Single-Family Residence
501 24th Street
Santa Monica, California
City Landmark Assessment Report

Evaluation Report
Building Permit History
City Directory Research
Photographs
Historic Photograph
Tax Assessor Map
Sanborn Maps

Prepared for:
City of Santa Monica
Planning Division

Prepared by:
PCR Services Corporation
Santa Monica, California

July 2006
Single-Family Residence
501 24th Street
City of Santa Monica
APN: 4278-009-014, 4278-009-015
City Landmark Assessment and Evaluation

BACKGROUND INFORMATION

Description of site or structure, note any major alterations and dates of alterations

The subject property is situated on the southeast corner of 24th Street and Marguerita Avenue on Lots 13 and 14 in Block I of Tract 1676 in the City of Santa Monica. The subject property faces west and is located near the eastern city limits in an area originally known as Brentwood Place.

This property was previously identified and evaluated in the City’s Historic Resources Inventory (Phases 1 & 2) in 1986 as appearing individually eligible for listing in the National Register of Historic Places (a 3S status code). In 2002, the property was reevaluated as part of the City’s Historic Resources Inventory Update for the North of Montana Area. At that time the subject property was given a National Register status code rating of 5S (now referred to as the California Historical Resource Status Code with an equivalent code of 5S3) indicating that the property appears individually eligible for listing as a Santa Monica Landmark.

The subject property, erected in 1912, consists of a west-facing, two-and-one-half story dwelling that straddles a wide 120-foot double lot, and a detached two-car garage/guest house that faces Marguerita Avenue. Strongly influenced by the Tudor Revival architectural style, this Craftsman style residence is crowned by a steeply pitched, multi-gabled roof that features deeply overhanging eaves, notched beam ends, and carved knee braces. Rounded balconettes embellish the west-facing front gable faces. The wood frame dwelling’s upper levels are sheathed in half-timbered stucco while the ground floor level is clad in brick. Fenestration consists primarily of wood-framed double-hung sash and casements with plain, Craftsman-inspired surrounds. A deep, L-shaped porch wraps around the southwest corner and is sheltered by a gabled roof that, while lower pitched, mimics the main roof in its design and details. Stout, squared brick piers support the porch roof, which is enclosed by a pierced brick railing. Concrete steps lead to the porch area, which contains a large wooden door centered by a four-pointed window and flanked by narrow sidelights. Projecting from the north elevation is a one-story, brick clad addition that building permits confirm was constructed in 1925. The Tudor Revival/Craftsman design of the addition, which features an exterior brick chimney and diamond paned leaded glass windows, is architecturally compatible with the original residence.
Given its prominent corner location and placement near the center of the double lot, three of the house’s highly visible elevations – west, north, and south – are considered primary elevations. The secondary rear (east) elevation’s first floor area has been modified with recent additions including a kitchen extension and an attached covered porch. Near the parcel’s southwest corner, a swimming pool with concrete deck was added to the property. Additionally, a detached combination two-car garage/guesthouse was recently built near the property’s northeast corner. This structure fulfills the function of the two-story carriage house that was once associated with the subject property, which, following the property’s subdivision in the 1930s, found itself located on the newly created adjacent parcel with the address of 500 25th Street. This original carriage house is now used as a guesthouse for the 500 25th Street residence.

The subject property’s landscaping consists of a mixture of immature grasses, shrubs, flowering plants, and newly planted trees, in addition to a handful of large, mature trees located at the rear of the residence.

In researching the subject property, few building permits were on file with the City. The apparent high level of physical integrity of the residence, particularly its primary elevations, further confirms the lack of substantial alterations occurring to the exterior of the building. A review of City building permit ledger books references the subject property in an entry dated October 17, 1912 for a nine-room residence costing approximately $6,000 to be constructed at 24th and San Pablo (the former name of Marguerita Avenue) in Brentwood Place for Dorothy W. King. Although no architect was recorded, A.W. Tyler was identified as the contractor.

The earliest permit on file is dated July 1925, which was requested by then-owner Hugh Evans for a one-story billiard room addition of wood frame construction sheathed in brick veneer. The billiard room was to measure 18 by 25 feet and cost approximately $1,500 to construct and was built on the dwelling’s north elevation. Nearly 40 years later, in 1962, then-owner John L. Bower applied for a building permit to install an underground steel tank bomb shelter in the property’s backyard. Constructed of one-half inch steel for an estimated cost of $2,600, the Bower-designed bomb shelter consisted of a 13-foot long, 84-inch diameter cylinder outfitted with plumbing, accessories, and two entrances. In 1968, John L. Bower applied for a permit to remodel the kitchen and a bathroom in the residence for an approximate cost of $1,500.

**Statement of Architectural Significance**

The property at 501 24th Street is an excellent example of the Craftsman architectural style with prominent Tudor Revival style elements as applied to a large single-family residence near the eastern boundary of the City of Santa Monica in the early 1910s. During this time period, the Tudor Craftsman style, as it is sometimes known, was most
commonly seen in the stately homes of the region’s upper middle class and wealthy, particularly in the newly fashionable suburbs west and southwest of downtown Los Angeles. In contrast, due to Santa Monica’s reputation in the early teens as a primarily seasonal resort community of more modest accommodations, few Tudor Craftsman style residences of this size were built in the City when the architectural style’s popularity was at its height (approximately 1905-1915).

The Craftsman style was an outgrowth of the late 19th century English Arts and Crafts movement that was adapted to the Southern California climate in the early decades of the twentieth century by some of the region’s most talented architects, such as Charles and Henry Greene of Pasadena. The style was most commonly manifested in the thousands of bungalows that were constructed in Los Angeles’ newly developed suburban areas due to their relative economy, which answered a growing need for affordable housing during the 1910s and 1920s. Square or rectangular shaped cottages with one to one-and-one half stories and rectilinear porches typify the bungalow form. To this basic form, architects introduced elements of the Spanish, Stick, Tudor, Colonial Revival, and even Japanese styles to produce a unique building style. The standard Craftsman design is characterized by simple, horizontal, and craft-oriented natural materials. Common elements of the style include exposed roof beams and rafter tails; battered (tapered) or square porch posts; rectangular shaped windows, usually sash over sash; shingle or clapboard siding; gabled roofs; and simple wood frame surrounds. In the case of the subject property, typical elements of the idiom and period include deeply projecting overhangs; notched beam ends; carved knee braces; double-hung sash fenestration with plain surrounds; and the wide, low slung wraparound porch configuration supported by square brick piers.

As noted, larger, more stately residences of the time period in Southern California sometimes blended Tudor Revival style elements with Craftsman designs in order to achieve a more imposing result. The subject property’s Tudor Revival features include the dwelling’s steeply pitched multi-gabled roof, decorative half-timbering, stucco finish, brick cladding, and the diamond paneled casement windows of the north addition.

As relates to the integrity of the subject property, Sanborn maps and a historic photograph from the early 1920s depicts the dwelling approximately ten years after its construction (See Appendix). Remarkably, when comparing the historic photograph’s architectural details with current conditions, the level of integrity of design, materials, and workmanship remains exceptionally high. Additionally, despite the sale of the property’s heavily landscaped but residentially unimproved parcels to its east and south in the mid-1930s, the subject property’s integrity of location, setting, association and feeling also remains high.

Few examples of large Tudor Craftsman style residences exist in Santa Monica, especially in the surrounding area, which is populated with more modest period revival
style houses a few decades younger than the subject property. As such, the property located at 501 24th Street remains an exceptional and rare example of the style and type in the City that displays a high level of integrity from the first dozen years of the twentieth century.

Statement of Historical Importance

Santa Monica. In 1875, the original townsite of Santa Monica was surveyed, including all the land extending from Colorado Street on the south to Montana on the north, and from 26th Street on the east to the Pacific Ocean on the west. Between 1893 and the 1920s, the community operated as a tourist attraction, visited mostly by wealthy patrons. Those areas just outside of the incorporated city limits were semi-rural in setting and were populated with scattered residences. After the advent of the automobile in the 1920s, Santa Monica experienced a significant building boom, with homes being constructed in the tracts north of Montana and east of Seventh Street for year-round residents.

Brentwood Place Tract. The area in which the subject property was erected in 1912 was known as Brentwood Place when it was subdivided that year by the James R.H. Wagner Company.1 A display advertisement published in the December 7, 1912 edition of the Los Angeles Times describes Brentwood Place as “…a perfect residential subdivision in the heart of that beautiful Santa Monica-Brentwood section. It faces San Vicente Boulevard and is easily reached by auto or street car.” Billed as a setting where “the city man” would find “a home in the midst of natural surroundings where the breath of life comes stealing in on scented breezes,” Brentwood Place was designed for the burgeoning middle class of the Los Angeles region in the early 1910s.2 Information on transportation to Los Angeles was a key element of the advertising as many new potential residents would be commuters. As such, Brentwood Place was served by the Westgate and Santa Monica street car lines, which ran on San Vicente Boulevard, the neighborhood’s northern border. A third line ran along Montana Avenue. However, despite numerous advertisements that appeared in the Los Angeles Times for several years following the tract’s opening, including one dated January 11, 1914 that depicted the recently constructed subject property as a typical “Home in Brentwood Place,” the tract was not extensively improved before 1920.

As one of the earliest dwellings to be erected in the Brentwood Place tract, the subject property’s large Tudor Craftsman style house and extensive grounds occupied the majority of the rectangular-shaped block (Marguerita Avenue to Alta Avenue, and 24th

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1 It was later re-subdivided into Tracts 4389 and 1676, the latter of which contains the subject property.
Prominently situated on the block’s northwest corner, the residence would continue to remain one of the largest, most imposing, and architecturally distinctive dwellings constructed in the tract as the neighborhood’s parcels were gradually improved with more modest single-family, primarily period revival style residences over the next 30 years.

Person(s) of Historical Importance

It appears that Dorothy W. King, who was listed as the original owner of the subject property in a City building permit ledger book entry dated October 17, 1912, was associated with the residence for a very brief time. This conclusion is based upon the appearance of Frank Thornburg as the householder for the address in the 1913-14 city directory. No information regarding Ms. King was uncovered during the current survey process. According to city directories, Frank Thornburg and his extended family (Florence L., Scott I., and, starting in 1917, his new wife May) occupied the dwelling until 1920. Directories indicate that Frank Thornburg was in the bonds business while Scott I. Thornburg was listed as a rancher. No further information regarding the Thornburgs was uncovered in the course of current research.

There are no entries for the subject property address in the city directories from 1921 through 1924. However, beginning in 1925, the Hugh and Muriel Evans family appears in directories as the dwelling’s occupants. Additionally, the earliest historic photographs of the property supplied by Evans family members are dated 1924. Therefore, it appears that the Evans’ were the subject property owners starting around that time. They continued to occupy the property until the mid-1940s. Due to Hugh Evans’ long, well-documented career as a renowned horticulturist a substantial amount of information exists regarding his association with the subject property.

Two books that extensively document Evans’ horticultural work are “Southern California Gardens, An Illustrated History” by Victoria Padilla, and “Tangible Memories: Californians and Their Gardens 1800-1950” by Judith M. Taylor M.D. and Harry M. Butterfield. Additionally, a detailed article titled “Evans: He Put Winter Color In Our Landscape” appeared in the Los Angeles Times in 1962, two years after Evans’ death. According to these sources, Hugh Evans’ extensive Santa Monica garden that was established at the subject property in the 1920s, was among the region’s most highly regarded. Additionally, many of the plant varieties that Evans introduced to Southern California, including the now-ubiquitous red bougainvillea, were first planted in his Santa Monica garden prior to their subsequent dispersal throughout the region.4

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3 In the mid-1930s, all but the two parcels upon which the subject residence sits were sold and improved with dwellings.

Hugh Evans. Hugh Evans was born in England in 1874 and raised on the family estate at Stamford, on the Welland River. After graduation from an agricultural school, he came to America and, in 1892, settled in a lemon grove in San Luis Rey where he met and married Muriel Morgan, daughter of a neighbor who had also emigrated from England. Together, they would raise three sons – John (known as Jack), Morgan, and Bernard – and two daughters, Dorothy and Marjorie. In 1903, Evans moved to Los Angeles and bought a nursery at 440 South Broadway, which he sold four years later and moved to Santa Monica to begin a new and highly lucrative career in insurance, land appraisal, and real estate. One of his most successful developments was the Wilshire-Fairfax tract that later became the famed Miracle Mile in Los Angeles. By the early 1920s, having amassed enough of a fortune to purchase the subject property with its extensive grounds, Evans embarked upon a large scale landscaping plan for the property involving greenhouses, water features, and meandering paths. During the Roaring Twenties and into the 1930s, Evans continued to operate his real estate business while simultaneously devoting his energies to his large garden.

As a horticulturalist, Evans’ profound love of plants asserted itself in the creation of his garden that attracted visitors from all over the world. He was dedicated to proving that deciduous trees and shrubs, then dominant in the region, should be supplemented by tropical plants that would furnish color all year round. As such, his periodic trips to Tahiti, Hawaii, Australia, and South Africa would be followed by the arrival of bales of cuttings of exotic and flamboyant plants. His collection at the residence contained over 150 varieties of hibiscus. Additionally, Evans introduced such winter-blooming shrubs as Geraldton wax flower, pink diosma and pink powder puff, and the spring-flowering vines Easter lily and Guinea gold. From Brazil he obtained the showy, blue-flowered tropical shrub pleroma. He also introduced exera, with its red flowers that appear in winter, the red bauhinia that flowers from spring to fall, and several varieties of coral trees. But it was his introduction of Florida bougainvilleas to Southern California that most amazed visitors, with so many requests for cuttings that he established a popular nursery at the 24th Street site as a sideline.

However, the devastating effects of the Great Depression of the 1930s eventually resulted in the failure of his real estate business and the subsequent subdivision and sale of the majority of his 501 24th Street property for development. As a result, in 1936, Hugh Evans went into partnership with Jack Reeves, son of a well-known nurseryman, and established Evans & Reeves Nurseries at 255 South Barrington Avenue in Brentwood. Together, with Reeves and Evans’ sons Jack and Morgan, the Evans & Reeves Nurseries

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7 Ibid.
8 Ibid.
continued to operate until 1957, when Hugh Evans retired and the business was closed. Hugh Evans died three years later, in 1960, having relocated from the 501 24th Street residence in the mid-1940s to Brentwood, according to city directories and his obituary. As stated by one of Evans’ biographers, “Hugh Evans’ epitaph is in the wonderful plants still grown by Californians.”

After the departure of Hugh and Muriel Evans from the subject property, the 1947-48 city directory indicates that Fay W. Ballinger, a surveyor, and his wife Sybil resided at the 501 24th Street address. City directories then show that from approximately 1952 until 1960, the subject property was occupied by Roswell C. and Louise W. Pickett. Mr. Pickett was president of Pickett & Eckel, Inc., a manufacturer of slide rules, which was located in Temple City prior to relocating to Alhambra in 1954. No further information regarding the Ballingers or the Picketts was found during the current survey process.

From 1960, until his untimely death from an explosion in a backyard bomb shelter of his own design 41 years later, John Bower was the owner of the subject property along with his wife Georgina and their three sons. When the Bowers took up residence at 501 24th Street, John Bower was employed as an electrical engineer and researcher at the RAND Corporation in Santa Monica. He left RAND in the early 1960s to work at North American Aviation where he helped develop this country’s MIRV (multiple independent reentry vehicle) missile delivery system. He returned to RAND in the late 1960s before retiring from the think tank amid controversy surrounding the release of the Pentagon Papers by colleague Daniel Ellsberg in 1971.

Following the nearly averted nuclear war associated with the Cuban Missile Crisis of 1962, John Bower designed and installed a large, cylindrical steel bomb shelter 15 feet underground in the backyard of the subject property as protection for his family and others in the event of atomic attack. It was in this shelter that John Bower was killed in 2001 when an electrical malfunction resulted in a huge explosion that blew the shelter’s steel entrance lid into the yard of a property three houses away. Following Bower’s death, the subject property was sold to the present owners who removed the bomb shelter and restored the dwelling to its current condition.

Although the building’s original architect was not identified, the building permit ledger lists A.W. Tyler as the contractor. A.W. Tyler’s brother, Frank Tyler, was a moderately well known Los Angeles-based architect who specialized in large residential commissions throughout the region. Illustrated articles published in the Los Angeles Times from the early 1910s depict several examples of Frank Tyler’s architectural work that was remarkably similar to the subject property’s Tudor Craftsman design. Nonetheless, no documentary evidence was located indicating that Frank Tyler was

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directly associated with the design of the subject property. Additionally, a review of the Santa Monica Historic Resources Inventory, which includes a relatively comprehensive list of builders and architects who constructed or designed surveyed structures in the City, found no mention of Frank Tyler and only one entry for builder A.W. Tyler, that of 501 24th Street, the subject property. Further research revealed scattered references to A.W. Tyler as one of many builders operating in the Los Angeles region in the years prior to World War II.

Statement of other significance

The property does appear to meet criteria for high aesthetic or artistic value as it is defined in the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*. The property articulates a particular concept of design, the Craftsman style with pronounced Tudor Revival influences, in its overall form and architectural elements. The subject property typifies the Tudor Craftsman style in its architectural design and composition, particularly its steeply pitched, multi-gabled roof with decorative half-timbering, stucco finish and brick cladding (Tudor Revival features), and its low slung porch configuration, fenestration, and roof elements (typical of Craftsman dwellings). In combination, this Tudor Craftsman style residence fully epitomizes the design principles of this relatively rare architectural type and style from the early 1910s.

Is the structure representative of a style in the City that is no longer prevalent?

While the Craftsman style is well represented throughout the City, particularly in single-family residences, its combination with the Tudor Revival style is much less prevalent. This is due to the relatively finite time period during which the Tudor Craftsman style was popular in the Los Angeles region (1905-1915) and the nature of the houses being constructed in Santa Monica during those years, which tended toward modest beach dwellings versus large, stately homes. As a result, there appear to be few examples of large, Tudor Craftsman style dwellings extant in the City of Santa Monica, particularly in the area near the City’s eastern border.

Does the structure contribute to a potential historic district?

The subject property has not been previously identified as a contributor to any potential historic district in the City. This appears to be due to the relative isolation of the subject property from a significant concentration of dwellings in the general vicinity that are united architecturally and aesthetically by plan and by the area’s physical development. Specifically, the subject dwelling as a large, Tudor Craftsman style residence remained isolated in the Brentwood Place tract for almost a decade before the tract’s other parcels were substantially improved. As a result, the property is a unique and prominent standout among the somewhat younger, more modest neighbors. Therefore, while the subject
property is individually distinctive both architecturally and historically, it does not appear to contribute to a potential historic district.

**CONCLUSION**

In summary, based on current research and the above assessment, the property located at 501 24th Street appears to meet most of the City of Santa Monica’s Landmark Criteria. The property was evaluated according to statutory criteria as follows:

**Landmark Criteria:**

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

The subject property is an excellent example of a large Tudor Craftsman style single-family residence erected in the early 1910s in Santa Monica. Additionally, the dwelling retains a very high degree of physical integrity in its design, workmanship, and materials, including the retention of form, mass, scale, roof form, porch configuration, cladding, and fenestration associated with stately Tudor Craftsman style dwellings of the time period. Further, the house physically and visually symbolizes the varied economic development of the City as one of the earliest and most prominent residences constructed in the newly subdivided Brentwood Place tract near Santa Monica’s eastern limits during this time period. As such, and despite the later infill of the tract, the subject property’s historical integrity in terms of location (consisting today of two large lots), setting, and association with Brentwood Place continues to convey the feeling of a relatively isolated manor house built in the early 1910s. Therefore, the subject property appears to satisfy this criterion.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

The subject property is aesthetically satisfying in its siting, architectural details, and form, manifesting a dignified elegance derived from the dwelling’s pleasing balance of Arts and Crafts workmanship and early English building traditions. As previously described, the subject property so fully articulates the key design elements associated with the Tudor Revival style variant of the Craftsman style that it expresses an aesthetic ideal of the style. Therefore, as an excellent local example of the Tudor Craftsman style as applied to a single-family residence, the subject property possesses sufficient aesthetic and artistic value necessary for designation under this criterion.
9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

Current research did not reveal any information on original owner Dorothy W. King or the Frank Thornburg family, the property’s subsequent owners, to indicate historical significance or notability. Additionally, neither the Ballingers, who occupied the dwelling in the late 1940s/early 1950s, nor Roswell C. Pickett and his wife Louise would be considered individuals whose specific contributions to history can be identified and documented. And despite a connection with the Cold War as a RAND Corporation researcher and the notoriety of his unusual and untimely demise, John Bower’s association with the subject property does not suggest that his activities were demonstrably important within a local, state, or national context.

In contrast, the property’s approximately two-decade ownership by the renowned horticulturist Hugh Evans, who cultivated the property’s substantial acreage with expansive gardens and a nursery (from 1924 to 1936), strongly identifies the 501 24th Street address with a personage important in local and state history. Specifically, due to the many imported exotic plants established on the property that were subsequently dispersed throughout the region, Evans’ association with the subject property significantly impacted Southern California’s environmental landscape. Therefore, the subject property appears to satisfy this criterion.

9.36.100(a)(4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.

The subject property is an excellent example of Tudor Revival influence on a Craftsman design as applied to a large, single-family residence in 1912. Tudor Revival features include the dwelling’s steeply pitched, multi-gabled roof; decorative half-timbering and stucco finish; brick cladding of the ground floor elevations; and diamond paneled, wood frame casement windows. Characteristic elements of the Craftsman style exhibited by the residence include the low-slung, front-gabled porch configuration, including squared piers and front entrance design; deep overhanging eaves; notched beam ends; carved knee braces; and double-hung wood sash windows with plain surrounds. Large Tudor Craftsman houses are relatively rare in Santa Monica, and the subject property is a particularly fine example exhibiting an especially high level of architectural and historical integrity. As a result, the property located at 501 24th Street remains highly representative of the design, materials, and workmanship of a stately Tudor Craftsman residence from the early 1910s that is valuable to a study of the period, type, and style. Therefore, the subject property appears to satisfy this criterion.
9.36.100(a)(5) It is a significant or a representative example of the work or product of a notable builder, designer or architect.

Although the original architect of the subject property was not identified during the current survey process, A.W. Tyler was listed in the City’s building permit ledger as the property’s contractor when it was constructed in 1912. However, no documentary evidence was uncovered to suggest that A.W. Tyler was an especially significant or notable member of his profession. As a result, the subject property does not appear to meet this criterion.

9.36.100(a)(6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

The subject property is prominently located at the southeast corner of 24th Street and Marguerita Avenue in the Brentwood Place residential tract near the City’s eastern border. Due to its placement upon two large lots and distance from other dwellings, the north, west, and south elevations of the two-and-one-half-story residence are clearly visible from the public right-of-way. Additionally, as one of the most imposing houses in the neighborhood since its construction in 1912, the 501 24th Street dwelling is an established and familiar feature of the area that satisfies this criterion.
## CITY DIRECTORY RESEARCH

### 501 24th Street (originally known as 24th & Southeast corner San Pablo Avenue)

<table>
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<tr>
<th>Entry</th>
<th>Details</th>
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<tr>
<td>1912</td>
<td>No listing for address. No listing for Dorothy W. King</td>
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<td>1913-14</td>
<td>24th &amp; SE corner San Pablo Avenue (later known as Marguerita Avenue): Thornburg, Frank. (no occupation listed)</td>
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<tr>
<td>1915-16</td>
<td>24th &amp; SE corner San Pablo Avenue, Brentwood Place: Thornburg, Florence L. *Thornburg, Frank, bonds Thornburg, Scott I., rancher</td>
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<tr>
<td>1917</td>
<td>24th &amp; SE corner San Pablo Avenue, Brentwood Place: Thornburg, Florence L. *Thornburg, Frank (May), bonds Thornburg, Scott I., rancher</td>
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<td>1918</td>
<td>24th &amp; SE corner San Pablo Avenue, Brentwood Place: Thornburg, Florence L. *Thornburg, Frank (May), bonds Thornburg, Scott I., rancher</td>
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<td>1919-20</td>
<td>24th &amp; SE corner San Pablo Avenue, Brentwood Place: Thornburg, Florence L. *Thornburg, Frank (May), bonds</td>
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<td>1921-22</td>
<td>No listing for address. No listing for Thornburg.</td>
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<td>1923-24</td>
<td>No listing for address. No listing for Thornburg.</td>
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<td>1925</td>
<td>Evans, Hugh (Muriel), real estate Evans, Dorothy. (no occupation listed) Evans, Morgan. (no occupation listed)</td>
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<td>1927</td>
<td>Evans, Evans, Hugh (Muriel E.), salesman Evans, Marjorie. Note: Evans, Bernard G. (Constance), 522 24th Street.</td>
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<tr>
<td>1928</td>
<td>Evans, Hugh (Muriel), real estate Evans, Morgan. (no occupation listed) Note: Evans, Bernard G. (Constance), 522 24th Street.</td>
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<td>1930-31</td>
<td>Evans, Hugh (Muriel). (no occupation listed) Note: Evans, Bernard G. (Constance), 522 24th Street.</td>
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<td>Year</td>
<td>Name and Occupation</td>
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| 1933 | Evans, Hugh (Muriel E.), (no occupation listed)  
Evans, A. Morgan, clerk  
Evans, John (Claire), salesman |
| 1936 | Evans, Hugh (Muriel E.), (no occupation listed)  
Evans, John (Claire), salesman |
| 1938 | Evans, Hugh (Muriel E.), president Evans & Reeves  
Note: Evans, Jack W. (Claire), salesman Evans & Reeves Nurseries, 336 Bowling Green Way (Beverly Hills)  
Evans, Morgan, salesman Evans & Reeves Nurseries, 261 North Barrington Avenue (Beverly Hills)  
Evans & Reeves Nurseries, 225 South Barrington Avenue, Beverly Hills |
| 1940 | Evans, Hugh (Muriel E.), president Evans & Reeves Nurseries  
Note: Evans, Jack W. (Claire), salesman Evans & Reeves Nurseries, 336 Bowling Green Way (Beverly Hills) |
| 1947-48 | Ballinger, Fay W. (Sybil G.), surveyor |
| 1952-53 | Pickett, Roswell C. (Louise W.), president Pickett & Eckel, Inc. (Temple City) |
| 1958-59 | Pickett, Roswell C. (Louise W.), president Pickett & Eckel, Inc. (Alhambra) |
| 1960 | Bower, John (Georgina), researcher RAND Corp. |
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PHOTOGRAPHS

*Primary (west) elevation, looking east.*

*Primary (west and north) elevations, looking southeast.*
Primary (west and south) elevations, looking northeast.

Rear (east) elevation, looking southwest.
Entry porch area, west elevation, looking southeast.

Entrance detail, west elevation, looking east.
“Billiard Room” wing, west elevation, looking east.

North elevation, looking southeast.
Front gable and window detail, west elevation, looking northeast.

Window detail, west elevation, looking east.
Detached garage, north elevation, looking southwest.

Context view, looking east from intersection of Marguerita Avenue and 24th Street. Subject property is on far right.
Context view, looking south from intersection of Marguerita Avenue and 24th Street. Subject property is on far left.

Context view, looking north from 24th Street. Subject property is on far right.
MISCELLANEOUS ATTACHMENTS

Historic Photograph

Current Tax Assessor Map

Sanborn Fire Insurance Map 1918-1950
HISTORIC PHOTOGRAPH

501 24th Street
