the community.

By 1913, Bolton Hall (HCM #2) was constructed by self-described “nature builder” George Harris utilizing arroyo stone construction which would become emblematic of early construction in Tujunga. By the 1920s, the Little Lands colony had largely dissolved, and Hartranft resold much of the land on smaller plots advertised for more self-sufficient settlers rather than the utopian ideals of the Little Lands Movement. By 1925, Tujunga incorporated as a town and was eventually consolidated into the City of Los Angeles in 1932.

The subject property is square in plan and of wood-frame construction with arroyo stone cladding. It has a flat, rolled composition roof with overhanging eaves and exposed rafter tails. The primary, western elevation is symmetrical in design and features a centered, wood paneled door within an arched opening, arched window openings, and climbing vegetation that covers roughly half of the facade. Also visible on the elevation is a stone retaining wall with iron railing above that wraps around the western elevation of the property. At the southern end of the site there are stone steps leading from the sidewalk to a walkway that continues to the front door. A circular fountain is visible in the front yard. The southern elevation is largely obscured by a stone staircase that leads to a centered arched wood door entrance. The rear, eastern elevation features a set of stone steps that leads to a wood door with an art glass inset within an arched opening covered by a stone awning. The north-facing elevation is largely obscured by climbing vegetation. Fenestration across the building consists of stained-glass windows, wood casement windows, and aluminum windows. Interior features include wood paneled doors, exposed wooden ceiling beams, wood crown molding, hardwood floors, wood plank ceilings, stone built-in fireplaces, and wood built-ins.

Directly northwest of the single-family residence is the detached garage that is located below the residence, at street level, and faces south. The garage is clad in arroyo stone and features two car bay entrances within arched openings and a crenelated parapet. The roof is clad in rolled asphalt.

On the northeastern corner of the lot sits a guest house of wood-frame construction with stone cladding that has gabled roofs clad in composition shingles. The southern elevation of the guest house features a covered front porch with a gabled roof that is enclosed by a wooden fence. The western elevation is largely obscured by the wooden fence. Fenestration across the guest house includes divided-lite wood casement windows, sliding wood windows, and sky lights. Interior features include wood built-ins, decorative crown molding, and a highly decorative copper ceiling.

The subject property has experienced a minimal number of permitted alterations that include the construction of a swimming pool in 1968. Other changes occurred at unknown dates such as the replacement of some windows with aluminum windows, the addition of metal security bars to openings across the building, and the removal of the crenelated parapet of the residence.

Elmer Reavis was born on a farm near Montrose, Missouri on June 16, 1875. Reavis learned blacksmithing from his father before moving to Ouray, Colorado, at the age of 23 where he worked for the Caroline Mining Company as a blacksmith and tool dresser. In 1899, he returned to Missouri and married Mamie Stewart. By 1908, the couple moved to Pasadena, California, where Reavis continued practicing blacksmithing. In 1912, Reavis began losing his eyesight and he was totally blind by 1920 at the age of 45. Divorced and living on his own, Reavis moved to Tujunga where he purchased land and constructed the subject property on his own utilizing arroyo stones found on the lot. Reavis worked as a machinist until his death in 1945 at the age of 70.

The subject property was identified in the citywide survey of historic resources, SurveyLA, as individually eligible for listing under local, state, and national designation programs as an excellent example of residential arroyo stone construction in Tujunga.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her 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.

BACKGROUND

On July 24, 2025, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Elmer Reavis House		First Owner/Tenant	
Other Associated Names: Blackburn House			
Street Address: 10620 Samoa Avenue (formerly 420 N. San Ysidro Road)		Zip: 91042	Council District: 7
Range of Addresses on Property: 10620-10628 N. Samoa Avenue		Community Name: Tujunga	
Assessor Parcel Number: 2566-003-028	Tract: Tract No. 3490	Block: N/A	Lot: 726 & Ptn 725
Identification cont'd: Lot 726 and the North 30 Feet of Lot 725			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: Stone Garage			
Stone guest house at rear			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1924	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? None
Architect/Designer: Elmer Reavis	Contractor: Elmer Reavis (owner)	
Original Use: Single Family Residence	Present Use: Single Family Residence	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Arts and Crafts (Arroyo Stone Buildings)		Stories: 2	Plan Shape: Square
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Stone	Type: Select	
CLADDING	Material: Stone	Material: Select	
ROOF	Type: Sloped parapet	Type: Flat	
	Material: Composition shingle	Material: Rolled asphalt	
WINDOWS	Type: Casement	Type: Fixed	
	Material: Wood	Material: Wood	
ENTRY	Style: Off-center	Style: Select	
DOOR	Type: Paneled, glazed	Type: Select	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
After 1933	Crenulated parapet removed and roof reconfigured with open eaves.
After 1933	Guest house flat roof replaced with a front to rear gabled design.
Unknown	Some windows changed to aluminum and security grills installed.
1968	Swimming pool added.
1996	Roof redone.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA Sunland - Tujunga - Lake View Terrace - Shadow Hills - East La Tuna Canyon
Other historical or cultural resource designations: SurveyLA 3S; 3CS; 5S3		

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input checked="" type="checkbox"/>	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
<input type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Marsha Perloff	Company: Little Landers Historical Society	
Street Address: 10110 Commerce Avenue	City: Tujunga	State: CA
Zip: 91042	Phone Number: 213-422-0090	Email: chownut@gmail.com

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: Noell M. and Mark Dutton	Company:	
Street Address: 10620 N. Samoa Avenue	City: Tujunga, CA	State: CA
Zip: 91042	Phone Number: 818-231-2376 & 747-331-7499	Email: noellemeridith@gmail.com

Nomination Preparer/Applicant's Representative

Name: Charles J. Fisher	Company:	
Street Address: 140 S. Avenue 57	City: Highland Park	State: CA
Zip: 90042	Phone Number: 323-256-3593	Email: arroyoseco@hotmail.com



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Charles J. Fisher

February 11, 2025

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

Elmer Reavis House
10620 Samoa Avenue
Architectural Description

This two story stone house is designed in a square plan made up of 6 rooms built with a symmetrical facade under a flat rolled composition roof with wide open eaves, and irregular shaped stones composing the exterior walls. A stone staircase is on the South facade, leading to the second story.

Architectural details include wooden multi-light casement windows with large wooden frames set in deep stone fenestrations with gently arched stone lentils. Many of the windows are set behind decorative iron grills (probably later changes). A large decorative porch light is to the right of the wooden single light front door with two horizontal metal straps near the top and bottom. Some of the windows have stained glass lights, others have decorative muttons. The rear door, which also has a single stained glass light, is on an elevated porch with an arched stone covered awning above it. A wooden pergola is attached to the rear of the house.

Interior features include hardwood floors, paneled doors, wide baseboards, wood crown moldings, decorative ceiling beams, wood plank ceilings and one copper ceiling, and a stone fireplace symmetrically constructed with large stones.

Additional structures include a stone garage with a crenulated parapet, a stone guest house with a steep front-gabled roof, a fish pond and a custom swimming pool added in 1968-69.

The roof was originally surrounded by a crenulated parapet like the garage, but it was redone to its current design sometime after 1933. Additional alterations include a couple of side windows changed to aluminum and the addition of the previously mentioned decorative security bars and the addition of the swimming pool.

Summary

10520 Samoa Avenue embodies the distinctive characteristics of the Arroyo Stone architectural style, a rare sub-theme of the Arts and Crafts movement, making it a valuable resource for the study of early 20th century stone architecture in Los Angeles, and more specifically, as a noteworthy example of the vernacular architectue prevalent in early 20th century Tujunga.

Built by Elmer Reavis during Tujunga's third wave of settlement that commenced soon after the demise of the Little Lands colony, 10520 Samoa Avenue (previously 420 N. San Ysidro Road), began construction sometime in 1922, completing it two years later. Reavis, who was a trained craftsman, undertook the project himself after his eyesight had failed a decade earlier, utilizing native river rock also referred to as arroyo stone.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for listing under the national, state, and local designation programs, citing it as an excellent example of Arroyo Stone architecture.

Elmer Reavis House

10620 Samoa Avenue

Significance Statement

Erected in 1924 by Elmer Reavis, this two-story stone house was one of a number built in the Tujunga area during the early part of the 20th Century. Reavis was part of an influx of early pioneers in Tujunga who were noted for both their independence and ingenuity.

The land that was inhabited for centuries by the Tongva people who were renamed the Gabrieleños by the Spanish, due to their proximity to the San Gabriel Mission. The area was a part of the 6.661 acre Rancho Tujunga, which was granted to brothers Francisco and Pedro Lopez by Mexican California governor Juan Alvarado in 1840. It was Francisco Lopez who was to first discover gold in Placerita Canyon in 1842. In 1845 the Lopez brothers traded the Rancho Tujunga for the 388-acre (1.57 km²) Rancho Cahuenga owned by Miguel Triunfo, an Indian who had been employed at San Fernando Mission. In 1850, Triunfo sold a half-interest in Rancho Tujunga back to Francisco Lopez, and then sold the other half-interest to Los Angeles merchants David W. Alexander and Francis Mellus. In 1851, Francisco Lopez sold his half-interest to Agustin Olvera.

As required by the Land Act of 1851, a claim for Rancho Tujunga was filed with the Public Land Commission in 1852, and the grant was patented to Alexander, Mellus and Olvera in 1874, although Alexander and Mellus had already sold their interest to Olvera in 1856. In 1875, Olvera sold the entire Rancho Tujunga to Andrew Glassell. Glassell sold a portion of his land to R. Watson King, who deeded a two-thirds interest in the property to D. Gilbert Dexter and Charles C. Gilbert in 1887. The following year, the three partners filed the tract map for Glorietta Heights and soon sold off the land as small farm lots.

At the turn of the 20th century, Tujunga was still a largely undeveloped rural community with no railroad or geographical connection to the Los Angeles metropolis. Marshall Valentine Hartranft, a ranch owner and resident of the Glorietta Heights subdivision of the original Rancho Tujunga, saw an opportunity to develop the area by marketing it as an upscale agricultural community of gentleman farmers. He began purchasing and selling off unused parcels in Glorietta Heights under his Western Empire Suburban Farms

Association banner, reserving approximately 270 acres to create a town site in the center of his development.

In 1913 Hartranft joined forces with William Ellsworth Smythe to create a co-operative community of homesteaders on the land he had set aside. Born into a wealthy New England family, Smythe had eschewed a life of privilege to become a reporter for a progressive newspaper. Having been deeply affected by the suffering of farmers during Nebraska's Great Drought of 1890, he became a passionate advocate for irrigation and fair water laws and what he saw as their vital role in western expansion. In 1891 he organized the first National Irrigation Congress in Salt Lake City. Choosing Los Angeles as the site of the second convention in 1893, Smythe was struck by the endless possibilities California offered. It was here that his utopian vision would soon take form.

Just as industrialization was causing a mass exodus of workers from farms to overcrowded cities, Smythe was advocating for a return to a simpler life, one that promoted the soul-enriching benefits that could be derived from farming on small plots of land within a larger community organized on a co-operative plan. Smythe was greatly influenced by author and social reformer Bolton Hall, a key figure in the back-to-the-land movement, who had written a number of books on the subject of smallholding and growing food from the land with an emphasis on autonomy and community. His book, *A Little Land and a Living* influenced Smythe's vision of utopian living, who was quoted as stating, "*A little land and a living, surely, is better than a desperate struggle and great wealth, possibly.*" The Little Landers - as the residents of Smythe's first Little Lands colony were known, shared this philosophy, opting to own just enough land to farm without requiring outside help and growing enough food to support themselves. Any surplus was sold at the colony's co-operative store or traded for supplies. With the thriving Little Lands colony in San Ysidro serving as a model, Smythe turned his attention to setting up a second colony, *Los Terrenitos* - or Little Lands - in Tujunga. In 1913 Smythe wrote a 26 page booklet extolling the virtues of Los Terrenitos.

The building of houses making use of the native stone in the Tujunga area was actually promoted by Hartranft. An early advertising slogan was "Move to Tujunga with a trowel and a bag of cement, and build your own." After the end of World War I, hundreds of "rent-oppressed" people from Los Angeles did exactly that, and they built their houses with foundations fashioned from the "great masses of stones and boulders" that lay throughout the town. For the most part, the "Indian pueblo idea" was followed, or a "rustic hills" style, and homes without boulder foundations were rare.

Houses built partially or completely of stone soon began to pop up in the Tujunga community. Many were built by master stone mason George Harris. Harris constructed a community center built from local river rock, Bolton Hall (HCM No. 2), dedicated in August 1913, it was to later become the Tujunga City Hall when the area incorporated in 1925. Bolton Hall served as the city hall until Tujunga was consolidated with Los Angeles in 1932, and still stands as a historical monument and museum operated by the Little Landers Historical Society.

Thanks in good measure to Hartranft's promotional acumen, by 1915, the colony boasted 500 settlers and 200 constructed homes, an impressive stone clubhouse, post office, library and co-operative store. Yet, problems plagued Tujunga's Little Lands colony from the start. Many of the homesteaders, enticed from the East Coast and Midwest by the dream of personal fulfillment and independence that having their own small farm would provide, were elderly or in compromised health and unable to handle the strenuous physical demands of farming. In addition, the soil itself was poor and extremely rocky. With lots that were too small to produce enough to provide for one's own household, and without the access to the irrigation that had been promised, farming was simply unsustainable. Many residents were forced to use their limited savings to exist, or seek employment outside the colony. Without a railway or adequate transportation to Los Angeles, many found the location far too isolated. Still others left to take part in the War effort.

By 1919, the demise of the Little Lands colony was complete. A number of the colonists who remained, subdivided their original farming plots into smaller, residential tracts and sold them to meet the demand for land during the 1920s population boom. Hartranft took unsold sections of the Little Lands Colony, added unsold parcels of the Western Empire subdivision, and combined them into the California Home Extension Association. Larger lots were subdivided into smaller lots and sold for the relatively low price of \$200 each with the promise of access to irrigation. Still trying to appeal to the self-sufficient yeoman farmer, but in place of the co-operative ideology of the earlier Little Lands Colony, the California Home Extension Association stressed individual initiative. This was particularly true when it came to building. There were no restrictions for either residential or commercial structures. Owners could build as they pleased.

Thus began a third period of development in Tujunga, which began, as recalled by a February 1929 article in the local newspaper, the 'Record Ledger':

“The third distinctive stage in Tujunga’s development began in 1919, when M. V. Hartranft, president of the California Home Extension Association, recognized the opportunity which the acute housing conditions following the close of the *first* world war created and began re-subdividing the ten-, five-, two- and one-acre tracts into town lots. Mr. Hartranft offered these lots on terms and prices within the reach of any man receiving an ordinary mechanic’s wages, and the response was instantaneous.

“With lots selling for under \$200 each on terms of \$10 down and \$4 per month with no building restrictions, mechanics, clerks, business and professional men speedily realized that the money they could save by escaping the mounting rents would buy homes at Tujunga and leave a good surplus toward living expenses.”

The subject property is the North 30 feet of Lot 725 and all of Lot 726 of Tract No. 3490, one of a dozen subdivisions that were marketed under the Los Terrenitos name. Filed on February 21, 1921, the 80 lot subdivision was numbered Lots 720 through 799, as all of the Los Terrenitos Tracts were assigned semi-sequential lot numbers. It was a resubdivision of Lots 539 to 556 and Lot P of Tract No. 2556, along with 457, 458, 459 and a portion of Lot 456 of the original Los Terrenitos Tract Sheet No. 3, which Hartranft and Smythe had carved out of Blocks 3 and 4 of Glorietta Heights in 1917 on land that they had bought from Katherine Bell, a Los Angeles music teacher, who had acquired it a decade earlier.

Elmer Reavis was part of this third wave of settlers, purchasing 1¾ lots of land from Hartranft’s California Home Extension Association in 1922 for \$10 down with small monthly payments. Reavis was a trained machinist, but by the time he bought the land, his eyesight had failed. With the dimensions of the land, he planned and built the two story house and even built a tripod, chain and pulley device to allow him to lower a 1,500 pound stone over the fire box. Every part of the house was precisely planned out so that it could be properly installed.

First he leveled out the ground that the house was to sit upon and then erected a telephone pole, absolutely straight up and down using plumb lines he had attached to the top to be sure that it was exactly vertical as, in his words “that pole was to be my plumb, square and general boss of the job. I fixed a movable, wooden finger at right angles to the pole

by anchoring it with scrap iron. I could swing it into any position and raise it on the pole as the building progressed.”

An extensive article in the March 5, 1933 Los Angeles Times, written by Jess Worley, describes in detail Reavis’ life as a machinist, his loss of sight one eye at a time, due to his work and how he built his home, garage and a workshop, which is now the guesthouse, while living in a tent on the property. According to the article, Reavis began building his home shortly after purchasing the land in 1922 and finish the house in 1924, taking two years to build it.

Elmer Styles Reavis was born on a farm near Montrose, Missouri on June 16, 1875. As a boy, he learned blacksmithing in his father’s shop. He moved to Ouray, Colorado when he was 23 and worked for the Caroline Mining Company as a blacksmith and tool dresser. It was here where he became an expert on how to temper iron and steel to the proper “cherry red” for the exact hardness of its cutting edge.

On June 6, 1899 he returned to Missouri to marry Mamie Stewart. The couple initially lived with his parents and had a daughter named Florence in 1902. The family moved to Pasadena, California, where Elmer set up his own machine shop in 1908. His work was so precise that the he was retained to do the bearing block for the telescope in the National Swedish Observatory at Stockholm.

However, by 1912, he was losing sight in his right eye, going blind in that eye in about three months. His left eye began to fail the following year. He continued working, training his hands to do the measurements and other things that his eyes had been doing. By 1917, objects were completely blurred. By 1920, he was totally blind at the age of 45, being only able to be enough light to tell if it was a sunny or cloudy day. Divorced and living on his own, he turned to Tujunga as a retreat. When he bought his lot, he asked for the one with the most rocks on it and got it. “There was nothing but rock and boulders. Some of them were whoppers, I discovered in groping around among them. But I needed all kinds. Big ones would do for the fireplace. I like fireplaces; they’re cheerful”.

Besides the fireplace, Reavis carefully worked almost every aspect of building his new home from the studs and stones to the window frames, casings and sashes, from the floors to the rafters and built-ins, even building a chair for himself, made from a white oak whiskey barrel that his great-grandfather had coopered in Kentucky over a half century earlier.

In spite of losing his sight, Reavis continued to work when the jobs came in, but the main part of his income came from renting out his former home in Pasadena and some other properties that he owned. When he was interviewed by Worley he revealed that he was always thankful and felt fortunate, noting:

“Plans go wrong with most of us. There are things to worry about like taxes and keeping your places rented to pay the taxes. I’m having some of these worries myself. But work is scarce, even for those who can see. So when they can’t pay all the rent, all I can do is hope they will get work.

“I don’t have all the bad luck! It makes no difference to me whether the Sun shines or not—ALL time is mine, midnight as well as midday!”

Reavis moved into the guest house that was his shop and rented out the main house by 1940 and continued to work as a machinist until his death on April 27, 1945 at the age of 69. The house was bought by Neil Wayne McClure and his wife Pearl A. McClure after his death. The McClures ran a printing business and had founded the “Valley Sun” newspaper in 1945 and sold it the following year, retaining their print business.

The McClures had moved to Hollywood by 1954. It is unknown who owned the house for the next decade due to the inability to go into the Los Angeles County Assessor’s Achieves since the beginning of the Covid-19 pandemic. Water damage created by a possible sprinkler head malfunction has left a mold problem in those records. A professional title search or a Grantor Grantee deed search would be required for this information.

The property was deeded to George A. and Rita M. (Mauch) LaFontaine on May 4, 1964, according to records available on-line. The LaFontaines had the swimming pool installed in 1968. They sold the house to 25 year old Joyce “Joy” Dalton Blackburn on July 20, 1984. On March 24, 1987 it was deeded to her mother, Betsy Marie (Dalton) Blackburn.

Betsy Blackburn was born in Winston-Salem, North Carolina on June 13, 1926. She was Miss North Carolina in 1944 and competed in the Miss America contest that year. On January 13, 1951, she married her high school sweetheart, Charles Allen Blackburn, Jr. The newlyweds then moved to Los Angeles, where she began a career in television commercials and modeling. The couple had four daughters and a son and then she went on to launch a modeling school in San Marino after a divorce in 1968. She later went into real estate and served as the executive director of the American Industrial Real Estate

Association. She was to call the Reavis House her home until she passed away there from cancer on December 7, 2015 at the age of 89. Her family sold the property to Noelle Meridith Deigan on April 6, 2016. She and her husband, Mark Dutton remain as the current owners of the house.

An on-line article by Darren Boyle that was published by the London Daily Mail on February 12, 2016, when the heirs of Betsy Blackburn were selling the house, erroneously refers to Reavis' blindness as a "legend". It states in a bullet point: "Legend has it that Reavis was blind but there was little detail on how severe his disability was – or if it is true". Boyle cites a Los Angeles Times article of 1994, but evidently did not find the one from 1933, written by a reporter who got to know Elmer Reavis and was able to completely verify his blindness in detail.

The only major change to the house was the roof, which was originally flat with a crenellated parapet, matched by the garage. Sometime after 1933 the parapet was removed and replaced by the present open eaves, possibly due to earthquake damage or leakage of the flat roof, or both. A permit was issued on November 7, 1996 to redo the roof of the house and garage, but it appears that the present configuration may have already been in place by then. The garage retains its original design, whereas the flat roof on the guest house is now a front gabled design.

The fact that this unique residence was built almost entirely by a man who had lost his sight is, in itself, a reason for designation as a Historic Cultural Monument, the house also has a major part in the history of the Tujunga community as part of a much broader movement. The lack of building regulations and the modest means of the new arrivals encouraged this kind of do-it-yourself approach and produced a number of individualistic stone houses of architectural significance.

None of the remaining early stone houses in Tujunga have been designated Los Angeles Historic Cultural Monuments. Along with Bolton Hall There are nine additional designated properties in the community. California's famed Poet Laureate, John Steven McGroarty hired the architect Arthur B. Benton to design his partially stone home (HCM No. 63) in 1923. Two of the others, Blarney Castle (HCM No 830) and Weatherwolde Castle (HCM No. 841) were built in the late 1920s. One is a frame ranch house, Oak Glen Ranch (HCM No. 838). Two are Mid Century Modern houses, Richard Nuetras's Serulnic House (HCM No. 740) and the Simpkins Residence (HCM No. 1231), designed by Carl L. Maston and Ray Kappe. The Verdugo Hills of Peace Pioneer Cemetery (HCM

No. 946), the Cross of San Ysidro (HCM No. 993), and the site of the Tuna Canyon Detention Center (HCM No. 1039) round out the list.

There are only 14 stone buildings designated in the rest of Los Angeles. The Lummis Home (HCM No. 68), the Hiner House (partially stone) (HCM No. 105), and the Abbey San Encino (HCM No. 106) are all three in Highland Park. The Canoga Mission Gallery (HCM No. 135) in Canoga Park, the Stonehurst Recreation Center (HCM No. 172) in Sun Valley, the Lederer Residence (HCM No. 204) in Canoga Park, the Stimson Residence (HCM No. 212) in cut stone in South Park, the Powder Magazine from Camp Drum (HCM No. 249) also in cut stone, in Wilmington, The Arroyo Stone House (HCM No. 373) is also in Highland Park, the Robert Edmund Williams Residence (partially stone) (HCM No. 411) in Garvanza, Oakridge (HCM No. 484) in Chatsworth, Lloyd Wright's Headley Handley House (partially stone) (HCM No. 563), the Stone House (HCM No. 644) and the Stonehurst House (HCM No. 941), both in Sun Valley. The last one being part of the Stonehurst HPOZ, which is dedicated to preserving a neighborhood of stone houses.

The Arts and Crafts movement was very influential in the handmade design and materials found in many Arroyo Stone houses. Arroyo Stone structures were unlike most Art and Crafts buildings however, in that they were either completely or with a major portion clad in arroyo stone, instead of merely using stone as an accent on an architectural element.

Arroyo Stone houses are most common to the areas in the foothills of the San Gabriel Mountains, where arroyo stones (also known as river rocks, boulders and cobblestones) could be easily collected from local rivers, streams and washes. Skilled stonemasons or enthusiasts without the assistance of an architect built many of the early 20th century Arroyo Stone structures.

The Little Landers clubhouse, Bolton Hall, exemplifies the philosophy of the Arts and Crafts movement. Built by hand by self-proclaimed "nature builder" George Harris with assistance from residents of the Little Lands colony. Like Charles Lummis, who built El Alisal (HCM No. 68) from stones he collected from the adjacent Arroyo Seco, Harris used local, natural materials gathered from the surrounding landscape. Encouraged by the pitch that "a shovel, cement, and the precious everlasting rock was all you needed to build a home", many of the colonists took this concept to heart, building their homes from the readily available local stone.

Most Arroyo Stone houses were built in a traditional mortared stonewall construction

method, although a few were built with slips. A house built using the mortared stonewall method still had to be built as carefully as a dry stack masonry house, using gravity to hold one rock on top of another, but the walls could be built higher with the use of the cement. Frames were often used on the interior of the house to help keep the walls straight, as well as to frame fireplaces, doors and windows. The material expense could be less with mortared stone wall construction than slip wall stone construction, because there is more framing for the slips and the slip method requires more cement. Additionally, the traditional mortar construction allows a skilled mason or artisan to place the rock to better showcase the natural beauty of the material.

The Elmer Reavis House has wood framing underneath much of the stone, a technique that was frequently used and in this case is well documented in construction photos. The original permit for the Lummis Home, which was designed by architects Theodore Eisen and Sumner P. Hunt, refers to it as a frame house.

These stone houses typically followed one of two architectural styles. The first was a relatively conventional stone version of the California bungalow, featuring low-pitched gabled roofs and broad overhangs. The main difference between these houses and the standard bungalow was the use of load-bearing stone walls in place of traditional wood-frame construction.

The other style was considerably more adventurous in appearance and appears to be unique to Tujunga. This form was essentially cubic, with vertical proportions, a flat or low-sloped roof with parapet, often a bell tower, and little if any ornamentation. By combining elements of both the Arts and Crafts and Mission Revival aesthetics, a unique expression of California architecture was created.

The 2012 SurveyLA draft study titled *Context: Pre-Consolidation Communities of Los Angeles Theme: Tujunga 1888 - 1932, Theme Narrative*, singled the subject property out as significant for its style of architecture. There is also rare photographic record of it being built.

The Elmer Reavis House qualifies for Los Angeles Historic Cultural Monument status as it “is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as being an excellent example of the early stone houses that were indigenous to the early development of the Tujunga area. 10620 N. Samoa Avenue was built by Elmer Styles Reavis during Tujunga's third wave of settlement that

commenced soon after the demise of the Little Lands colony, 10620 N. Samoa Avenue (previously 420 N. San Ysidro Avenue), began construction sometime in 1923. Reavis, who was a machinist by profession, undertook the project himself, utilizing native field stone. The original arroyo stone house survives with its unique character intact, still dominating the lot. Elmer Reavis was also trained as an engineer and fully understood the requirements of designing and building a house, which he proceeded to do successfully, in spite of being totally blind by the time of its design and construction.

It also “embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as it embodies the distinctive characteristics of the Arroyo Stone architectural style, a rare sub-theme of the Arts and Crafts movement, making it a valuable resource for the study of early 20th century stone architecture in Los Angeles, and more specifically, as an exceptional example of the vernacular architectural style unique to Tujunga.

The citywide historic resources survey, SurveyLA, singles the subject property out as an excellent example of residential Arroyo Stone construction in Tujunga and identified the subject property as individually eligible for listing under the national, state, and local registers.

Elmer Reavis House

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'Valley Sun' Sold to Ex-Navy Man.....August 2, 1946, Page A3
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The Record Ledger of the Verdugo Hills (Tujunga) Articles:

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Additional Data Sources:

California Death Index

Find a Grave

Los Angeles City Building Permits (Attached)

Los Angeles City Directories

Los Angeles County Assessors Records

Los Angeles County Subdivision Maps

Social Security Death Index

SurveyLA

Tujunga City Directories

United States Census Records (1880-1950)



**BEWARE
of DOG**

**NO
TRESPASSING**

10620



Photographs

Elmer Reavis House



Elmer Reavis House, 10620 N Samoa Avenue, painting by unknown artist.



Elmer Reavis House, 10620 N Samoa Avenue, painting by unknown artist.



Elmer Reavis House, 10620 N Samoa Avenue, painting by unknown artist.



Elmer Reavis House, 10620 N Samoa Avenue, painting by unknown artist.



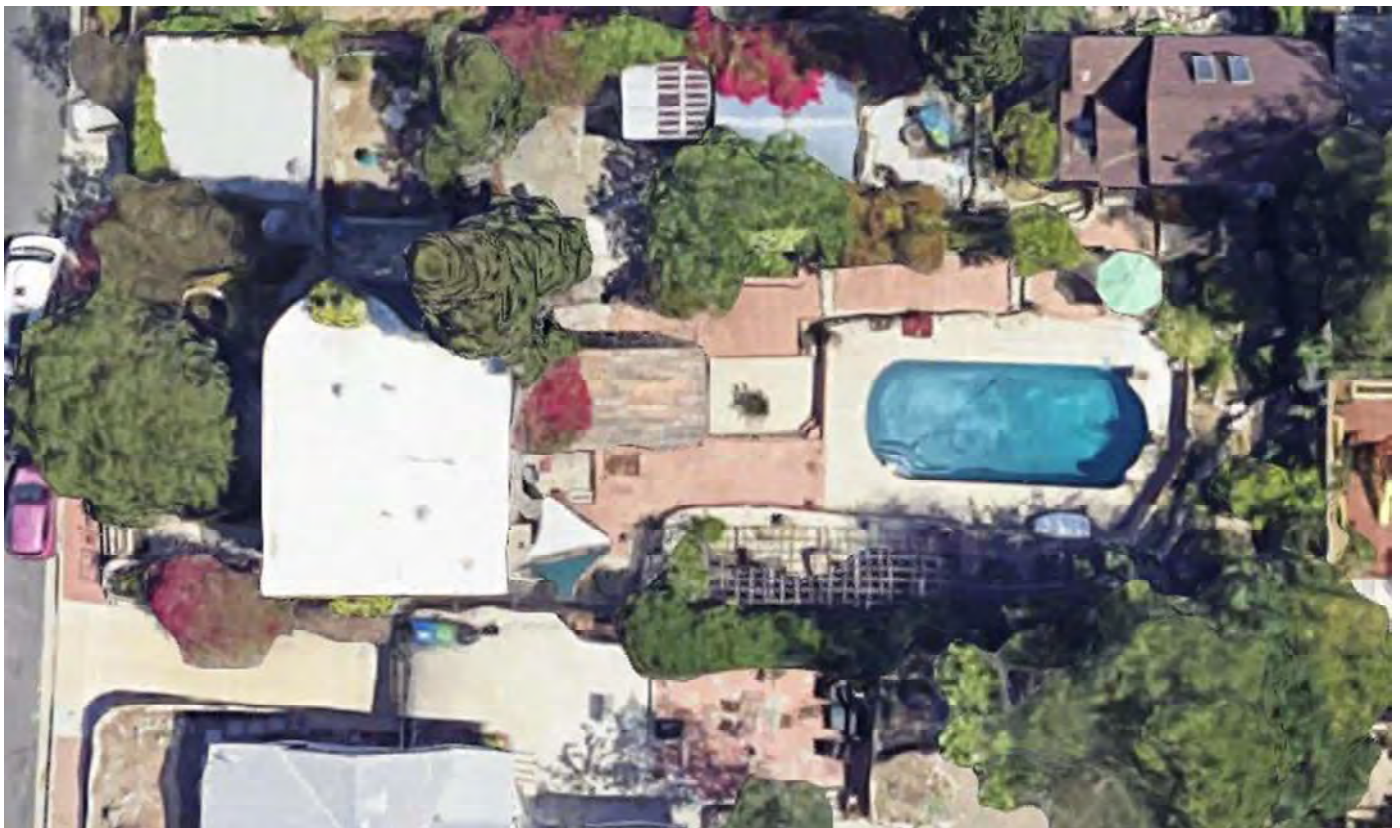
Elmer Reavis House, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, South facade, 10226 N Marcus Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, rear facade, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, Satellite view, 10620 N Samoa Avenue, January 7, 2020, (Photograph by Google Earth)



Elmer Reavis House, rear steps, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, backyard, 10620 N Samoa Avenue, painting by unknown artist.



Elmer Reavis House, backyard, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, studio guest house, 10622 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



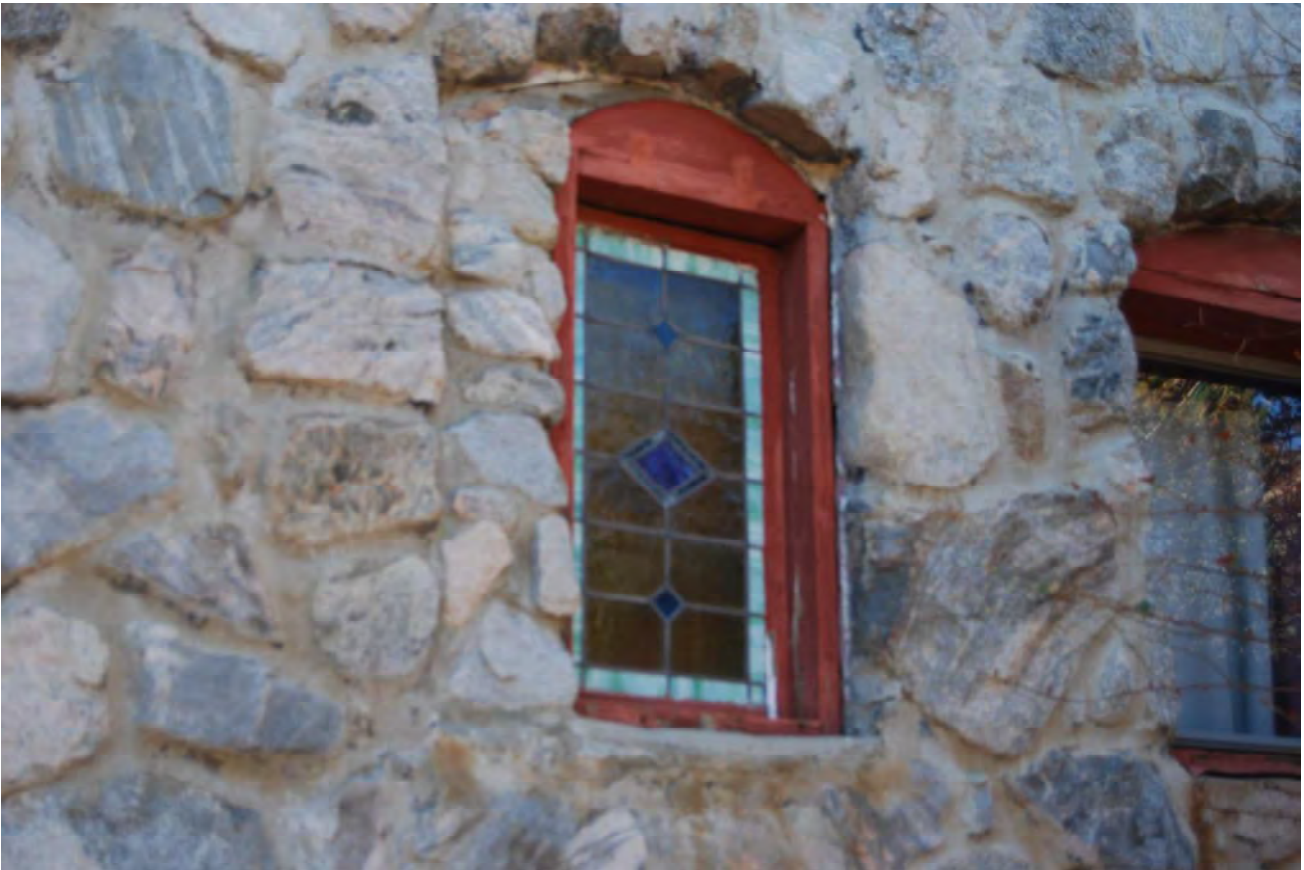
Elmer Reavis House, studio guest house, 10622 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, garage, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, windows, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, stained glass window, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, rear door, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, front window, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, porch light, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, front door, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, front entry, 10620 N Samoa Avenue, February 11, 2016, (MLS Photograph)



Elmer Reavis House, living room, 10620 N Samoa Avenue, February 11, 2016, (MLS Photograph)



Elmer Reavis House, living room fireplace, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, bedroom, 10620 N Samoa Avenue, February 11, 2016, (MLS Photograph)



Elmer Reavis House, bedroom copper ceiling, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, decorative bracket, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, hardwood flooring, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, multi panels interior door, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Elmer Reavis House, library, 10226 N Marcus Avenue, February 11, 2020, (MLS Photograph)



Elmer Reavis House, upstairs chimney, 10620 N Samoa Avenue, January 24, 2023, (Photograph by Charles J. Fisher)



Primary Address: 10620 N SAMOA AVE
 Other Address: 10622 N SAMOA AVE
 10626 N SAMOA AVE
 Name:
 Year built: 1924
 Architectural style: Arroyo Stone

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Arts and Crafts Movement, 1895-1930
Sub theme:	Arroyo Stone Buildings, 1898-1930
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of residential arroyo stone construction in Tujunga. Arroyo stone houses are a particular building type in this area of the San Fernando Valley; in the teens and 1920s many residences were built here using local stone. This residence was built by Elmer Reavis, a blind man and early Tujunga resident. A one-ton boulder was lifted over the fireplace using a pulley system made of car parts.



Primary Address: 9801 N SHADOW ISLAND DR
 Name:
 Year built: 1951
 Architectural style: Modern, Mid-Century

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	Engineering, 1900-1985
Theme:	Technological Developments in Construction, 1900-1985
Sub theme:	Hill Houses, 1920-1985
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of stilt-house residential design in Shadow Hills; exhibits technological innovations in engineering as applied to the modern hillside architecture of the San Fernando Valley. Work of architect Howard A. Finn, who developed a successful grading ordinance for hillside development that was adopted as a citywide ordinance.



Little Landers

The **Little Landers** colonies were attempts at small-scale cooperative agriculture in California, organized by journalist and writer William E. Smythe. The first colony, in San Ysidro, San Diego, California, was inaugurated in early 1909. The colonies were not successful, and by 1925 the last one was almost completely abandoned.

A little land and a living, SURELY,
is better than desperate struggle and wealth, POSSIBLY.

Bolton Hall^[1]

History

Smythe's idea, inspired by Bolton Hall's book, *A Little Land and a Living*,^[2] was that a group of families should have small farms, with one to five acres of land each, and market their produce cooperatively.^[3]

The first colony was in the San Diego area. After public meetings, the Little Landers Corporation was incorporated on August 1, 1908. The resulting colony was located on the former Belcher Ranch.^[4] It was named San Ysidro, probably after the patron saint of farmers, Isidore the Laborer,^[5] and was formally inaugurated on January 11, 1909. It eventually consisted of about 150 acres on the valley floor and 400 on hills. Lack of capital, agricultural knowledge, and water supply caused problems for the colonists, and a new corporation, Little Landers, Incorporated, was formed in December 1910, organized according to the New England town meeting model. By 1912 the colony had about 100 families. In January 1916, there was a flood in the valley floor, destroying many farms and the colony's water pumping plant. A new pumping plant was installed, but the population was much reduced, and Little Landers, Incorporated, was disestablished for failure to pay taxes in 1917.^[4] By 1918, the colony was an "evident failure".^[6]

Robert C. Hine discusses the Little Landers movement in California's Utopian Colonies (Berkeley, 1953, p. 144-149). Besides San Ysidro, he mentions colonies in the San Fernando Valley, at Runnymede (East Palo Alto), Hayward Heath (Alameda County) and near Cupertino in Santa Clara County. In his account the competition of higher paying war work made a significant impact on these colonies, which otherwise gave some signs of viability. Another colony, called "Los Terrenitos" (English: "The Little Lands"), and established around 1913, was in the valley between the Verdugo and Sierra Madre Mountains, the current site of Tujunga.^{[7][8][9]} The soil was rocky and poor for farming. Eventually, most colonists subdivided and sold their lots, and by January 1925 almost all of the original settlers had left.^{[7][9]}

The last Little Landers colony, called Hayward Heath, was established in the hills above Hayward, California. By the summer of 1916, there were around 60 families of colonists. The soil here was again poor for farming, and the colony was "practically defunct" by 1920. By February 1925 the site of the colony was almost completely abandoned.^[10]

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1. quoted on front cover, *The Little Landers of... Los Angeles*, William E. Smythe, Los Angeles, California: House of the Little Landers, 1913, [1] (<https://books.google.com/books?id=ZJ0rAQAAMAAJ>)
2. p. 109, *The Quest for Utopia in Twentieth-Century America, Volume 1: 1900-1960*, Timothy Miller, Syracuse University Press, 1998, ISBN 0815627750.
3. p. 140, The Little Landers' Land Colonies: A Unique Agricultural Experiment in California, Henry S. Anderson, *Agricultural History*, **5**, #4 (Oct. 1931), pp. 139-150, JSTOR 3739324 (<https://www.jstor.org/stable/3739324>).
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5. Anderson, p. 140; p. 130, "San Ysidro", *San Diego County Place Names A to Z: Adventures in the natural history and cultural heritage of the Californias*, Leland Fetzer, Sunbelt Publications, Inc., 2005, ISBN 0932653731.
6. Anderson, p. 144.
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8. pp. 23, 29, *The Little Landers of... Los Angeles*, William E. Smythe, Los Angeles, California: House of the Little Landers, 1913, [2] (<https://books.google.com/books?id=ZJ0rAQAAMAAJ>). (Page numbers assigned by Google Books)
9. "Paradise Lost" (<https://www.latimes.com/archives/la-xpm-1996-01-07-me-21810-story.html>), Henry Chu, *Los Angeles Times*, January 7, 1996.
10. Anderson, pp. 146-149.

External links

- Little Landers Historical Society (<http://www.littlelandershistoricalsociety.org/>)

See also

- Bolton Hall historical site, operated by the Little Landers Historical Society

32.5528°N 117.0457°W﻿ / ﻿

Retrieved from "https://en.wikipedia.org/w/index.php?title=Little_Landers&oldid=1240218366"

Elmer Reavis, Totally Blind, Built Stone House Alone On Samoa St. In Tujunga

5-21-1923 (1923)

(SEE PHOTO, PAGE 5)

John Steven McGroarty's page, "The Green Verdugo Hills," published in the Sunday Los Angeles Times, in 1923, drew Elmer Reavis to Tujunga. Reavis had been totally blind since 1920. Nevertheless, in two years time, he built a two story stone house, practical-

ly singlehanded, the only assistance he received being plastering, electric wiring and painting. He leveled the site, plumbed the walls, laid the floors, raised the rafters, fitted the window casings and did all of the carpenter and mason work without help. One of

the amazing details of the house was the fireplace. The center stone of the arch weighed about 1500 pounds, and by the use of ropes and pulleys, Reavis piced it there alone.

In spite of his blindness, Elmer Reavis was a lover of beauty and his home was surrounded by beautiful flowers, trees and shrubbery, which he planted and cared for himself. He managed to prepare his own meals, even preserve fruit from his trees in the yard, as well as keeping his living quarters in order.

Then, in his spare time, Reavis constructed a drill press for his workshop. The gears, brakes and levers, he said, had been gathered together from five different makes of cars—a Model T Ford, a Model A Ford, Baby Grand Chevrolet, Overland and Metz.

A neighbor always accompanied Elmer Reavis when he went shopping. He had no guide dog and old timers will long remember looking with awe and wonder at the man dependent on a friendly arm to guide him along the street, yet who had constructed the attractive stone house on North Samoa Street and surrounded it with all the beauties of nature.

COPIED FROM "THE RECORD LEDGER" May 21, 1953

**ELMER REAVIS, TOTALLY BLIND, BUILT STONE HOUSE ALONE
ON SAMOA STREET IN TUJUNGA**

John Steven McGroarty's page, "The Green Verdugo Hills", published in the Sunday Los Angeles Times, in 1923, drew Elmer Reavis to Tujunga. Reavis had been totally blind since 1920. Nevertheless, in two years' time, he built a two-story house, practically singlehanded, the only assistance he received being plastering, electric wiring and painting. He leveled the site, plumped the walls, laid the floors, raised the rafters, fitted the window casings and did all of the carpenter and mason work without help. One of the amazing details of the house was the fireplace. The center stone of the arch weighted about 1,500 pounds, and by the use of ropes and pulleys, Reavis placed it there alone.

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10620 Samoa Ave., Tujunga

(Note attached to sheet reads: May 1964, Mr + Mrs Grocog
"La Fontaine")

Los Angeles Sunday Times

400 "old timers" of Los Angeles have proclaimed Tujunga to be the next great development along Pasadena-Hollywood line by their recent purchases of Tujunga property.

Little Farms in the Foothills at \$150 Pay \$3 and Start In

In Tujunga-Sunland foothills.
Our Little Yosemite Valley.
Only 17 miles on paved roads
Fogless and frostless and 1800 to 2000
feet above the sea.
Swinging from the skyline like the
hanging gardens of ancient Babylon and
looking out over the western world
Stores, schools and churches
Water pipes already installed. Elec-
tricity and telephones established. No city
taxes, no assessments.

Level 40-foot lots on graveled streets.
Only \$150 and less. Pay \$3 down and
\$3 a month.

Oak trees on many of them.
Free building stone and sand.
Get a bag of cement, a trowel and
come build a cabin of your own.

Over 600 lots sold within past 4 weeks
to people who love the great outdoors and
do not care to maintain an extensive es-
tate in the hills, but want a "lovely cabana"
for week-ends and just enough ground to
grow plenty of avocados, oranges, raisin
and table grapes and other good
things to eat, and have a refuge and re-
treat from the strife and noise and damp
night air of the city, in the soothing
aroma of the high mountain chaparral.

Using eucalyptus poles for rafters, palm
leaves for thatched roof, flat stones for
parch floor, old photograph negatives to
make French glass windows, a local
man has erected a model bungalow cabin
that money can hardly duplicate in town.
Ask to see it. The outdoor living-room
is merely the drooping branches of a live
oak tree, lit by electricity and furnished
with rustic benches. The idea is carried
further in other buildings near here, in
the making of concrete (interlocking)
shingles. He recently saw some run-

Who Is Doing It?

We really owe you all a report of the
list of well-known old Los Angeles fam-
ilies appearing in this sudden adoption
of Tujunga—the beautiful as the fore-
most foothill week-and garden retreat.

The handling of buyers for 600 lots
in thirty days makes many advertising
details impossible.

Drive out and see who they are.

Watch the anxious folks who were
crowded out of Hollywood, and who
easily see that Tujunga is the most
wonderful of all foothill predecessors.
I could run over scores of most promi-
nent names, but we would want their
permission to give publicity first. Here
I see the daughter of a former U. S.
Senator, whose two grandchildren now
have two Tujunga plots with five large
live oaks. And here is Dr. Powers,
County Health Officer, one of the most
enthusiastic of them all. He says a
group of ten or twelve or his friends are
going to secure adjoining sites. Here
are names after names of the mail-
agents department heads of our best in-
stitutions, the advertising manager at
Hamburger's, and so I could go on
down the list of 400 or more recent
buyers. Fine native American home
folks, all.

We are constantly replottting old acre-
age within the town to week-end gar-
den plots and these folks are so con-
stantly sending more of their friends
each week that we can hardly keep
ahead to supply you old Hesitators
after you do roll over and wake up.

tic bedsheads while away at Bear Valley
and he is fitting his guestroom in rustic
home-made furniture from eucalyptus
poles.

As Chas. F. Lummis said: "We have a
glorious California, but very few of us
know how to play on it."

John Steven McGroarty, author of Mis-
sion Play, says:

"Yes, tell 'em you sold me this dream
place of mine and that they will not find
your offer too good to be true, but hap-
pily surprising."

Steven W. Reddin, manager the Fidelity
Savings & Loan Assn, writes: "Your val-
ley of the Tujunga is irresistible. Year
after year I am compelled to spend more
time there on the place secured from you."

Harry Carr, editor Times Sunday Maga-
zine, says:

"The place you sold me at Tujunga-Sun-
land is the one most happy acquisition of
my life. I was only hoping for such a
spot. I did not know it was so near."

Sunday visitors in their own machines
may drive to Crescenta-Canada-Montrose
region and go four miles westward on State
Highway to our Tujunga office. Ask for
Lamson, Dean or Little of our local sales
force, either of whom will show you the
various parts of valley that these lots
are located in. Some have the leaf mold
soil—others rocky ground—others with live
oaks.

Weekday autos from our own office in
Los Angeles 11 am. We charge you a fee
of \$1 for salesman's time in going up and
showing you all over the valley, returnable
if you buy, and you thereby avoid obliga-
tion.

Main 762
CALIFORNIA HOME EXTENSION ASS'N.
M. V. Hartnett, Pres.
744 S. Main St., Los Angeles.



The House a Blind Man Built

Sightless at 45, Elmer Reavis of Tujunga adapted himself with amazing courage to the situation — and went ahead living a cheerful life.

By Jess Worley

IF I SHOULD lose my sight, what then? Not a comforting reflection, true. Most of us have given it a fleeting thought as we watched a blind man tapping his way along the sidewalk gingerly, but with a great deal of faith in the watchfulness of others.

But if I, in my prime, were to have the blinds drawn permanently before my "windows of the soul," just how would I employ those long, sightless years ahead of me? Were I a musician or a writer the case might not be so hopeless. For some of the world's masterpieces of music and literature were expressions of souls to which blindness had closed the windows. But, I reflect, I am a mechanic, a machinist by trade and training. It's the only occupation I know. Without sight I would be helpless. I shudder to think of it.

But just such a problem did confront such a man in Pasadena several years ago, and the manner in which he met it is an inspiring and amazing story.

It was by accident I learned of him. At the home of a friend in Los Angeles conversation had been about the "economic disturbance," a more euphonious term than "depression." Pessimism had permeated the discussion. A telephone call took my friend momentarily out of the room.

The House With a History

"I'd like to talk with a real optimist," I mused. "Possibly he would have something cheerful to season the sordid menu now so universally dished out in conversation and in print."

I took up a photograph from the library table and was scanning it rather absent-mindedly; a photograph of a two-story stone house set in a background of foothills, such a house as is frequently seen nestling in the coves of the foothill country about Los Angeles. It was an imposing structure, substantial and rustic; a stone garage built into the banked front of a lot sloping upward and back from the street. Stone retaining wall in front; large vine-covered

stone arch connecting the garage with the side lawn; rose trellis, vines, shrubs and the hint of a flower garden back of these. It spoke of substantial security and comfort.

"That house you see in the picture," spoke my friend returning and observing my study, "was built by a blind man."

"And who else?" I asked skeptically.

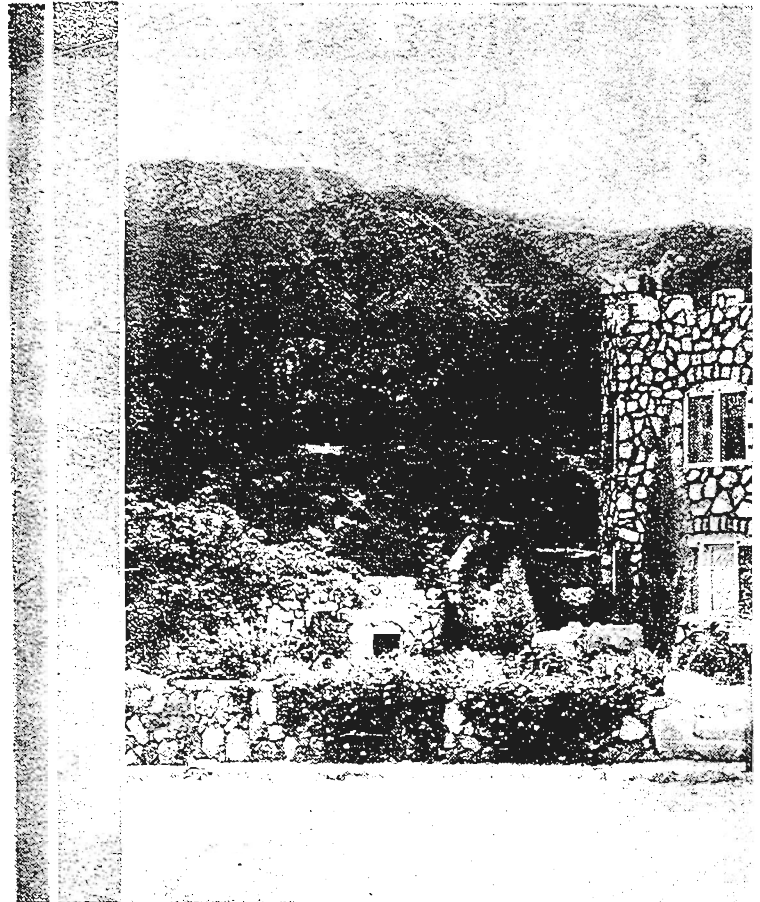
"Not a soul! He did every bit of the construction himself, all but the plumbing; he even did the finishing, except for the wiring and interior decorating. It took him two years and he lived in a tent alone while completing it. He still lives by himself and I really believe he gets more out of life than we do. He's always cheerful."

Here was something different! A blind man building his own house, living alone in it—and cheerful. What kind of philosophy was he likely to have? Here might be the optimist I sought.

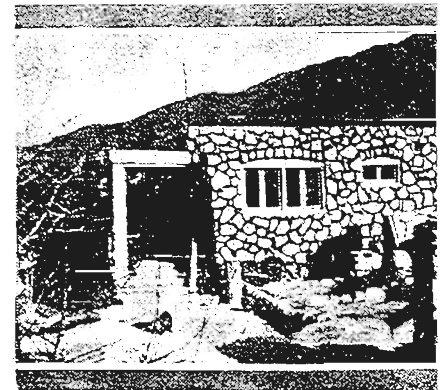
Threading my car along the altitudinous streets of Tujunga, I sought by my friend's directions the home of Elmer Reavis. Upward and back, almost against the hills, I found it—10622 Samoa street—stopped the car and sat contemplating in wonder and admiration the accomplishment of hands which, though trained, had been guided only by memory and touch, unaided by God's great gift of sight. Awe and skepticism wrestled for upper hold on my feelings as I



Mr. Reavis fashioned this comfortable rocking chair from an oaken whisky barrel made by his grandfather more than sixty-five years ago.



This attractive stone house (above) in Tujunga was built by a blind man. Putting a 1500-pound stone in position at the top of his fireplace was just an incident in his single-handed construction job. At the right is the shop, which he also built, where he loves to spend the days working with his machinist's tools. At the far right is the blind man, himself, Elmer Reavis, sitting in front of his fireplace in a chair which he made from a whisky barrel.



began to realize the tedious months of handicapped effort and tireless perseverance that had bulldozed this monument to courage and to innate, though sightless, vision. Real Vision!

Beauty—Unseen?

Hearing no response from knocks at the door, I followed the narrow cement walk that skirted the house. At the first turn a new picture presented itself. A rose garden, partly hidden from the street elevation, burst full upon the view above a low rock wall that bordered the bluegrass lawn of the front yard. Neatly trimmed, each rose bush seemed striving to outdo its neighbor in bloom and fragrance for the benefit of the one who had carefully groomed it, yet could never see its lovely blossoms.

Beyond this a row of geraniums, loaded with bloom, gave off a rivaling perfume which, I was to learn, was the constant contact between outward beauty and the human dwelling house of memories.

Farther back, as I advanced, were artistic rock-bordered gravel paths

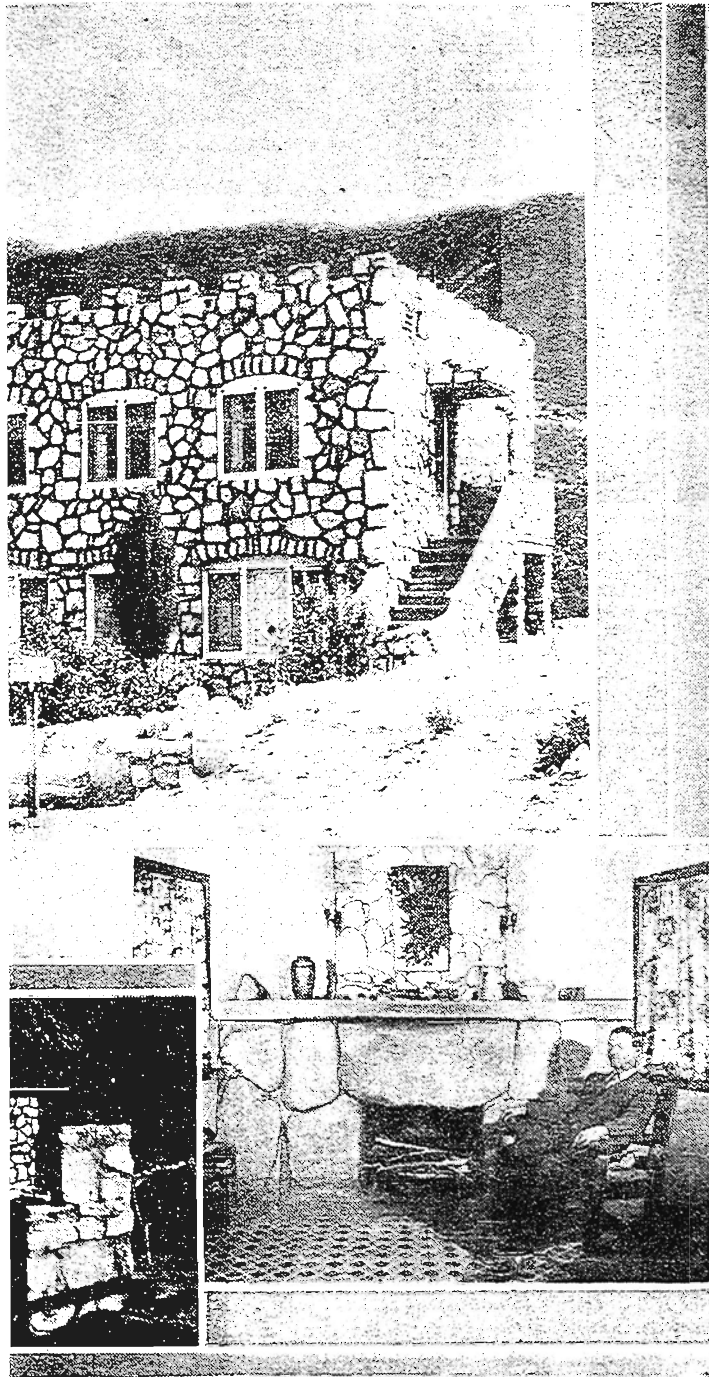
leading to and around a fish pond whose rustic borders were of stone and cement. Lily pads lazily rested on the surface of this friendly pool. To the right, leading back from the house and along the far side of the lot, was a huge cement-columned grape trellis, rustic and beautiful under full vine and foliage. At its farther end stood a stone inclinator, its smoke-blackened fire door adding to, rather than detracting from, the rustic comeliness.

And all these things planned and constructed and grown by a sightless man!

I Meet the Builder

It was in a shop, also of rugged boulders, at the opposite corner of this secluded yard, that I perceived the form of a man moving about. Slightly under average stature was

"It Makes No L
All Time is M



now I'd rather talk and I want to show you my house."

Leading the way with unfaltering step along the paths he had learned so well, he took me first through the kitchen where he cooks his meals. Gas range, sink, ice box and cupboard were as an open book to him, for there was no one to misplace articles; no one to ask, "Where did you leave the paring knife?" I had learned in advance that he had been divorced soon after his sight had become impaired. His married daughter and her husband in the city were frequent visitors, he told me.

Sitting in a spacious living-room in this home, enjoying the comfort of a chair he had made recently, I learned the history of this builder, some of his philosophy of life and how he overcame the obstacles that confronted him.

Born on a farm near Montrose, Mo., on June 16, 1875, Mr. Reavis learned blacksmithing in his father's shop when a boy. At 23 he went to Ouray, Colo., where he was a blacksmith and tool dresser several years for the Caroline Mining Company. He knew how to temper iron and steel to the proper "cherry red" for the exact hardness of its cutting edge. Welding, forming and shaping tools and implements occupied most of his time. In his "off hours" he made a small machinist's lathe. It is a model of precision and today occupies a center place on the huge mantel over his fireplace except when he carries it to his shop for turning out bolts or shafts small enough to be made on it. It has sixteen brass gears of varying sizes and number of teeth, a maze of adjusting screws, shafts, pulleys and whatnot.

Helping the Astronomers

Coming to Pasadena twenty-five years ago he conducted a small machine shop, becoming noted for precision in difficult work. There was the incident, I had been told, of the huge iron casting sent from Sweden in which were to be machined the bearings for the great base of the since famous telescope in the National Swedish Observatory at Stockholm. It was to be patterned after the one at Mt. Lowe. Another Pasadena machinist, who was to carry on the work, studied the plans, hesitating at the intricate task that must not be garbled. Finally Reavis was called in. Carefully scrutinizing the specifications and measuring the great block with instruments at hand, he nodded satisfaction.

"Yes, that can be done. It takes good machining; I'd like to do it," was his quiet comment. His handiwork completed the bearing block that has for many years guided the movements of an instrument which has contributed much to science.

"It was in 1912 that my right eye began to fail," Reavis told me. "Painstaking shopwork or the glare of white-hot metal in welding or forging may have contributed to the defect. However, one of several specialists who have inspected my eyes since then gave what I believe a more plausible reason. At any rate, sight

was gone from the right eye in about three months.

"But I kept on with my work and we cleared some pieces of rental property in Pasadena before my left eye began to fail in 1913 and 1914. I knew I'd have to ease up and conserve what sight was left, meanwhile planning a reserve that would keep me.

Blind at 45

"But, somehow, I couldn't quit work. It's a hard habit to break. I began to put my hands, already educated, upon their own responsibility until they took most of the work off my remaining vision. It was like sending my fingers to finishing school. I could still get around pretty lively as late as 1917, although objects were entirely blurred then. There was light, but it was like trying to see objects through prism glass; shadows showed, but the outline of objects was completely lost by 1920. I was 45—and blind.

"There is still some light. I can tell a cloudy day from a bright one and when the sun is out I can sense its direction and position in the sky, but that is all."

During part of the time of his failing sight Reavis was employed by L. J. Hampton, for years an automobile dealer at Pasadena, and who remains one of the machinist's close friends. Reavis drove a tractor in cultivating Hampton's fruit ranch near Fresno. But even this had to be abandoned as dimness crept gradually over his left eye.

With property rented and family gone he turned to a new environment and something to occupy his time while assuring him safety from the ever-increasing traffic danger. He turned to Tujunga as a retreat. It was above the fogs and therefore should be more cheerful.

"When I built this house," he told me, "I had studied it out ahead of time and knew just how it would look, even though I couldn't see it. When I bought the lot I asked for the one with the most rock on it. I got it. There was nothing but rock and boulders. Some of them were whoppers, I discovered in groping around among them. But I needed all kinds. Big ones would do for the fireplace. I like fireplaces; they're cheerful.

A Plumb Pole

"The first thing I did after setting up my tent was to clear a place for the house. It was fairly level here but I leveled it off until my feet told me it would do. Then I dug a hole and erected a telephone pole. By feeling plumb lines I had attached to the top before raising it I could tell when it was exactly vertical. This had to be precise for that pole was to be my plumb, square and general boss of the job. I fixed a movable, wooden finger at right angles to the pole by anchoring it with strapiron. I could swing it into any position around the pole and raise it on the pole as the building progressed.

"The end wall, you see, is curved back of the fireplace. I started at that end. I brought rock up to the end of the finger and placed them in cement. I had cut measuring sticks for the width of the house. Squaring the ends of the semicircle at the proper places, I started the side walls, using the measuring sticks to guide me. In that way I carried up the side walls and the opposite ends, my sticks and a square truing them up.

Continued on Page Twenty

this builder of beauty for others' eyes; substantial of build and active, as I observed him.

The introduction was brief. He had never heard of me. But at the mention of our mutual friend, who had directed me, Reavis's face beamed friendliness as he extended a hand.

"Next to visiting with my old friends, talking with their friends fills an important place with me," he confided. "Besides my friends and their friends, the tools here are my only associates. They're good friends, too; they've done a lot of work for me in their time."

"And they're still doing it," I commented, for I had interrupted him in the midst of some sort of machine work. He held a drill bit in one hand.

"Yes, I'm making a drill press," he explained. "I'm generally busy

around the shop. Making things has been my life work and I'd be kind of lost now if I couldn't keep it up."

Fortified in advance by a story of his uncanny accuracy as to measurements and sizes, I saw an opportunity to test this precision. I selected a small drill bit at random from a rack holding some fifty bits along one side of the shop, and handed it to him, asking if he could tell me the size. He rolled it quickly between his fingers.

"It's five-sixteenths of an inch," he responded. "You'll find the size stamped on it somewhere. I don't have to guess at those, I've handled too many of them for that. A thirty-second or a sixty-fourth of an inch is like another step in a stairway when you have to depend on your fingers. And I like to work with tools, but just

*Difference to Me Whether the Sun Shines;
Mine.... Midnight as Well as Mid-Day* }

The House a Blind Man Built

(Continued From Page Thirteen)

"When it came to laying the joists for the lower floor I had the help of an old man who lived near me who used to watch me work. He was pretty feeble and quite deaf but his sight was all right and he read the spirit level for me as I placed the ends. That made it easier and quicker."

"What about that big cap rock over the fireplace?" I asked him. "Who helped you with that?"

"Oh," laughed Reavis, "that wasn't so hard," and he recited how he had swung this stone, four feet long, two feet thick and nearly three feet wide, by means of a tripod, chain and pulleys, piling other rock on top of the chain's end on the ground to hold it in place until he had spread the cement under the huge stone and then slowly lowered it into place. He estimates this rock weighed 1500 pounds.

Walls, joists, rafters, floors, windows and casings in this house fit with a nicety that would be the envy of many a boulder with two good eyes, and all were cut and fitted with a carpenter's rule and mitre box. And to a butcher, a baker, or a candlestick maker, the things Elmer Reavis can do with an ordinary two-foot folding rule are a revelation. But they are known facts to the skilled boulder. And my optimist insists that success depends upon knowing the rules of your trade or profession.

My inquisitiveness had not ended with the story of the building. I wondered what were this boulder's inner reflections of the world at large; what he missed most from the former life, the open visible one.

"Of course, I miss most my ability to get about and work as I used to do, rapidly and accurately, and without the delays that now hold me back," he answered. "I want to be more productive and useful to myself and others. I still make things sometimes for other folks as well as for myself. That chair you're sitting in"—he made me self-conscious—"I made recently from a shellac barrel. The one I'm sitting in I made several years ago from an old white oak whisky barrel that my grandfather coopered in Kentucky over sixty-five years ago. Pretty well seasoned, don't you think?"

Workmanship on both these pieces of furniture was faultless. They were strong and solid.

"I like to make things substantial. There's nothing I so dislike as work half done." He had turned again to his hobby—making things. But again

I queried as to emotions, asking about former diversions.

"Well, I used to enjoy a good picture show," he smiled. "Of course that's all gone for me now. The last picture I saw was on New Year's Day of 1915. I could still see them then, but with only one eye, and faintly. It was a John Bunny comedy." Reavis chuckled with recollection of the late rotund comedian in the predicaments incident to his toothache and his experience in the dentist's chair after he had previously enjoyed—through an outer door—the discomfiture of his scolding wife under similar circumstances.

"I used to enjoy the Keystone comedies, too. They were all silent pictures then, but they were interesting. I often think of them now and get a lot of enjoyment out of these memories. My friends frequently describe the modern movies to me. This, with their reading the newspapers to me, keeps me somewhat abreast of the times.

"Memories Are Friends"

"I miss many of my former enjoyments, of course, but memories are mighty good friends. And there is so much left to me in life that is common to the most of us that I guess I appreciate what is left to me that much more. Anyway, I'm thankful for what I've been able to do in the world and for what I still may do. If a man is able to work he's fortunate; if he can see what he is doing or what he has done, why, he shouldn't complain about small troubles!

"Plans go wrong with most of us. There are things to worry about like taxes and keeping your places rented to pay the taxes. I'm having some of those worries myself. But work is scarce, even for those who can see. So when they can't pay all the rent, all I can do is hope they will get work.

"I don't have all the bad luck! It makes no difference to me whether the sun shines or not—ALL time is mine, midnight as well as midday!"



Bewitching Seeds

C. P. HASKINS and C. N. Moore have heretofore told how they made grapefruit plants bloom when only six weeks old. Subjecting lemon seeds to 200,000-volt X-rays, they have since grown in a hothouse on the roof of the General Electric research laboratory at Schenectady a two-inch-tall lemon tree which is crowned with a cluster of tiny leaves, hundreds of them quite perfect but no larger than a pinhead. Normal plants, started at the same time, are ten inches tall and have only a dozen leaves. X-rays did something to the bewitched plant in the seed, causing it to stop growing and to produce a full-grown tree's multitudinous leaves in miniature all at once. Botany used to be a study of flowers and trees. More and more, however, it is becoming a study of genes and chromosomes. The General Electric botanists are learning from X-rayed seeds the same line of facts Prof. T. H. Morgan at Caltech is learning from fruit flies. Prof. Morgan, however, crosses varieties of flies and lets nature take its course, whereas Haskins and Moore bewitch the carriers of heredity, thus producing queer combinations and bizarre results which they expect in time to reduce to rules.

Contributed by a Caltech Muse

Where did you come from, baby dear?

Out of the stratosphere into here.

Where did you get your baby ways?

Out of the milkman's cosmic rays.

Smile for us, baby, pretty please.

Then we will feed you your calories

And stuff you as full as full can be

Of Vitamins A and X Y Z.

'Valley Sun' Sold to Ex-Navy Man

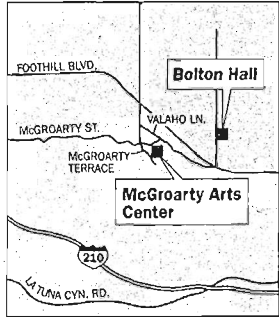
Los Angeles Times (1923-1995); Mar 2, 1946; ProQuest Historical Newspapers: Los Angeles Times
pg. A3

'Valley Sun' Sold to Ex-Navy Man

SUNLAND, March 1.—Sale of the Sunland-Tujunga Valley Sun by Mr. and Mrs. Neil W. McClure to Harry D. Smith, formerly of Los Angeles, and John Philip Singleton of Virginia, was announced today.

The McClures, who were in the printing business here for 11 years and started the Valley Sun a year ago, plan to retire and will continue to make their home here. Both of the new owners are former Navy officers.

3-HOUR TOUR



Los Angeles Times



JILL CONNELLY / For The Times

McGroarty Arts Center in Tujunga was constructed in 1923 as the home of Rep. John Steven McGroarty.

Back to the Stone Age

■ Bolton Hall tells Tujunga's history. McGroarty Arts Center displays works by students, teachers and professionals.

By R. DANIEL FOSTER
 SPECIAL TO THE TIMES

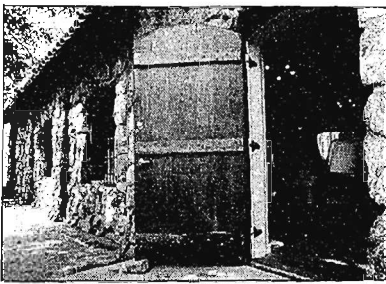
SUNLAND-TUJUNGA—Taking a trip back to the Stone Age is easier than you think. It doesn't require a time machine, rather a quick trip to Sunland-Tujunga, where about 200 homes are fashioned from stones gathered from the Tujunga Wash and local fields and hillsides.

This tour targets two of the larger, well-known buildings—Bolton Hall, built in 1913, and the McGroarty Arts Center, constructed in 1923 as the home of Rep. John Steven McGroarty, a Democrat. Bolton Hall was built as a meeting house by the Little Landers, a settlement and social movement that believed in self-sufficiency through farming. Little Landers founder William Smythe named the hall after a writer friend.

1 p.m.: Three stone homes along the route to Bolton Hall make a good prologue to this tour. Begin at 10620 Samoa St., near the corner of Summitrose Street. Built in 1923 of local rock and field stone, the two-story structure has a curious past.

Elmer Reavis, a blind man, built the house himself. No doubt he chose the box architectural style to simplify construction. "He used a system of pulleys and ropes," said Mary Lou Pozzo, vice president and librarian of the Sunland-Tujunga Little Landers Historical Society. "And I'm told he hoisted a 1,500-pound stone above the fireplace using that same system."

Drive west on Summitrose for four blocks and turn right on Tujunga Canyon Boulevard. Within the next block, look for 10428, the Livingston home. It was built by the father of Chan



KENNETH WONG / Los Angeles Times

Bolton Hall, built in 1913 as a meeting house, now serves as a museum.

Livingston, 94, who was present at Bolton's opening in 1913 and is a member of the Little Landers Historical Society. Built in 1923, the house features a stone veranda, stone columns and a fortress-like roof.

Farther south at 10217 Tujunga Canyon Blvd. (at the intersection of Valmont Street), a scaled-down replica of Ireland's Blarney Castle guards the corner. Built in the early 1920s, the building was the home of Virginia Smith, a local physician. The cement tower on the north side of the house was added in the 1950s.

1:30 p.m.: To find Bolton Hall, turn left on Valmont, head east for two blocks and turn left on Commerce Avenue. You'll spot the museum on the right. As you enter the front door, look for a tobacco-stained stone that juts out from the wall on your right. It was used by early colonists to clean out their pipes when the building was used as a church, one of its many incarnations.

Inside, you'll find a main meeting room weathered with exhibits showcasing Tujunga's early history, as well as Indian artifacts that go back 10,000 years. *Metate* stones, used for grinding corn, are displayed, along with woven mats used by the Gabriellino tribe.

Dozens of items from Tujunga's early days as a city (it was incorporated in 1926) are also here: A fireman's hat, police badge, city ledger, a gavel

used at Bolton Hall town meetings and, even older, an 1890 tin of Sunland Olive Oil. Many photographs of Tujunga families are posted and, not to be missed—a yellowed copy of the Tujunga city song: "Tujunga—See What You've Done for Me," written in the 1950s.

Of special note is a 1913 photograph of a determined farmer standing in front of Bolton Hall. He's pictured tending his struggling bean fields amid Tujunga's Godforsaken soil, which is known for pushing an endless quarry of stones to the surface.

Also on display are kitchenware from the 1800s and early 1900s and wood carvings by William Nicholson, an early grocer in the area. Tools used by George Harris, a self-described "nature builder," an architect who preferred using natural materials in his creations (which included Bolton Hall), also are featured.

Harris' structure "is built to stand for ages," reads a 1913 article from the Los Angeles Tribune. Indeed, Bolton Hall weathered the 1971 Sylmar and recent Northridge earthquakes without a crack. The building had been closed for earthquake retrofitting over the past two years, reopening in March.

Examples of Harris' tools include trowels, a hammer, nails and an old wheelbarrow. The rough-hewn benches and tables scattered about the room are also Harris' work. Look for his signature brand, an encircled "GH" etched into the edge of his work. Harris also built the immense stone fireplace that is the room's centerpiece, along with a 10-foot-long mantel, beneath which Harris inscribed: "To the Spiritual Life of the Soil."

Other interesting highlights include a tiny jail cell, ("It housed mostly drunks—no murderers," Pozzo said), now used as storage for bound volumes of the Foothill Leader newspaper dating to 1933. A library near the cell houses dozens of California books dating to the 1890s, covering such subjects as costumes, textiles, historical homes, antiques and agriculture. A gift shop sells Bolton Hall T-shirts, books that detail the area's history, genealogy kits, postcards and tapes of the Tujunga city song, sung by local musician Ralph

Please see TOUR, 34

Where and When

What: McGroarty Arts Center, 7570 McGroarty Terrace, Tujunga.

Hours: 9 a.m. to 5 p.m. Mondays and Fridays, 9 a.m. to 9 p.m. Tuesdays through Thursdays.

Call: (818) 352-5285.

What: Bolton Hall, 10110 Commerce Ave., Tujunga.

Hours: 1 to 4 p.m. Tuesdays and Sundays.

Call: (818) 352-3420.

TOUR

Continued from 33
Younger.

3 p.m.: McGroarty Arts Center is about one mile from Bolton Hall. Drive west on Valmont Street to Plainview Avenue; turn left and travel about half a mile until the road turns into McGroarty Terrace. Follow the road around the park and turn right up a steep driveway to the center.

The center's main room is used for piano lessons. Off the living room is an art gallery that features work by students, instructors and professionals associated with the

center's art programs.

To see McGroarty's study, you need to make an appointment. The upstairs room was restored and dedicated in 1974 as the John Steven McGroarty Memorial Archive-Library. McGroarty was named California's poet laureate in 1933, and he worked for 40 years as a journalist for the Los Angeles Times. On display are a 200-year-old hand-carved chest, a hat and sword of the order of St. Gregory that were gifts from Pope Pius XI, McGroarty's books and a first-prize silver cup won for his float in the 1922 Pasadena Tournament of

Roses Parade. McGroarty wrote 11 books and seven plays, and was most known for his *Mission Play*, which depicted early California history. He died in 1944.

The room is now used by various civic groups, including the McGroarty Writers Circle, which occasionally gives readings at the center. A wide range of classes are also held, including ones in ceramics, painting, watercolor, drawing, piano, *tai chi*, stitchery, dance and Chinese brush painting.

R. Daniel Foster writes regularly for The Times.

Betsy Blackburn Obituary

1926 - 2015 Betsy Dalton Blackburn passed away at her home on December 7, 2015, after a brief battle with cancer. She was 89. Betsy was born in 1926 in Winston-Salem, North Carolina. She attended R.J. Reynolds High School, graduating in 1943. The following year, Betsy was named Miss North Carolina, and she went on to compete in the 1944 Miss America contest in Atlantic City. Betsy married her high school sweetheart, Charles Blackburn, in 1951, and they moved to Los Angeles, where Betsy began a busy career in television commercials and modeling. In 1968, she launched her own modeling school in San Marino. She subsequently worked in the real estate field, serving as the executive director of the American Industrial Real Estate Association (AIR). Betsy is survived by her daughters Holly Blackburn, Lisa Blackburn, Lynn Roth (Virgil), and Joy Blackburn Williams (Roger), and her son David Blackburn (Diane), and by eight grandchildren, five great-grandchildren, and several nieces, nephews, and great-nieces. A memorial service will be held Saturday, Dec. 19, at 4 p.m. at Cabot & Sons, Pasadena.

Published by New York Times on Dec. 13, 2015.

Building Permit History
10620 N. Samoa Avenue
(Formerly 420 N. San Ysidro Road)
Tujunga

- 1922-24: Construction of a 2-story, 7-room 35' X 35' frame and stone residence, a 20' X 20' frame and stone garage and a 15' X 30' frame and stone guest house at 420 N. San Ysidro Road on Lot 726 and the North 30 feet of Lot 725, of Tract No. 3490.
Owner: Elmer S. Reavis
Architect: Owner
Contractor: Owner
Cost: \$2,500.00
- April 8, 1968: Building Permit No. ST4103 to construct a 15' X 35' private swimming pool at 10620 N. Samoa Avenue.
Owner: G. La Fontaine
Architect: None
Engineer: Tibor Ginter
Contractor: Blue Haven Pools
Cost: \$3,800.00
- November 7, 1996: Building Permit No. VN09857 to reroof: install 4 square base ply cap cl 'b' min. on garage.
Owner: Betsy D. Blackburn
Architect: None
Engineer: None
Contractor: Champion Roof Inc.
Cost: \$1,467.00
- March 4, 2016: Plumbing Permit No. WO64204565 for installation of (1) SGSOV for home sale.
Owner: Betsy D. Blackburn Estate
Architect: None
Engineer: None
Contractor: Metro Retrofitting Inc.
Cost: Not shown

COMBINATION INSPECTION

1 APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

SP-7

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.				CENSUS TRACT			
1. LEGAL DESCR.	LOT	BLK.	TRACT	DIST. MAP			
	726 & N 30'	of Lot	725 3490	7757			
2. PURPOSE OF BUILDING (20 Standard Pan 149 W/Heater				ZONE			
3. JOB ADDRESS 10620 Samoa Ave., Tujunga				FIRE DIST.			
4. BETWEEN CROSS STREETS Fenwick AND Hillrose				(INSIDE) COR. LOT KEY REV. COR.			
5. OWNER'S NAME G. La Fountaine				LOT SIZE			
6. OWNER'S ADDRESS 10600 Samoa Ave., Tujunga				70x147			
7. ARCHITECT OR DESIGNER				REAR ALLEY SIDE ALLEY BLDG. LINE			
8. ENGINEER Tibor Ginter				AFFIDAVITS			
9. CONTRACTOR Blue Haven Pools							
10. SIZE OF NEW BLDG. 15x35							
11. MATERIAL OF CONSTRUCTION k k k Gunite							
12. JOB ADDRESS 10620 Samoa				DISTRICT OFFICE ST			
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 3800.00				GRADING Yes CRIT. SOIL Yes			
PURPOSE OF BUILDING Private Swimming Pool		VALUATION APPROVED Grubbs		HIGHWAY DED.			
TYPE	GROUP	STORIES	PLANS CHECKED	FLOOD			
/	/		<i>[Signature]</i>	/			
BLDG. AREA 525 Sq. Ft.	MAX. OCC.	TOTAL	APPROVED	CONS.			
			<i>[Signature]</i>	/			
DWELL. UNITS	GUEST ROOMS	SPACES PARKING	REQ'D PROVIDED	APPLICATION APPROVED			
/	/			<i>[Signature]</i>			
SPRINKLERS REQ'D SPECIFIED		CONT. INSP.		ZONED BY Grubbs			
		Gunite		FILE WITH			
P.C. No.	A 418			INSPECTOR <i>[Signature]</i>			
P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPYST
11/18	/	5.00	17.20	/	/		

CASHIERS USE ONLY

ST 9857 April 5, 1968

[Handwritten] 402-A2457

ST 4103

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance

"This permit is on application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec 91.0202 L.A.M.C.)

Signed _____ (Owner or Agent)	Name	Date
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED	
	COMPLETED	
Conservation	FLOOD CLEARANCE APPROVED	
	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Traffic	APPROVED FOR	

10620 N. Samoa Ave.

Project Reference :
Permit Application: 96016 - 20000 - 03978



Bldg--Alter/Repair
1 Or 2 Family Dwelling
Over the Counter Permit

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Status/Date : Ready to Issue 11/07/96
Page : A - 1
Printed On : 11/07/1996 08:43:05



1. ADDRESS & PROJECT INFORMATION

Project Address : 10620 N. Samoa Ave.
Permit Valuation : \$1,467.00 (Final)
PC Valuation :
Parcel(PIN) # : 207B201 207
Work Description : REROOF: T/O, INSTALL 4 SQ BASE PLY CAP CL 'B' MIN.
Exist. Bldg. on Lot/Use : 1:GARAGE
Relocation Old Address:

Permit Ref#
Council Dis : 2
Event Code :

Sewer Cap :

APPROVED BY

PC :
Application : Kenton Buzbee

Print : *KW* Zoned by: *SV*
BSID: 45605
Sign : *[Signature]* Date: 11/7/96

2. OWNER INFORMATION

Name : Blackburn, Betsy D
Address : 10620 Samoa Ave
Tujunga Ca 91042

3. APPLICANT INFORMATION

Name : GLORIA WHEELER - Agent for Contractor
Address :
Phone #: FAX #:

For Cashier's Use Only

11/07/96 12:01:00 PM V031 T-0512 C 03
BLOG PERMITS R 65.00
INVOICE \$ 000000 PP
E1 RESIDENTIAL 0.50
INVOICE \$ 000000 PP
ONE STOP SURCH 1.31
INVOICE \$ 000000 PP
SYS DEV FEE 3.93
INVOICE \$ 000000 PP
MISCELLANEOUS 5.00
INVOICE \$ 000000 PP
CITY PLAN SURC 1.95
INVOICE \$ 000000 PP
FROM TRAN 511 TO 512
TOTAL 227.53
CHECK 227.53

4. ARCHITECT, CONTRACTOR & ENGINEER INFORMATION

TYPE	NAME	CLASS	LICENSE TYPE#	BTRC#
Contractor	Champion Roofs Inc 3257 Verdugo Road Los Angeles, CA 90065	C39	NA429481	397997

Phone: (213)259-0451

96016 03978

LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

GENERAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the following permits:

- Building, Electrical, Plumbing, HVAC

GENERAL CONTRACTOR/OWNER BUILDER

I hereby affirm, under penalty of perjury, one of the following declarations: I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. I have and will maintain workers' compensation insurance, as required by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Zenith Policy #: 2040000802

Sign: Gloria Wheeler Date: 11/7/96 Owner Contractor

ELECTRICAL CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the electrical contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the electrical permits.

I hereby affirm, under penalty of perjury, one of the following declarations: I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. I have and will maintain workers' compensation insurance, as required by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Policy #: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: Date: Owner Contractor

PLUMBING CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the plumbing contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the plumbing permits.

I hereby affirm, under penalty of perjury, one of the following declarations: I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. I have and will maintain workers' compensation insurance, as required by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Policy #: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: Date: Owner Contractor

HVAC CONTRACTOR

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and I am licensed under the provisions of Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code, and my license is in full force and effect. I am responsible for the HVAC permits.

I hereby affirm, under penalty of perjury, one of the following declarations: I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. I have and will maintain workers' compensation insurance, as required by Sec. 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Policy #: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: Date: Owner Contractor

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL AND SHALL BE SUBJECT TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF THE COMPENSATION DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

CONSTRUCTION LENDING AGENCY

I hereby affirm, under penalty of perjury, that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name: Lender's Address:

ASBESTOS REMOVAL

I declare that notification of Asbestos Removal is not applicable. I declare that a notification letter has been sent to the AQMD or EPA. Sign: Gloria Wheeler Date: 11/7/96

OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reason (Sec. 7031.5, Business & Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chap. 9 commencing with Sec. 70000 of Div. 3 of the Business & Professions Code) or that he or she is exempt therefrom & the basis for the alleged exemption. Any violation of Sec. 7031.5 by any applicant for a permit, subjects the applicant to a civil penalty of not more than five hundred dollars (\$500): I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to the owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he or she did not intend to improve for the purposes of sale). I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to the owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law). I am exempt under Sec. Bus. & Prof. Code for the following reason:

Print: Sign: Date: Owner Authorized Agent

FINAL DECLARATION

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein. Also, that it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, that neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed.

Print: Gloria Wheeler Sign: Gloria Wheeler Date: 11/7/96 Owner Contractor Authorized Agent

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced, or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0603 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C.).

10620 N. SAMOA AVE.

PROJECT REFERENCE

PERMIT APPLICATION NO. 96016-20000-03978



Bldg--Alter/Repair
1 or 2 Family Dwelling
Over the Counter Permit

City of Los Angeles-Department of Building & Safety
**APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY**

STATUS/DATE Ready to Issue 11/07/96
SUPPLEMENTAL PAGE B1
PRINTED ON 11/7/96 08:43

**1. FULL DESCRIPTION OF WORK:**

REROOF: T/O, INSTALL 4 SQ BASE PLY CAP CL 'B' MIN.

2. LEGAL DESCRIPTION:

TRACT: TR 3490 City Ref: M B 43-41
LOT: 725 ARB: 1 PIN: 207B201 212 BOOK: 2566 PAGE: 003 PARCEL: 028

TRACT: TR 3490 City Ref: M B 43-41
LOT: 726 PIN: 207B201 207 BOOK: 2566 PAGE: 003 PARCEL: 028

3. PROJECT ADDRESSES:

* 10620 N. SAMOA AVE.

4. PROPERTY OWNERS:

BLACKBURN,BETSY D
10620 SAMOA AVE TUJUNGA CA 91042

5. TENANTS INFO:**6. USE INFO - ZONING CODE:**

Existing Garage - Private (7)

5 9 3 0 0 7 0 0 2 6

10620 N. SAMOA AVE.

PROJECT REFERENCE
PERMIT APPLICATION NO. 96016-20000-03978



Bldg--Alter/Repair
1 or 2 Family Dwelling
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City of Los Angeles - Department of Building & Safety
**APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY**

STATUS/DATE Ready to Issue 11/07/96
SUPPLEMENTAL PAGE: C 1
PRINTED ON: 11/7/96 08:43



1. PARCEL INFORMATION:

Census Tracts: 1011.000
Energy Zones: 9
Building Branch Office: VN
Hillside Grading Area: Y

Council Districts: 2
Fire Districts: FBZ
Alquist Priolo Seismic Zone: Y

Thomas Brothers Map Grids: 504
Zones: R1-1
High Wind Areas: Y

5 9 3 0 0 7 0 0 0 2 7

10620 N. SAMOA AVE.

PROJECT REFERENCE

PERMIT APPLICATION NO. 96016-20000-03978



Bldg--Alter/Repair
1 or 2 Family Dwelling
Over the Counter Permit

City of Los Angeles - Department of Building & Safety
**APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY**

STATUS/DATE: **Ready to Issue** 11/07/96
SUPPLEMENTAL PAGE: D 1
PRINTED ON: 11/7/96 08:43



1. FEES INFO:

Fin: Permit Fee-Single Inspection Flag		Fin: FINAL TOTAL Bldg--Alter/Repair	\$77.69	Fin: Permit Fee Subtotal Bldg--Alter/Repair	\$65.00
Fin: Planning Surcharge Misc Fee	\$5.00	Fin: Sys. Surcharge	\$3.93	Fin: Planning Surcharge	\$1.95
Fin: O.S. Surcharge	\$1.31	Fin: E.Q. Instrumentation	\$0.50		

2. STD. WORK DESCR:

Re-roofing



Plumbing 1 or 2 Family Dwelling Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR PLUMBING PLAN CHECK AND INSPECTION	Issued On: 03/04/2016 Last Status: Issued Status Date: 03/04/2016
---	--	---

1. PROPERTY OWNER		
BLACKBURN, BETSY D	10620 SAMOA AVE	TUJUNGA CA 91042
2. APPLICANT INFORMATION (Relationship: Not Applicant)		
BRANDY LOGAN	7631 ALABAMA A	CANOGA PARK, CA 91304 (818) 340-3060
3. TENANT INFORMATION		

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE #	PHONE #
(C) METRO RETROFITTING INC	7631 ALABAMA CANOGA PARK, CA 91304	C36	505706	(818) 340-3060

5. APPLICATION COMMENTS
E-Permit paid by credit card, fax number-> (818)347-7885.

6. DESCRIPTION OF WORK
INSTALLATION OF (1) SGSOV FOR HOME SALE

7. CHECKLIST ITEMS:

8. COUNCIL DISTRICT: 7

9. APPLICATION PROCESSING INFORMATION
Plan Check By:
OK for Cashier:
Signature: _____ Date: _____

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only **W/O #: 64204565**

NOTICE:
The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

10. FEE INFORMATION	Inspection Fee Period	
	Permit Fee:	59.40
INSPECTION TOTAL Plumbing		59.40
Permit Total		59.40
Permit Fee Subtotal Plumbing		55.00
Permit One Stop Surcharge		1.10
Permit Sys. Development Surcharge		3.30
Permit Issuing Fee		0.00

Payment Date: 03/04/16
Receipt No: ON119291
Amount: \$59.40

10620 N Samoa Ave
16042 - 90000 - 04565

11. FEE ITEM INFORMATION**WATER HEATERS AND GAS SYSTEMS**

Earthquake Valve (1) 23.00

PERMIT EXPIRATION/REFUNDS : This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

12. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: C36 License No.: 505706 Contractor: METRO RETROFITTING INC

13. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: EVEREST NTL. INS. CO. Policy Number: 7600015321151

- I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

14. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead

15. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any): _____ Lender's Address: _____

16. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration, and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: BRANDY LOGAN

Sign: Internet e-Permit System Declaration Date: 03/04/2016

Contractor Authorized Agent

Historic Photographs

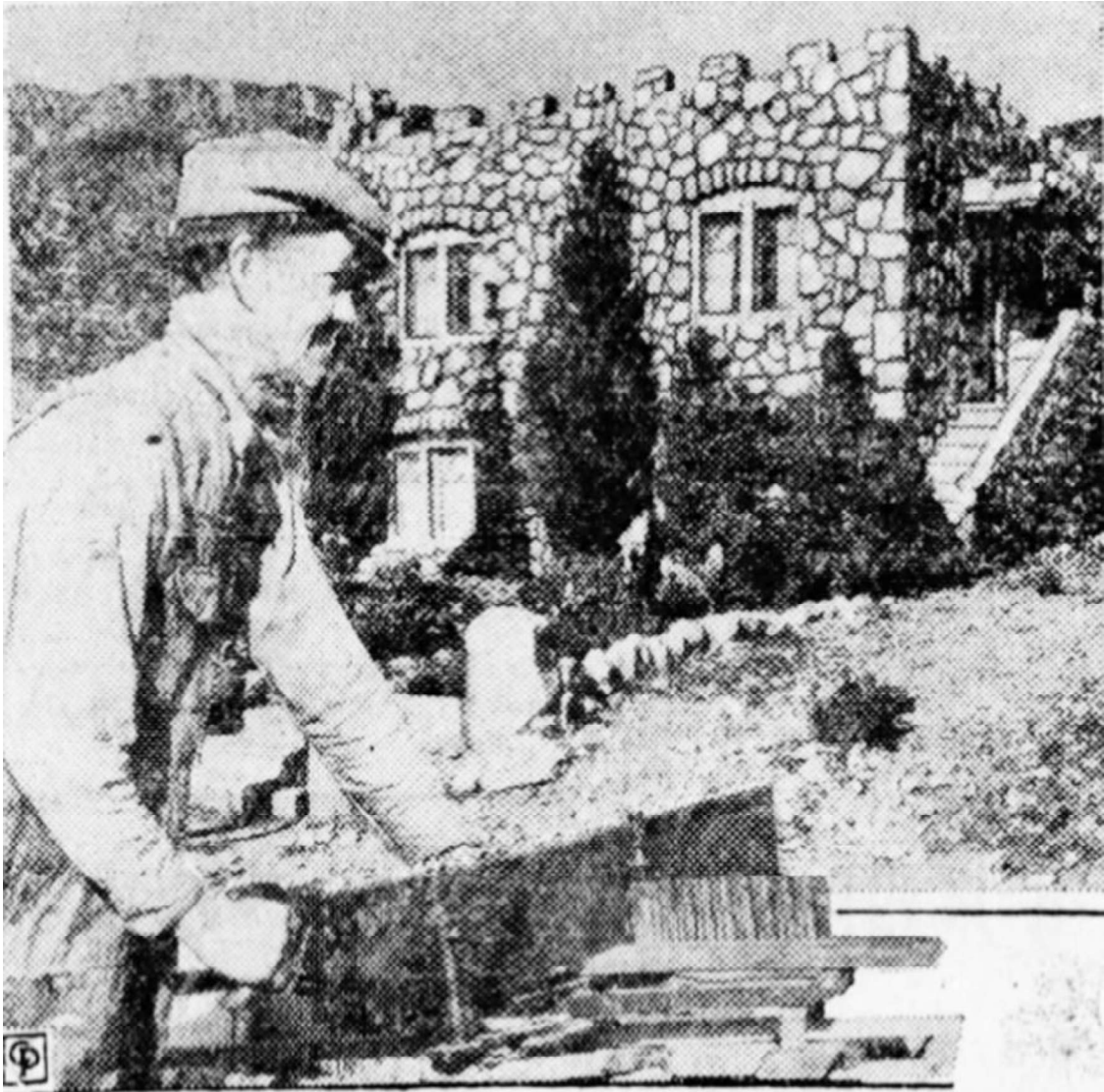
Elmer Reavis House



Elmer Reavis House under construction, 1923-24



Elmer Reavis House. 10620 Samoa Avenue, May 1933 (Jess Worley, Los Angeles Times photo)



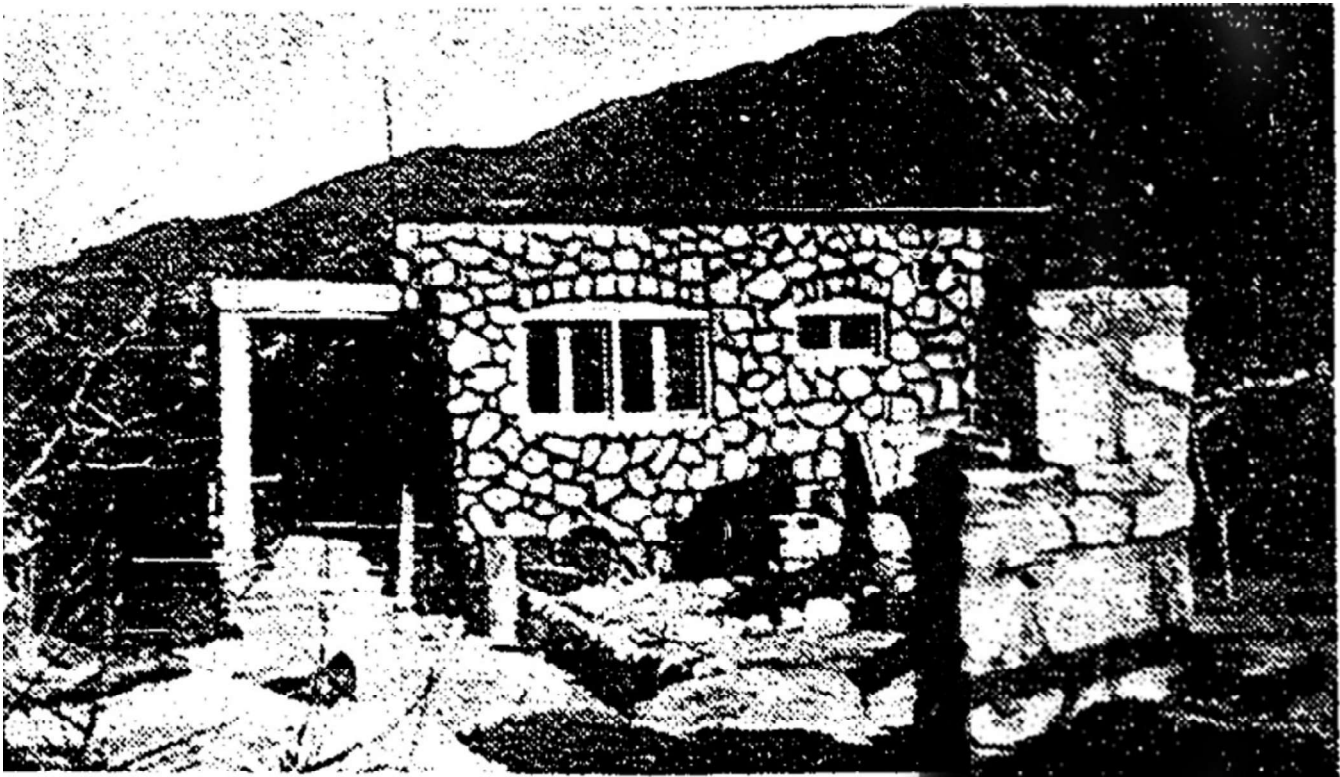
Elmer Reavis and his stone house, Nov 14, 1933 (Martinez News-Gazette)



Elmer Reavis chair built from wine barrel, Mar1933 (Jess Worley photo-Los Angeles Times)



Elmer Reavis by his fireplace, May 1933 (Jess Worley photo-Los Angeles Times)



Elmer Reavis House, studio guest house. 10622 Samoa Avenue, May 1933 (Jess Worley, Los Angeles Times photo)



City of Los Angeles Department of City Planning

7/24/2025 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

10622 N SAMOA AVE
10620 N SAMOA AVE

ZIP CODES

91042

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2008-2861-RFA
CPC-2004-7771-ICO
ORD-180197
ORD-129279
ENV-2008-2862-CE
ENV-2004-7772-CE

Address/Legal Information

PIN Number	207B201 212
Lot/Parcel Area (Calculated)	4,409.7 (sq ft)
Thomas Brothers Grid	PAGE 504 - GRID A3
Assessor Parcel No. (APN)	2566003028
Tract	TR 3490
Map Reference	M B 43-41
Block	None
Lot	725
Arb (Lot Cut Reference)	1
Map Sheet	207B201

Jurisdictional Information

Community Plan Area	Sunland - Tujunga - Lake View Terrace - Shadow Hills - East La Tuna Canyon
Area Planning Commission	North Valley APC
Neighborhood Council	Sunland-Tujunga
Council District	CD 7 - Monica Rodriguez
Census Tract #	1011.10000000
LADBS District Office	Van Nuys

Permitting and Zoning Compliance Information

Administrative Review	None
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Planning and Zoning Information

Special Notes	None
Zoning	R1-1-RFA
Zoning Information (ZI)	ZI-2394 Residential Floor Area: Sunland
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Minimum Density Requirement	No
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
HistoricPlacesLA	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CPIO Historic Preservation Review	No
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RBP: Restaurant Beverage Program Eligible Area	None
ASP: Alcohol Sales Program	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

RFA: Residential Floor Area District	Sunland
RIO: River Implementation Overlay	No
SN: Sign District	No
AB 2334: Low Vehicle Travel Area	No
AB 2097: Within a half mile of a Major Transit Stop	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Low
Non-Residential Market Area	Low
Inclusionary Housing	No
Local Affordable Housing Incentive	No
Targeted Planting	No
Special Lot Line	No
Transit Oriented Communities (TOC)	Not Eligible
Mixed Income Incentive Programs	
Transit Oriented Incentive Area (TOIA)	Not Eligible
Opportunity Corridors Incentive Area	Not Eligible
Corridor Transition Incentive Area	Not Eligible
TCAC Opportunity Area	Moderate
High Quality Transit Corridor (within 1/2 mile)	No
ED 1 Eligibility	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	None
500 Ft Park Zone	None
Zanja System 1 Mile Buffer	No

Assessor Information

Assessor Parcel No. (APN)	2566003028
Ownership (Assessor)	
Owner1	DUTTON,MARK CO TR MARK AND NOELLE DUTTON TRUST
Address	10620 SAMOA AVE TUJUNGA CA 91042
Ownership (Bureau of Engineering, Land Records)	
Owner	BLACKBURN, BETSY D.
Address	10620 SAMOA AVENUE TUJUNGA CA 91042
APN Area (Co. Public Works)*	0.236 (ac)
Use Code	0101 - Residential - Single Family Residence - Pool
Assessed Land Val.	\$422,256
Assessed Improvement Val.	\$254,394
Last Owner Change	01/02/2019
Last Sale Amount	\$605,000
Tax Rate Area	13
Deed Ref No. (City Clerk)	869309 435118
Building 1	
Year Built	1924
Building Class	C65A
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	2

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Building Square Footage	1,398.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 2566003028]

Additional Information

Airport Hazard	None
Coastal Zone	None
Coastal Bluff Potential	No
Canyon Bluff Potential	No
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	Outside Flood Zone
Watercourse	No
Methane Hazard Site	None
High Wind Velocity Areas	YES
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None
Sea Level Rise Area	No
Oil Well Adjacency	No

Environmental

Santa Monica Mountains Zone	No
Biological Resource Potential	Low
Mountain Lion Potential	Low
Monarch Butterfly Potential	No
300-Foot Habitat Buffer	Yes
County-Designated SEAs and CRAs	No
USFWS-designated CHAs	No
Wildland Urban Interface (WUI)	Yes
Criterion 1 Protected Areas for Wildlife (PAWs)	No

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Verdugo
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	0.50000000
Slip Geometry	Reverse
Slip Type	Unconstrained
Down Dip Width (km)	18.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	45.00000000
Maximum Magnitude	6.90000000
Alquist-Priolo Fault Zone	Yes
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	None
Tsunami Hazard Area	No

Economic Development Areas

Business Improvement District	None
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This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Hubzone	None
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None
Housing	
Rent Stabilization Ordinance (RSO)	No [APN: 2566003028]
Ellis Act Property	No
Just Cause For Eviction Ordinance (JCO)	Yes
Assessor Parcel No. (APN)	2566003028
Address	10620 SAMOA AVE
Year Built	1924
Use Code	0101 - Residential - Single Family Residence - Pool
Notes	The Just Cause Ordinance applies after the expiration of the initial lease or after 6 months of continuous occupancy, whichever comes first.
Housing Crisis Act Replacement Review	No
Housing Element Sites	
HE Replacement Required	N/A
SB 166 Units	N/A
Housing Use within Prior 5 Years	Yes
Public Safety	
Police Information	
Bureau	Valley
Division / Station	Foothill
Reporting District	1638
Fire Information	
Bureau	Valley
Battalion	12
District / Fire Station	74
Red Flag Restricted Parking	No

CASE SUMMARIES

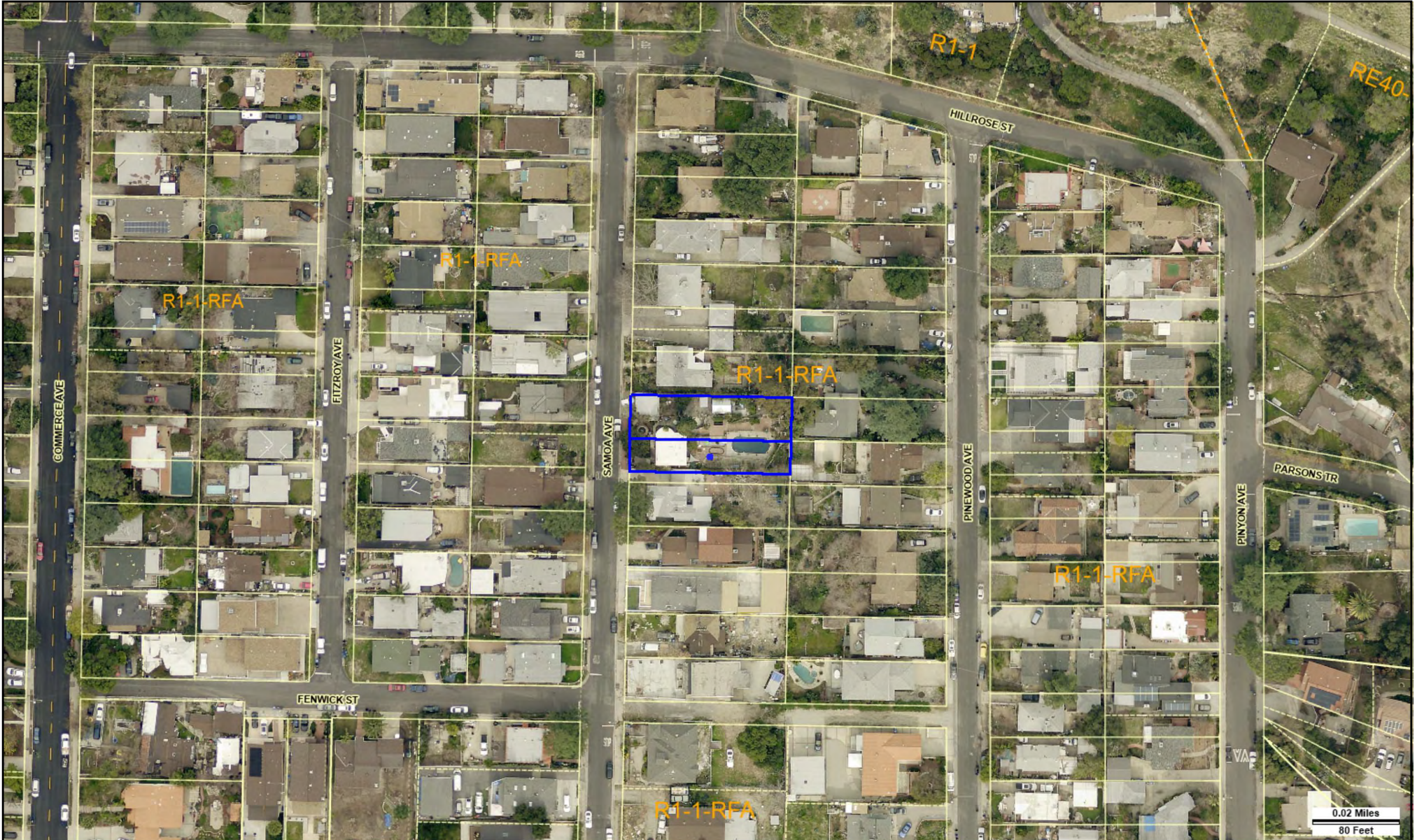
Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2008-2861-RFA
Required Action(s):	RFA-RESIDENTIAL FLOOR AREA DISTRICT
Project Descriptions(s):	ESTABLISHMENT OF THE SUNLAND-TUJUNGA RESIDENTIAL FLOOR AREA (RFA) OVERLAY DISTRICT
Case Number:	CPC-2004-7771-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE (ICO) FOR THE ISSUANCE OF BUILDING PERMITS FOR RESIDENTIAL USES ON ALL RESIDENTIAL PROPERTIES ALONG THE AREA BOUNDED BY LOWELL AVENUE AND THE CITY LIMIT ON THE EAST, THE FOOTHILL FREEWAY ON THE SOUTHWEST, THE EASTERN EDGE OF BIG TUJUNGA WASH ON THE NORTHWEST, AND THE CITY LIMIT ON THE NORTH.
Case Number:	ENV-2008-2862-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	ESTABLISHMENT OF THE SUNLAND-TUJUNGA RESIDENTIAL FLOOR AREA (RFA) OVERLAY DISTRICT
Case Number:	ENV-2004-7772-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	INTERIM CONTROL ORDINANCE (ICO) FOR THE ISSUANCE OF BUILDING PERMITS FOR RESIDENTIAL USES ON ALL RESIDENTIAL PROPERTIES ALONG THE AREA BOUNDED BY LOWELL AVENUE AND THE CITY LIMIT ON THE EAST, THE FOOTHILL FREEWAY ON THE SOUTHWEST, THE EASTERN EDGE OF BIG TUJUNGA WASH ON THE NORTHWEST, AND THE CITY LIMIT ON THE NORTH.

DATA NOT AVAILABLE

ORD-180197

ORD-129279



Address: 10622 N SAMOA AVE

APN: 2566003028

PIN #: 207B201 212

Tract: TR 3490

Block: None

Lot: 725

Arb: 1

Zoning: R1-1-RFA

General Plan: Low Residential

