



HISTORIC PRESERVATION COMMISSION STAFF REPORT

APPLICATION: HL-166/HL-167/MA-155

AGENDA ITEM: PH-1

PREPARED BY: Craig Jimenez
Director

MEETING DATE: June 26, 2024

TITLE: Historic Landmark HL-166 (HL2024-0001)
Historic Landmark HL-167 (HL2024-0002)
Mills Act Contract MA-155 (MA2024-0001)
508-512 South Ivy Avenue

APPLICANT: Saxony Holdings, LLC
Joshua Cain & Jeffrey Godbold

REQUEST: Historic Landmark designations and approval of a Mills Act Contract for the property at 508-512 South Ivy Avenue

ENVIRONMENTAL DETERMINATION: Categorical Exemption (Class 31)

BACKGROUND: The subject property was the longtime residence of City Historian and City Treasurer Steve Baker. After his passing in 2022, Saxony Holdings, LLC purchased the property with the intent to restore and adaptively reuse the property as a small historic inn. This required a number of entitlements that were approved by the Planning Commission and the City Council last year.

Understanding that the eventual goal was historic landmark designation, the owners requested an advisory review on the project to solicit feedback and guidance from the Historic Preservation Commission on any aspects of the land use proposal that might impact future designation. The Commission felt that as proposed, the property would still continue to convey its historic significance as all the character defining features would be retained and restored. With that direction, the plans for the historic inn were prepared and the restoration is now underway.

Pursuant to the provisions of the Monrovia Municipal Code, the property owners have submitted an application for historic landmark designation for the house at 508 South Ivy Avenue and a separate designation for 512 South Ivy Avenue. Approval of a Mills Act Contract encompassing the entire property is also requested.

It is also important to note that earlier this year, both houses were placed on the National Register of Historic Places.

ANALYSIS: The property is improved with two Victorian era dwellings: 508 South Ivy Avenue (Blair House) and 512 South Ivy Avenue (Brossart House). Both were built in 1887.

508 South Ivy Avenue

As noted in the *Citywide Historic Context Statement*, Luther R. Blair is identified as a master architect who partnered with Uriah Zimmerman to build some of Monrovia's earliest structures including Monrovia's first school and Mills View, a house at 329 North Melrose Avenue. The house at 508 South Ivy Avenue was built by Blair and Zimmerman as Blair's personal residence. The original location of the house was at 147 East Olive Avenue. In 1927, it was moved to 319 West Duarte Avenue and then in 1993, Steve Baker moved the house was moved to its current location.

The house is a modest, two-story Queen Anne. The building has a steeply pitched, complex roof system with wood shingles. The façade is asymmetrical with a front facing gable over a full-width projecting porch. The house is wood sided and incorporates a number of decorative architectural details including a decorative bargeboard on the front gable, curved brackets under the eaves and decorative wood skirt under the porch with cutout images of stylized cranes. The south side features a partial-hexagonal bay as well as a substantial secondary porch. There is a single story addition along the rear of the structure.

512 South Ivy Avenue

This home was built for John F. Brossart in 1887. Like the Blair House, this structure was also moved twice. Originally constructed at 323 South Heliotrope Avenue, Brossart sold the house to Bradford Arthur, Sr. (great-great grandfather of Steve Baker) in 1888. In 1900, the house was moved to the southeast corner of Lemon and Ivy Avenues (202 East Lemon Avenue). In 1903, the house was moved to the south portion of the property, becoming 512 South Ivy Avenue.

John Brossart was one of the founders and president of the First National Bank, Monrovia's first bank and an important financial institution during the City's early days.

The two story house embodies the characteristics of a simple late Victorian era farmhouse with Queen Anne detailing. The steeply pitched, cross gabled roof has wood shingles. The house is sided with wood shiplap and sits on a granite foundation. The primary feature on the façade is a one-story box bay with a pair of double hung windows with a single double hung window on each return. The bay has a short hipped roof clad in decorative wood shingles. The entry is accessed from a partial front porch with a hipped roof, similar to the bay. A large Craftsman-influenced two story addition was done in 1914 and encompasses the rear of the structure.

A full description of both houses can be found on the DPR as well as the National Register of Historic Places Registration Form, which are attached to the Staff Report.

Criteria and Guidelines

Pursuant to the Historic Preservation Ordinance, a structure or property must meet at least one of the seven criteria contained in the Ordinance. The Historic Preservation Commission must determine the applicable designation criteria for landmark status for each building and are discussed separately.

508 South Ivy Avenue – Blair House

Using the *Citywide Historic Context Statement*, the structure was evaluated under the *Architecture and Design* Context using both the *Developers and Builders* theme as well as the *Victorian, 1885-1905* theme. Staff also considered the *Residential Development and Suburbanization* Context, however, since the house had been moved it no longer retained integrity of location. It retains a high level of integrity in the other aspects.

Staff has determined that the Blair house at 508 South Ivy Avenue meets two of the designation criteria:

- **Criterion 2** – It is representative of the work of a notable builder, designer, or architect

The house was designed by Luther Blair for his personal residence. Blair is considered one of Monrovia's pioneer architects and is credited for designing and building a number of houses in Monrovia, all in the Queen Anne style including Mills View at 329 North Melrose Avenue, 117 North Magnolia Avenue, and the Zimmerman House at 823 South Shamrock Avenue. This house is representative of his work.

- **Criterion 4** – It embodies one or more distinctive characteristics of style, type, period, design, materials, detail, or craftsmanship.

While the overall design is modest, the structure embodies the Queen Anne style and incorporates a number of distinctive design characteristics, which can be found on the decorative bargeboard, window surround trim, side porch frieze, and detailing on the entry doors. The building is largely intact and is a good representation of Queen Anne architecture.

512 South Ivy Avenue – Brossart House

Using the *Citywide Historic Context Statement*, the structure was evaluated under the *Architecture and Design Context* using the *Victorian, 1885-1905* theme. Staff also considered the *Residential Development and Suburbanization Context*, however, since the house had been moved it no longer retained integrity of location. However retains a high level of integrity in the other aspects.

Staff has determined that the Brossart House at 508 South Ivy Avenue meets two of the designation criteria:

- **Criterion 1** – It is identified with persons or events significant in local, regional, state, or national history.

John F. Brossart was founder and the president of the first bank built in Monrovia, the First National Bank. The bank was an important financial institution during the early development of the community. The house was built for Brossart during the time he was president of the First National Bank.

- **Criterion 4** – It embodies one or more distinctive characteristics of style, type, period, design, materials, detail, or craftsmanship.

The house represents a good example of a Victorian-era farmhouse with simple Queen Anne detailing. The house retains all of its character defining features. With the exception of location, it maintains a high level in all the other aspects of integrity, including design, workmanship, and materials.

DPR Form

Monrovia uses state DPR Forms to survey, describe, record and evaluate historic resources. Both houses were recently listed on the National Register of Historic Places (NRHP) and

therefore, staff recommends a California Historic Resources (CHR) Code of 1S (Individual property listed in the NR by the Keeper. Listed in the CR [California Register]). The DPR is attached for the review, comment and consideration of the Historic Preservation Commission. The DPR constitutes the Nomination Statement. The NRHP Registration Form is also referenced in the DPR form and attached to the Staff Report.

Mills Act Contract

The applicants are also requesting a Mills Act contract along with Landmark Designation. Pursuant to the Municipal Code, Mills Act contracts are available to property owners of all historic landmarks as well as *contributors* to designated historic districts.

A Mills Act contract is a contract between the City of Monrovia and the owner of a historic landmark that provides a financial incentive to preserve historic properties. In exchange for the property tax savings provided by the contract, the property owner agrees to preserve, maintain, and complete certain restoration tasks. Since both proposed landmarks are on one parcel, one contract will cover both structures.

As the property is currently under substantial renovation and restoration, the standard conditions are proposed. These include an electrical safety inspection, installation of a historic landmark plaque, and a seismic retrofit or proof that the structure is at a minimum bolted to its foundation. With that said, Condition 7 provides that the restoration be completed within two years.

RECOMMENDATION: Staff recommends that the Historic Preservation Commission forward the Nomination Statements to the City Council, recommending that 508 South Ivy Avenue and 512 South Ivy Avenue be designated as historic landmarks. Staff further recommends that a Mills Act Contract be approved for the property. If the Historic Preservation Commission concurs then, following the public hearing, the appropriate actions would be motions to:

Designate 508 South Ivy Avenue, the Luther Blair House as Historic Landmark Number 166, 512 South Ivy Avenue, the John F. Brossart House, as Historic Landmark Number 167 and approve entering into a Mills Act Contract with the conditions of approval and so recommend to the City Council

Page 1 of 3 *Resource Name or #: HL-166

P1 Other Identifier: Luther Blair House

*P2 Location: Not for Publication Unrestricted

a. County: Los Angeles

c. Address: 508 South Ivy Avenue City: Monrovia Zip: 91016

e. Other Locational Data: APN # 8516-021-013

P3a Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
This two story, wood-framed dwelling represents a modest version of the Queen Anne style with a steeply pitched, complex shingle-clad roof composed of a central hip with a projecting gable on the façade's east elevation and a smaller projecting gable on the north elevation. The southern hip has three slopes reflecting the semi-hexagonal bay that wraps from the front to the side (south) elevation. Other roof elements include a shallow overhang, decorative bargeboard on the front gable, small curved brackets at each corner each pierced with a circular cutout. Two brick chimneys pierce the roof at the end of the south and east gables.

The front gable has fish scale shingles, a large decorative vent, rosettes at the apex and is divided from the second floor wall by a skirt roof. The remainder of the house is clad with wide lapped wood siding. The full, projecting shed roof porch is supported by four heavy turned posts. The porch deck is wood with vertical skirting boards featuring a cutout in the shape of a stylized crane along the front elevation. Fenestration on the front elevation (west) is comprised of two paired and one single one-over-one wood sash windows with decorative surrounds. The wood front door has three panels topped by a large etched glass light surrounded by multi-pane stained glass. A multi-paned stained glass transom above the door.

The south elevation is dominated by a secondary, partial projecting porch has a low-pitched hip roof supported by three turned posts with a fretwork frieze. The porch entry is very similar to the front entrance. A one-story gabled hipped roof addition sits at the rear (east) of the building.

P3b Resource Attributes: (List attributes and codes) HP3. Multi-family property

*P4 Resources Present: Building Structure Object Site District Element of District Other

P5a Photograph



P5b Description of Photo: (view, date)

West (front) elevation 5/2024

P6 Date Constructed: 1887

Source: LA County Assessor

P7 Owner and Address:

Saxony Holdings, LLC

740 Mountain View Ave, Monrovia

P8 Recorded by:

City of Monrovia

P9 Date Recorded: June 2024

P10 Survey Type: Individual

P11 Report Citation: National Register of Historic Places Registration Form, Luther and Adah Blair House, prepared by Nancy H. Bell, final revision October 2023.

Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List):

Page 2 of 3 *Resource Name or #: HL-166

- B1 Historic Name:** Luther Blair House
- B2 Common Name:** _____
- B3 Original Use** Single Family Dwelling
- B4 Present Use** Hotel (under construction)
- B5 Architectural Style** Queen Anne

B6 Construction History (Construction date, alterations, and date of alterations)

1887 – Constructed at 147 East Olive Avenue, Monrovia
 1890s – Rear single story addition, rebuilt in 1914
 1927 – Moved to 319 West Duarte Road, Monrovia
 1993 – Moved to 508 South Ivy Avenue, Monrovia (current location)
 2024 – Property restored and converted to a hotel

B7 Moved: Yes **Date Moved** 1927/1993 **Original Location** 147 East Olive Ave/
319 West Duarte Road

B8 Related Features:
 512 South Ivy Avenue (Brossart House) is considered a contributing feature to the property and is proposed for individual designation. A small accessory structure and a two-room cottage (currently under construction) are noncontributing.

B9a Architect: Luther Reed Blair **b. Builder:** _____

B10 Significance: Theme: Victorian **Area:** Monrovia

Period of Significance: 1885-1905 **Property Type** HP3 - Multiple Family Property

Discuss importance in terms of historical or architectural context as well as integrity.

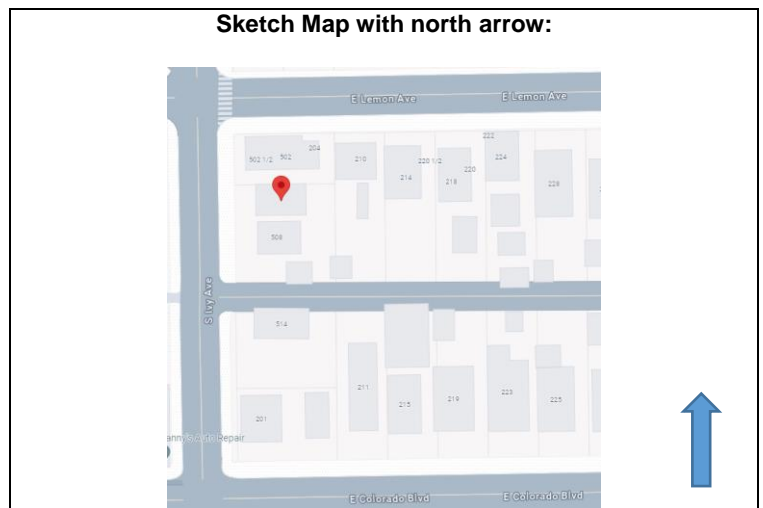
This building embodies the distinctive characteristics of the Queen Anne style. While the house has been moved twice, it has remained within the City of Monrovia and is currently located in the general vicinity of its original location. The house no longer retains its integrity of location, it retains a high level in all other aspects. The Monrovia Citywide Context Statement identifies Luther R. Blair in Master Architects subtheme. This house is one of the few extant houses in Monrovia designed by Blair. The property is designated on the National Register and appears eligible for local designation under Criterion #2 (notable architect) for its association with Luther Blair and Criterion #4 (architecture).

B11 Additional Resource Attributes:

B12 References:
 Sanborn Maps, LA County Tax Assessor Records, Monrovia Building permits; National Register of Historic Places Registration Form, October 2023.

B13 Remarks NRHP SG100010098 (3/25/2024)

B14 Evaluator /Date City of Monrovia, June 2024



P3a/B10

508 S. Ivy – The Blair House

508 S. Ivy was built in the summer of 1887 by Luther Blair for \$3,500. Luther Blair was the architect who designed "Mills View" for Milton S. Monroe, son of William N. Monroe (at 329 N. Melrose) and a home for Dr. C.H. Stewart built for \$4,000 at 117 N Magnolia.

The Blair House was originally located at 147 E Olive on the NW corner of Ivy. In 1927, it was moved to 319 W Duarte Road, where it stood until 1993 when Steve Baker had it moved to his property at 508 S. Ivy (adjacent to his home at 512 S Ivy).

Luther Reed Blair was Monrovia's pioneer architect. He built Orange Avenue School, a beautiful structure. He apparently built this home for his own family. Notably, the two front bedrooms upstairs have a connecting doorway in the closet (perhaps for a young child to be heard by his/her parents in the adjacent bedroom).

When the land boom collapsed, Blair briefly returned to Denver with his business partner Uriah Zimmerman. They discovered that business opportunities were no better there and returned to Southern California. Blair moved to Los Angeles, where he spent the rest of his life.

The back story: In the early 1950s, Steve had noticed the house at 319 W Duarte when it was owned by the Lyle family, whose oldest daughter was Gwen. Gwen helped pay for the original purchase of the house, and she lived there until the late 1970-1980s. When her parents died, they left half of the house to her since she helped them buy it, and the rest to her siblings. Gwen wanted her share left to a Scripps' endowment fund to secure her continuing care. The City of Hope wanted to acquire the property for their campus. A developer offered to buy the land but didn't want the house. After a series of developers' offers to move the house fell through, Steve Baker expressed interest in moving the house, using local attorney Eric Faith to draft a letter of agreement that Scripps signed to move the Blair House off the property so escrow could close on the property left to the Scripps endowment fund. So, it was agreed that he could move the house. (It is unclear what he paid if anything.)

The moving route was circuitous - east on Duarte Rd. to Buena Vista, then south to Live Oak, Live Oak to Arrow Hwy. to Irwindale Ave. North on Irwindale Ave. (below grade). Over the freeway at Irwindale to Huntington Drive into Duarte and Monrovia, then to 508 S. Ivy. It was towed on a trailer. Ted Hollinger was the mover. It took two days.

Jimi Hendrix prepared the roof system (which had been removed in 1927 before the first move; all the rafters had been cut and marked to specific the order for them to be reassembled. He also replaced the skirt and did other restoration work.

Frank Casner, a native Monrovia living at 216 E Colorado (in his grandparents' house) remembered when the house was moved the first time from E Olive to W Duarte Road by Gilbert Woodall, the local house mover, who moved it on rollers. Frank's grandfather, C.W. Casner, was a plumber whose store was in space on the ground floor below the Oddfellows Lodge at Ivy & Colorado.

Steve's telling of the full story of how the Blair House was moved is found here:
https://www.youtube.com/watch?v=P46mc9nL_i4&t=1030s

Notes compiled by Sandy Burud June 2022 from Steve Baker's files (retrieved from the Monrovia Legacy Project)

Page 1 of *Resource Name or #: HL-167

P1 Other Identifier: John F. Brossart House

*P2 Location: Not for Publication Unrestricted

a. County: Los Angeles

c. Address: 512 South Ivy Avenue City: Monrovia Zip: 91016

e. Other Locational Data: APN # 8516-021-013

P3a Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
This two story, wood-framed dwelling embodies the characteristics of a simple late Victorian farmhouse with Queen Anne detailing is topped by a steep pitched cross gable roof with wood shingles. The roof features moderate eaves with a simple, short fascia. The house is sided with shiplap and sits on a granite foundation. The front (south) elevation contains a one-story box bay with two, one-over-one wood sash windows on the front and a single one-over-one sash on each side. The bay has a hipped roof with a low pitched top and hipped sides clad in decorative wood shingles. Above the bay is a double one-over-one wood sash window with simpler surrounds topped by crown molding.

A partial front porch with a wood deck is accessed by a set of replacement steps without railings on the northeast corner of the front elevation. The porch roof is composed of a flat roofed top with decorative wood shingle hipped section and supported by a single simple chamfered post on the northwest corner. The front entrance is a wooden single leaf, four panel door with a simple surround and a crown molding cornice and accessed from the porch.

The south (side) elevation contains a single one-over-one wood sash window with simple surrounds topped by crown molding on the first floor in a small one-story porch which is located at the intersection of the cross-gable wing. The porch has a flat roof with decorative shingle hipped section similar to the front porch. Access is provided by a partially glazed wood door.

A two-story, Craftsman inspired addition was constructed to the rear of the house in 1914.

P3b Resource Attributes: (List attributes and codes) HP3. Multi-family property

*P4 Resources Present: Building Structure Object Site District Element of District Other

P5a Photograph



P5b Description of Photo: (view, date)

West (front) elevation 5/2024

P6 Date Constructed: 1887

Source: LA County Assessor

P7 Owner and Address:

Saxony Holdings, LLC

740 Mountain View Ave, Monrovia

P8 Recorded by:

City of Monrovia

P9 Date Recorded: June 2024

P10 Survey Type: Individual

P11 Report Citation: National Register of Historic Places Registration Form, John F. and Julia Brossart House, prepared by Nancy H. Bell, final revision October 2023.

Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List):

Page 2 of _____ *Resource Name or #: HL-167

- B1 Historic Name:** John F. Brossart House
- B2 Common Name:** Brossart House
- B3 Original Use:** Single Family Dwelling
- B4 Present Use:** Hotel (under construction)
- B5 Architectural Style:** Queen Anne

B6 Construction History (Construction date, alterations, and date of alterations)

1887 – Constructed at 323 South Heliotrope Avenue, Monrovia
 1900 – Moved to 202 East Lemon Avenue, Monrovia (facing north)
 1903 – Moved to 512 South Ivy Avenue, Monrovia (facing west)
 2024 – Property restored and converted to a hotel

B7 Moved: Yes **Date Moved:** 1900/1902 **Original Location:** 323 South Heliotrope Avenue/
202 East Lemon Avenue

B8 Related Features:
 508 South Ivy Avenue (Blair House) is considered a contributing feature to the property and is proposed for individual designation. A small accessory structure and a two-room cottage (currently under construction) are noncontributing.

B9a Architect: Unknown **b. Builder:** J.F. Brossart

B10 Significance: **Theme:** Victorian **Area:** Monrovia

Period of Significance: 1885-1905 **Property Type:** HP3 - Multiple Family Property

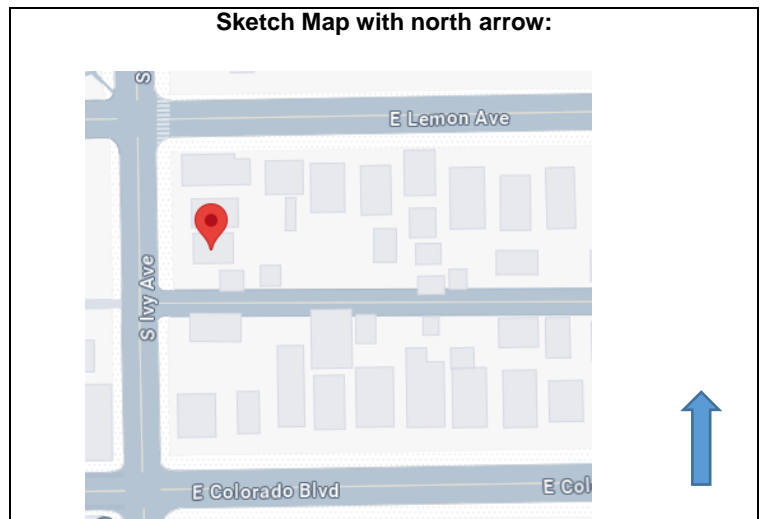
Discuss importance in terms of historical or architectural context as well as integrity.
This building embodies simple, yet distinctive characteristics of the Queen Anne style. While the house has been moved twice, it has remained within the City of Monrovia and is currently located in the general vicinity of its original location. The house no longer retains its integrity of location, however, it retains a high level in all other aspects. The property is designated on the National Register and appears eligible for local designation under Criterion #4 (architecture) and Criterion #1 for its association with John F. Brossart who was one of the founders and president of the First National Bank (Monrovia's first bank).

B11 Additional Resource Attributes:

B12 References:
 Sanborn Maps, LA County Tax Assessor Records, Monrovia Building permits, National Register of Historic Places Registration Form (2023)

B13 Remarks: NRHP SG100010098 (3/25/2024)

B14 Evaluator /Date: City of Monrovia, June 2024



STANDARDS AND CONDITIONS
Avenue
Mills Act Contract MA-155

During the term of this agreement, the Historic property shall be subject to the following conditions:

1. All structures on the property shall be kept in excellent condition including exterior walls, windows and roofing.
2. A Certificate of Appropriateness shall be required for all exterior alterations and/or additions to any structure on the property. The Secretary of the Interior's Standards for Historic Preservation shall be applied to the property with the exception that standard condition #9 shall allow for additions, exterior alterations or related new construction to match the original house upon approval of a Certificate of Appropriateness (Attachment A).
3. *View Corridor Maintained.* The view corridor enabling the general public to see the house from the public right-of-way shall not be further obscured. The view corridor, including landscaping, hardscape and fencing, shall be maintained.
4. *Landmark Plaque.* The owner(s) shall place a Historic Preservation Commission approved historic plaque on the site within two (2) years of the City Council designation of the historic landmark. The plaque shall be displayed at all times and shall be visible from the right-of-way.
5. *Electrical Safety Inspection.* Within two years of the date of City Council approval, an electrical safety inspection report shall be submitted on the electrical contractor's letterhead indicating that the existing service panel meets minimum code and poses no hazardous conditions, GFCI outlets are provided as specified by code, and proper grounding of the panel exists. This condition shall be waived if the building records confirm the upgrading of the service panel or written electrical inspection completed within the last five (5) years is provided.
6. *Seismic Retrofit.* Documentation by a building permit must be submitted verifying completion of a seismic retrofit. If the house has not been seismically retrofitted, it shall be retrofitted within ten (10) years of the date of the City Council approval. Seismic retrofit shall be at minimum the bolting of the house to an approved foundation.
7. *Exterior Improvements* (Certificate of Appropriateness may be required):
 - a. Completion of restoration of 508 and 512 South Ivy Avenue currently under permit within two years.
8. The property owner(s) shall submit to the Planning Division a progress report every 2 years for the first 10 years on the anniversary date of the Contract, listing a response to the conditions of approval as listed on this document. Report shall also include interior and exterior maintenance projects completed since your last required update report. After the first 10 years, a progress report shall be required every 5 years.



January 9, 2024
California State Parks
Office of Historic Preservation
Julianne Polanco, State Historic Preservation Officer
1725 23rd Street, Suite 100
Sacramento, California 95816

Re: National Register of Historic Places Nomination for the **Luther and Adah Blair House** and the **John F. and Julia Brossart House**

Dear Ms. Polanco:

I am pleased to provide support for the nominations to the National Register of Historic Places for the Blair House at 508 South Ivy Avenue and the Brossart House at 512 South Ivy Avenue, both in the City of Monrovia. These structures are significant examples of housing stock that represent the pattern of the Monrovia's development and its early subdivisions, as well as characterizing its first homes. These patterns also reflect aspects of the mid-1880s railroad boomtowns that sprang up across the San Gabriel Valley and the aspirations and cultural influences of Monrovia's founders and early residents. The structures are part of a small number of extant intact structures built in 1887 which is the year Monrovia was incorporated.

As described in the nomination statements, both structures maintain a high level of integrity and retain their original Victorian-era character defining features. Although both have been moved twice since they were constructed, they are in the general vicinity of their original locations and have continuously been sited within the City of Monrovia. After decades in their current location on South Ivy Avenue, one block away from the City's Civic Center, the Brossart House and the Blair House have become familiar visual features of the community and significantly add to the historic character of Monrovia and the City's historic core.

The value of these two houses to the City of Monrovia cannot be overstated. This is reflected in a recent decision by the Monrovia City Council to amend the City's General Plan, specifically to create a new Planned Development Area adopting development standards to facilitate the preservation, restoration, and adaptive reuse to maximize the long term viability of the property.

While not part of the nomination for the National Register, it is important to note that the association of the Brossart House with John F. Brossart is significant in local history. Brossart was the president of the First National Bank, an important financial institution during the early days of Monrovia. After selling the house in 1888 to Bradford Arthur, the home remained in the family until the death of Arthur's descendant, Stephen R. Baker in 2022. Mr. Baker, noteworthy in his own right, was appointed City Historian by the Monrovia City Council in 1991 and elected as the City Treasurer in 2005, serving in both capacities until his death in 2022.

Additionally, the Blair House is associated with Luther Blair who designed and built this home as his personal residence. Blair was a prominent local architect, designing many of Monrovia's significant early houses including "Mills View", a wedding gift from Monrovia founder William Monroe to his son Milton. Blair was also selected as the architect of Monrovia's first school house.

The Brossart House and the Blair House are significant historic features within the City of Monrovia and I believe are more than qualified to be listed on the National Register of Historic Places. I wholeheartedly support these nominations.

Respectfully,

A handwritten signature in black ink, appearing to read "Craig Jimenez", written in a cursive style.

Craig Jimenez, AICP
Director of Community Development

Cc: Dylan Feik, City Manager
Monrovia Historic Preservation Commission

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

DRAFT

Historic name: Blair, Luther and Adah, House

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: 508 S. Ivy Avenue

City or town: Monrovia State: California County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

national statewide local

Applicable National Register Criteria:

A B C D

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

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

Blair, Luther and Adah, House
Name of Property

Los Angeles, California
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

Blair, Luther and Adah, House
Name of Property

Los Angeles, California
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS: hotel

Blair, Luther and Adah, House
Name of Property

Los Angeles, California
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Queen Anne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: brick, weatherboard, asphalt roof

Narrative Description

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

Summary Paragraph

Blair House is a large (2,218 square foot) two-story wood-framed building whose design is influenced by the Queen Anne and Eastlake styles. The building is located on a small, flat lot in a mostly residential neighborhood in the city of Monrovia, approximately twenty-three miles from Los Angeles. The house has been moved twice since its construction, both times within city limits. The house retains original design features such as heavy turned posts with heavy decorative brackets, stained glass doors and transoms, porches, wood windows, skirting with stylized crane cutouts, and interior moldings and ornamentation. The residence retains virtually all of its original millwork, much with its original finish, and retains integrity of design, setting, materials, workmanship, feeling, and association.

Narrative Description

Setting

Blair House is located in a mostly residential neighborhood in the middle of the block between E. Lemon Avenue on the north and an unnamed alley on the south. The rear faces back yards of

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houses that front E. Lemon Street. There are houses on either side and a commercial building across the street. The yard retains shrubs and a large palm tree.

Exterior

A large two-story, wood-frame dwelling, Blair House is clad in lapped wood siding and designed in a simple version of the Queen Anne style with Eastlake influence on the interior. The house is set on a conventional foundation hidden by vertical board skirting. Each of the skirting boards along the front porch features a cutout in the shape of a stylized crane. A water table encircles the house. Each corner of the house is finished with a narrow corner board. Small, curved brackets are located at the top of each corner board and visually support the slight roof overhang.

The house faces west and is topped by a complex shingle-clad roof composed of a hipped central portion with a projecting gable on the façade, east elevation, and a smaller projecting gable on the north elevation. The roofline on the rear of the house is slightly lower and is sheltered by a gable roof. The south slope of the hipped roof has three slopes reflecting the semi-hexagonal end of the front of the house. Two brick chimneys pierce the roof at the end of the south and east gables. A small, one-story hipped roof wing extends from the rear, or east, elevation.

A three-bay, one-story shed-roofed front porch stretches across the façade, west elevation, and is accessed by a set of replacement wooden steps without railings or newels. The porch is supported by four heavy turned posts linked by an open frieze. Heavy decorative brackets at the top of the posts visually support the porch soffit. There are two engaged turned posts set in the wall of the house at each inside corner of the porch. The porch has a wooden deck and sloped board ceiling. The front entrance is accessed from the porch and is a centrally located single-leaf entrance which contains a wood door of three panels, two square panels topped by a single rectangular panel, which is turned and topped by a glazed area of a large central etched glass light flanked on the sides and across the top by square and rectangular margin lights of stained glass in shades of blue, green, and yellow. Above the door is a transom of etched glass with margin lights of stained glass in shades of blue, yellow, orange and maroon. The entire entrance is surrounded by a simple frame with corner blocks with simple rosettes.

A paired window composed of one-over-one wooden sash with plain trim, corner blocks with simple rosettes and a decorative apron is located to the north of the entrance and is the only other opening on the façade under the porch. The porch wall to the south of the entrance is set back slightly from the rest of the wall plane. Above the porch a double window is located directly above the double window on the porch and a single window, matching those in the double window, is located above the entrance. While there is no other fenestration on the second floor, a vertical board—essentially a faux corner board—is located between the paired and single window to give articulation to the elevation. This board also visually supports the front facing gable that is centered above the double window.

The front facing gable is divided from the second-floor wall by a skirt roof supported by simple brackets. The face of the gable is clad with decorative wooden shingles. A square attic vent is located in the center of the gable. The louvers of the vent are cut with an undulating edge.

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Margin lights surround the vent on the sides and the top. The frame of the vent is further decorated with brackets at the top corners supporting a heavy window hood. Sawtooth molding runs between these brackets below the hood. The lower corners of the frame contain similar brackets, mounted upside down. The apex of the face of the gable above the vent is ornamented by a wooden grid filled with simple rosettes. A bargeboard of alternating squares, with cut-out circles, and rectangles, with central fluted panels, completes the ornamentation of the gable.

The southwest corner of the south elevation is a semi-hexagonal bay, the outer angles of which have a single one-over-one wood window on each floor trimmed like the porch windows. The central portion of the bay contains a double window on the first floor composed of single lights above decorative wooden panels in a squared sunburst pattern with a central rosette. The entire window composition is trimmed out like the rest of the windows, with a decorative wooden panel between the windows composed of wooden ornament of squares of fluted ornament set in a basket weave pattern, below which between the sunbursts is a panel of decorative spool work. The wall above this window is solid. Past the angled bay is a three-bay shed roofed porch and is accessed by a set of replacement wooden steps without railings or newels.

The porch is supported by three heavy turned posts linked by a fretwork frieze as well as two engaged turned posts set in the wall of the house where the porch terminates into the house walls. The porch has a wooden deck and sloped board ceiling. The entrance from this side porch, located in the west most bay, is virtually identical to the front entrance. Two one-over-one wooden sash windows occupy the bays to the east of the door. Above the porch is a small one bay second floor covered porch located in the west bay. The second-floor porch has a decorative chamfered post supporting the hipped roof at the southeast corner; an engaged chamfered post is located in the west and north wall. An area of decorative wooden shingles stretches from the porch deck to the shed roof of the first-floor porch. The second-floor porch is accessed via a single-leaf five-paneled door from the west wall. A small one-over-one double-hung window also opens onto the porch from the north wall. The top sash has margin lights of decorative painted glass. The remainder of the second floor is a lower slope gable roof with no fenestration on the south elevation.

A one-story, hipped roof with a gabled vent, kitchen addition with a single, centered one-over-one window with a simple frame lights the south elevation. The east end of the kitchen contains, going south to north, a single-leaf, three-panel door, a single one-over-one wooden sash window and a boarded over door. Both door and window have simple frames. Two one-over-one wood double-hung windows with simple frames light the gable end of the second floor.

The north elevation of the kitchen has a single one-over-one wood double-hung window with a simple frame at its north-west corner. Going west there are two one-over-one wood double-hung windows with frames that match those of the rest of the windows on the house. Past these windows a slightly projecting gable holding a double window composed of two one-over-one wood double-hung windows which is set slightly above the level of the rest of the first-floor windows because they light the landing of the staircase. The gable ornament matches that in the west facing gable of the façade. However, the frame of the double window, as well as the

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architectural treatment above and below, is different here and reflects the stick style in the use of crossed wooden members, one above the double window and one below each individual sash. The entire projecting gable is visually supported by three equally spaced brackets and a decorative saw tooth molding completely encircles the base of the projecting gable. Past this gable element there are two additional one-over one wooden sash windows that match the remainder of those on the house, one on each floor.

Interior—First Floor

From the front porch the front door opens into a reception room. Directly opposite the entrance is a single-leaf five-panel door with original hardware that opens into the stair hall. Located to the left, or north, of the entrance, a set of pocket doors located in the middle of the wall open into the parlor. To the right, or south, of the entrance is a semi-hexagonal bay. Each of the outer angles of the bay contains a single one-over-one wood window. The center of the bay contains two smaller fixed-pane windows flanking a chimney and fireplace. Beaded stained trim surround art tiles that frame the firebox. There is no mantle shelf or mantelpiece in the traditional sense. The hearth is a simple concrete slab. The doors and windows are all surrounded with original Eastlake inspired trim. Baseboard and picture rail encircle the room. All the woodwork retains its original stained finish. The walls and ceilings are plaster, and the floor is wood. A historic kerosene light fixture, which has been electrified, hangs from the center of the ceiling.

To the north of the reception room is the parlor, accessed from the reception room via a set of original pocket doors. To the right, east, is a single-leaf opening from the parlor into the stair hall. A double window in the west wall opens onto the front porch. A single one-over-one window is in the northeast edge of the north wall. While the door and window trim, baseboard and picture rail are intact, they have been painted. The walls and ceilings are plaster, and the floor is wood. An electrified oil lamp hangs from a decorative ceiling medallion.

East of the parlor and reception room is the stair hall. Dominating the stair hall is the highly decorated Eastlake inspired staircase with a prominent square newel, a heavy molded handrail and a balustrade of turned and beaded elements. The staircase rises on the east wall to a landing which is lit by a double window of two one-over-one wood double-hung windows, trimmed to match the woodwork in the stair hall. The underside of the flight leading from the landing to the second floor is heavily paneled. The staircase retains its original wood finish. Located opposite the staircase in the south end of the stair hall is the door to the side porch. The door frames in the stair hall incorporate Eastlake detailing similar to that in the parlor and reception room and include corner blocks with rosettes. The trim retains its original finish. The ceiling and walls are plaster, and the floor is wood.

East of the stair hall and accessed via a single-leaf door in the east wall of the stair hall is the dining room. The dining room occupies the entire space running north to south with two one-over-one wood double-hung windows opposite each other in the north and south walls. The east wall contains a single-leaf entrance into the kitchen opposite the door into the room from the stair hall. Also on the east wall, towards the north end, is a built-in cupboard. All the doors and windows, as well as the storage cupboard, are framed in Eastlake inspired trim similar to that in

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the stair hall. A baseboard, wainscot with a top rail that includes a frieze with rosettes, and picture rail encircle the dining room. All of the trim has been painted. The ceiling and walls are plaster and the floor is wood. An electrified oil light fixture hangs from the ceiling.

To the east of the dining room is the kitchen, accessed from the dining room via a single-leaf door in the south end of the east wall. Directly opposite the entrance from the dining room on the back, east, wall of the house is a single-leaf three-panel door. To the left, or north, is a single one-over-one wood double-hung window. A single one-over-one wood window is located in the south wall. Door and window trim is a simplified version of the trim seen in the more formal areas of the house and it has been painted. A simple board wainscot with a simple rail encircles the kitchen. This wainscot is higher in the northeast corner of the room. The walls are plaster while the ceiling is clad in paneling. A scuttle hole to the attic is in the kitchen ceiling. The north end of the room is partitioned off into a pantry which is accessed through a centered single-leaf door from the kitchen. The pantry has a single one-over-one wood window in the north wall. A historic built-in storage cabinet occupies the west end of the pantry. The ceiling and walls of the pantry are plaster.

Interior—Second Floor

A rectangular hallway running perpendicular to the stair hall is located at the top of the stairs. Three bedrooms and one bathroom open off this hallway. All doors and windows on the second floor have simple painted trim inspired by the Eastlake style. All door openings into the hallway have transoms. The hallway and each bedroom are encircled by a picture rail. The walls and ceilings are plaster, and the floors are wood. At the west end of the hallway is a bedroom located over the parlor, which has a double window in the west wall and a single one-over-one wooden window in the north wall. Two closet doors open from the south wall of the bedroom.

The next bedroom, located to the south of the first bedroom, is above the reception room and contains a semi-hexagonal bay with a single one-over-one double-hung wood window in the outer angles of the bay. The center of the bay contains a wood-burning stove and no windows. The north wall of the bedroom has one closet door. A single window is located in the west wall and a single-leaf door opening to a small second floor porch is located in the east wall. A bathroom located across from the top of the stairs contains a historic cast-iron claw foot bathtub. A single one-over-one window lights this space. The upper sash has decorative painting in the margin lights.

The last bedroom is located at the east end of the hall and is over the dining room. The side walls of this room are truncated as this space is located within the east-facing gable. Two one-over-one wood windows are located in the east wall and flank the chimney stack from the kitchen. A closet door opens into the truncated south wall.

Alterations

This house is truly intact with respect to its original design and materials. There are no alterations from the original except for the overlay of the kitchen floor with linoleum. A new use for the house is proposed as a bed and breakfast. This will necessitate the addition of two

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carefully positioned bathrooms on the second floor. A Historic Preservation Certification Application is under review and alterations will adhere to the Secretary of the Interior's Standards and Guidelines.

Integrity

Location and Setting: The house has been moved twice since its construction in 1887. Both moves have been within the boundaries of the city of Monrovia. The original location was on the northwest corner of Olive and Ivy Avenues. There were houses on all sides at this location and a commercial building three lots to the west. In 1927, the house was moved sixteen blocks to 319 W. Duarte Road. When it was threatened with demolition, it was moved back to Ivy Avenue, just a block from its original location. While the house no longer retains integrity of *location* due to the move, the setting is very similar to the original, and integrity of *setting* is retained.

Design: The design of the house remains entirely as it was when it was built and therefore the house retains integrity of design.

Materials: The house retains its original timber frame, painted wood siding, windows, and doors. Original materials remain on the interior as well, such as doors, built-in cabinet, wood floors, staircase, and original millwork. Therefore, Blair House retains integrity of materials.

Workmanship: Evidence of the craftsmen's labor and skill in construction is evident in the original materials and finishes, many of which remain intact and do not need replacing. Therefore, the house retains its integrity of workmanship.

Feeling: Blair House has the character of a late nineteenth-century house. The houses surrounding the property on all sides vary in design reflecting the growth and development of the neighborhood that has been the setting for the house since its relocation to this site in 1993. Therefore, Blair House retains integrity of feeling.

Association: Blair House retains the significant materials and design that were a part of its original construction. The house was used as a single family residence until its last purchase in 2022. If the plans to rehabilitate the house into a bed and breakfast come to pass, the house will continue to be a residential building and the changes will not be evident from the exterior. Therefore, the house retains integrity of association.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1887

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Blair, Luther Reed

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

Blair House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as a property that embodies the distinctive characteristics of its period of construction. The period of significance is 1887, the year of construction. The house retains the features that define the tenets of the Queen Anne style. While the house has been moved twice, its third location is similar to its original location and only one block away. Each lot was similar to the others in relationship to the street, sidewalk, and other houses. Each move was carefully executed, thus preserving the house's original architectural details both on the exterior and the interior. As a moved property significant under Criterion C, Blair House retains enough historic features to convey its architectural values; retains integrity of design, setting, materials, workmanship, feeling, and association; and meets Criteria Consideration B: Moved Properties.

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

Criterion C: Architecture

Blair House is significant as an intact and fine local example of a single-family residence that embodies the distinctive characteristics of the Late Victorian Queen Anne style. Of the 143 buildings designated as historic landmarks by the City of Monrovia as of November 2017, there are only six Queen Anne residences on the list. The majority of listed houses were designed in the Craftsman style. Of those six, two are one-story houses, two (255 N. Mayflower Avenue and 336 N. Ivy Avenue) are high style examples of the style, 623 W. Colorado Boulevard has an unusual overhanging canted bay on the second floor, and 225 Monroe Place is a rather plain example with a one-story porch supported with turned posts. By contrast, the Luther Blair house exhibits characteristics of a more classic example of the Queen Anne style with its two stories, asymmetrical façade, hipped central roof with projecting gables, and a one-story porch with turned posts and brackets.

Per Monrovia's architectural context statement, listing a Queen Anne residence requires the building must have been constructed during the period of significance (1885-1905), exemplifies tenets of the Victorian era and Queen Anne style, retains character-defining features, and retains the essential aspects of integrity. The characteristics of Blair House satisfy each of these requirements. It was built in 1887 and maintains Queen Anne style features including asymmetrical façade, steeply pitched roof of irregular shape with a dominate front-facing gable, wood exterior with decorative shingles, one-story porch with ornamentation, bay windows, and wood double-hung windows. In addition, the house retains its integrity of design, setting, materials, workmanship, feeling, and association.

The Monrovia context statement registration requirements also note that the retention of integrity of design, workmanship, and materials will usually be more important than integrity of location,

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setting, feeling, and association. More importantly, the original massing of the building should be retained, the original doors and windows should be retained, and the distinctive elements such as shingle patterns, bargeboard, porch posts and railings should be in evidence.

Queen Anne Style

The Queen Anne style was popularized in England and became very common in the United States from the 1880s until about 1900. Despite the name, the style had nothing to do with the style of architecture dominant during the reign of Queen Anne; rather, it combined elements of Elizabethan and Jacobean eras.¹ The American interpretation of the style included cross-gables, elaborate spindle work, and wood details that were more easily accessible due to the expanding railroad lines across the country. Queen Anne avoids flat surfaces by using elements such as bay windows, towers, overhangs, and wall projections, as well as a wide variety of materials with differing textures when possible.

Characteristics of the style are curved brackets; posts of porches and exposed framing members of roofs bearing a marked resemblance to table legs; rows of spindles in friezes or fascias; elaborately detailed gable ends with incised boards, pendants, and brackets; and the use of numerous porches and bay windows.

The rise of industrialization made it easier and more affordable to add mass produced decorative details to buildings. Many communities had local sawmills equipped with sophisticated woodworking machinery that could easily produce elaborate jigsaw cut trim in a variety of patterns or turn spindles in an endless number of sizes and types to adorn new houses built in variations of the newly popular Queen Anne and Eastlake Styles. Other mass-produced architectural elements could be shipped in via the railroads, which crisscrossed the nation from coast to coast allowing ever more elaborate houses to be constructed in areas recently settled. Many new towns had neighborhoods of houses that easily compared or even surpassed in elegance and detail those found in older more settled communities.

The Victorian era in California was shorter than it was back east, with fewer style variants. The style coincides with Monrovia's incorporation in 1887, and most of the city's earliest surviving buildings reflect the Queen Anne style most popular at the time. Stick, Shingle, and more vernacular Folk Victorian style examples are also found in Monrovia.

History of Monrovia, California

The native people of the area known as Monrovia were the Tongva, or Gabrieleno Indians. Before Spanish colonization of Central America and Alta California, the San Gabriel Valley was occupied by indigenous people of Native American Shoshonean Tribes as early as 500 BCE, although archaeological investigations have documented human habitation of southern California as early as 12,000 years BCE. Later, this tribe became known as the Gabrielinos, after the Mission San Gabriel Arcángel. The indigenous tribes living at the foot of the San Gabriel Mountains were said to be the "wealthiest, most populous and most powerful ethnic nationality

¹ Virginia McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 268.

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in aboriginal southern California.”² The tribes were sustained by the rich land they occupied in and near the arroyos in the steep mountains to the north, which seasonally carried water down into the valley, joining the San Gabriel River and eventually reaching the Pacific Ocean.

Recorded history of California began in the sixteenth century with Spanish colonization of Central America and Alta California. In 1771, Spanish missionaries arrived in the area and established Mission San Gabriel Arcángel. After Mexico won independence from Spain in 1821, California territory fell under the jurisdiction of the Mexican government. This led to the secularization of the missions by the 1830s, which resulted in the transference of mission land to Mexican ranchos. The 9,000-acre Rancho Santa Anita, within which present-day Monrovia is located, was granted to Hugo Reid in 1841.³ The same year, Mexican Governor Juan Alvarado granted the eastern half of the rancho to Andreas Duarte, which created Rancho Azusa de Duarte. In 1848, the Treaty of Guadalupe Hidalgo established California as part of the United States. Two years later, it became the nation’s thirty-first state.

In the 1850s, the strong demand for beef in the rapidly growing mining areas and cities in northern California had led the owners of some large ranchos in agricultural southern California to overextend their cattle operations. A period of flood and extended drought in the early 1860s destroyed the livestock and left them unable to pay their taxes. Many of the large ranchos were divided and sold, and both Rancho Santa Anita and Rancho Azusa de Duarte were sold to a series of owners. Large portions of both ranchos were eventually purchased by Elias “Lucky” Baldwin, who held most of the land holdings of present-day Monrovia in the mid- to late nineteenth century.

Following the completion of the transcontinental railroad in 1869, the Southern Pacific Railroad built a rail line to Los Angeles in 1876. Its competitor, the Santa Fe Railroad, was also building a line west from Texas, reaching Needles, California, in 1883.⁴ Stanley Jewett, an engineer who moved to Pasadena in 1879, proposed to James Crank—who owned the Fair Oaks Ranch north of Pasadena and was the first vice-president when the First National Bank of Los Angeles was organized in 1875—the construction of a rail line between Pasadena and Los Angeles. Crank organized the line as the San Gabriel Valley Railroad (SGVRR) and raised the funding for its construction. The first track was laid in 1884, and the line was built to Mud Springs (present-day San Dimas) on the San Gabriel River, where it met the westward construction of the Santa Fe Railroad in 1887, opening the line to trains from Chicago and the East.⁵ The construction of the SGVRR initiated an increase in interest in land along its route, contributing to a major real estate boom in southern California in the mid-1880s.

William N. Monroe had been a superintendent for the Southern Pacific’s rail construction in Utah before retiring to California in 1875. Monroe became a member of the Los Angeles City

² Lowell J. Bean and Charles R. Smith, *Handbook of North American Indians, Vol. 8* (Washington DC, Smithsonian Institution, 1978), 570-574.

³ Peter C. Ostrye, *Monrovia Centennial Review, 1886-1986* (Monrovia: Monrovia Centennial Committee, 1986), np.

⁴ Glenn S. Dumke, *The Boom of the Eighties in Southern California* (San Marino: Huntington Library, 1966), 22.

⁵ Dumke, 23.

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Council in 1880, and was acquainted with Collis P. Huntington, one of the partners of the Southern Pacific Railroad.⁶ In 1884, Monroe and his brother C. O. Monroe purchased 120 acres of the former Rancho Santa Anita from Lucky Baldwin, and an additional ninety acres the following year. He moved his family into a tent on the property while he built a small cottage and then later their permanent home in 1885, "The Oaks." In partnership with Crank, Edward Spence (Monroe's cashier at First National Bank), and attorney John D. Bicknell (who succeeded Crank as first vice-president of the First National Bank in 1888), Monroe laid out a 120-acre town centered at Orange (later Colorado Boulevard) and Myrtle Avenues, with eight square miles of farm and orchard lots around it, and organized the first auction-excursion in May 1886.⁷ The men, as officers and directors of the Monrovia Light and Water Company, promised to plant 8,000 pepper trees along the streets, to provide free water and to install electric streetlights. More than forty tracts and additions to the original town area were filed in 1886 and 1887.⁸ In 1887, Monrovia was incorporated as the fourth city in Los Angeles County.

Monrovia was one of the most successful of the many towns in Los Angeles County that were started during the boom period. In part, this was most likely due to the fact that Monrovia required that all property purchased for residential purposes must have a building constructed within six months, which generally cost at least \$2,000. This requirement helped decrease speculation that resulted in the collapse of other communities in Los Angeles County during the recession that hit in the 1890s.⁹ The rise in price of Monrovia lots was phenomenal for a boom town. The first lots available for purchase in May 1886 sold from \$100 to \$150 each. Monroe sold lots much cheaper than lots in surrounding developments, on condition that substantial improvements would follow. The increase in value of the lots reflects those improvements. For example, in 1887, \$8,000 was offered for a lot bought the year before for \$150, while another lot 100 feet by 150 feet bought for \$3,500 was sold in thirteen months for \$13,500.¹⁰

Despite the recession of the late 1880s, Monrovia continued to grow. In 1887, nineteen months after the first lot was sold in Monrovia, the local newspaper reported the city had already had as much as a half million dollars' worth of construction in that year, which included two banks, two brick commercial buildings, several hotels and boarding houses, churches, and schools, with more planned for 1888.¹¹ Local utilities were first developed when the Monrovia Electric Light and Power Company established electrical services shortly before 1900.

Soon after the first lots were sold, the promoters of Monrovia made plans for building a railroad to Los Angeles. The San Gabriel Valley Rapid Transit Railroad Company was organized on April 26, 1887 for the purpose of constructing a railroad from some convenient point in the City of Los Angeles to the town of Monrovia. Directors of the railroad included Spence and

⁶ Ostrye, xviii.

⁷ Dumke, 79-80.

⁸ Dumke, 80.

⁹ Ostrye, np.

¹⁰ Joseph Netz, "The Great Los Angeles Real Estate Boom of 1887," *Annual Publication for the Historical Society of Southern California*, Vol. 10, 65.

¹¹ "Monrovia Planet," December 31, 1887.

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Monroe.¹² Construction of the railroad was begun in Monrovia, and by August 1888, the eastern boundary of Los Angeles had been reached.¹³ By January 1892, the company was operating four trains to Monrovia on weekdays and two on Sundays. Two months later the railway was leased by the Los Angeles Terminal Railway, and in June it was announced that the line was being broad-gauged and turned over to the Terminal Railway.¹⁴ The Los Angeles Terminal Railway did not renew its lease and in 1893, the Southern Pacific was persuaded to take over the railroad for an undisclosed price.¹⁵ In 1903, the Pacific Electric rail line established an interurban railway line to Monrovia. Known as Red Cars, the line traveled through Los Angeles, Orange, and San Bernardino Counties and was an important part of southern California history as it made traveling easy for those inland to take day trips to the beach, for commuters to travel to downtown Los Angeles, and for the public to explore other areas of southern.¹⁶ City officials desired the establishment of railway stops within their community as it resulted in increased population, easy and reliable accessibility to other locations, and economic development and prosperity. The Pacific Electric played an important role in Monrovia's growth between 1900 and 1910.¹⁷

By 1905, the city's boundaries stretched out to Fifth Avenue on the west, Shamrock Avenue on the east, and south of Santa Fe Avenue (later Duarte Road) on the south. To the north, Monrovia extended up into the foothills.¹⁸ In 1906, the 50-acre Oak Park tract on the east side of town, formerly part of the Bradbury estate, was subdivided and opened for development. Residential development began to fill the lots on streets north of the Southern Pacific rail line at Chestnut Avenue, between Myrtle and Shamrock Avenues. By 1910, the city's population had almost tripled in just a decade to 3,576 residents.

In 1915, 500 acres between the western city limits and neighboring Arcadia were annexed by Monrovia.¹⁹ There was a decline in the number of building permits issued between 1912 and 1916, with World War I causing stagnation in building activity. The pace of construction resumed at the war's end, with the number of permits issued in 1923 exceeding all previous years.²⁰ Between 1920 and 1930, Monrovia's population doubled from 5,480 to 10,890 residents. Residential construction infilled available lots in the neighborhoods closest to Monrovia's downtown and increased in the outlying areas beyond. In the mid-1930s, the Bradbury Ranch on the east side of Monrovia was subdivided.²¹ The city's growth slowed during the Great Depression, with the population reaching 12,807 by 1940.

¹² Franklyn Hoyt, "The San Gabriel Valley Rapid Transit Railroad," *The Historical Society of Southern California Quarterly*, September 1951, 213.

¹³ Hoyt, 215-216.

¹⁴ Hoyt, 219.

¹⁵ Ibid.

¹⁶ Jimenez, 2008.

¹⁷ Ibid.

¹⁸ Craig Jimenez, *North Encinitas Historic District: Historic Context and Survey* (Monrovia Department of Community Development, 2017), 8.

¹⁹ John L. Wiley, *History of Monrovia* (Pasadena: Press of Pasadena Star News, 1927), 155.

²⁰ Ibid., 190.

²¹ Ostyre, 61.

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The beginning of World War II ended the Great Depression and resulted in a boost in the economy in California through government war contracts and support for military installations, and concurrently, an increase in jobs. After the war, the United States economy exploded, and families arrived in southern California drawn by the plentiful jobs in the booming aerospace and automobile industries. Between 1968 and 1971, Interstate 210 was constructed from Arcadia through Monrovia and east to Pomona. The construction of the interstate marks a change in the history of the community. As a result of new transportation connections, easy financing through government-sponsored housing programs such as FHA loans, and new technologies that allowed for more efficient building techniques, Monrovia, like the rest of the San Gabriel Valley, opened to residential and commercial suburbanization and rapid expansion of housing, which quickly replaced many of the vineyards and orchards. As a result, downtown Monrovia experienced redevelopment and renovation in the 1970s and 1980s.²² In 2021, Monrovia had a population of 37,500 and is headquarters for companies including Naked Juice, Trader Joe's, and Original Tommy's. It has also been featured in television commercials, pilots, and films.

Luther Reed Blair and Subsequent Owners

Luther Blair, an architect, built this house for his personal residence at the corner of Olive and Ivy Avenues in 1887 for \$3,500. His partner in business was Uriah Zimmerman, a building contractor. Together they built a number of early buildings in Monrovia including Mills View for Milton S. Monroe (William Monroe's son) at 329 N. Melrose (extant), Dr. C. H. Stewart's home at 117 N. Magnolia (extant), and Orange Avenue School (not extant). *The Monrovia Planet* on May 28, 1877 mentions that the men had plans almost ready for the school, as well as for the residences of M.S. Monroe, Jefferson Patten, E. P. Large, and Dr. Stewart. Several months later, the *Planet* reported that Blair's personal residence was nearing completion at the corner of Ivy and Olive Avenues.

In 1895, Blair sold the house to Andrew Ryder, who then sold it to Thomas Wardall in 1906. In 1910, Wardall moved into a new home and rented out Blair House. In 1927, Wardall moved the house sixteen blocks to 319 W. Duarte Road. He later sold it to the Lisle family and when the last Lisle family member moved to a retirement home, the house was placed on the market. When Blair House was slated for demolition in 1993, Steve Baker had it moved again to its location at 508 S. Ivy Avenue, adjacent to his family home, the John F. and Julia Brossart House, at 512 S. Ivy Avenue.

²² Ibid.

Blair, Luther and Adah, House
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9. Major Bibliographical References

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

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<http://kcet.org/history-society/a-brief-history-and-geography-of-the-san-gabriel-valley>.
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Ostrye, Peter C. *Monrovia Centennial Review, 1886-1986*. Monrovia: Monrovia Centennial Committee, 1986.

Whiffin, Marcus. *American Architecture Since 1780*. Cambridge, MA: MIT Press, 1985.

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Wiley, John L., *History of Monrovia*. Pasadena: Press of Pasadena Star News, 1927.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Monrovia Department of Community Development

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 34.146747 Longitude: -118.001065

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

AIN parcel #8516021013 Monrovia S. 110 ft or Lots 11 and Lot 12 Blk J.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the lot on which the building sits, where it was moved to in 1993.

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11. Form Prepared By

name/title: Nancy H. Bell
organization: Vicksburg Foundation for Historic Preservation
street & number: 1107 Washington Street
city or town: Vicksburg state: MS zip code: 39183
e-mail: vburfoundation@aol.com
telephone: 601-636-5010
date: January 2023; Revised June 2023, October 2023

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Blair, Luther and Adah, House
City or Vicinity: Monrovia
County: Los Angeles
State: California
Photographer: Joshua Cain
Date Photographed: October 14, 2022

No rehabilitation work has begun, so photos still accurately represent property at the time of nomination.

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

1 of 11 Front (west) elevation, view to east

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- 2 of 11 Front (west) elevation; close up of front porch and crane cutouts in skirting, view to east
- 3 of 11 South elevation, view to northwest
- 4 of 11 Ornament on south elevation, view to northeast
- 5 of 11 Rear elevation, view to west
- 6 of 11 Right parlor, view to southwest
- 7 of 11 Left parlor, view to south
- 8 of 11 Dining room built-in cabinet, view to east
- 9 of 11 Stairs, view to north
- 10 of 11 Second floor, view to north
- 11 of 11 Second floor bedroom, view to southeast

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

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

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

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

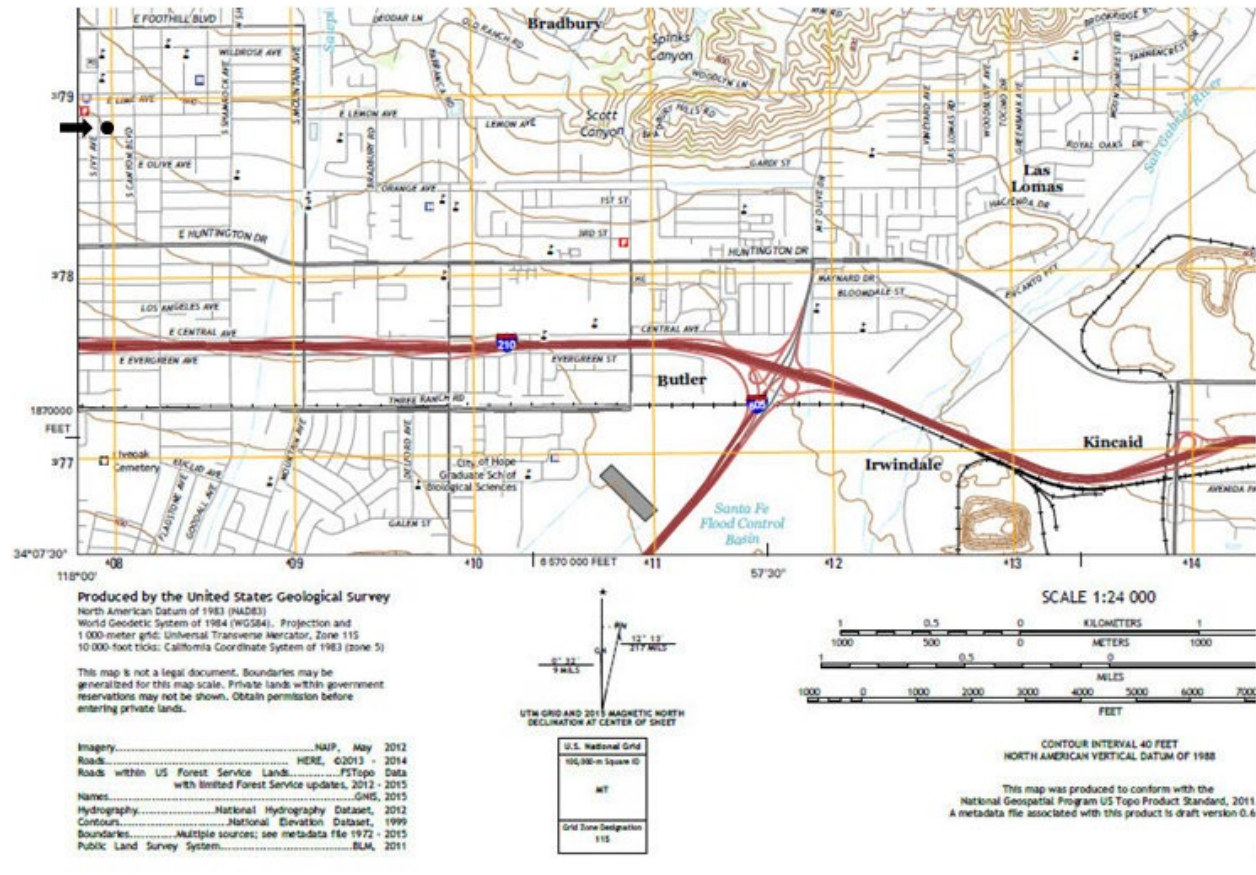
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Location Map

Latitude: 34.146747

Longitude: -118.001065



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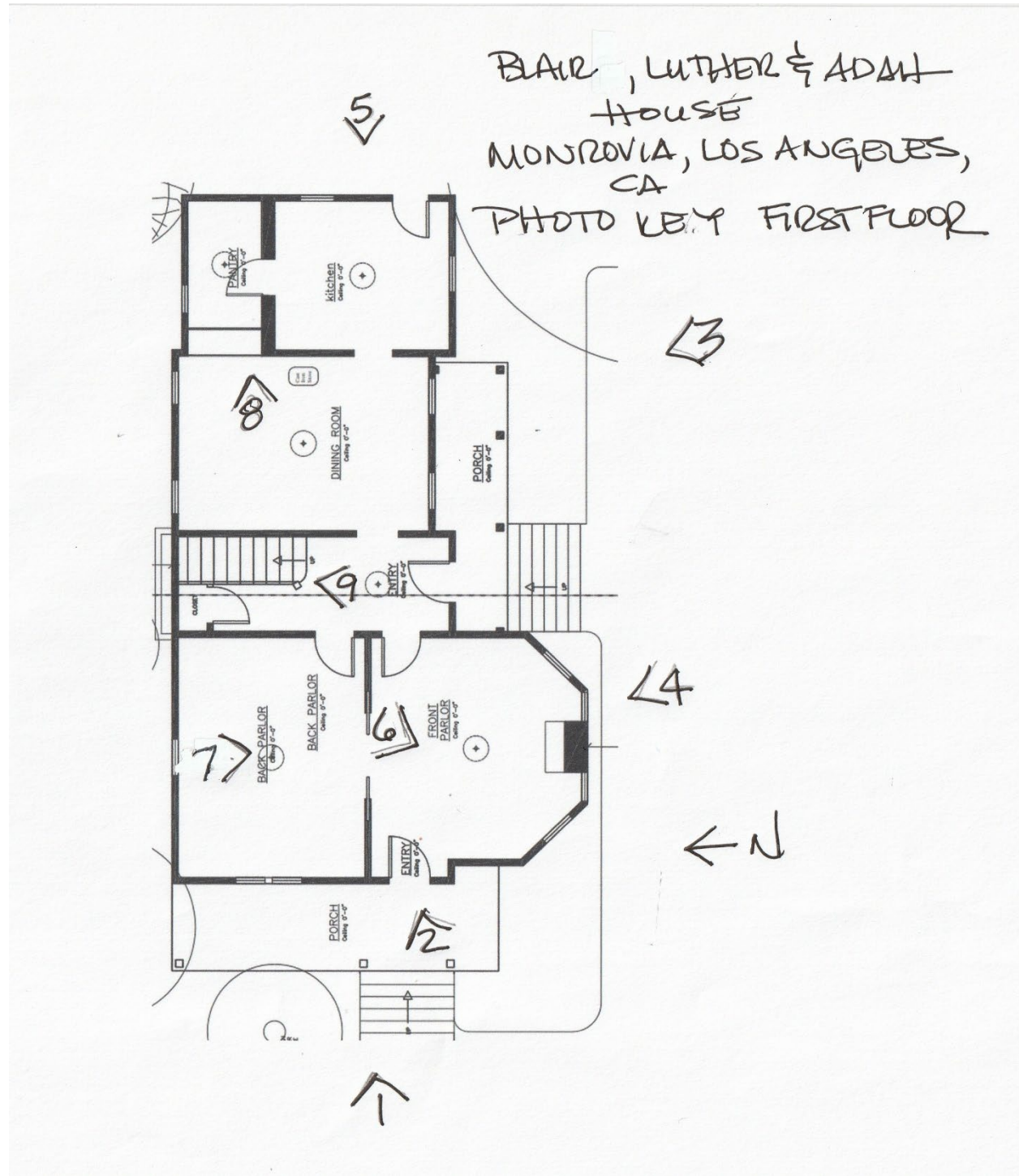
Vicinity Map



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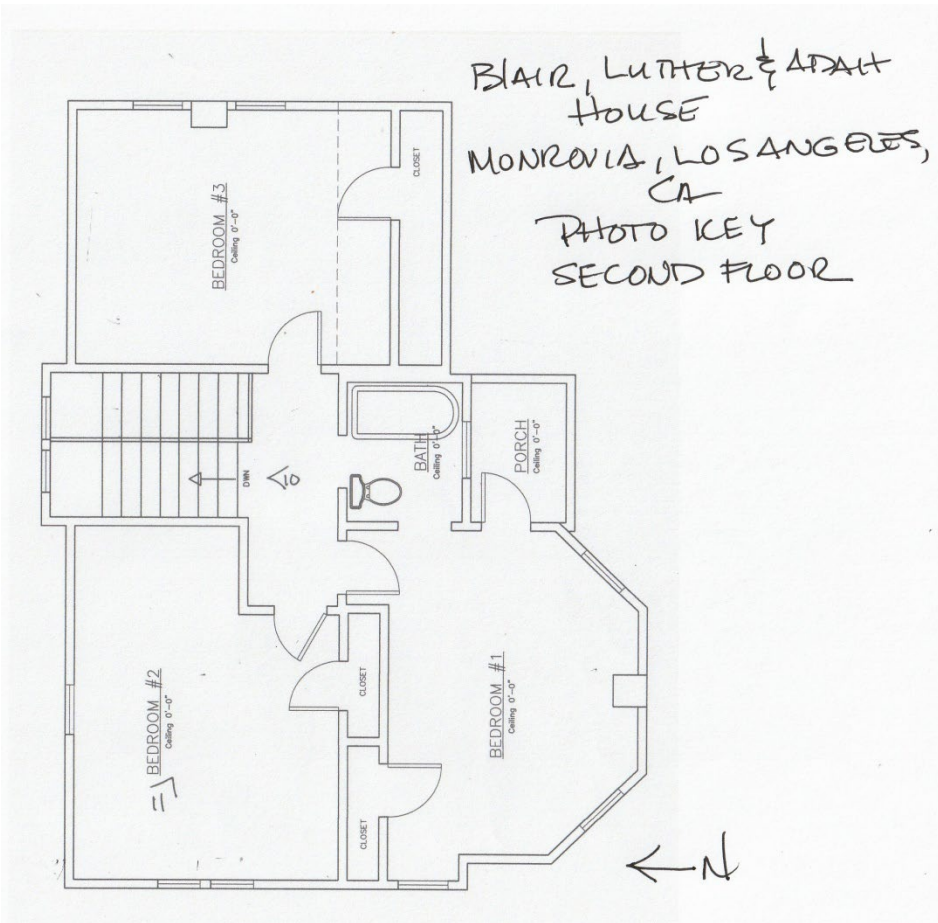
Sketch Map/Photo Key: First Floor



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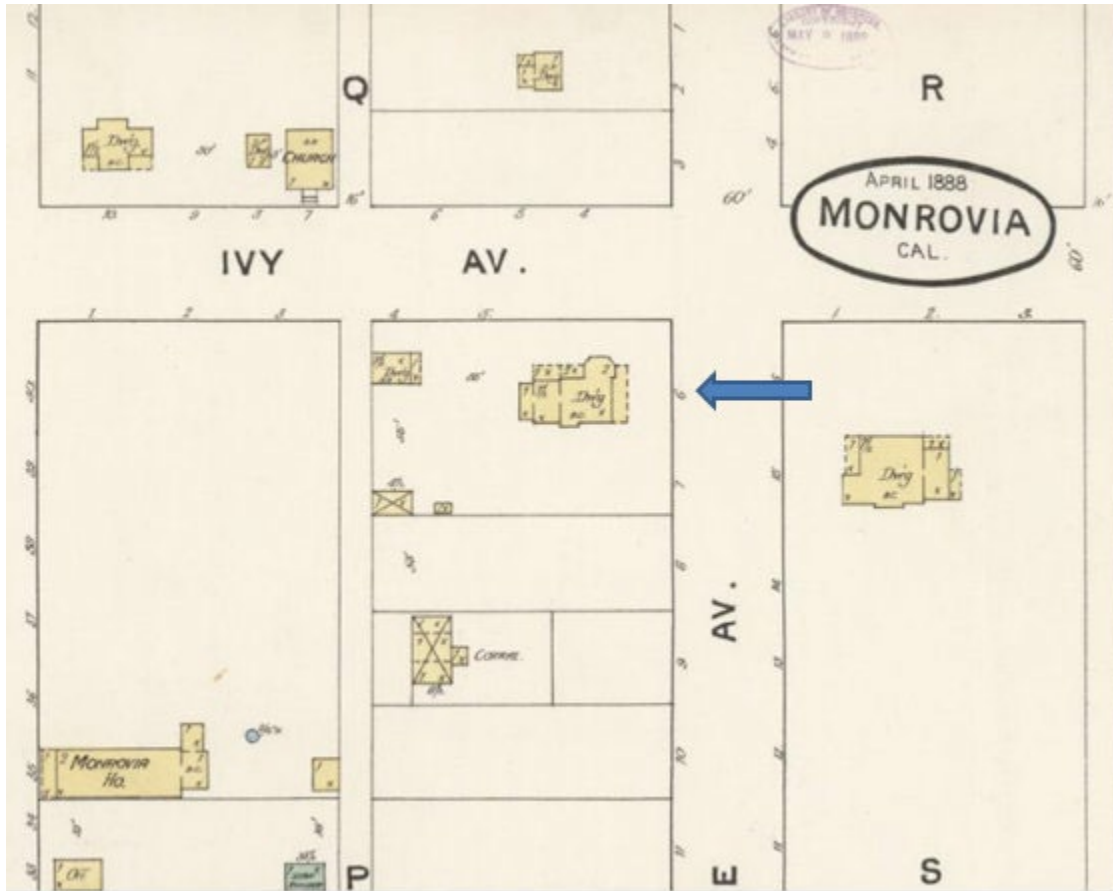
Sketch Map/Photo Key: Second Floor



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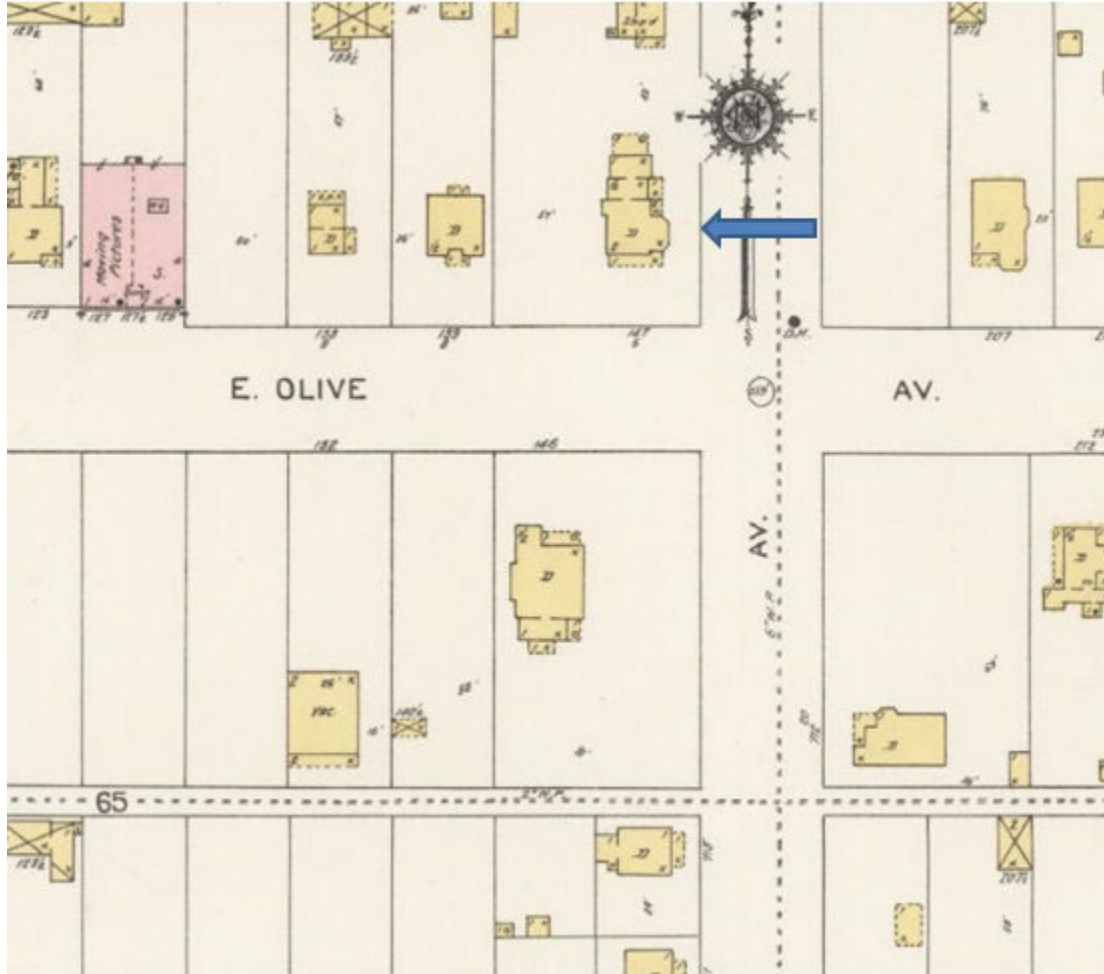
Figure 1 Blair House, 1888 Sanborn Insurance Map



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Figure 2 Blair House, 1913 Sanborn Insurance Map



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Photo 1 Front (west) elevation, view to east



Photo 2 Front elevation; close up of front porch and crane cutouts in skirting, view to east



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Photo 3 South elevation, view to northwest



Photo 4 Ornament on south elevation, view to northeast



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Photo 5 Rear elevation, view to west



Photo 6 Right parlor, view to southwest



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Photo 7 Left parlor, view to south



Photo 8 Dining room built-in cabinet, view to east



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Photo 9 Stairs, view to north



Photo 10 Second floor, view to north



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Photo 11 Second floor bedroom, view to southeast



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

DRAFT

Historic name: Brossart, John F. and Julia House

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: 512 S. Ivy Avenue

City or town: Monrovia State: CA County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title: State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Category of Property

(Check only **one** box.)

Building(s)

District

Site

Structure

Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS: hotel

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN:

Queen Anne

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS

Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: stone, concrete, weatherboard, wood shingle roof

Narrative Description

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

Summary Paragraph

The John F. and Julia Brossart House is a large (1,632 square feet), two-story frame house built in 1887, in a simple late nineteenth century Victorian style with Queen Anne influences. The house has been moved twice since its construction, both times only a short distance away within the boundaries of the city of Monrovia, approximately twenty-three miles from Los Angeles. The house retains its significant architectural features including windows, doors, decorative wood shingles, built-in cabinet, and mantelpiece. The residence retains virtually all of its original millwork, much with its original finish, and retains integrity of design, setting, materials, workmanship, feeling, and association.

Narrative Description

Setting

Brossart House is located in a mostly residential neighborhood in the middle of the block between E. Lemon Avenue to the north and an unnamed alley to the south. A commercial building is across the street. The yard retains its shrubs. Since circa 1900, Brossart House occupies its third location since construction, only three and a half blocks from the original location.

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Exterior

The two-story, wood-frame house, clad in dropped wood-siding, is set on a rubblework stone foundation. A simple wood skirt of vertical boards encircles the house above the foundation on the front part of the house.

Beyond the cross-gable portion of the house is a two-story addition built circa 1914 in a simplified Craftsman style. The addition extends across the rear of the house and is set on a concrete foundation. This addition is visually separated from the original front portion of the house by an original corner board, and the wall is flush with the original wall. The addition is less than a fourth of the square footage of the house.

The house faces west and is topped by a shingle-clad, intersecting gable roof with a deep overhang. A single brick chimney pierces the roof near the intersection of the gables.

A one-bay, one-story front porch occupies the northwest corner of the façade, west elevation. The porch roof is composed of a flat-roofed top with a decorative wood shingle hipped section. The porch is accessed by a set of replacement wood steps without railings or newels. The porch is supported by a single, simple chamfered post on the northwest corner. A simple handrail atop a modern section of lattice provides the only porch railing extending from the corner post to the east to the wall of the house. The porch has a wood deck and a bead-board ceiling. The front entrance is accessed from the porch and is a single-leaf entrance that contains a wooden single-leaf door of four panels, two vertically oriented rectangular panels above two square panels. A screened door of three horizontal panels below a square screened opening is located in front of the entrance door. The entire entrance is surrounded by a simple door frame topped by a simple crown molding. There is no other fenestration on the porch.

The front-facing gable to the right, south, of the porch, is fronted by a simple rectangular box-bay window composed of two one-over-one wood sash on the front with one, one-over-one wood windows on the side. The bay window is topped by a hipped roof with a low-pitched top and hipped sides clad in decorative wood shingles. A simply decorated apron of alternating saw tooth and curved sections runs below the windows on the front and sides of the bay window. Above the gable, lighting the second floor, is a double-window of two one-over-one wood windows set in a simple frame with a simple crown molding across the top and a simply decorated apron of alternating saw tooth and curved sections running below.

The south elevation of the house contains a single one-over-one wood sash window with a simple frame and crown molding on the first floor. Above this a simple casement window near the eaves lights the second floor. This casement window is framed like the sash windows with a simple frame topped with a simple crown molding and a simply decorated apron of alternating saw tooth and curved sections running below. A small one-story porch is located at the intersection of the cross-gable wing. This porch, topped by a flat roof with a decorative wood shingle hipped section similar to the front porch, is supported by a plain chamfered post at the corner as well as a latticed rail and is accessed by a set of wooden replacement steps without rail

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or newel. A partially glazed door with horizontal wood panels opens off this porch. The porch has a beaded-board ceiling and a wood deck.

In the first floor of the cross gable are located two one-over-one wood windows set in simple frames topped with plain crown molding across the top and a plain decorated apron of alternating saw-tooth and curved sections running below. The second floor of the cross-gable wing contains a double window of two one-over-one wood windows set in a plain frame with a plain crown molding across the top and a decorated apron of alternating saw-tooth and curved sections running below. Above this, a rectangular louvered vent opens into the attic. This vent is set in a plain frame with a plain crown molding across the top and a decorated apron of alternating saw tooth and curved sections running below.

In the addition beyond the cross-gable portion of the house are two windows, one on each floor, in the south elevation. These windows are one-over-one wood, more horizontal in orientation than those in the original house and trimmed out in a simplified Craftsman style with simpler crown molding and a plain apron. The second-floor window ties into the top plate of the wall instead of having a separate top part of the frame. Three small, framed openings are located in the foundation.

The rear, or east, elevation is designed in a simplified Craftsman style. The first floor, going south to north, has two one-over-one wood windows, then a single-leaf partially glazed and paneled door connected to a window opening. This back door is accessed by a concrete landing accessed by a set of concrete steps without railings approaching from the north side of the landing. A small opening in the foundation is located below the two windows and just past the concrete steps. Four one-over-one windows light the second floor. Rather than having crown molding across the top of the window frames, the top member of the window frame extends beyond the side members giving a more Craftsman appearance to the window frames.

The north elevation of the rear addition is set slightly back from the north elevation of the original house. The north elevation of the addition contains two single-light square casement windows on the first floor with frames that match those of the rear elevation and a single window on the second floor that matches that on the south elevation of the addition. The north elevation of the cross gable contains at the first-floor level two one-over-one wood windows set in a simple frame with a plain crown molding across the top and a simply decorated apron of alternating saw tooth and curved sections running below. Located at the second-floor level of the cross gable is a replacement door unit consisting of a single leaf glazed door flanked by sidelights. A small rectangular fixed-sash window of a clear central pane surrounded by margin lights of yellow stained glass is located on the first floor beyond the cross-gable. This decorative window is set in a plain frame with a plain crown molding across the top and a plain apron of alternating saw-tooth and curved sections running below.

Interior—First Floor

From the front porch the front door opens into a vestibule. Directly opposite the entrance is a single-leaf four-panel door matching the front door that opens into a bedroom. Located to the

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right, or south, of the entrance, near the southeast corner of the room, another matching four-panel door opens into the parlor. To the left, or north, of the entrance a rectangular fixed-sash window of a clear central pane surrounded by margin lights of yellow stained glass is centered on the wall. The doors and windows are all surrounded with original fluted trim with corner blocks containing a simple rosette and plinth blocks. A baseboard and picture rail encircle the room. All the woodwork retains its original finish. The walls and ceilings are plaster and the floor is wood.

To the south of the entrance vestibule is the parlor. To the right, west, is a rectangular box bay window with two one-over-one wood windows on the front and one, one-over-one wood windows on each side. A single one-over-one window is located in the southern wall near the southwestern corner. Centered on the eastern wall is the original cast-iron mantel piece designed in a simplified Italianate style with a large keystone above the square firebox which is flanked by pilasters. To the right, south, of the fireplace, a single-leaf four-panel door opens into the dining room. The door and window trim, baseboard and picture rail are intact with their original finish and match that in the entrance vestibule. The walls and ceilings are plaster and the floor is wood.

East of the parlor is the dining room. Upon entering the dining room from the parlor, to the left, or north, is a small recess providing access through a single-leaf, four-panel door into the first-floor bedroom to the north and a storage closet located under the enclosed staircase to the east. Located in the same wall is the entrance into the dining room from the parlor. To the right or south is a partially glazed three-horizontal-paneled door opening onto the side porch. The south wall contains two one-over-one wood windows. The east wall contains a large built-in storage cupboard, apparently dating from when the Craftsman style remodeling took place since it does not match the rest of the woodwork in the room. Adjacent to the built-in to the north is a single-leaf four-panel door opening into the kitchen. All of the doors and windows are framed in trim similar to that in the parlor and entrance vestibule, however, all of the trim has been painted. The ceiling and walls are plaster and the floor is wood.

To the east of the dining room is the kitchen, located in the south end of the addition. Also located in this addition, to the north of the kitchen, is a mud room and bathroom. The kitchen retains its original cabinets with beaded board doors and its original sink with wood drain board. The door from the dining room is located in the west wall of the kitchen. To the north of the dining room door is located an additional door to the enclosed staircase. It is a four-panel door like those in the rest of the first floor. A partition wall to the north of the staircase separates the kitchen from the mud room. Located in the mud room is access to the first-floor bedroom, as well as to the exterior, via a single-leaf partially glazed door and adjacent window unit on the east wall. Access to the first-floor bathroom, to the north, via a single-leaf four-panel door is also located in this space. This bathroom has an original medicine chest flanked by casement windows in the north wall. The door and window trim in the addition is in the Craftsman style rather than the trim found in the original part of the house. The walls of the kitchen and bathroom are plaster. The kitchen ceiling is covered with acoustical tile. The walls of the mud room are lap siding. All the floors in this addition are wood covered with vinyl flooring.

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To the north of the dining room is the first-floor bedroom that is accessed from the dining room via a single-leaf door in the west end of the north wall. Located at the east end of the south wall of the bedroom is a single-leaf four-panel door opening into the enclosed staircase to the second floor. To the left of the entrance is a single-leaf four-panel door opening into the entrance vestibule on the west wall. Two one-over-one wood windows are located in the north wall. The east wall contains a centered single-leaf four-panel door opening into the rear addition. All the doors and windows are framed in trim similar to that in the parlor, entrance vestibule, and dining room and retain original stained finish. The ceiling and walls are plaster and the floor is wood.

Interior-Second Floor

The second floor is accessed via an enclosed staircase located between the dining room and first floor bedroom. A small irregularly shaped vestibule at the top of the stairs provides access to the three second-floor bedrooms. The doors in this vestibule are four-paneled like those on the first floor and have simple painted trim that matches that on the first floor. The walls and ceilings are plaster and the floors are wood.

The bedroom at the top of the stairs over the parlor has a double window of one-over-one wood sash in the west wall and two small casement windows near the center of the north and south walls. The walls and ceilings are plaster and the floors are wood. The walls are slightly truncated reflecting the pitch of the roof.

The bedroom over the first-floor bedroom to the north of the staircase has one small, fixed sash window in the west wall and a modern single-leaf glazed door with sidelights in the north wall. Two, three horizontal paneled doors located in the east wall open into the rear addition which contains a kitchenette and a bathroom and both without distinctive fixtures or finishes. All of the door surrounds in the addition as well as that around the exterior door are simple modern trim. The walls and ceilings are plaster and the floors are wood. The bedroom walls are slightly truncated reflecting the pitch of the roof.

The bedroom over the dining room to the south of the enclosed staircase has a double window of one-over-one wood sash in the south wall. Two, three horizontal-paneled doors located in the east wall open into the rear addition which contains a kitchenette and a bathroom and do not possess any distinctive fixtures or finishes. All of the door trim in the addition is simple modern trim. The walls and ceilings are plaster and the floors are wood. The bedroom walls are slightly truncated reflecting the pitch of the roof.

Alterations

The 1887 house was renovated in 1914 when a new kitchen and service areas were added on the first floor and additional bedroom and support space on the second floor above. This addition is in a very simple Craftsman-inspired style that complements the simple design of the original house. The addition is restricted to the rear and is not visible from the front of the house. When constructed, the kitchen was considered a great improvement over the original board and batten lean-to it replaced. The kitchen included built-in cabinets that held bins for sugar and flour and a built-in ironing board. These features remain in the house. Plans to use the house for a bed and

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breakfast include the anticipated installation of bathrooms in closets and kitchen modernization. A Historic Preservation Certification Application is under review and alterations will adhere to the Secretary of the Interior's Standards and Guidelines.

Integrity

Location: Brossart House occupies its third location since construction. Although in this location since circa 1900 and close to where it was constructed, the house has been moved twice and no longer retains integrity of location.

Design: The house remains almost entirely as it was when it was built with the exception of the 1914 addition that does not diminish the design of the original building. The Craftsman-inspired features added to the 1887 house were sensitively designed and do not diminish the original design of the house. Therefore, the house retains integrity of design.

Materials: The house retains its original timber frame, white-painted wood lap siding, and windows. Original interior materials include doors, parlor mantelpiece and built-in cabinets, as well as the majority of its original millwork, most of which still retains its original finish. Therefore, the house retains integrity of materials.

Workmanship: Evidence of the craftsmen's labor and skill in construction is evident in the original materials and finishes, many of which remain intact and do not need replacing. Therefore, the house retains its integrity of workmanship.

Feeling: Brossart House has the character of a late nineteenth-century house. The houses surrounding the property on all sides vary in design reflecting the growth and development of the neighborhood that has been the setting for the house since its relocation to this site circa 1900. Therefore, the house retains integrity of feeling.

Association: Brossart House retains the significant materials and design that were part of its original construction. The house was used as a single-family residence until its last purchase in 2022. If the plans to rehabilitate the house into a bed and breakfast come to pass, the house will continue to be a residential building and the changes will not be evident from the exterior. Therefore, the house retains integrity of association.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Brossart, John F. and Julia House
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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1887-1914

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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

Brossart House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. The house is a single-family residence that embodies the distinctive characteristics of a simple late Victorian farmhouse with Queen Anne detailing. Its period of significance is 1887, the year of its initial construction, through 1914, the date it was altered with the Craftsman-inspired addition at the back. Although the house has been moved twice, each move was within the limits of the city and each lot was similar to the others in relationship to the street, sidewalk, and other houses. Each move was carefully executed, thus preserving the house's original architectural details both on the exterior and the interior. As a moved property significant under Criterion C, Brossart House retains enough historic features to convey its architectural values; retains integrity of design, setting materials, workmanship, feeling, and association; and meets Criteria Consideration B: Moved Properties.

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

Criterion C: Architecture

Brossart House is significant as an intact and fine local example of a single-family residence that embodies the distinctive characteristics of a simple late Victorian farmhouse with Queen Anne detailing. Brossart House is one of sixty-seven extant houses in Monrovia built before the end of 1887, the year that the community was incorporated. A list of these early houses has been compiled by the Monrovia Historical Society. Many of the houses were built in one of the architectural styles popular in the late nineteenth century such as Queen Anne or Eastlake or in a simpler interpretation of these more elaborate styles. Brossart House does not possess the elaborate architectural trim of some of the other early houses particularly like The Oaks. Nor does it display the common L-plan, or gable and wing plan, incorporated in so many of the smaller early houses like the Anderson House. Brossart House is a two-story wood frame building with a T-shaped plan and a simple cross-gable roof.

Mr. Brossart was from Iowa City, Iowa and appears to have been inspired by the simple farmhouses of his home state when he had this personal residence built.¹ Rather than choosing to build his house in a high style variation of one of the then popular architectural styles such as the Queen Anne or Eastlake being constructed in Monrovia, Mr. Brossart chose a simple, old-fashioned style reminiscent of the mid-western farmhouses he remembered from his youth, with some Queen Anne detailing. In his article *Vernacular Building and Victorian Architecture: Midwestern American Farm Homes*, Fred Peterson writes that the farmhouse type is a distinctive and significant generic art form that is “a vanishing phenomenon that merits recognition and

¹ John F. Brossart (1842-1939), Find a Grave Memorial ID 151044455, Calvary Cemetery, East Los Angeles, Los Angeles County, CA [John Francis Brossart \(1842-1939\) - Find a Grave Memorial](#) (accessed May 12, 2023).

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evaluation as a significant part of American architecture and culture.”² He states that the farmhouse should be recognized as a “valid and meaningful style that was generated by the untutored and anonymous artists of vernacular building.”³

Per Monrovia’s architectural context statement, listing a Queen Anne residence requires the building must have been constructed during the period of significance (1885-1905), exemplifies tenets of the Queen Anne style, retains character-defining features, and retains the essential aspects of integrity. The characteristics of Brossart House satisfy each of these requirements. It was built in 1887 and maintains its Victorian era design and Queen Anne style features including its bay window, decorative wood shingles, and porch posts. In addition, the house retains its integrity of design, setting, materials, workmanship, feeling, and association.

The Monrovia context statement registration requirements also note that the retention of integrity of design, workmanship, and materials will usually be more important than integrity of location, setting, feeling, and association, therefore allowing for the relocation of the building. More importantly, the original massing of the building should be retained. This requirement is met even with the rear addition, because the addition is not visible from the front. As well, the addition has achieved significance in its own right because of its construction over one hundred years ago. Original doors and windows should be retained—they have been, and the distinctive elements such as shingle patterns, bargeboard, porch posts and railings should be in evidence—they are.

Queen Anne Style

The Queen Anne style was popularized in England and became very common in the United States from the 1880s until about 1900. Despite the name, the style had nothing to do with the style of architecture dominant during the reign of Queen Anne; rather, it combined elements of Elizabethan and Jacobean eras.⁴ The American interpretation of the style included cross-gables, elaborate spindle work, and wood details that were more easily accessible due to the expanding railroad lines across the country. Queen Anne avoids flat surfaces using elements such as bay windows, towers, overhangs, and wall projections, as well as a wide variety of materials with differing textures when possible.

Characteristics of the style are curved brackets; posts of porches and exposed framing members of roofs bearing a marked resemblance to table legs; rows of spindles in friezes or fascias; elaborately detailed gable ends with incised boards, pendants, and brackets; and the use of numerous porches and bay windows.

The Victorian era in California was shorter than it was back east, with fewer style variants. The style coincides with Monrovia’s incorporation in 1887, and most of the city’s earliest surviving buildings reflect the Queen Anne style and its Victorian-inspired examples.

² Fred W. Peterson, “Vernacular Building and Victorian Architecture: Midwestern American Farm Homes,” *The Journal of Interdisciplinary History*, Vol. 12, No. 3, 1982, 409.

³ *Ibid*, 427.

⁴ Virginia McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 1992), 268.

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The rise of industrialization made it easier and more affordable to add mass produced decorative details to buildings. Many communities had local sawmills equipped with sophisticated woodworking machinery that could easily produce elaborate jigsaw cut trim in a variety of patterns or turn spindles in an endless number of sizes and types to adorn new houses built in variations of the newly popular Queen Anne and Eastlake Styles. Other mass-produced architectural elements could be shipped in via the railroads, which crisscrossed the nation from coast to coast allowing ever more elaborate houses to be constructed in areas recently settled. Many new towns had neighborhoods of houses that easily compared or even surpassed in elegance and detail those found in older more settled communities.

While many of the homeowners and builders in Monrovia took full advantage of these resources to create elegant modern Queen Anne style houses, Mr. Brossart chose to build his new home in a much simpler mode. While the parlor has a nice mantelpiece, most likely ordered from a catalogue, and the doors and surrounds are elegant, they are not nearly as ornate as those found in other houses of the same time and place. His simple home thus stands apart from the others from the earliest years of Monrovia.

History of Monrovia, California

The native people of the area known as Monrovia were the Tongva, or Gabrieleno Indians. Before Spanish colonization of Central America and Alta California, the San Gabriel Valley was occupied by indigenous people of Native American Shoshonean Tribes as early as 500 B.C., although archaeological investigations have documented human habitation of southern California as early as 12,000 years B.C.E. Later, this tribe became known as the Gabrielinos, after the Mission San Gabriel Arcángel. The indigenous tribes living at the foot of the San Gabriel Mountains were said to be the “wealthiest, most populous and most powerful ethnic nationality in aboriginal southern California.”⁵ The tribes were sustained by the rich land they occupied in and near the arroyos in the steep mountains to the north, which seasonally carried water down into the valley, joining the San Gabriel River and eventually reaching the Pacific Ocean.

Recorded history of California began in the sixteenth century with Spanish colonization of Central America and Alta California. In 1771, Spanish missionaries arrived in the area and established Mission San Gabriel Arcángel. After Mexico won independence from Spain in 1821, California territory fell under the jurisdiction of the Mexican government. This led to the secularization of the missions by the 1830s, which resulted in the transference of mission land to Mexican ranchos. The 9,000-acre Rancho Santa Anita, within which present-day Monrovia is located, was granted to Hugo Reid in 1841.⁶ The same year, Mexican Governor Juan Alvarado granted the eastern half of the rancho to Andreas Duarte, which created Rancho Azusa de Duarte. In 1848, the Treaty of Guadalupe Hidalgo established California as part of the United States. Two years later, it became the nation’s thirty-first state.

⁵ Lowell J. Bean and Charles R. Smith, *Handbook of North American Indians*, Vol. 8 (Washington D.C., Smithsonian), 570-574.

⁶ Peter C. Ostrye, *Monrovia Centennial Review, 1886-1986*, (Monrovia: Monrovia Centennial Committee, 1986), np.

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In the 1850s, the strong demand for beef in the rapidly growing mining areas and cities in northern California had led the owners of some large ranchos in agricultural southern California to overextend their cattle operations. A period of flood and extended drought in the early 1860s destroyed the livestock and left them unable to pay their taxes. Many of the large ranchos were divided and sold, and both Rancho Santa Anita and Rancho Azusa de Duarte were sold to a series of owners. Large portions of both ranchos were eventually purchased by Elias “Lucky” Baldwin, who held most of the land holdings of present-day Monrovia in the mid- to late nineteenth century.

Following the completion of the transcontinental railroad in 1869, the Southern Pacific Railroad built a rail line to Los Angeles in 1876. Its competitor, the Santa Fe Railroad, was also building a line west from Texas, reaching Needles, California, in 1883.⁷ Stanley Jewett, an engineer who moved to Pasadena in 1879, proposed to James Crank, who owned the Fair Oaks Ranch north of Pasadena and was the first vice-president when the First National Bank of Los Angeles was organized in 1875, the construction of a rail line between Pasadena and Los Angeles. Crank organized the line as the San Gabriel Valley Railroad (SGVRR) and raised the funding for its construction. The first track was laid in 1884, and the line was built to Mud Springs (present-day San Dimas) on the San Gabriel River, where it met the westward construction of the Santa Fe Railroad in 1887, opening the line to trains from Chicago and the East.⁸ The construction of the SGVRR initiated an increase in interest in land along its route, contributing to a major real estate boom in southern California in the mid-1880s.

William N. Monroe had been a superintendent for the Southern Pacific’s rail construction in Utah before retiring to California in 1875. Monroe became a member of the Los Angeles City Council in 1880, and was acquainted with Collis P. Huntington, one of the partners of the Southern Pacific Railroad.⁹ In 1884, Monroe and his brother C. O. Monroe purchased 120 acres of the former Rancho Santa Anita from Lucky Baldwin, and an additional ninety acres the following year. He moved his family into a tent on the property while he built a small cottage and then later their permanent home in 1885, “The Oaks.” In partnership with Crank, Edward Spence (Monroe’s cashier at First National Bank), and attorney John D. Bicknell (who succeeded Crank as first vice-president of the First National Bank in 1888), Monroe laid out a 120-acre town centered at Orange (later Colorado Boulevard) and Myrtle avenues, with 8 square miles of farm and orchard lots around it, and organized the first auction-excursion in May 1886.¹⁰ The men, as officers and directors of the Monrovia Light and Water Company, promised to plant 8,000 pepper trees along the streets, to provide free water and to install electric streetlights. More than 40 tracts and additions to the original town area were filed in 1886 and 1887.¹¹ In 1887, Monrovia was incorporated as the fourth city in Los Angeles County.

⁷ Glenn S. Dumke, *The Boom of the Eighties in Southern California*, (San Marino: Huntington Library, 1966), 22.

⁸ Dumke, 23.

⁹ Ostrye, xviii.

¹⁰ Dumke, 79-80.

¹¹ Dumke, 80.

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Monrovia was one of the most successful of the many towns in Los Angeles County that were started during the boom period. In part, this was most likely due to the fact that Monrovia required that all property purchased for residential purposes must have a building constructed within six months, which generally cost at least \$2,000. This requirement helped decrease speculation that resulted in the collapse of other communities in Los Angeles County during the recession that hit in the 1890s.¹² The rise in price of Monrovia lots was phenomenal for a boom town. The first lots available for purchase in May 1886 sold from \$100 to \$150 each. Monroe sold lots much cheaper than lots in surrounding developments, on condition that substantial improvements would follow. The increase in value of the lots reflects those improvements. For example, in 1887, \$8,000 was offered for a lot bought the year before for \$150, while another lot 100 feet by 150 feet bought for \$3,500 was sold in 13 months for \$13,500.¹³

Despite the recession of the late 1880s, Monrovia continued to grow. In 1887, nineteen months after the first lot was sold in Monrovia, the local newspaper reported the city had already had as much as a half million dollars' worth of construction in that year, which included two banks, two brick commercial buildings, several hotels and boarding houses, churches, and schools, with more planned for 1888.¹⁴ Local utilities were first developed when the Monrovia Electric Light and Power Company established electrical services shortly before 1900.

Soon after the first lots were sold, the promoters of Monrovia made plans for building a railroad to Los Angeles. The San Gabriel Valley Rapid Transit Railroad Company was organized on April 26, 1887 for the purpose of constructing a railroad from some convenient point in the City of Los Angeles to the town of Monrovia. Directors of the railroad included Spence and Monroe.¹⁵ Construction of the railroad was begun in Monrovia, and by August 1888, the eastern boundary of Los Angeles had been reached.¹⁶ By January 1892, the company was operating four trains to Monrovia on weekdays and two on Sundays. Two months later the railway was leased by the Los Angeles Terminal Railway, and in June it was announced that the line was being broad-gauged and turned over to the Terminal Railway.¹⁷ The Los Angeles Terminal Railway did not renew its lease and in 1893, the Southern Pacific was persuaded to take over the railroad for an undisclosed price.¹⁸ In 1903, the Pacific Electric rail line established an interurban railway line to Monrovia. Known as Red Cars, the line traveled through Los Angeles, Orange, and San Bernardino Counties and was an important part of southern California history as it made traveling easy for those inland to take day trips to the beach, for commuters to travel to downtown Los Angeles, and for the public to explore other areas of southern California..¹⁹ City officials desired the establishment of railway stops within their community as it resulted in

¹² Ostrye, np.

¹³ Joseph Netz, "The Great Los Angeles Real Estate Boom of 1887," *Annual Publication for the Historical Society of Southern California*, Vol. 10, 65.

¹⁴ "Monrovia Planet," December 31, 1887.

¹⁵ Franklyn Hoyt, "The San Gabriel Valley Rapid Transit Railroad," *The Historical Society of Southern California Quarterly*, September 1951, 213.

¹⁶ *Ibid.*, 215-216.

¹⁷ *Ibid.*, 219.

¹⁸ *Ibid.*

¹⁹ Craig Jimenez, *Wild Rose Tract Historic District*, Monrovia Department of Community Development, 2008, np.

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increased population, easy and reliable accessibility to other locations, and economic development and prosperity. The Pacific Electric played an important role in Monrovia's growth between 1900 and 1910.²⁰

By 1905, the City's boundaries stretched out to Fifth Avenue on the west, Shamrock Avenue on the east, south of Santa Fe Avenue (later Duarte Road) on the south, and on the north Monrovia extended up into the foothills.²¹ In 1906, the 50-acre Oak Park tract on the east side of the town, formerly part of the Bradbury estate, was subdivided and opened for development. Residential development began to fill the lots on streets north of the Southern Pacific rail line at Chestnut Avenue, between Myrtle and Shamrock Avenues. By 1910, the City's population had almost tripled in just a decade to 3,576 residents.

In 1915, 500 acres between the western city limits and neighboring Arcadia were annexed by Monrovia.²² There was a decline in the number of building permits issued between 1912 and 1916, with World War I causing stagnation in building activity. The pace of construction resumed at the war's end, with the number of permits issued in 1923 exceeding all previous years.²³ Between 1920 and 1930, Monrovia's population doubled from 5,480 to 10,890 residents. Residential construction infilled available lots in the neighborhoods closest to Monrovia's downtown and increased in the outlying areas beyond. In the mid-1930s, the Bradbury Ranch on the east side of Monrovia was subdivided.²⁴ The City's growth slowed during the Great Depression, with the population reaching 12,807 by 1940.

The beginning of World War II ended the Great Depression and resulted in a boost in the economy in California through government war contracts and support for military installations, and concurrently, an increase in jobs. After the war, the United States economy exploded, and families arrived in southern California drawn by the plentiful jobs in the booming aerospace and automobile industries. Between 1968 and 1971, Interstate 210 was constructed from Arcadia through Monrovia and east to Pomona. The construction of the interstate marks a change in the history of the community. As a result of new transportation connections, easy financing through government-sponsored housing programs such as FHA loans, and new technologies that allowed for more efficient building techniques, Monrovia, like the rest of the San Gabriel Valley, opened to residential and commercial suburbanization and rapid expansion of housing, which quickly replaced many of the vineyards and orchards. As a result, downtown Monrovia experienced redevelopment and renovation in the 1970s and 1980s.²⁵ Monrovia has a population of 37,500 (2021) and is headquarters for companies including Naked Juice, Trader Joe's, and Original Tommy's. It has also been featured in TV commercials, pilots, and films.

²⁰ Ibid.

²¹ Craig Jimenez, *North Encinitas Historic District: Historic Context and Survey*, Monrovia (California) Department of Community Development, 2017, 8.

²² John L. Wiley, *History of Monrovia*, (Pasadena: Press of Pasadena Star News, 1927), 155.

²³ Ibid, 190.

²⁴ Ostyre, 61.

²⁵ Ibid.

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John F. and Julia Brossart and Subsequent Owners

The house was built in 1887 for John F. and Julia Brossart for \$2,300.00. J. F. Brossart was a partner in Wilde and Brossart real estate as well as president of the First National Bank of Monrovia. The similarity of the Brossart House to a simple mid-western farmhouse was noted by the previous owner of the house, local historian Steve Baker. His great-great-grandparents, Bradford and Caroline Arthur, purchased the house in 1888 from Mr. Brossart. Mr. Arthur was a retired farmer from Albion, Michigan, and he may have found the house to be as comfortably familiar as did his predecessor.

Soon after Mr. Arthur's death in 1900, daughter Jennie Arthur Church moved the house from its original lot at 323 South Heliotrope Avenue to 202 East Lemon Avenue. Before her death in 1909 she moved the house again to 512 South Ivy Avenue. The lot at 202 East Lemon is the southeast corner of the intersection of Lemon and South Ivy, so the last move was just two lots to the south on the same block. The reason for the move was apparently so that she could live closer to town and shopping. The original location at 323 South Heliotrope Avenue is only three and a half blocks east of 512 South Ivy Avenue. This modest distance by twenty-first century standards was harder to travel in the early twentieth century using horse and buggy, particularly for a lady in her late 60s or early 70s when she had the house moved.

Daughter Viola Church married James Robert Baker in 1906. James and Viola's son Robert Munson Baker married Helen Keller. Their son Steve was the fifth and last generation of the family to own and live in the house. Steve Baker was also actively involved with the Monrovia Historical Society and was regarded as the town's historian. For his love of the history of his hometown and his family, Steve Baker maintained the house in such a way that the earliest family members to live in the house would immediately recognize it.

Brossart, John F. and Julia House
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9. Major Bibliographical References

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

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Jimenez, Craig. *Wild Rose Tract Historic District*. Monrovia Department of Community Development, 2008.

_____. *North Encinitas Historic District: Historic Context and Survey*. Monrovia Department of Community Development, 2017.

McAlester, Virginia. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1992.

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Netz, Joseph. "The Great Los Angeles Real Estate Boom of 1887." *Annual Publication for the Historical Society of Southern California*, Vol. 10.

Ostrye, Peter C. *Monrovia Centennial Review, 1886-1986*. Monrovia: Monrovia Centennial Committee, 1986.

Peterson, Fred W. "Vernacular Building and Victorian Architecture: Midwestern American Farm Homes." *The Journal of Interdisciplinary History* Vol. 12, No. 3, 1982.

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Whiffin, Marcus. *American Architecture Since 1780*. Cambridge, MA: Massachusetts Institute of Technology Press, 1985.

Wiley, John L. *History of Monrovia*. Pasadena: Press of Pasadena Star News, 1927.

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Monrovia Department of Community Development

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acres of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.146711 Longitude: -117.998811

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

AIN parcel #8516021013 Monrovia S. 110 ft or Lots 11 and Lot 12 Blk J.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the lot on which the building sits, where it was moved to circa 1905.

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11. Form Prepared By

name/title: Nancy H. Bell
organization: Vicksburg Foundation for Historic Preservation
street & number: 1107 Washington Street
city or town: Vicksburg state: MS zip code: 39183
e-mail: vburgfoundation@aol.com
telephone: (601) 636-5010
date: March 2023; Revised July 2023, October 2023

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property:	Brossart, John F. and Julia, House
City or Vicinity:	Monrovia
County:	Los Angeles
State:	California
Photographer:	Joshua Cain
Date Photographed:	October 14, 2022

No rehabilitation work has begun, so photos still accurately represent property at time of nomination.

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

1 of 11 Front (west) elevation, view to east

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- 2 of 11 Front (west) and south elevations, view to northeast
- 3 of 11 South elevation, view to north
- 4 of 11 Rear elevation, view to west
- 5 of 11 North elevation, view to southeast
- 6 of 11 First floor, parlor, view to southwest
- 7 of 11 First floor, mantel in parlor, view to east
- 8 of 11 First floor, dining room built-in cabinet, view to east
- 9 of 11 Stairs to second floor, view to south
- 10 of 11 Second floor, bedroom north side, view to north
- 11 of 11 Second floor bedroom north side, view to southeast

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

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

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

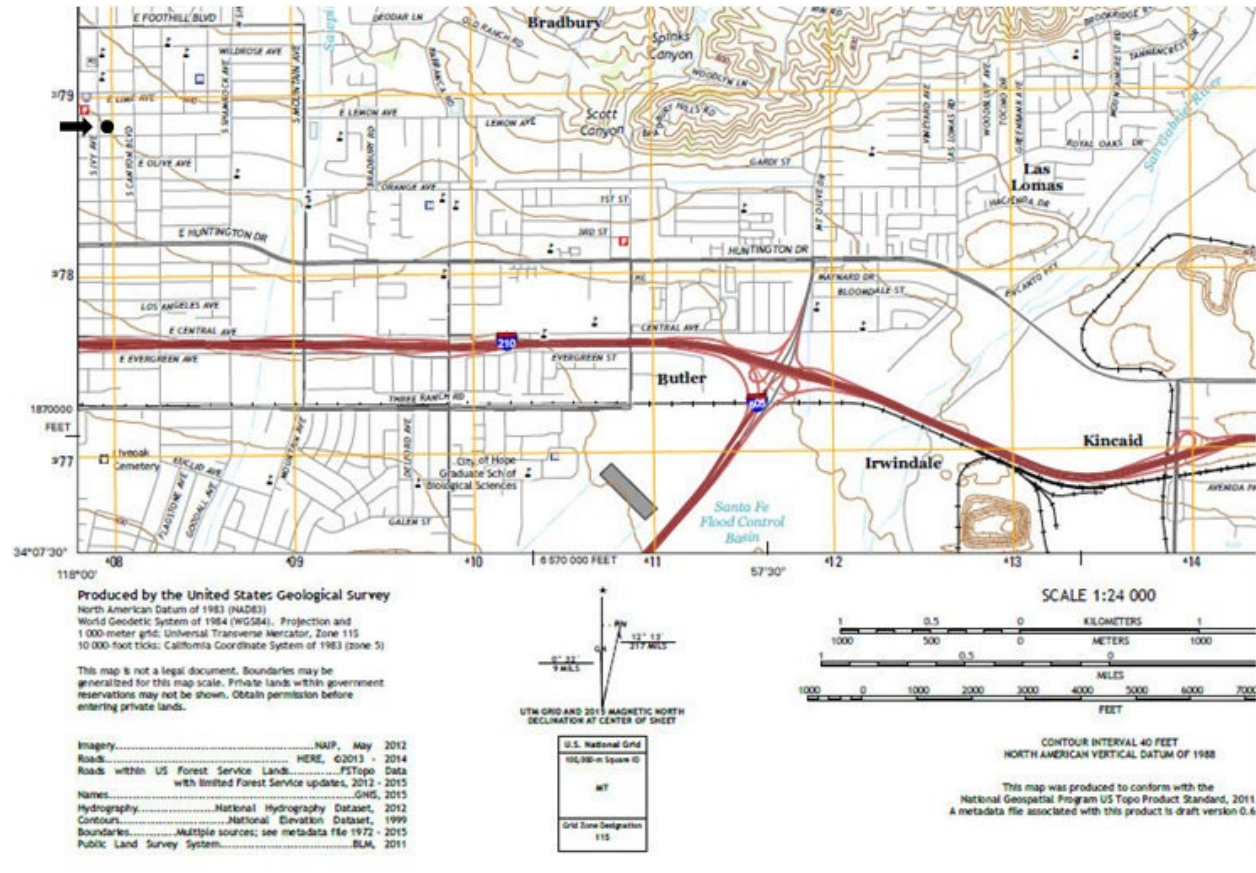
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201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

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 County and State

Location Map

Latitude: 34.146711 Longitude: -117.998811



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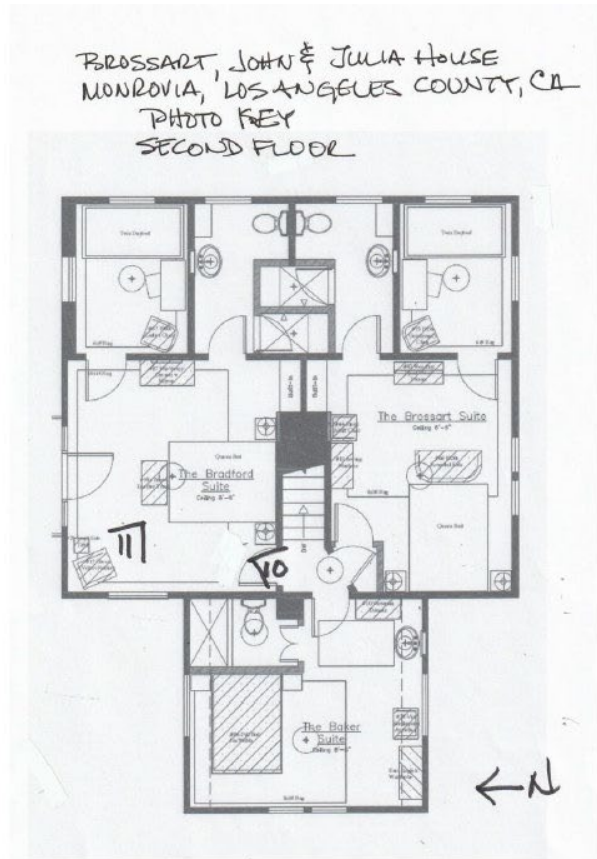
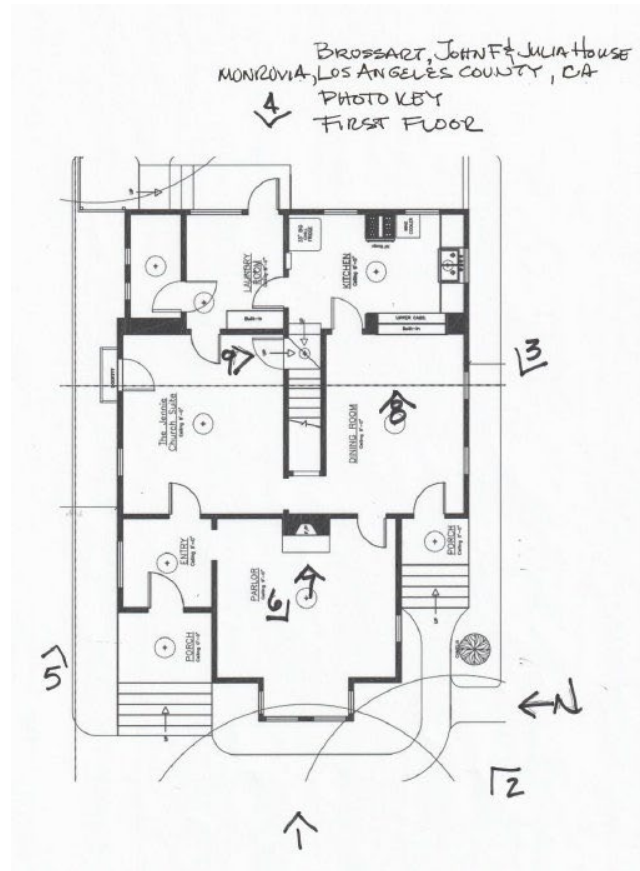
Vicinity Map



Brossart, John F. and Julia House
Name of Property

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Sketch Map/Photo Key



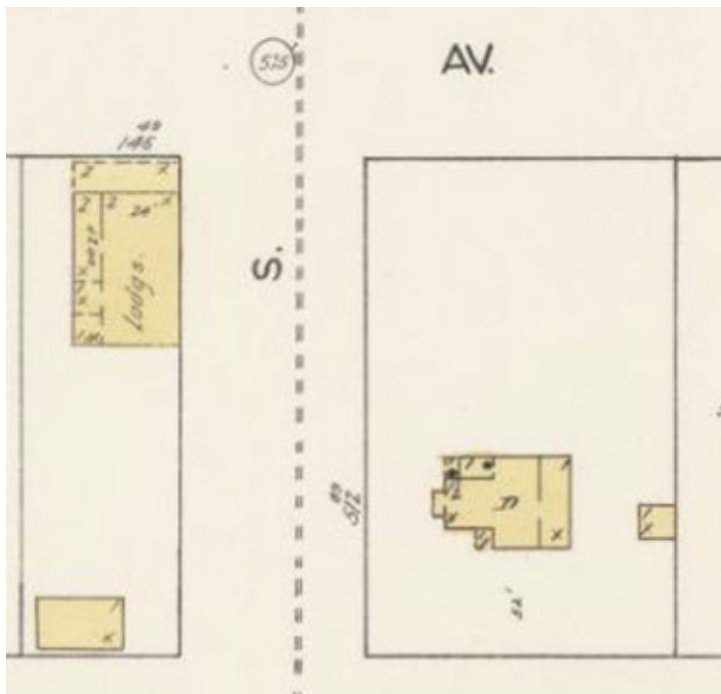
Brossart, John F. and Julia House
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Figure 1 Brossart House at its original location, 323 S. Heliotrope Avenue



Figure 2 Brossart House at third location, 1913 Sanborn Insurance Map excerpt (no information available regarding building at back of lot)



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Photo 1 Front (west) elevation, view to east



Photo 2 Front (west) and south elevations, view to northeast



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Photo 3 South elevation, view to north



Photo 4 Rear elevation, view to west



Brossart, John F. and Julia House
Name of Property

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Photo 5 North elevation, view to southeast

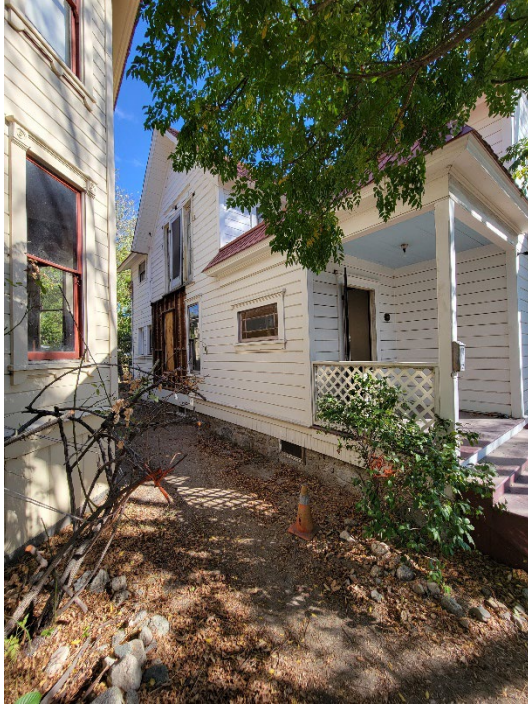


Photo 6 First floor, parlor, view to southwest



Brossart, John F. and Julia House
Name of Property

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Photo 7 First floor, mantel in parlor, view to east



Photo 8 First floor, dining room built-in cabinet, view to east



Brossart, John F. and Julia House
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Photo 9 Stairs to second floor, view to south

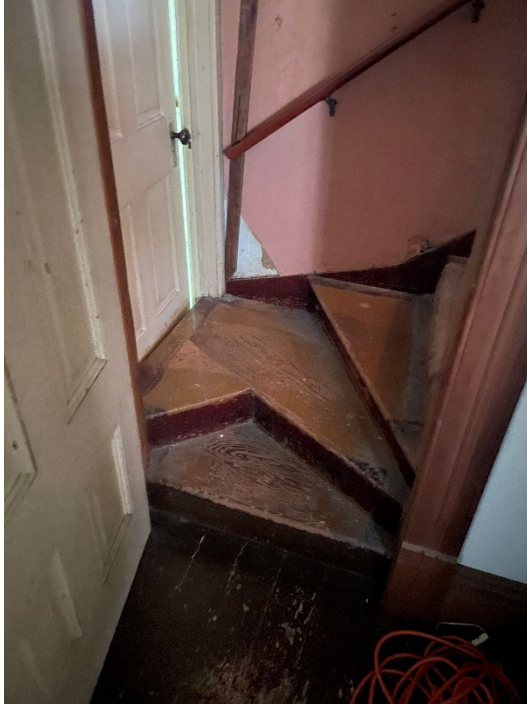


Photo 10 Second floor, bedroom north side, view to north



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Los Angeles, California
County and State

Photo 11 Second floor bedroom north side, view to southeast

