

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION

RICHARD BARRON
PRESIDENT
ROELLA H. LOUIE
VICE-PRESIDENT

TARA J. HAMACHER
GAIL KENNARD
OZ SCOTT

FELY C. PINGOL
COMMISSION EXECUTIVE ASSISTANT
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CITY OF LOS ANGELES
CALIFORNIA



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(213) 978-1273

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INFORMATION
(213) 978-1270

www.planning.lacity.org

Date: **AUG 12 2013**

Los Angeles City Council
Room 395, City Hall
200 North Spring Street, Room 410
Los Angeles, California 90012

Attention: Sharon Gin, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2013-1540-HCM**
HAIGHT-DANDRIDGE RESIDENCE
2012 S. VICTORIA AVENUE

At the Cultural Heritage Commission meeting of **August 1, 2013**, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.171 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

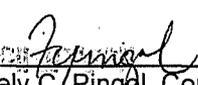
Moved: Commissioner Louie
Seconded: Commissioner Kennard
Ayes: Commissioner Barron
Absent: Commissioners Hamacher and Scott

Vote: **3-0**

Signature of:

FELY C. PINGOL

Signature of:


Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Herb J. Wesson, Jr., Tenth Council District
The Wesley and Patricia Moore Living Trust (Ed Moore)
Laura Meyers
GIS

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DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270

www.planning.lacity.org

Date: **AUG 12 2013**

The Wesley and Patricia Moore Living Trust (Ed Moore)
11467 Sunset Boulevard
Los Angeles, CA 90049

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: **CHC-2013-1540-HCM**
HAIGHT DANDRIGE RESIDENCE
2012 S. VICTORIA AVENUE

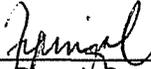
As you will note from the attached copy of our communication to the Los Angeles City Council, the Cultural Heritage Commission has moved to include the above-referenced property in the list of Historic-Cultural monuments, subject to adoption by the City Council.

In due course, our transmittal will be given a council file number and will be referred to the Council's Planning and Land Use Management Committee for review and recommendation. If you are interested in attending the Council Committee meeting, you should call Sharon Gin at (213) 978-1074 for information as to the time and place of the Committee and City Council meetings regarding this matter. Please give Ms. Gin at least one week from the date of this letter to schedule this item on the Committee Agenda before you call her.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Louie
Seconded: Commissioner Kennard
Ayes: Commissioner Barron
Absent: Commissioners Hamacher and Scott

Vote: 3-0



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Herb J. Wesson, Jr., Tenth Council District
Laura Meyers
GIS

**Los Angeles Department of City Planning
RECOMMENDATION REPORT**

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2013-1540-HCM
ENV-2013-1541-CE**

HEARING DATE: August 1, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2012 S. Victoria Ave.
Council District: 10
Community Plan Area: West Adams- Baldwin
Hills- Leimert
Area Planning Commission: South Los Angeles
Neighborhood Council: Greater Mid City
Legal Description: Lot 13, Block 1 of TR 2072

PROJECT: Historic-Cultural Monument Application for the
HAIGHT-DANDRIDGE RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

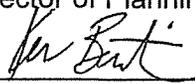
OWNER: The Wesley and Patricia Moore Living Trust (Ed Moore)
11467 Sunset Blvd.
Los Angeles, CA 90049

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

RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

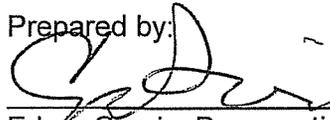
MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- 1) The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of the Craftsman style and Period Revival style.
- 2) The property is associated with historic personages, with several members of the noted Haight family, influential in the early 20th century political and economic development of California, and African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Haight-Dandridge Residence as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

CRITERIA

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

SUMMARY

Built in 1908 and substantially remodeled in 1927, this two-story residence exhibits character-defining features of Craftsman Style and Period Revival architecture. The subject building is rectangular in plan and has a flat roof covered in composition with clay tile on the parapet. The building features a full length crenellated turret at the corner and a centered chimney. An off-centered entrance is accessed by a series of stairs. The main entrance and elevation is situated on the side elevation and features a centered door with a diamond beveled glass window flanked by diamond-pattern divided lights. Windows are double-hung and casement windows. A balconette with decorative balusters is located on the front elevation. The exterior is sheathed in smooth stucco. The interior of the subject building is designed in the Arts and Crafts style with extensive leaded glass, beamed and stenciled ceilings, clinker brick fireplace, built-in cabinetry, paneling, and light fixtures. The interior also contains painted art murals by artist Achille Biorci.

The house was designed and built by businessman George Washington Haight in 1908 and originally stood at the corner of Adams Boulevard and Normandie Avenue. Haight was a member of the prominent Haight family that includes several prominent figures associated with California's Gold Rush and the development of San Francisco and Northern California. The Haight-Ashbury district in San Francisco bears their name. In the 1920s, Haight moved his home from Adams Boulevard to its current location and altered the exterior. In 1951, the family

sold the home to African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

FINDINGS

The subject building meets two criteria of the Cultural Heritage Ordinance. The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Craftsman style and Period Revival style. The home possesses an intact Arts & Crafts era interior, featuring original murals, art glass, light fixtures, quartersawn oak paneling, built-ins, beamed ceilings, and a unique clinker brick and lava rock fireplace embedded with semi-precious stones. The property is also associated with historic personages, with several members of the noted Haight family, influential in the early 20th century political and economic development of California, and African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

BACKGROUND

At its meeting of June 6, 2013, the Cultural Heritage Commission voted to take the application under consideration. On July 18, 2013, subcommittee of the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 *“consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.”*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 *“consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.”*

The designation of the Haight-Dandridge Residence property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior’s Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

Haight-Dandridge Residence

CHC-2013-1540-HCM

Page 4 of 4

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-1540-HCM
ENV-2013-1541-CE

HEARING DATE: June 6, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2012 S. Victoria Ave.
Council District: 10
Community Plan Area: West Adams- Baldwin
Hills- Leimert
Area Planning Commission: South Los Angeles
Neighborhood Council: Greater Mid City
Legal Description: Lot 13, Block 1 of TR 2072

PROJECT: Historic-Cultural Monument Application for the
HAIGHT-DANDRIDGE RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: The Wesley and Patricia Moore Living Trust (Ed Moore)
11467 Sunset Blvd.
Los Angeles, CA 90049

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

RECOMMENDATION **That the Cultural Heritage Commission:**

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

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources

Prepared by


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

Built in 1908 and substantially remodeled in 1927, this two-story residence exhibits character-defining features of Craftsman Style and Period Revival architecture. The subject building is rectangular in plan and has a flat roof covered in composition with clay tile on the parapet. The building features a full length crenellated turret at the corner and a centered chimney. An off-centered entrance is accessed by a series of stairs. The main entrance and elevation is situated on the side elevation and features a centered door with a diamond beveled glass window flanked by diamond-pattern divided lights. Windows are double-hung and casement windows. A balconette with decorative balusters is located on the front elevation. The exterior is sheathed in smooth stucco. The interior of the subject building is designed in the Arts and Crafts style with extensive leaded glass, beamed and stenciled ceilings, clinker brick fireplace, built-in cabinetry, paneling, and light fixtures. The interior also contains painted art murals by artist Achille Biorci.

The house was designed and built by businessman George Washington Haight in 1908 and originally stood at the corner of Adams Boulevard and Normandie Avenue. Haight was a member of the prominent Haight family that includes several prominent figures associated with California's Gold Rush and the development of San Francisco and Northern California. The Haight-Ashbury district in San Francisco bears their name. In the 1920s, Haight moved his home from Adams Boulevard to its current location and altered the exterior. In 1951, the family sold the home to African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

CRITERIA

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

FINDINGS

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

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE Haight-Dandridge Residence IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Craftsman-Arts & Crafts Interior (Period Revival Exterior) ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE Haight-Dandridge Residence WAS BUILT IN 1908-1909
NAME OF PROPOSED MONUMENT YEAR BUILT

George W. Haight and his son, Raymond Leroy Haight WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE George W. Haight helped develop one of the early thematic resorts of Southern California, the Twin Lakes Park resort in Chatsworth, at the same time as he moved this residence to its current site; Raymond L. Haight was an important Progressive in politics who uncovered and resolved corruption as the CA Commissioner of Corporations and, in 1934, candidate for Governor in the famed race with Upton Sinclair, Haight, and Frank Merriam, who won. Later owner Ruby Dandridge was a well-known African American actress, and owned this house when she was co-starring in the TV series "Beulah."

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Haight-Dandridge Residence
2. STREET ADDRESS 2012 Victoria Avenue
CITY Los Angeles ZIP CODE 90016 COUNCIL DISTRICT 10
3. ASSESSOR'S PARCEL NO. 5061-021-027
4. COMPLETE LEGAL DESCRIPTION: TRACT TR 2072
BLOCK 1 LOT(S) 13 and portion 12 ARB. NO. None
5. RANGE OF ADDRESSES ON PROPERTY 2012 Victoria (only)
6. PRESENT OWNER The Wesley and Patricia Moore Living Trust (Ed Moore)
STREET ADDRESS 11467 Sunset Blvd E-MAIL ADDRESS: kingswincup@aol.com
CITY Los Angeles STATE CA ZIP CODE 90049 PHONE (310) 628-5717
OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE Single Family Residence ORIGINAL USE Single Family Residence

DESCRIPTION

8. ARCHITECTURAL STYLE Craftsman-Arts & Crafts Interior (Period Revival Exterior)
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
(See attached Architectural Description)
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Haight-Dandridge Residence

10. CONSTRUCTION DATE: 1908 (moved 1927) FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Owner - George W. Haight

12. CONTRACTOR OR OTHER BUILDER H. Parlee

13. DATES OF ENCLOSED PHOTOGRAPHS January, 2013
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

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

15. ALTERATIONS The exterior facade was altered in 1927 by original owner George W. Haight when he moved the house from its original Adams Boulevard site to its current location in Wellington Square. Although the house faces its original direction (e.g., the front facade faces north, as it did on Adams Boulevard), it is site sideways on the current lot -- the west-facing elevation is the side of the house.

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

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

SIGNIFICANCE

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

The Haight-Dandridge Residence is an architectural type specimen, with a rare Arts & Crafts interior reflecting the taste of its wealthy owner-designer, with original clinker brick fireplace, stained glass and murals, among other character-defining design elements. It is associated with historic personages (Raymond L. Haight and the African-American actress Ruby Dandridge) and the Haight family, California pioneers. It is associated with the 1920s trend of moving houses from busy streets into residential enclaves. (See Attached Significance Statement)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Los Angeles Times (historical Proquest); "Raymond Haight: California's Angry Young Man; the Biography of a Political Activist," by Bob Dale Barger; LADBS records; L.A. County Biographies; Salt Lake City Daily Tribune; U.S. Census; etc. (see Bibliography)

20. DATE FORM PREPARED 04/26/2013 PREPARER'S NAME Laura Meyers

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

CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (323) 868-0854

E-MAIL ADDRESS: lauramink@aol.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Haight-Dandridge Residence IS A 2-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Craftsman-Arts & Crafts Interior (Period Revival Exterior), 2.Rectangular PLAN Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

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

IT'S flat ROOF IS Composition with tile on parapet Wood,
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

Double-hung and casement with diamond-pattern divided lights WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A Centered (but facing side of lot),
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

Single panel w/ diamond beveled glass window in center DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE Crenelated turret, beveled glass windows; stained glass window; two chimneys, one
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

prominently visible on west elevation, the other on the east elevation (rear yard); balconette w/ decorative balusters
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

featuring a cut-out design; leaded glass fixed transom windows in dining room and living room on north elevation;
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A garage/out-building (circa 40 feet by 20 feet deep)
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE Painted art murals on walls and ceilings signed by Achille Biorci;
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

original 1908 light fixtures; built-in china and library cabinets; clinker brick fireplace w/ semi-precious stones; second
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

decorative fireplace; stained glass; extensive leaded glass; quartersawn oak paneling & trim; beamed ceilings

IMPORTANT LANDSCAPING INCLUDES Mature pines and other evergreens; 36-foot setback required by orig. covenant
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

Haight-Dandridge Residence
2012 Victoria Avenue

Significance Statement

The Haight-Dandridge Residence meets the Cultural Heritage Ordinance criteria which defines an Historic-Cultural Monument as any site, building, or structure in which:

- * the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified;

- * is identified with historic personages;

- * is identified with important events in the main currents of national, State or local history; and

- * that embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction.

The Haight-Dandridge Residence reflects the broad cultural, economic and social history of the community. It is associated with a period in the 1920s when Los Angeles's transportation needs and resulting commercialization of its primary street arteries led to wholesale demolition of earlier homes but also to a major effort to move homes into new, quiet, residential pockets. The Haight-Dandridge Residence was relocated from what soon became an important commercial intersection (Adams and Normandie) to Wellington Square at a time when the Square was prospering and many other homes were also being transported into the neighborhood.

The Haight-Dandridge Residence is identified with two historic personages: Raymond Leroy Haight, progressive attorney, politician and Gubernatorial candidate (in 1934) who grew up in the house; and actress **Ruby Dandridge**, who owned it in the early 1950s, at the heyday of her show business career. It is also associated with its original owner, **George Washington Haight** (Raymond's father), who built the house in 1908-1909 and then moved it to Wellington Square in 1927 and redesigned its façade, at a time when the elder Haight was also developing a "Mayan" style resort enclave in the San Fernando Valley. The Haight family itself was a pioneering clan in California and the West (although Raymond lost in his bid for the governorship, his cousin, Henry Huntley Haight, did serve as California Governor; another forebear, Fletcher M. Haight, was the first U.S. Southern District judge in Los Angeles; and another Haight pioneer was Henry Haight, well-known Gold Rush banker.)

The Haight-Dandridge Residence is an architectural type specimen. It has a virtually intact Arts & Crafts era interior, with original murals throughout along with original stained glass, light fixtures and a unique clinker brick fireplace embedded with semi-precious stones, that together embody the distinguishing characteristics of an architectural type specimen, inherently valuable for the study of this period's "Ultimate Bungalow" style of Arts & Crafts design.

Its exterior façade, although changed from its original design, was redesigned by its original owner-designer to accommodate the change in location/siting and to reflect the then-current (in 1927) Period Revival design aesthetic, specifically evocative of a design vocabulary the owner was then engaged in (e.g., “Mayan” – apparently a version of Mexican/pre-Columbian Revival although the style may be rooted in the then-common Mission or generic Mediterranean Revival). Arguably, this change has integrity dating from this period of time and the move of the house to Wellington Square.

The Haight-Dandridge Residence is significant for its rarity. In the Historic West Adams District, there are only a handful of homes that have this level of intact, original interior finishes and materials. And, the unique clinker brick fireplace is one-of-a-kind.

Haight-Dandridge Residence
2012 Victoria Avenue

Architectural Description

The Haight-Dandridge Residence is unique blend of an original Arts & Crafts style interior and Period Revival exterior.

Exterior: At the time the house was erected on Adams Boulevard, in 1908-1909, it had a typical Craftsman Bungalow exterior (with wood shingles, dormers and a wrap-around porch), but when it was relocated by its original owner to its present site in Wellington Square in 1927, the exterior façade was changed, *by the original owner*, to reflect the changing taste in architectural style to Period Revival.

The exterior was clad to appear as stucco over limestone (a typical stucco treatment in the 1920s Period Revival style), and the wrap-around porch was removed. The home's crenellated turret was retained, but the two original front-facing gables were filled in with full height front walls. Other than that change due to the fill-in between the gables (perhaps where a bath and closet were added), all other front windows and windows on the turret side of the house remain the same as the original. To fit on the new lot, the house was sited "sideways" – with its original front door still facing north, but now in the side yard rather than facing the street. A side door leading into the library faces the street.

The original first floor footprint of the house is completely extant; the north-facing upstairs bedrooms were expanded to fit the new squared-off façade.

The original windows were retained. It is likely that the fenestration pattern on the rear of the house was somewhat altered, but then the original windows were re-used. The residence also now has a flat rolled composition roof, with parapet walls topped with decorative red tiles.

Interior: The interior of the Haight-Dandridge still reflects its original design elements, and has retained numerous character defining features of the Arts & Crafts era, including:

- quartersawn oak trim and paneling
- beamed ceilings
- built-in bookcases in the library, and a china cabinet in the dining room
- stained glass window above the china cabinet, and leaded glass in the bookcases and elsewhere
- stained glass newel post lamp
- unique clinker brick fireplace imbedded with agates, serpentine, Mexican opals, and other polished and semi-precious stones
- a second Craftsman style fireplace in the breakfast room
- some original leatherette wall coverings have been retained in the wainscot in the entry, living room and dining room (much is underneath newer wallpaper and may be damaged)

- unique chandeliers with etched glass shades, and
- extensive wall murals painted by Italian-born artist Achille Biorci.

This home, erected at a cost of \$8,000, was included in *Homes and Gardens of the Pacific Coast*, published in 1913 by the Beaux Arts Society Publishers. The text described this “artistic” Craftsman Bungalow’s interior as “beautiful in its harmony of colors.” An interior photograph from that 1913 publication matches exactly the character-defining features today.

Murals: A significant design element of the Haight-Dandridge Residence is its extensive interior murals, referred to in the 1913 publication as “tapestries” but clearly actually they are painted on canvas and adhered to the walls. Each room with extant murals has a different theme, yet the signature is of only one artist, Archille Biorci.

The study has classical scenes. The ceiling above the upstairs landing and stair hall depicts angels cavorting in the clouds of heaven. The formal dining room features murals depicting castles and forests. The primary upstairs bathroom murals are also pastoral. The living room mural is a floral frieze painted on a putty/beige color background wash. The entry/reception area original wall coverings have been painted over with a metallic silver paint, and have raised decorations (also now painted silver) that require further investigation.

The Haight-Dandridge Residence sits on a large (80'X145') parcel comprised of approximately 1.5 lots. The house on its original site was described as 70 feet wide and 50 feet deep. When it was moved to Wellington Square G.W. Haight only purchased a single lot, leading to the requirement that the house be turned sideways to the street). The extra lot (portion) on the north part of the current parcel was purchased by Ruby Dandridge in 1952.

A Note on the “Mayan” Revival style: George W. Haight had hired the architect Robert Stacy-Judd to design Haight’s Twin Lakes Park resort (located in Chatsworth) in the Mayan style. Stacy-Judd designed a main clubhouse/lodge, an observation tower, resort residences (only three appear to be extant today), and a main vehicular entry gateway called the Mayan Gates. Stacy-Judd claimed influences of Aztec, Mayan and Southwest Pueblo Indian styles and was a vocal proponent of Meso-American/Pre-Columbian architecture, writing many essays advocating that these design idioms should serve as the basis for a new American architecture..

**Los Angeles Department of City Planning
RECOMMENDATION REPORT**

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2013-1540-HCM
ENV-2013-1541-CE**

HEARING DATE: August 1, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2012 S. Victoria Ave.
Council District: 10
Community Plan Area: West Adams- Baldwin
Hills- Leimert
Area Planning Commission: South Los Angeles
Neighborhood Council: Greater Mid City
Legal Description: Lot 13, Block 1 of TR 2072

PROJECT: Historic-Cultural Monument Application for the
HAIGHT-DANDRIDGE RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: The Wesley and Patricia Moore Living Trust (Ed Moore)
11467 Sunset Blvd.
Los Angeles, CA 90049

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

RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

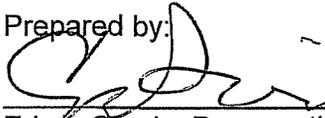
MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- 1) The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of the Craftsman style and Period Revival style.
- 2) The property is associated with historic personages, with several members of the noted Haight family, influential in the early 20th century political and economic development of California, and African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Haight-Dandridge Residence as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

CRITERIA

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

SUMMARY

Built in 1908 and substantially remodeled in 1927, this two-story residence exhibits character-defining features of Craftsman Style and Period Revival architecture. The subject building is rectangular in plan and has a flat roof covered in composition with clay tile on the parapet. The building features a full length crenellated turret at the corner and a centered chimney. An off-centered entrance is accessed by a series of stairs. The main entrance and elevation is situated on the side elevation and features a centered door with a diamond beveled glass window flanked by diamond-pattern divided lights. Windows are double-hung and casement windows. A balconette with decorative balusters is located on the front elevation. The exterior is sheathed in smooth stucco. The interior of the subject building is designed in the Arts and Crafts style with extensive leaded glass, beamed and stenciled ceilings, clinker brick fireplace, built-in cabinetry, paneling, and light fixtures. The interior also contains painted art murals by artist Achille Biorci.

The house was designed and built by businessman George Washington Haight in 1908 and originally stood at the corner of Adams Boulevard and Normandie Avenue. Haight was a member of the prominent Haight family that includes several prominent figures associated with California's Gold Rush and the development of San Francisco and Northern California. The Haight-Ashbury district in San Francisco bears their name. In the 1920s, Haight moved his home from Adams Boulevard to its current location and altered the exterior. In 1951, the family

sold the home to African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

FINDINGS

The subject building meets two criteria of the Cultural Heritage Ordinance. The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Craftsman style and Period Revival style. The home possesses an intact Arts & Crafts era interior, featuring original murals, art glass, light fixtures, quartersawn oak paneling, built-ins, beamed ceilings, and a unique clinker brick and lava rock fireplace embedded with semi-precious stones. The property is also associated with historic personages, with several members of the noted Haight family, influential in the early 20th century political and economic development of California, and African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

BACKGROUND

At its meeting of June 6, 2013, the Cultural Heritage Commission voted to take the application under consideration. On July 18, 2013, subcommittee of the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Haight-Dandridge Residence property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior’s Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-1540-HCM
ENV-2013-1541-CE

HEARING DATE: June 6, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2012 S. Victoria Ave.
Council District: 10
Community Plan Area: West Adams- Baldwin
Hills- Leimert
Area Planning Commission: South Los Angeles
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OWNER: The Wesley and Patricia Moore Living Trust (Ed Moore)
11467 Sunset Blvd.
Los Angeles, CA 90049

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

RECOMMENDATION That the Cultural Heritage Commission:

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

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

Built in 1908 and substantially remodeled in 1927, this two-story residence exhibits character-defining features of Craftsman Style and Period Revival architecture. The subject building is rectangular in plan and has a flat roof covered in composition with clay tile on the parapet. The building features a full length crenellated turret at the corner and a centered chimney. An off-centered entrance is accessed by a series of stairs. The main entrance and elevation is situated on the side elevation and features a centered door with a diamond beveled glass window flanked by diamond-pattern divided lights. Windows are double-hung and casement windows. A balconette with decorative balusters is located on the front elevation. The exterior is sheathed in smooth stucco. The interior of the subject building is designed in the Arts and Crafts style with extensive leaded glass, beamed and stenciled ceilings, clinker brick fireplace, built-in cabinetry, paneling, and light fixtures. The interior also contains painted art murals by artist Achille Biorci.

The house was designed and built by businessman George Washington Haight in 1908 and originally stood at the corner of Adams Boulevard and Normandie Avenue. Haight was a member of the prominent Haight family that includes several prominent figures associated with California's Gold Rush and the development of San Francisco and Northern California. The Haight-Ashbury district in San Francisco bears their name. In the 1920s, Haight moved his home from Adams Boulevard to its current location and altered the exterior. In 1951, the family sold the home to African-American actress Ruby Dandridge, mother of actress Dorothy Dandridge.

CRITERIA

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

FINDINGS

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

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE Haight-Dandridge Residence IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Craftsman-Arts & Crafts Interior (Period Revival Exterior) ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE Haight-Dandridge Residence WAS BUILT IN 1908-1909
NAME OF PROPOSED MONUMENT YEAR BUILT

George W. Haight and his son, Raymond Leroy Haight WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE George W. Haight helped develop one of the early thematic resorts of Southern California, the Twin Lakes Park resort in Chatsworth, at the same time as he moved this residence to its current site; Raymond L. Haight was an important Progressive in politics who uncovered and resolved corruption as the CA Commissioner of Corporations and, in 1934, candidate for Governor in the famed race with Upton Sinclair, Haight, and Frank Merriam, who won. Later owner Ruby Dandridge was a well-known African American actress, and owned this house when she was co-starring in the TV series "Beulah."

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Haight-Dandridge Residence
2. STREET ADDRESS 2012 Victoria Avenue
CITY Los Angeles ZIP CODE 90016 COUNCIL DISTRICT 10
3. ASSESSOR'S PARCEL NO. 5061-021-027
4. COMPLETE LEGAL DESCRIPTION: TRACT TR 2072
BLOCK 1 LOT(S) 13 and portion 12 ARB. NO. None
5. RANGE OF ADDRESSES ON PROPERTY 2012 Victoria (only)
6. PRESENT OWNER The Wesley and Patricia Moore Living Trust (Ed Moore)
STREET ADDRESS 11467 Sunset Blvd E-MAIL ADDRESS: kingswincup@aol.com
CITY Los Angeles STATE CA ZIP CODE 90049 PHONE (310) 628-5717
OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE Single Family Residence ORIGINAL USE Single Family Residence

DESCRIPTION

8. ARCHITECTURAL STYLE Craftsman-Arts & Crafts Interior (Period Revival Exterior)
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
(See attached Architectural Description)
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Haight-Dandridge Residence

10. CONSTRUCTION DATE: 1908 (moved 1927) FACTUAL: ESTIMATED:
11. ARCHITECT, DESIGNER, OR ENGINEER Owner - George W. Haight
12. CONTRACTOR OR OTHER BUILDER H. Parlee
13. DATES OF ENCLOSED PHOTOGRAPHS January, 2013
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)
14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE
15. ALTERATIONS: The exterior facade was altered in 1927 by original owner George W. Haight when he moved the house from its original Adams Boulevard site to its current location in Wellington Square. Although the house faces its original direction (e.g., the front facade faces north, as it did on Adams Boulevard), it is site sideways on the current lot -- the west-facing elevation is the side of the house.
16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER _____
17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)
- The Haight-Dandridge Residence is an architectural type specimen, with a rare Arts & Crafts interior reflecting the taste of its wealthy owner-designer, with original clinker brick fireplace, stained glass and murals, among other character-defining design elements. It is associated with historic personages (Raymond L. Haight and the African-American actress Ruby Dandridge) and the Haight family, California pioneers. It is associated with the 1920s trend of moving houses from busy streets into residential enclaves. (See Attached Significance Statement)
19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Los Angeles Times (historical Proquest); "Raymond Haight: California's Angry Young Man; the Biography of a Political Activist," by Bob Dale Barger; LADBS records; L.A. County Biographies; Salt Lake City Daily Tribune; U.S. Census; etc. (see Bibliography)
20. DATE FORM PREPARED 04/26/2013 PREPARER'S NAME Laura Meyers
ORGANIZATION West Adams Heritage Association STREET ADDRESS 1818 S. Gramercy Place
CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (323) 868-0854
E-MAIL ADDRESS: lauramink@aol.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Haight-Dandridge Residence IS A 2-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Craftsman-Arts & Crafts Interior (Period Revival Exterior), 2.Rectangular PLAN Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

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

IT'S flat ROOF IS Composition with tile on parapet, Wood,
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

Double-hung and casement with diamond-pattern divided lights WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE (DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.)

THE ENTRY FEATURES A Centered (but facing side of lot),
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

Single panel w/ diamond beveled glass window in center DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE Crenelated turret, beveled glass windows; stained glass window; two chimneys, one
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

prominently visible on west elevation, the other on the east elevation (rear yard); balconette w/ decorative balusters
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

featuring a cut-out design; leaded glass fixed transom windows in dining room and living room on north elevation;
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A garage/out-building (circa 40 feet by 20 feet deep)
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE Painted art murals on walls and ceilings signed by Achille Biorci;
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

original 1908 light fixtures; built-in china and library cabinets; clinker brick fireplace w/ semi-precious stones; second
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

decorative fireplace; stained glass; extensive leaded glass; quartersawn oak paneling & trim; beamed ceilings

IMPORTANT LANDSCAPING INCLUDES Mature pines and other evergreens; 36-foot setback required by orig. covenant
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

Haight-Dandridge Residence
2012 Victoria Avenue

Significance Statement

The Haight-Dandridge Residence meets the Cultural Heritage Ordinance criteria which defines an Historic-Cultural Monument as any site, building, or structure in which:

- * the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified;

- * is identified with historic personages;

- * is identified with important events in the main currents of national, State or local history; and

- * that embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction.

The Haight-Dandridge Residence reflects the broad cultural, economic and social history of the community. It is associated with a period in the 1920s when Los Angeles's transportation needs and resulting commercialization of its primary street arteries led to wholesale demolition of earlier homes but also to a major effort to move homes into new, quiet, residential pockets. The Haight-Dandridge Residence was relocated from what soon became an important commercial intersection (Adams and Normandie) to Wellington Square at a time when the Square was prospering and many other homes were also being transported into the neighborhood.

The Haight-Dandridge Residence is identified with two historic personages: Raymond Leroy Haight, progressive attorney, politician and Gubernatorial candidate (in 1934) who grew up in the house; and actress **Ruby Dandridge**, who owned it in the early 1950s, at the heyday of her show business career. It is also associated with its original owner, **George Washington Haight** (Raymond's father), who built the house in 1908-1909 and then moved it to Wellington Square in 1927 and redesigned its façade, at a time when the elder Haight was also developing a "Mayan" style resort enclave in the San Fernando Valley. The Haight family itself was a pioneering clan in California and the West (although Raymond lost in his bid for the governorship, his cousin, Henry Huntley Haight, did serve as California Governor; another forebear, Fletcher M. Haight, was the first U.S. Southern District judge in Los Angeles; and another Haight pioneer was Henry Haight, well-known Gold Rush banker.)

The Haight-Dandridge Residence is an architectural type specimen. It has a virtually intact Arts & Crafts era interior, with original murals throughout along with original stained glass, light fixtures and a unique clinker brick fireplace embedded with semi-precious stones, that together embody the distinguishing characteristics of an architectural type specimen, inherently valuable for the study of this period's "Ultimate Bungalow" style of Arts & Crafts design.

Its exterior façade, although changed from its original design, was redesigned by its original owner-designer to accommodate the change in location/siting and to reflect the then-current (in 1927) Period Revival design aesthetic, specifically evocative of a design vocabulary the owner was then engaged in (e.g., “Mayan” – apparently a version of Mexican/pre-Columbian Revival although the style may be rooted in the then-common Mission or generic Mediterranean Revival). Arguably, this change has integrity dating from this period of time and the move of the house to Wellington Square.

The Haight-Dandridge Residence is significant for its rarity. In the Historic West Adams District, there are only a handful of homes that have this level of intact, original interior finishes and materials. And, the unique clinker brick fireplace is one-of-a-kind.

Haight-Dandridge Residence
2012 Victoria Avenue

Architectural Description

The Haight-Dandridge Residence is unique blend of an original Arts & Crafts style interior and Period Revival exterior.

Exterior: At the time the house was erected on Adams Boulevard, in 1908-1909, it had a typical Craftsman Bungalow exterior (with wood shingles, dormers and a wrap-around porch), but when it was relocated by its original owner to its present site in Wellington Square in 1927, the exterior façade was changed, *by the original owner*, to reflect the changing taste in architectural style to Period Revival.

The exterior was clad to appear as stucco over limestone (a typical stucco treatment in the 1920s Period Revival style), and the wrap-around porch was removed. The home's crenellated turret was retained, but the two original front-facing gables were filled in with full height front walls. Other than that change due to the fill-in between the gables (perhaps where a bath and closet were added), all other front windows and windows on the turret side of the house remain the same as the original. To fit on the new lot, the house was sited "sideways" – with its original front door still facing north, but now in the side yard rather than facing the street. A side door leading into the library faces the street.

The original first floor footprint of the house is completely extant; the north-facing upstairs bedrooms were expanded to fit the new squared-off façade.

The original windows were retained. It is likely that the fenestration pattern on the rear of the house was somewhat altered, but then the original windows were re-used. The residence also now has a flat rolled composition roof, with parapet walls topped with decorative red tiles.

Interior: The interior of the Haight-Dandridge still reflects its original design elements, and has retained numerous character defining features of the Arts & Crafts era, including:

- quartersawn oak trim and paneling
- beamed ceilings
- built-in bookcases in the library, and a china cabinet in the dining room
- stained glass window above the china cabinet, and leaded glass in the bookcases and elsewhere
- stained glass newel post lamp
- unique clinker brick fireplace imbedded with agates, serpentine, Mexican opals, and other polished and semi-precious stones
- a second Craftsman style fireplace in the breakfast room
- some original leatherette wall coverings have been retained in the wainscot in the entry, living room and dining room (much is underneath newer wallpaper and may be damaged)

- unique chandeliers with etched glass shades, and
- extensive wall murals painted by Italian-born artist Achille Biorci.

This home, erected at a cost of \$8,000, was included in *Homes and Gardens of the Pacific Coast*, published in 1913 by the Beaux Arts Society Publishers. The text described this "artistic" Craftsman Bungalow's interior as "beautiful in its harmony of colors." An interior photograph from that 1913 publication matches exactly the character-defining features today.

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The study has classical scenes. The ceiling above the upstairs landing and stair hall depicts angels cavorting in the clouds of heaven. The formal dining room features murals depicting castles and forests. The primary upstairs bathroom murals are also pastoral. The living room mural is a floral frieze painted on a putty/beige color background wash. The entry/reception area original wall coverings have been painted over with a metallic silver paint, and have raised decorations (also now painted silver) that require further investigation.

The Haight-Dandridge Residence sits on a large (80'X145') parcel comprised of approximately 1.5 lots. The house on its original site was described as 70 feet wide and 50 feet deep. When it was moved to Wellington Square G.W. Haight only purchased a single lot, leading to the requirement that the house be turned sideways to the street). The extra lot (portion) on the north part of the current parcel was purchased by Ruby Dandridge in 1952.

A Note on the "Mayan" Revival style: George W. Haight had hired the architect Robert Stacy-Judd to design Haight's Twin Lakes Park resort (located in Chatsworth) in the Mayan style. Stacy-Judd designed a main clubhouse/lodge, an observation tower, resort residences (only three appear to be extant today), and a main vehicular entry gateway called the Mayan Gates. Stacy-Judd claimed influences of Aztec, Mayan and Southwest Pueblo Indian styles and was a vocal proponent of Meso-American/Pre-Columbian architecture, writing many essays advocating that these design idioms should serve as the basis for a new American architecture..

Haight-Dandridge Residence
2012 Victoria Avenue
Haight Family Biographies

George W. Haight (1871-1939) Biography

The Haight-Dandridge Residence was designed and built by George Washington Haight, a self-described “Capitalist” who had wrapped up his business affairs in San Francisco and moved to Los Angeles in 1908. Five years earlier, he had established a barber training college in Los Angeles – one of several such franchises owned by Haight family members – and he had initially moved to Huntington Park in 1903. But Haight and his family had returned to San Francisco, and it was only after the 1906 earthquake that they made the decision to move to Southern California permanently.

Haight paid \$6,500 for a prominent corner lot at Adams Street and Normandie Avenue in 1908, and soon erected a self-designed, \$8,000, 4,000-square-foot Arts & Crafts style home with expansive gardens at the gateway to the Edmonds Tract, where other imposing homes were being built. In 1913, his beautiful home was included in the book, *Homes and Gardens of the Pacific Coast*, Vol. 2, published by the Beaux Arts Society Publishers.

While his son, Raymond L. Haight, attended USC during the WWI years, and continued to live in the Adams Street residence, George Haight and his wife, Icadora “I.M.” Haight, acquired a 350-acre ranch in Chatsworth, homesteading a portion of the land and engaging in “farming.” Identified as an attorney in several public records, Haight did not visibly practice law in Southern California but, rather, invested in business enterprises. By the mid-1920s, he had established an investment syndicate which acquired more land surrounding his Chatsworth property, which they developed as the Twin Lakes Park resort, the “Garden of the Gods,” hoping to lure Angelenos to a vacation enclave a mere “25 miles from Hollywood,” as their marketing brochures touted. The same year, Haight decided to move his residence from Adams Street – now becoming a commercialized boulevard – to the newly popular, and exclusive, neighborhood of Wellington Square.

George W. Haight was a “Native Son of the Golden West” whose family came to California during the Gold Rush. His grandfather, George Southworth Haight, and his family ventured west on the Oregon Trail and in 1852 settled in Little Shasta Valley, Siskiyou County, on California’s border with Oregon, where the family cemetery plot remains today. George Haight’s father, Fulton Haight, eventually left Little Shasta to become a silver miner and, then, a Superintendent of Mines based in Salt Lake City, Utah. In 1898, he staked a successful claim worth \$25,000 during the famed (or infamous) Klondike Stampede.

Other Haight family members were also California pioneers of the early 1850s who lived “down below,” in San Francisco. Haight’s grandfather’s first cousin was Henry Huntly Haight, the Governor of California from 1867 to 1871. H.H. Haight’s uncle (and George’s cousin) was Henry Haight, a prominent pioneer and San Francisco Gold Rush banker with a namesake street and district (Haight-Ashbury) in the City-by-the-Bay. Governor Haight’s father, Judge Fletcher

Mathews Haight, was another cousin who was appointed by President Lincoln to the post of U.S. Southern District judge in Los Angeles from 1861 until 1866.

Despite his illustrious family's role in settling the West, George W. Haight's own youthful years were troubled. Born in Oakland, CA, in 1871, he spent his early years following the mining camps with his parents in Idaho and Utah before they settled in Salt Lake City. His mother died when he was just a teenager, in 1885, and at that time (and, indeed, throughout his childhood), his father was away in Idaho's mining country much of the time. Young George found himself on the wrong side of the law, at the same time he had enlisted in the Army.

He joined the Army in Idaho in early 1890, listing his occupation as "house painter." Haight deserted later that year. In 1894, he was in confinement at Fort Sherman, Idaho, and in February, 1894 he was dishonorably discharged. In between, in early 1891, he was arrested in Salt Lake City, charged with forging his father's name on checks (at this time, Fulton Haight was in Hailey, Idaho, operating a large hotel with his new bride.) George initially averred that he had signed Fulton's name to the two checks with his father's permission, but in 1891 George pled guilty and was sentenced to a year in jail.

For the remainder of the decade, Haight was worked to resurrect himself. He became a cook, then a barber, marrying Icadore Maud Gillette and living variously in San Jose, CA, Salt Lake City and San Francisco. His first son, Raymond, was born in 1897 in San Jose; a second son, Fulton Jr., followed; and then a daughter, Eva. Unfortunately, Fulton Jr. died in c. 1905, and was buried in the Haight family cemetery plot in Little Shasta.

Becoming a barber, and then an owner of first one, then a group of barber colleges, put George Haight in contact with the wealthy, established set. Before King Gillette introduced the safety razor, in 1904, barber shops – often located in fine hotels – had become places where high quality, high-priced haircuts and shaves were offered to an exclusive clientele.

In 1893, A. B. Moler of Chicago established a school for barbers, the first barber college in the nation. The Moler Barber College stood for higher education in the ranks, and the parent school was rapidly followed by branches and franchises in nearly every principal U.S. city. Following the success of his barber college in Chicago, Moler turned his attention out west. The National Barber School had been established just before the turn of the century at 218 "J" Street, in Sacramento, California. Moler purchased it in 1910, renaming it Moler Barber College, and soon reselling the college to a group of extended family members of Henry H. Haight, including George W. Haight, who already owned the Los Angeles franchise. The Haight family operated some of the schools until 1932; the Oakland and Sacramento branches remain in operation (under different owners) today.

By the time he settled permanently in the West Adams District, George W. Haight was considered an upright businessman and investor, his string of barber colleges providing sufficient income for the family to not only live "adequately," according to family records, but also to travel extensively by motorcar and passenger ship. He also dabbled in politics: in 1910 and 1912 he stumped the state for Hiram Johnson, with Raymond Haight doing the driving. Both George and Raymond became very interested in the Progressive Party and progressive politics generally,

and the elder Haight worked for many campaigns. His son eventually ran for Governor in the well-publicized 1934 election involving three candidates: Raymond Leroy Haight, Upton Sinclair and Frank Merriam, who won.

George Haight became very interested in ranching as well, and acquired several hillside properties around the Los Angeles basin. In 1913, he purchased acreage in the Santa Susana Mountains and began to develop it with the help of a local farmer and other laborers. Haight dammed a stream in Devil's Canyon to create "Raymond Lake," the first of two manmade lakes that gave his eventual resort development its name, Twin Lakes Park.

In the mid-1920s, Haight and an investor group began to fully to develop and then sell parcels at the Twin Lakes Park resort. In 1927, the Twin Lakes Park Company subdivided 750 lots on 300 acres of Haight's ranch, and over the next few years 400 to 500 parcels were sold as lots for homes or campsites. A colorful sales brochure described the facilities with all the amenities. The resort included an observation building, boating, swimming, tennis, archery, quoits, hunting, hiking, and membership in the Twin Lakes Park Country Club. Purchasers of lots were to build their own cabins and residences, but Haight's syndicate also erected some homes and a boat landing, general lodge, a swimming "house" and the aforementioned observation building, along with a massive, signature "Mayan Gates" at the entry, designed by architect Robert Stacy-Judd, who was responsible for the thematic Mayan architecture employed throughout the resort.

It was at this same time that George Haight decided to move his home from Adams Boulevard to Wellington Square, and redesign its exterior in the then-popular Revival mode. Although Stacy-Judd is not the architect of record, it is clear that his work and the Haight-Dandridge Residence's redesigned exterior have elements in common. (See Architectural Description)

The Stock Market Crash in 1929 and the Great Depression caused sales to skid to a halt. George Haight and his partners were sued, with angry purchasers claiming that Haight had over-valued the land and also never completed promised development. After the case settled, the Haight family held on to much of the undeveloped remaining acreage, as well as unsold cabin sites; indeed the last remaining property was sold by the Haight heirs just a few years ago to a housing developer. Only a few of the original "Mayan" style cabins remain extant; Southern California's wildfires, including a major conflagration in 1970, claimed most of the original homes over the years. But the Twin Lakes community is thriving today as an unincorporated community northeast of the 118 Freeway and Topanga Canyon Boulevard.

George Haight continued to live at 2012 Victoria until his death, in 1937. In retirement, he had become the president of the Hollywood Parlor (chapter) of the Native Sons of the Golden West. His widow, I.M. Haight Hawkins, held on to the longtime family home, finally selling it in 1951 to the actress Ruby Dandridge, who at that moment was at the high point of her own career.

Haight-Dandridge Residence
2012 Victoria Avenue

Raymond Leroy Haight (1897-1947) Biography

Attorney and politician Raymond L. Haight was the son of George W. and Icador Haight. From the time he was about 12 years old through his early adulthood, Ray Haight lived in the subject house, when it was located at 1686 West Adams Boulevard. Best known for his famed third-party run for California governor in the 1934 election (pitted against Upton Sinclair, who had switched his party allegiance from the Socialists to the Democrats, and Republican Frank Merriam, who won), Haight was a progressive good government activist who had been the state's Corporation Commissioner (appointed by Governor James Rolph in 1931). Throughout the Depression era, he was known for fighting against graft and for fairness and integrity in government and politics.

Haight's 1934 campaign marks a seminal moment in politics. California in the Depression had elected a conservative governor (Rolph), yet the era was chock-full of liberal and even radical ideas ranging from the Ham and Eggs lobby (which advocated for a massive statewide old age pension program similar to the Townsendites' plea for a federal plan, implemented in 1935 as Social Security) to Sinclair's "EPIC" End Poverty in California crusade, which "sparked the creation of the modern political campaign," according to *The Nation* magazine. "Carey McWilliams would later call this [writing previously in *The Nation*] 'a new era in American politics—government by public relations.' It also provoked Hollywood's first all-out plunge into politics, which, in turn, inspired the leftward tilt in the movie colony that endures to this day."

Haight was born in San Jose, California to George and Icadora Haight, the first of three children (two survived: Raymond and little Eva.) They were descended from California pioneers who had trekked west in 1849-1850. His family line included Henry Huntly Haight, the Governor of California from 1867 to 1871; Gold Rush banker Henry Haight; Judge Fletcher Mathews Haight, who was appointed by President Abraham Lincoln as California's first Southern District Judge, from 1861-1866; and Samuel Haight, who was involved in the early years of San Francisco's Presidio.

The George Haight family had moved to Huntington Park from San Francisco in 1903, but soon returned to the City by the Bay. After the 1906 Quake, however, they returned to Southern California, renting a cottage and then building a large home on the corner of Normandie and Adams. Raymond attended the West Adams Street School, where he showed a great talent for basketball and other sports.

In 1909, the Haight family traveled to San Francisco again, this time in a two-cylinder 1908 touring car that young Raymond learned to drive. The rugged roads were not much more than wagon lanes in some spots, but the Hights soldiered on, intending to make Seattle their final destination. However, the car caught on fire in southern Oregon, and the family was forced to continue their travels by train.

The following year, and again in 1912, George W. Haight – who was very interested in progressive politics – stumped throughout the state for Hiram Johnson, with Raymond, barely a teenager, at the wheel.

At age 16, Ray Haight met his future wife, Heloise Davis, the daughter of the new minister at the West Adams Methodist Church, where the Haight family worshipped. Heloise entered USC in 1913, while Ray studied at a prep school. In 1915, Raymond Haight became a USC freshman. He pledged a fraternity, helped establish basketball as an interscholastic sport at the university, and became active in many USC activities, including debate team. He edited the *El Rodeo* yearbook and the *Daily Trojan*, and also was a founder of the college humor magazine, *Wampus*.

Haight enlisted in the Air Force in 1918, returning to USC when the war ended. He began taking law school courses while still completing his A.B. degree. He married Heloise in April, 1920, and from that point forward (he was enumerated in February at the home in the 1920 U.S. Census) Raymond no longer lived in the Haight family's Adams Boulevard residence where he had spent his formative years.

In March, 1921, Haight was admitted to the California Bar (although he did not actually receive his law degree until the following June). Haight joined a small Los Angeles law firm, where the Firestone (tires) Company became his lifelong client (through many law firm iterations). Haight also soon became known for his investigations into corporate fraud. In 1925, while remaining at the firm, Haight was also named City Attorney for the then-city of Venice. However, while during his short tenure he attempted to shut down the slot machine rackets in the town, Haight quickly became disenchanted with Venice City Hall, and helped lead the drive to annex the beachside community to the City of Los Angeles later the same year.

Haight involved himself in other local political matters, along with USC alumni affairs. He helped found the Los Angeles Junior Chamber of Commerce, became active in local Republican organizations, and joined with members of L.A.'s city government on a visit to San Francisco's harbor. Haight became a USC Trustee, and helped spur the creation of an alumni organization formed to support USC athletics, at a time when the university's sports program was moving into national prominence. Haight "formulated a plan to provide scholarships for athletes who first had to prove scholastic merit," wrote his biographer, Bob Dale Barger. "Haight was adamant on this point...he believed ...that a good athletic program was commendable in a university only if it aided the development of scholarship."

From 1924 until 1932, Haight also edited USC's *Southern California Illustrated News* (predecessor to the *Alumni Review*, the forerunner of today's *Trojan Family* magazine.)

Haight was friends with Warren Bovard, then USC's vice-president, and Bovard was close to San Francisco Mayor James Rolph, who was running for Governor in 1930. Haight and Bovard campaigned for Rolph, and when he was elected Rolph appointed Haight to be his State Corporations Commissioner, at a time when business scandals and securities frauds were running rampant.

Haight made it clear that there was “no room for politics” in a state agency that existed to serve the public. Securities fraud and other fraudulent operations were to be his primary focus, particularly where the public’s life savings were concerned, according to the *Los Angeles Times*.

Haight embarked on a crusade against speculative real estate investment “trusts,” which he felt had managers who were acting more as commissioned brokers and not as true trustees, sometimes charging up to 20% commissions on sales of properties to be held within the trusts. On May 23, 1931, less than six months after taking office, Gov. Rolph signed a new “Blue Sky Law” Corporate Securities Act, primarily authored by Haight, which empowered the Corporations Commission to halt dubious stock sales schemes; required investment “counselors” to be licensed; forced license and permit holders to keep proper records; and required that radio advertising of securities offers be approved and use the name of the responsible party.

Haight gave speeches at the Kiwanis Club, the East Side Organization, the Friday Morning Club, and the Advertising Club of Los Angeles, among others, emphasizing the lack of moral and “social consciousness” on the part of many businessmen, stating that \$2.5 billion had been lost the previous year through fraudulent securities schemes alone – monies mostly lost by people of little means – and that in most of these instances the securities operations were nominally regulated by government.

And then Haight uncovered a particularly sordid affair at the Richfield Oil Company, already in receivership. An investigation of the company books revealed falsified records, and juggling of tax and inventory figures, allowing executives to share nearly \$400,000 worth of bonuses. Haight’s report also showed cash advances to company president James Talbot in excess of \$300,000, used for upkeep of Talbot’s yacht and expenses for his son’s air races. Talbot scolded Haight for making the investigation public, but ultimately Talbot was convicted, serving a three-year prison term at San Quentin.

When he was appointed to the Corporations post, Haight had made it clear that he intended to resign within six months to a year. He was true to his word, leaving the job in August, 1931. He listed his accomplishments in a letter to Gov. Rolph, chief among them the new Corporations law, the establishment of a strong securities enforcement branch in the office, and the removal of more than \$1 billion in dubious securities from the marketplace. “This department deals directly with the life savings of those investors who can least afford to lose,” Haight wrote, and with that in mind he continued to spearhead the case against the Richfield Oil executives even after he was no longer in the state job.

Haight had been very active in Los Angeles city politics, but now he became more so. He was a prime mover of the Minute Men, a civic “cleanup” organization that evoked the progressive good government league of Teddy Roosevelt’s Square Deal – consumer protection, regulation of corporations and conservation. Dedicated to reform, the Minute Men said they were:

“...united in the cause of honest and efficient government and for the preservation of American institutions and ideas. We, the Minute Men, are determined to seek out and expose all those who are, or would, use public office, or positions of public trust to further private schemes of public exploitation. We, the Minute Men, demand that public confidence be justified – not betrayed.”

The Minute Men reformers wanted the entire law enforcement system overhauled – seeing that crime, they claimed, was up 1,000 percent between 1910 and 1930 statewide. They blamed the securities frauds against the public by companies such as Richfield Oil, Julian, and American Mortgage, among others, on the lack of checks and balances in government. They argued that judges – “our last line of defense against corruption” – should be free from politics, endorsing the public’s right to recall judges. The Minute Men searched city and county records, looking for evidence of graft, and then they went public with what they found – in particular going after Los Angeles District Attorney Buron Fitts, who they charged with, among other things, looking the other way while mobster “Bugs” Moran was living openly in the city.

Fitts responded by not just attacking Haight in the press – he also, on May 3, 1933, indicted Haight, along with political rival Thatcher Kemp, and a campaign worker, Edward Otto, charging them with attempted bribery of a grand jury juror. The judge eventually ruled that the charges against Haight were not based on evidence, and he dismissed Haight from the trial; the other two men were later found not guilty. The next year, Fitts himself was indicted for bribery (he was also acquitted at trial); Fitts was later accused of accepting a different bribe from MGM studio executives to fabricate a palatable version of actor Paul Bern’s suicide.

Also in 1933, Raymond Haight was drawn into a civil lawsuit against his father, other family members, and other investment partners in the Twin Lakes Park resort near Chatsworth. The plaintiffs, owners of some of the cabin lots sold in the development, claimed the Twin Lakes Company knowingly overcharged for the land, and purposely over-stated the values, and asserted mismanagement of the property, claiming the Company had never provided water or other amenities. (The development had experienced strong sales until the 1929 Stock Market Crash; like so many other business and real estate entities, by 1933 it was floundering.) Ray Haight stated he was only nominally involved with the operation, as it was his father George’s project. The suite was later settled, and the Haight family continued to own much of the Twin Lake Parks land for another seven decades.

Haight was also a strong opponent of Mayor Frank Shaw, whose corruption became an issue almost immediately after he took office in 1933 (later, Shaw was the first U.S. Mayor ever successfully recalled, in 1938). And, Haight was instrumental in bringing about the recall of three Los Angeles Superior Court judges. Although a registered Republican, Haight was an ardent Roosevelt supporter in 1932, and had actually become quite disenchanted with both parties in California."

The 1934 California Governor’s Race

With Governor Rolph ailing (he died in June, 1934), California’s top job was up for grabs in 1934. Lt. Governor Frank Merriam announced his candidacy, running in the Republican primary. Upton Sinclair registered with Democratic Party in late 1933, in anticipation of his candidacy on the EPIC platform. Sinclair admired Haight, and urged Haight to join the EPIC ticket as a candidate for Attorney General. Haight refused, choosing to run for the governorship himself.

"In March of 1934, just before Haight officially entered the race, the *Los Angeles Daily News* in summing up the campaign felt that Upton Sinclair would win if the election were held in that month and the progressives would have no one to vote for unless Raymond Haight entered the election," according to Barger. The *Daily News* noted that "A ticket including Senator Johnson and Haight at the top and rendering homage to President Roosevelt and including younger and more vigorous progressives -- will completely change the political complexion of the state."

Haight did enter the primary race, initially campaigning for the Republican nomination, and won 85,000 votes. But that was not enough for the Republican nod: Merriam, who had been installed as governor following Rolph's death, earned more votes. But Haight continued to pursue the governorship, and gained the Commonwealth-Progressive Party's nomination.

The *San Francisco News* opined that Haight could win if he united liberals from both the Democratic and Republican parties. The *Stockton Record* called him a "young, vote-getting Lochinvar," and the McClatchy newspapers endorsed him. The Progressive Party endorsed Haight for Governor and Hiram Johnson for the Senate. It was a heady time, and Haight came close to forging a successful coalition of reformers and voters dissatisfied with both major parties, but in the end the governorship was not to be this Haight's destiny.

After the August primary, the original field of 20-plus candidates had narrowed to three key contenders: Governor Frank Merriam, Republican; Upton Sinclair, EPIC Democrat, and Raymond Haight, Commonwealth Progressive. Haight vowed to continue in the race. There was discussion among Democratic stalwarts, including A. P. Giannini, of asking Sinclair -- still viewed as a Socialist -- to leave the race in favor of the moderate Haight. Sinclair refused.

Haight felt he had a chance because, between them, Merriam and Sinclair had garnered just 40% of the vote in the primary. There had been multiple parties on the ballot: Republican, Democratic, Liberty, Prohibitionist, Progressive, Socialist, and the Commonwealth party.

But then Haight's candidacy began to unravel. The *Los Angeles Times* was alternately silent on his campaign, then derogatory, according to Barger. The Progressive Party withdrew its official support, though supporters of the Progressive cause remained split on Haight versus Sinclair. Republicans urged him to withdraw from the race, dangling offers ranging from \$100,000 cash to the prospect of a Senate seat if either Senator died while Governor Merriam was in office. Haight rejected the offers, criticizing both major parties' platforms, calling the Republican platform "baloney" and saying that the Democratic platform was little better than an "emasculated EPIC program."

Haight had been a Republican supporter of the New Deal, a man who tried to make his way down the middle of the road. He foreswore support from Big Business, but accepted donations from Leonard Firestone (Firestone Tires), a longtime legal client. "As a descendent of a former governor, Haight explained, he felt a special duty to lead the state to better days, and he could do that by improvising his way into office," wrote Greg Mitchell in *Campaign of the Century: Upton Sinclair's Race for Governor of California and the Birth of Media Politics*.

Everyone questioned Haight's motives: Was he trying to draw votes from Upton Sinclair, or from Frank Merriam? Left or right? But Haight said his interest was reform:

"For 10 years I have fought the racketeering politicians of this state, I wear the scars of these battles, I have suffered and paid for what has been called my impudence. With the help of civic-minded voters I expect to carry this battle to the highest realm of the entrenched political groups who have brought misery and destruction upon the state of California and this is one year when I believe the people will win."

Haight attempted to run as a moderate reformer at a time when the electorate (and those they had elected) was increasingly radicalized, both left and right. He rejected the idea that he was trying to draw votes off of Sinclair in order to really support Merriam, calling "Merriamites and their ilk...political chiselers and racketeers."

On November 6, 1934, some 2.3 million California voters went to the polls. Merriam received 1,138,620 votes, Sinclair 879,537, Haight 302,519, the Communist candidate 5,826, and the Socialist candidate 2,947 votes. In winning 13% of the vote, Haight arguably spoiled Upton Sinclair's chances of becoming California's governor (or, also arguably, his supporters would have split their votes, and Merriam would have won anyway.)

Always A Reformer

Haight returned to the practice of law, but he ran again, also unsuccessfully, in the 1938 election as a "fusion" candidate running on the Progressive, Democratic and Republican tickets. Pointing to the recent election of New York Mayor Fiorello H. LaGuardia as a fusion candidate beating Tammany Hall, Haight said he, too, could win because "the vast majority of Californians are neither radical nor reactionary but only ask of their government simple honesty, reasonable efficiency and a forward looking program." He did not earn the same support as he did in 1934.

Just before the election, Haight announced his withdrawal as a candidate (but, nonetheless, he won 64,000 votes out of 2.6 million cast.) Soon after, Haight rejoined Republican ranks, serving as a delegate to the 1944 Republican National Convention in Chicago.

New Los Angeles Mayor Fletcher Bowron appointed Haight to the Police Commission, part of his sweeping effort to clean up the city. Haight was characteristically tenacious, uncovering incidents of bribery, gambling and a "racket" within the police department where people arrested for drunk driving were able, for a consideration, to reduce the charge from a felony to a misdemeanor "drunk in auto."

Haight's stint on the Police Commission lasted less than a year, but he threw himself into a new mission: the revival of the California Republican Party. He was never to be a candidate again, but he campaigned to elect others. In June, 1942, Haight was announced as the head of the Southern California Committee for Earl Warren for Governor. Warren, a liberal Republican, explained Haight, "would restore integrity and confidence in the leadership of our state government." Elected as California's Republican National Committeeman two years later, Haight helped lead the Republican sweep in the 1946 election in California.

Ray Haight had not been well for some time, though he continued to actively work for the Republican Party cause. In late August, 1947, he suffered a cerebral hemorrhage, dying a few days later. Attendees at his funeral included Governor Earl Warren, Lt. Governor Goodwin Knight, and Senator William F. Knowland.

Some years later, Richard M. Nixon – whom Haight had helped elect to his first congressional seat in 1946 – remembered Haight’s role in that 1946 election:

“...he gave great encouragement to the new young candidates, of which I was one, who entered politics in that election year. An indication of his success is that 1946 was the greatest Republican victory California has perhaps had in its history. We elected a Governor, Senator, and a substantial majority of the House Congressional delegation.”

Haight’s biographer, Barger, concluded:

“Involved in community affairs and politics for over a quarter of a century, Haight left his mark on every person and every organization with which he came into personal contact. Haight had a great deal of courage...ferreting out the ills of society wherever he found them. He was not a man to compromise, especially if the problem concerned the welfare of the people. He was a militant foe of graft [and] an enemy of every spoilsman....He loved his native state and when he was called to serve California as Corporations Commissioner, he was shocked at the abuses the business community had wrought on society.

“Haight died at the height of his influence, leaving an important legacy for Californians. ...Had he lived, he not only would have been influential in state party matters, but quite probably would have been placed in a position of importance in the National Republican Party.”

Haight-Dandridge Residence
2012 Victoria Avenue

Ruby Dandridge (1900 – 1987) Biography

African-American actress-comedienne Ruby Dandridge worked in radio, television, the stage, nightclubs, and the movies. Her trademark was her squeaky, high-pitched comic voice -- a voice that rose even higher when she or the character she was playing became excited. Those characters were often silly, bewildered maids, but Dandridge's portrayals belied her business and career savvy, and she became one of the best-known African American entertainers in the 1950s.

Although she never played a ground-breaking screen role, her life history is a metaphor for the lives of hard-working African Americans and other people of color in the film, television and radio arenas – people who never received the roles enjoyed by their white contemporaries, nor their salaries; and who were forced for years to live outside the upscale enclaves which had real estate covenants that restricted ownership to Caucasians. Ruby Dandridge lived within those constrictions while building both a career for herself and her daughters, and as well a real estate nest-egg that allowed her, in 1951 after the Supreme Court eliminated the racial covenants, to purchase a home in Wellington Square, where her neighbors included Drs. John and Vada Sommerville, co-founders of the local NAACP chapter and the first owners of the famed Dunbar Hotel on Central Avenue.

Today we also remember Ruby Dandridge as an ambitious and driven stage mother, pulling out all stops so that her daughters, Vivian and Dorothy Dandridge, would succeed as entertainers. Dorothy Dandridge, of course, became one of the best-known African American female movie stars. But Ruby's own career as an entertainer was on the rise in the 1940s and through the 1950s (the decade when she owned the Haight-Dandridge Residence, 1951-1961), after both of her adult daughters were on their own.

The Color Line in American Media

Prior to the 1960s, very few African American actresses had leading roles in the movies – not even co-starring roles – except in films with all-black casts not generally seen by white audiences. The major exception was in fact Ruby's daughter, Dorothy Dandridge, who garnered an Oscar nomination for Best Actress in 1954 for her starring role in the popular movie *Carmen Jones*. Louise Beavers and Hattie McDaniel also had major, albeit supporting, roles in important movies – but most other black actresses, including Ruby Dandridge, were mainly marginalized to minor roles playing servants or comical characters. Still, recalled singer Etta James in an interview, "In the Central Avenue of my childhood, the black actors were heroes. They might play fools on the screen, but the folks in the neighborhood knew it took more than a fool to break into lily-white Hollywood."

Radio and TV (then black-and-white, of course) could have been colorblind, but weren't. The first television was invented in 1927, but it took another quarter century before black actors were seen on broadcast TV. *Beulah* was the first U.S. television series with an

African American cast. But even this show (on TV 1950-1952, on the radio 1945-1954) revolved around a black housekeeper for a white family (Ruby Dandridge portrayed "Oriole," the maid for the family next door).

On radio and on the small screen, however, roles were somewhat more substantive. Although the color line was still often practiced, in the 1940s and 1950s radio played an important role in black family life. Even the comedy shows addressed racial issues of concern, and helped spur discussions about family, religion and race. Moreover, in the 1920s and 1930s, "It is fair to say that early broadcasting played an important role in introducing many black performers to the mass audience," writes media historian Donna Halper, communications professor at Lesley University in Cambridge, Massachusetts.

Ruby Dandridge

Though she played befuddled characters in reel life, in real life Ruby Dandridge was anything except silly or absent-minded. Born in Wichita, Kansas, she left that quiet town to seek a more a more exciting life in Cleveland, Ohio, where at the time there were more opportunities for African Americans. She married, but then walked out on her marriage, pregnant and with one young daughter in tow, when it was clear she could reach her goals better on her own. Ruby began to perform at gatherings in Cleveland's churches and social centers, singing, reciting poetry, and acting in dramatic programs. One evening, exhausted after a day of work as a domestic, Ruby let four-year-old Dorothy take to the stage in her place, the little girl reciting (really, mimicking her mother) word-for-word a poem by Paul Laurence Dunbar. The audience was smitten, and from that moment forward Ruby decided to train her daughters in singing, dance, acrobatics, and drama. Vivian and Dorothy could not really read, but they could memorize poetry with no difficulty, and soon the pair was performing throughout Cleveland.

In the mid-1920s, Ruby met Geneva (Neva) Williams, a talented singer and musician who had studied at Tennessee's Fisk University in Nashville. Neva Williams taught piano and had an eye for spotting talent. Soon, she was living with Ruby and the Dandridge girls. Ruby was the household's breadwinner, and Neva its "master of organization," according to author Donald Bogle, writing in *Dorothy Dandridge: A Biography*. Williams turned out to also be harsh-tempered and abusive, and she cruelly disciplined the girls, but she and Ruby stayed together until the early 1950s.

Neva Williams, called "Auntie Ma-Ma" by the girls, not only ran the house, she also taught the girls piano, and rehearsed them daily in their singing and dancing routines. The girls were now an "Act" with a name: "The Wonder Children," and they began to tour churches throughout Tennessee (where they had relocated to), and then throughout the Southern states. They were a hit – until Black Friday devastated their fortunes. The Wonder Children – and Ruby Dandridge herself – joined the ranks of the nation's unemployed.

Relocating briefly to Chicago, Dandridge decided to move to Hollywood after hearing a lecture describing a growing interest in black performers – not quite true, in retrospect, and Dandridge indeed had no previous contacts or experience in the Industry, but she was determined that she, and her daughters, would beat the odds. Swept up by enthusiasm, Ruby Dandridge moved her family (including Williams) to Southern California.

She boldly made an appointment to meet actor Clarence Muse, who was NOT impressed. “Go home,” he told her, but Muse also gave Ruby \$70 for first month’s rent on an apartment. Times were hard, but Ruby soon convinced talent agent Ben Carter, one of the few African American agents in Hollywood, to represent her daughters.

She found work for herself through the WPA’s Federal Theatre Project’s Negro unit. Ruby Dandridge also sang with the Hall Johnson Choir, the choral group that sang in such films as *Cabin in the Sky* and *Tales of Manhattan*. Ruby began to work steadily, in radio and with small parts in movies, expertly socializing with the other performers and making connections wherever she could. Ruby became friends with Hattie McDaniel, and musicians Nat King Cole and Phil Moore, who both helped with her daughters’ blossoming careers. The girls received bookings in Southern California and also Hawaii, in 1936. That same year, Ruby struck up a lifelong friendship with Joel Fluellen, who later also became part of Dorothy Dandridge’s circle of friends.

Finally, in 1938, came the girls’ big break: the renamed “Dandridge Sisters” (including a third “sister,” Etta Jones, who was not actually related) were booked to perform at the Cotton Club in New York. Because Ruby had a good job with the WPA and occasional small roles in the movies, she stayed behind in Los Angeles for the several years that her daughters played in New York and Europe. Ruby worked in the low-budget “race movie” *Midnight Shadow* and several others. She also appeared in several plays and operettas, including *Hit the Deck*, staged at the L.A. Philharmonic, and the comic play *The Nudist*. In 1943, she won the small role of “Mrs. Kelso” in *Cabin in the Sky*. But her career really began to blossom that same year, when Ruby Dandridge began to portray the character “Geranium,” the cook and maid on the *Judy Canova Show* on radio.

In 1943, Ruby Dandridge had also voiced the Evil Queen in the Bob Clampett/Warner Bros. animated film, *Coal Black and the Sebben Dwarfs*, an all-black parody of Disney’s *Snow White and the Seven Dwarfs*. The film, with its African American-inspired soundtrack of swing and jazz music, is considered one of the most controversial cartoons ever made, and is one of the so-called “Censored 11” – but also is deemed one of Clampett’s best outings. Ruby’s daughter Vivian Dandridge voiced “So White,” Ivy Anderson was the narrator, and Mel Blanc – Warner’s primary voice actor – portrayed many of the other characters.

Ruby was also heard on the radio on *Tonight at Hoagy’s*, Hoagy Carmichael’s 1944-1945 musical show, and as “Oriole” on the daily radio version of *Beulah* – a role she was to repeat in the weekly television series, playing opposite Hattie McDaniel and Lillian Randolph. She also appeared in movies like *Porgy and Bess*, which starred her daughter Dorothy Dandridge, *Corregidor*, *Malaga*, *The Arnelo Affair*, and *My Wild Rose*, though only in character roles. Her last film was Frank Capra’s *A Hole in the Head*, as “Sally.”

She continued to play a comic servant at a time when – despite her longtime friend Hattie McDaniel’s oft-repeated quote, “I would rather play a maid than be one” – such roles were viewed with increasing criticism. But Ruby Dandridge was more eager to achieve success – financial and popular – than she was eager to worry about Hollywood’s racism, according to

Bogle. On radio, she appeared on *The Gene Autry Show* as “Raindrop,” and Dandridge played two popular characters, “Sadie Blake” and “Harriet Crawford,” on the radio version of *Amos 'N Andy*, later appearing in several episodes of the television version. Later, in 1961-1962, she appeared as “Delilah” in *Father Knows Best*.

In the 1950s, Ruby Dandridge also put together a popular nightclub singing and dancing act, fronting a quartet, and played at some of Hollywood’s top spots, including the Moroccan, among other clubs.

By the late 1940s/early 1950s, Ruby Dandridge’s career of playing ditzy maids had proven financially lucrative. With her growing nest egg, she was able to move to larger – and still larger – homes, while also making other real estate investments. Dandridge purchased the beautiful Haight Residence in 1951 from George W. Haight’s widow, Icadora M. Haight Hawkins.

A year later, she purchased the southerly 20 feet of the lot that abutted her north property line, resulting in a more substantial 80X145 foot parcel. It was not unusual that Ruby Dandridge had purchased a home in the West Adams District. She had joined fellow African American actors and entertainers in acquiring a beautiful mansion after the U.S. Supreme Court in 1948 overturned the restricted covenants in West Adams’ exclusive enclaves like Country Club Park, West Adams Heights and Wellington Square, where Dandridge now lived. Her fellow African American West Adams residents now included Hattie McDaniel, the legendary actress-vaudevillian-blues singer Ethel Waters, Louise Beavers, Phil Moore, Lillian Randolph, Amanda Randolph, celebrated boxer Joe Louis, and many others.

Today, most people know the “Dandridge” name in the context of Dorothy’s tragic life and death at age 42, under questionable circumstances, and with only \$2.14 in her bank account. A distraught Ruby Dandridge attended Dorothy’s funeral in 1965, and then seems to have drifted out of public view. She died in a nursing home, possibly with Alzheimer’s, in 1987; obituaries in both *Jet* and the *Los Angeles Times* reminded readers that she was Dorothy Dandridge’s mother.

Although Ruby Dandridge was not a visible or outspoken political advocate for racial equality, nonetheless she played a role in securing West Adams’ history and reputation as a haven for Hollywood’s black elite.

Haight-Dandridge Residence
2012 Victoria Avenue

Achille Biorci (1853-1923) Biography

A significant, character-defining feature of the Haight-Dandridge Residence is the set of wall (and one ceiling) murals throughout the home. The artist was Achille Biorci, an Italian-born frescoe painter, muralist and decorator who had arrived in Los Angeles by 1895.

Biorci initially established himself as a frescoe painter who was known for his elegant interior murals. In 1899, he was hired to decorate the walls of the new Elks facility's enormous lodge room, which had a seating capacity of 1,200. The Benevolent and Protective Order of Elks Los Angeles Lodge, No. 99, had taken over the Music Hall at 231 South Spring (building no longer extant), and "transformed it into a bower of sport," according to the Los Angeles Times, for the Elks. The main hall/lodge room walls were frescoed by Biorci with "delicate tints," and the central depicted figures of the paintings were, of course, "large elks with appropriate surroundings."

Over the years, Biorci worked, at times with partners, as a decorator, on both temporary projects (such as the windows at the Hamburgers Department Store, changing with the fashion season) and permanent installations, such as the murals and decorative interior and exterior painting at the Lankershim Building, still extant at Main and Fourth. The latter commission led to a years-long legal case, finally heard and decided at the California District Court of Appeals in 1916, where Biorci and Col. James Lankershim stood accused of injuring a passerby in a construction accident. (The case against Biorci was dismissed.)

The artist entered into one decorator partnership, "Stoetzer & Biorci," by 1903, and another, "Miller & Biorci," by 1907, with offices at Washington and Los Angeles Street. It appears in the same time period that Biorci was also engaged in fine art, creating oil paintings that also were hung at Hamburgers.

By the time George W. Haight had decided to build his West Adams District home, this artist was known by his singular name "Biorci" – newspapers of the era did not even bother to mention his first name, and city directories often mangled it ("Nihille" and "Archile" were two versions.) It appears that Biorci was better known in his time than to history.

Haight-Dandridge Residence
2012 Victoria Avenue
Haight Family Biographies

The Haight Family of California and the West

The Haight. Haight Street. Haight-Ashbury.

Little did George W. Haight know, when he was erecting his Adams Boulevard home a century ago, that 60 years later his family's name would be renown the world over, associated with the Summer of Love. But he certainly was well aware that the name "Haight" held high cachet in California and the West, associated as it was with Gold (and silver) Rush pioneers.

The Haight's are indeed an illustrious clan. Along with the famed San Francisco street named for one of George's cousins, there's also the Haight School in Alameda, and the erstwhile law firm, Haight, Brown & Bonesteel, founded by his grandson. George's family members include a 19th century California governor, a pioneer banker, Los Angeles's first federal judge, and a later Progressive politician who also ran (unsuccessfully) for governor.

The Haight's are of old colonial stock, and were among the earliest of English emigrants to come to America. The family's original colonists were Simon (1595-1657) and Susanna Hoyt, natives of England, who came to America with the early Pilgrims of Massachusetts. The Hoyts sailed for America on October 6, 1628 on the vessel "Abigail," with Col. John Endicott who was afterward appointed Governor of the Massachusetts colony. In colonial records the name is spelled variously Haight, Hait, Hoyt and Hoit. Simon and Susanna brought with them to America their son, John, and two other children who probably died in infancy as no further record of them can be found. The family settled first at Salem, Mass., and a few years later removed to Stamford, Conn., where Simon Hoyt died Sept. 1, 1657. Many of his descendants still live in this section of Connecticut and for many generations have spelled the name "Hoyt."

By the 1700s, the "Haight" branch of the family was well-established in Dutchess County, New York. The Haight's had come from Rhode Island, Connecticut, and Westchester County in New York, arriving in comfortable financial circumstances. Their first settlements, at Mechanic township, took place in 1750. The Haight Mill, a grist mill, was erected in 1760. The families who were tenants at will before the Revolution became landlords after the war by purchasing their farms from the commissioners of forfeiture. By the time the 1810 census was taken for Dutchess County, there were many Haight families established. George W. Haight and his extended California family were descended from New York Haight's (Hoyts) in a direct line from Simon and Susanna, and their son, John.

(As a sidenote, in 1871, when David W. Hoyt published *A Genealogical History of the Hoyt, Haight and Hight Families*, he listed some 9,693 persons bearing the names Hoyt, Hoyte, Hoit, Hoitt, Hayt, Hait and Haight – all descended from the original Colonial family.)

George Southworth Haight (1806-1880)

George Southworth Haight (also known as George Southard Haight) was born in Dutchess County, New York. By 1845, he had moved to Bridgewater, Michigan, working as a farmer. One day, a man who was just returning from the Oregon Territory came to the area. His stories of a region that seemingly resembled the Biblical "Land of Milk and Honey" fired the imagination. Sections of land were unbelievably rich and could be had for the driving of the stakes that made their boundary. By this time, circa 1851-1852, George Haight and his wife had had nine children, but three were dead (with two to follow in the days ahead). There wasn't much to keep the family in Michigan when the journey West held so much promise.

1840s and 1850s: Gold Fever

The 1840s and 1850s were a watershed period for California and the Pacific Northwest. By 1848, America had fully resolved its tug-of-war with Britain (and its own Southern states) over Oregon "Country" (south of the 49th Parallel became the Oregon Territory), and the region that would become the states of Oregon, Washington, and Idaho were officially part of the United States. That same year, a few days after news of the gold found at Sutter's Mill reached the world, the U.S. also annexed California from Mexico.

Not everyone headed West was a gold seeker: As news of the lush environment of Oregon's Willamette Valley had spread back east, the Oregon Trail was flooded with western-bound Americans seeking free land. The emigrant period began in full force. The journey from Missouri, however, was a grueling one:

The Oregon Trail has been called the world's longest graveyard, with one body, on average, buried about every eighty yards. People lost their lives to swollen rivers, quicksand, rattlesnakes, and accidents; children were occasionally crushed by wagon wheels or stepped on by oxen. However, the number one killer on the trail was disease: influenza, severe dysentery, and Asian cholera so devastating that a person might be healthy at dawn and dead before nightfall (Carlos A. Schwantes, *The Pacific Northwest: An Interpretive History*. University of Nebraska Press, Lincoln and London. 1996).

The most arduous part of the trail was the final passage from Fort Boise to the Willamette Valley, across the arid regions of the Columbia Plateau. It was at the end of this journey, near Oregon City, that George Southworth Haight's family met a sad fate: they and other members of their wagon train contracted a devastating fever, and two of Haight's young children lost their lives on the slope of Mount Hood in October, 1852.

Soon afterwards, word came of yet more gold strikes in the far northern reaches of California, along the Oregon border. Haight and his family traveled with an oxen team to the Little Shasta Valley of California via the Siskiyou Trail, originally broken by Native Americans, followed by explorers and trappers, and then by early emigrants in the 1840s. By the time the Haight clan ventured over the ridge to California, the Siskiyou Trail, still mostly unimproved, had become a well-defined pack route, swarmed by stampeders in their mad rush to the gold mines. An 1851 diary of Cornelius Hills vividly captures the day-to-day experiences of this time:

*The Oregon California trail was being heavily used by those going to and from California, especially packers who carried supplies to the mines in Northern California. Small, well-trained mules were essential to this type of work. They were sturdy enough to carry a 250-pound pack from daylight to dark; sure-footed and tough, they made ideal pack animals. These perfectly trained mules were said to remember where their packs had been taken off and to line up in proper order the next morning to be re-packed and continue their journey. Usually a “bell mare” preferably white, went at the head of the train with the packer and the mules followed, stepping carefully in the tracks of those ahead—agreeable and willing. They were experts at keeping their loads exactly level and in perfect balance. . . . (Diary quoted in Dale Wilson, *The Oregon to California Trail California Segment: Ashland Oregon to Sacramento, California*. Oregon-California Trails Association, 1999.)*

Gold was discovered in Siskiyou County around 1850. One group of prospectors found gold on the South Fork of the Salmon River in the spring of 1849. More was found on the flats near a ravine called Black Gulch in March of 1851. Six weeks after that discovery 2,000 miners had arrived to test their luck. Author Joaquin Miller, the “Poet of the Sierras,” described Yreka, Siskiyou’s main town, during 1853-54 as a bustling place with “...a tide of people up and down and across other streets, as strong as if in New York.” More stage lines used the town for a stage stop than any other community in the state.

George Southworth Haight and his family made their way to Siskiyou and settled at Table Rock. His two grown sons helped him lay out farm lands, while his third son (younger) son, Fulton, was a reluctant farm hand at best. George S. settled here for the rest of his days, becoming postmaster at Little Shasta; his sons, Cornelius and Charles, became prominent local farmers and businessmen. But Fulton Haight – father of George W. and grandfather of Raymond Leroy Haight, later candidate for California Governor – had his own plans, and they did not include remaining in this particular rural outpost. By 1867, and likely earlier, Fulton Haight had departed for more promising adventures (see separate biography below).

George Southworth Haight’s extended family also included three famous California pioneers who, like him, arrived in the Golden State in the 1850s: a Gold Rush banker; an attorney and first U.S. District Judge in Southern California; and a Governor who served just after the Civil War. It was after one of these three gentleman (history is unclear) after whom Haight Street in San Francisco is named. G.S. Haight’s son, Fulton Haight (George W.’s father), was also a California pioneer who played a role in significant historical events.

Fletcher Mathews Haight (1799–1866)

Fletcher M. Haight was a successful attorney and politician in New York when his quiet, settled life was interrupted by the death of Elizabeth, his bride of just five years, in 1827, with whom he had three children. He temporarily withdrew from his legal partnership, but then remarried and had nine more children. He was elected to the New York State Legislature in the 1830s, as a Jacksonian Democrat. He also was President of the City Bank of Rochester from 1834 to 1835. Fletcher Haight eventually moved west to St. Louis. In 1846, he established a practice with his son, Henry Huntley Haight, who had graduated from Yale University in 1844.

Henry married Anna in 1849, and the couple left for California in November of that year, arriving in the Golden State on July 20, 1850. Most records indicate that Fletcher Haight, whom Abraham Lincoln later appointed as a judge for the Southern District of California, joined his son and daughter-in-law four years later (although some sources indicate that President Millard Fillmore appointed Fletcher Haight a judge for Northern California in 1850). As they did in St. Louis, father and son practiced law together in the Bay Area until H.H. Haight's nomination for governor.

In 1856, Fletcher Haight represented Joseph Hetherington, who was accused of fatally shooting Andrew Randall, the owner of the Rancho Canada de la Segunda in Carmel. Hetherington was hanged, and Fletcher Haight acquired Randall's rancho, a property he owned for the next ten years.

In 1861, President Lincoln appointed pro-Union Fletcher Haight as the judge for the U.S. Southern District. Initially, offices and a courtroom were rented in the Temple Block building. According to W.W. Robinson's account in *Lawyers of Los Angeles: A History of the Los Angeles Bar Association and of the Bar of Los Angeles County*, "Haight held court in the large room at the southeast corner, fronting on the street and the county courthouse. Already court business was falling off, for the land cases had largely been disposed of, Los Angeles was not growing, and Angelenos were disinclined to litigation." Fletcher Haight did during his tenure confirm Matthew Keller's ownership of Malibu.

"In 1864 the Los Angeles sessions of the District were abolished, with sessions of both districts thereafter held in Monterey – a convenience to Judge Haight, who had a ranch in Carmel Valley," wrote Robinson.

Henry Huntley Haight (1825-1878)

Henry Huntly Haight was born at Rochester, New York, May 25, 1825, the son of Fletcher M. Haight and Elizabeth Haight. He graduated from Yale in 1844, was admitted to the bar in 1846, headed west – to St. Louis – immediately afterward, and established a legal practice with his father. After he married St. Louis native Anna Bissell, in late 1849, Henry Huntley Haight headed to California, opening a new law practice. Eventually his father joined him in San Francisco.

Haight was a prominent resident of Alameda. In 1967, with little political experience, Henry Huntley Haight was nominated for Governor, running on the Democratic ticket as a War Democrat. He was elected on Sept. 4 with 49,905 votes, 9,546 more votes than George Gorham, his Republican opponent and 47,817 more votes than Caleb T. Fay, his Independent (Union) Republican opponent.

During the Haight administration, the transcontinental railroad reached the Alameda peninsula. Haight reduced California's state debt, and established a state Board of Health. Haight is most remembered for the legislation that transformed the Bay Area's College of California into the first U.C. campus. The bill under which the University of California was established was signed

by Governor Haight on March 23, 1868, and the College of California then became the University of California, located at Berkeley.

Haight lost in his 1871 re-election bid. He turned over the reins of government on December 8 to his Republican opponent, and returned to his private law practice. Henry Huntley Haight and Anna Haight continued to live in Alameda. In 1872, the three towns on the peninsula — Alameda, Encinal and Woodstock — incorporated into one as “Alameda.” Just five months after he vacated the governor's chair, Haight was elected to the new city's board of trustees. Then, board members selected him as Alameda's first board president.

Henry Haight (1820-1869)

People often mistake the man who served California as its 10th governor — and Alameda as the first president of its board of trustees — with his banker uncle, another California pioneer. The confusion is understandable as both men have the same name: Henry Haight.

The elder Henry Haight was born in 1820. He was the younger brother of Fletcher Haight (the other Henry's father). His first banking job was as a teller in the Bank of Monroe in Rochester, New York. He moved to St. Louis, Missouri, in 1847, and worked for the banking house of Page, Bacon & Co. His employers sent him to San Francisco in 1850 (the same year the younger Henry Huntley Haight arrived) to manage its operations.

“Page, Bacon & Co. were the most prominent bankers in California in 1853-‘55,” William Tecumseh Sherman wrote in his memoirs. (The famous Union Army general worked in San Francisco as a banker before the Civil War.) “The house was composed of the same partners as in St. Louis, with the addition of Henry Haight, Judge [David] Chambers, and young Frank Page.”

“Nobody in California doubted their wealth and stability. They must have had, during that winter, an average deposit account of nearly two million dollars, of which seven hundred thousand dollars was in certificates of deposit, the most stable of all accounts in a bank. Thousands of miners invested their earnings in such certificates, which they converted into drafts on New York, when they were ready to go home or wanted to send their ‘pile’ to their families.”

Sherman did not have a high opinion of Haight: “Haight was the real head-man, but he was too fond of lager-beer to be in trusted with so large a business.”

The problem came with a run on the bank in February, 1855.

Early in the year the St. Louis office of Page, Bacon & Co. became mired in financial straits due to its involvement in the failed Ohio and Mississippi Railroad. Page, Bacon sent a partner to San Francisco so that he could ship back money to help with the crisis. Unfortunately the St. Louis branch collapsed after the partner left, but due to an accident the steamer that would have brought the news of that failure to San Francisco was detained. Two steamships left San Francisco carrying nearly a million dollars in gold destined for the bank in St. Louis before the

news arrived that the main office of Page, Bacon & Co. had failed. Immediately a run on their bank at Montgomery and California Streets began. The bank owed depositors about \$2 million.

After some six hundred thousand had been withdrawn it was said that Henry Haight, the manager, became demoralized and this caused others in San Francisco to refuse to aid the bank.

On the first day, Haight and his partners handed out \$600,000 in gold coins and bullion to customers who demanded their deposit monies. But when Sherman arrived at the offices of Page, Bacon that evening to possibly offer his bank's services, he discovered that Haight had been drinking, and furthermore would not listen to Sherman's advise that Page, Bacon request a banking holiday for all San Francisco banks. Other bankers, hearing that Henry Haight had become demoralized, all refused to help Page, Bacon, and the banking firm's San Francisco office also failed.

Henry Haight continued in business in San Francisco until his death in 1869. Henry Haight also gave land and funds for the creation of the Protestant Orphanage, a landmark of civility in San Francisco at the time.

While many assume that Governor Henry Huntly Haight is the namesake of Haight Street, some believe that his uncle, banker Henry Haight, is actually whom the street is named for, based on a letter written by a granddaughter of Fletcher Haight. There were actually FOUR prominent Haightes in San Francisco in the 1850s and 1860s: Fletcher, Henry, Henry Huntley and Samuel (Fletcher and Henry's brother, a military officer.)

Fulton Haight (1841-1916)

George W. Haight's father, Fulton Haight, had a bit of the Midas touch. He was a successful miner from the 1860s through at least the turn of the 20th century. While his two brothers, Cornelius and Charles, were content to stay in Little Shasta and manage the family lands, Fulton as a young man left the farming life and went "down below" to San Francisco, and to silver mine boom towns in Idaho and Nevada.

He spent the bulk of his life supervising mining activities in Idaho, while living in Salt Lake City, Utah. Like 100,000 other fortune hunters, Fulton Haight joined the Klondike Stampede in 1898; unlike most, he actually staked a producing claim, and sold his bonanza for \$25,000.

Fulton's parents, George Southworth Haight and Eliza Gilbert Haight, actually had nine children, but only four had survived by the time they reached Siskiyou County, in northern California, the three boys and one girl. Family records cited in a 1967 biography of Raymond L. Haight (Fulton's grandson) state that Fulton was a schoolmaster in Little Shasta, but it is clear from other records that by 1867, Fulton Haight was living in Silver City, Idaho, where he reported an income from mining of \$2,000 to the IRS.

The next year, Fulton Haight was living in San Francisco, identified as a miner in the City Directory. He was married to Ellen, and their son, George Washington Haight, was born in Oakland in 1871. However, in 1870 Fulton and Ellen Haight were living in Treasure City,

Nevada, he working as a miner and she as a dressmaker. During the course of his life, Fulton Haight would bounce between city life and the mines, often located in rough country and subject to bitterly cold winters.

The couple was back in San Francisco in 1872-1873, a time of great investment and speculation in silver mining stocks. In 1873, the marketplace for silver stocks crashed, but mining itself remained robust. Fulton Haight and his family moved to Salt Lake City, where Fulton was based most of the rest of his life. He became a Superintendent of Mines, meaning he was managing mining operations for a consortium of owners, who were based in Salt Lake City. Haight split his time between the mining operations in Idaho, and his Utah home.

One of the more intense times for Fulton Haight came in 1885, when the miners at the Minnie Moore and the Queen of the Hills Mine went on strike. Haight was tapped to help mediate. The miners went on strike because both mines reduced their wage from \$4 to \$3.50 a day. After a three-week strike, some of the mine workers were on their way back to work in Broadford, Blaine County, Idaho, when they were stopped by an angry crowd of other striking miners, who declared that no work would be done until the owners guaranteed \$4 a day. The local Sheriff summoned a posse of 32 men and marched from Haight's Minnie Moore office to Broadford. On arrival, a crowd of 120 men were seen standing on the sidewalk, armed. After seeing the men to work, the Sheriff and his posse returned to Bellevue.

In this same period of time, Haight was building a strong business reputation in Salt Lake City. He was one of the founders of the Sportsmen's Club in that city, and was often quoted in newspapers regarding the state of the mining business. But life brought setbacks as well. His wife, Ellen, died suddenly of a hemorrhage in 1886, leaving the teenage George W. Haight motherless with a father who spent a great deal of time in Idaho.

In 1891, Fulton Haight remarried Florence Staghorn – a Chicago girl whose father, Robert, was a leading businessman in Hailey, Idaho. Fulton moved to that city, temporarily as it turned out, and with his new wife ran the Hiawatha Hotel, which had been erected by his new father-in-law at the cost of \$80,000 on the site of natural hot springs. While the hotel was being run under Haight's management, Jay Gould and his family spent three summers there, visiting the place annually until the death of Mr. Gould.

At the same time Haight continued to manage the operations of the Queen Mine. According to the *Congressional Edition* of 1891, "the second mine in importance in this district is the Queen of the Hills, half a mile distant from the Minnie Moore. It produces a grade and character of ore similar to that of the Minnie Moore. It has been worked incessantly for the last 8 years by the owners, a Salt Lake City corporation. It has attained a depth of over 800 feet, and has recently completed a three-compartment shaft. The gross output of the Queen of the Hills has been \$1,800,000, and the vein is as well denned as ever. The mine is under the superintendency of Fulton G. Haight."

Haight's second wife died in 1896. Two years later, Haight joined 100,000 other sourdoughs in a mass exodus to northwest Canada, where gold had been discovered on Bonanza and Eldorado Creeks, near Dawson City in the remote Klondike Territory. Haight survived the difficult trip

crossing the White Pass (thousands did not) and staked a bar claim near Bonanza Creek. Haight spent two cold winters in Dawson City, and then sold his Klondike claim for \$25,000. He headed to Nome City in the Yukon (Alaska), where once again more gold had been found.

By 1902, Fulton Haight had returned to Salt Lake City, where he remained until his death, in 1916. His remains were removed to the Little Shasta Cemetery, and interred in the Haight family plot.

Haight-Dandridge Residence
2012 Victoria Avenue

Robert Stacy-Judd (1884-1975) Biography*

Robert Stacy-Judd was born in London, England on June 21, 1884. He attended Acton College, Regent Street Polytechnic Institute, and the South Kensington Science and Art Institute in London, graduating in 1905. Stacy-Judd apprenticed under architect James Thompson for four years. From 1906-1907, he was an architect with the surveying department for the Great Northern Railway Company in London. From 1907-1908, he was the architect in charge of ground office construction for the Franco-British Expedition in London. Between 1911 and 1922, Stacy-Judd traveled and worked in Minot, North Dakota as well as the Canadian province of Alberta.

In 1922, he made an exploratory trip to California and before the end of the year had moved and started an architecture practice in Los Angeles. In 1923, he encountered the pre-Columbian architecture of Mexico and Central America through the 1841 book *Incidents of Travel in Central America, Chiapas and Yucatan* by John L. Stephens, which significantly influenced his architectural work.

A year later, in 1924, Stacy-Judd finished the Aztec Hotel in Monrovia, near Los Angeles, which was his first design in pre-Columbian revival. Other notable projects executed by Robert Stacy-Judd include: the First Baptist Church in Ventura, California, the Philosophical Research Society Building in Hollywood California, the Village of Krotona Institute of Theosophy in the Ojai Valley, and the Masonic Temple in North Hollywood California. Stacy-Judd wrote and lectured on Mayan architecture, and during the depression embarked on a book project concerning the lost City of Atlantis. Robert Stacy-Judd died in 1975.

* *Biography courtesy the Robert Stacy-Judd Papers (Finding Aid) held at the University of California, Santa Barbara.*

Haight-Dandridge Residence
2012 Victoria Avenue

Wellington Square Context Statement

The Wellington Square neighborhood is a vivid representation of the rapid growth that Los Angeles experienced in the early 1920s in the years following the end of “The Great War.” Although it had been established before World War I, Wellington Square remained an unfinished dream until the 1920s began to roar. Its tree-lined streets showcase a few examples of the Arts and Crafts era homes that were typical of nearby neighborhoods constructed prior to WWI, but most of the residences that grace the broad streets of Wellington Square reflect the eclectic styles of a vibrant young city, with Spanish, Tudor, Norman, and other “Revival” styles throughout the neighborhood.

The 1920s were a vital as well as challenging time for the West Adams District, with its new Wellington Square enclave coming into its own at the same time as developers' attentions was drifting to other parts of Los Angeles, and the District's grand boulevards were becoming increasingly commercial. Although some of the easterly neighborhood pockets in West Adams were soon to be past their heyday, Wellington Square was about to come into its own.

History

In 1912, George L. Crenshaw – the developer also responsible for Lafayette Square, and nearby sections of Arlington Heights -- subdivided a slice of his land holdings. The next year, a syndicate led by Michael J. Nolan, who had settled in Los Angeles in 1886, laid out a “high class” enclave on 90 acres lying between Washington and Adams. Wellington Square was developed with wide streets, grassy parkways, concrete sidewalks, and a landscaped median in the northern section of Wellington Road. It was planted in palms, cypress, and acacia, with ornamental stone gateways and specially designed electroliers. Early advertisements promoting Wellington Square boasted of unobstructed views of the Baldwin Hills, and described the tract as the “choicest offering” with proximity to “excellent boulevards” only “15 minutes by auto to the business and shopping center.”

Nolan passed away in 1918 and the W.I. Hollingsworth Co. continued his efforts. Prominent realtor John A. Vaughan had handled the initial sales, but economic times were tough during WWI and afterwards, and Wellington Square had few sales. By 1919 Vaughan was bankrupt, with \$175,000 in debts.

The 1920s were a period of rapid growth and prosperity in Los Angeles. The Good Life, if not actually a reality for everyone, seemed at least to be within reach of those who were willing to seize the opportunity. The economy was booming, and the building trades led the way. Carpenters, contractors, and 43,000 real estate agents

hastened to accommodate the many people flocking to Southern California. (Even Vaughan came back, successfully helping develop the Riviera Country Club tract in Pacific Palisades.)

Wellington Square had shared the downs, and now experienced the ups of the Los Angeles economy. Previously, speculators had traded many of the lots in the tract, but few homes had been erected. A few early homes reflect the West Adams District's pre-war styles, but in the 1920s, and continuing in the 1930s, many of the new residences were constructed in lively and fanciful Revival styles, some reflecting the whimsies of the movies. This variety of Period Revival styles included Spanish Colonial, Tudor, Mediterranean, French Norman, English and scattered examples of American Foursquare and American Colonial Revival.

Indeed, Wellington Square was also now sought after by homeowners, and developers, who literally *picked up* graceful homes from the pre-War era from their original West Adams and Wilshire District plots and moved them to new parcels in this now-popular subdivision, which was convenient to transportation but not in the middle of the new shopping districts. As a result, throughout Wellington Square are earlier design history reflected in its facades, including one Victorian era residence.

From inception, Wellington Square was restricted by deed to the construction of single-family homes with no commercial intrusions, and as a result, the neighborhood has uniform setbacks and site plans, consistent two-story character, and a homogenous overall appearance. The Wellington Square Improvement Association was established in 1923. Its mission: "to preserve the quality and value of property," according to the Association newsletter. Curiously, the more things change the more they stay the same: In 1927, the Wellington Square Improvement Association petitioned the City Council to bar heavy trucks in their neighborhood. In more recent years, neighbors successfully petitioned to gate egress at West Boulevard and 23rd Street, slowing down traffic and bringing a quiet ambiance back to Wellington Square.

The construction of the Santa Monica Freeway in the 1960s dramatically impacted Wellington Square (as it did so many other Historic West Adams District neighborhoods) by cutting a swath through its northern and southern portions, and demolishing many of the neighborhood's original homes. The community was forever changed. Today only the section north of the freeway is considered to be "Wellington Square."

Wellington Square has had its share of celebrated residents, including Ruby Dandridge, mother of Dorothy Dandridge (who later owned a home nearby); Dorothy Donegan, considered one of America's top jazz musicians; another musical legend, Evelyn Freeman Roberts, and her husband, Tommy Roberts, the co-founders of the Young Saints Scholarship Foundation; actor and comedian Nick Stewart, who played "Lightnin'" on the "Amos 'n' Andy" TV series and was the founder of the Ebony Showcase Theater; and basketball star Lucius Allen, a member of a famed UCLA

Bruins team and former Lakers guard. Hailing from an earlier era, Norman Ives was a decorated Civil War soldier who later settled in Los Angeles and Wellington Square. The enclave also was home to Drs. John and Vada Sommerville, pioneering African American dentists, civil rights leaders and the first owners of the Dunbar Hotel (then called the Hotel Sommerville) on Central Avenue.

Today, Wellington Square is a vibrant, active, and well-kept neighborhood. A century after its founding, the neighborhood has been identified as a historic district. According to SurveyLA's assessment of Los Angeles's historic resources, Wellington Square is "a significant example of a residential subdivision developed in the early twentieth century specifically due to its adjacency to historic street car routes. It also contains a notable concentration of Period Revival residential architecture; many of the dwellings are excellent examples of their representative styles, [and] retain a high level of individual integrity."

Haight-Dandridge Residence
2012 Victoria Avenue

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Grant deeds (provided by Equity Title; some attached)

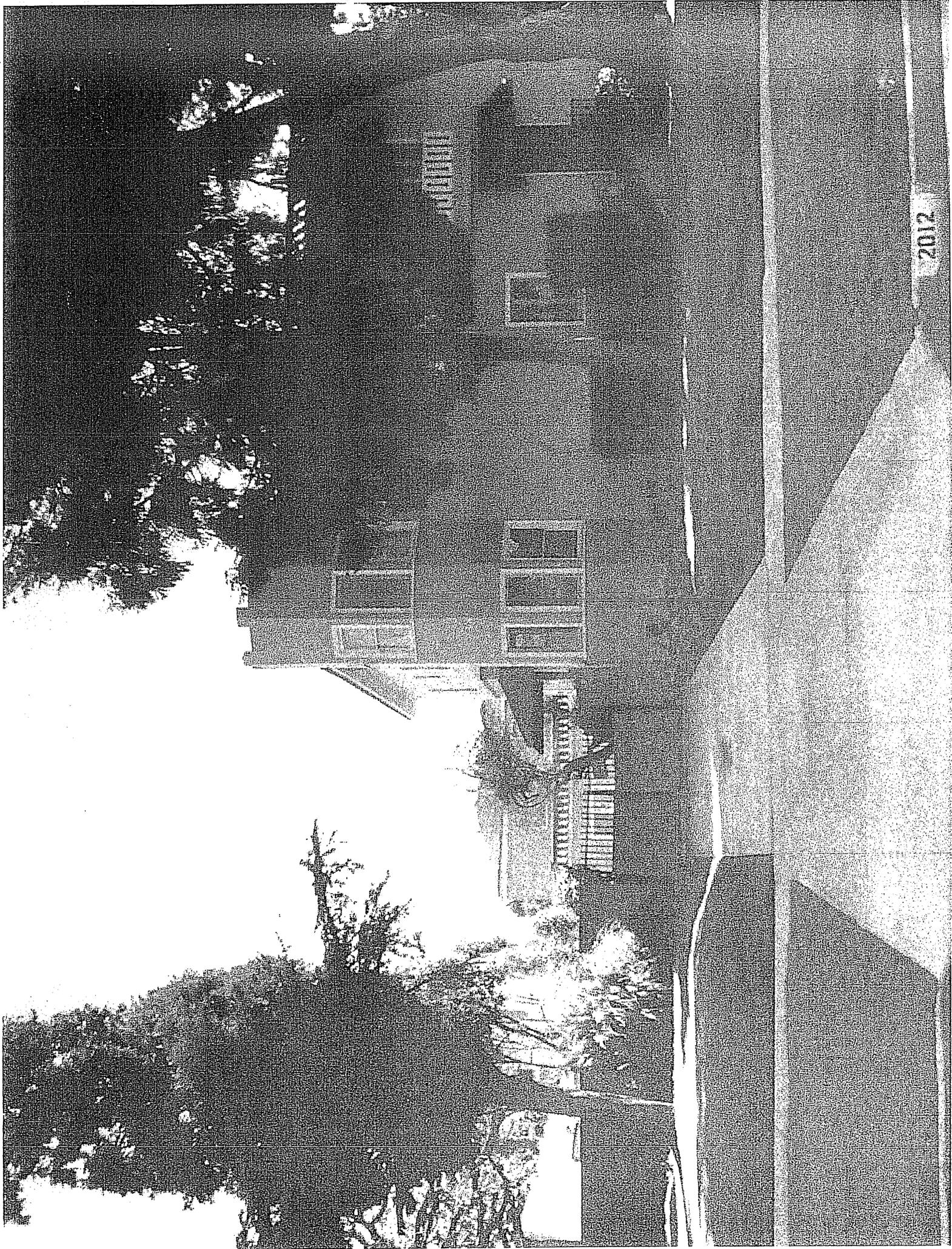
Los Angeles County Assessors Office Maps and Tax Records

Los Angeles City Building Permits (some attached)

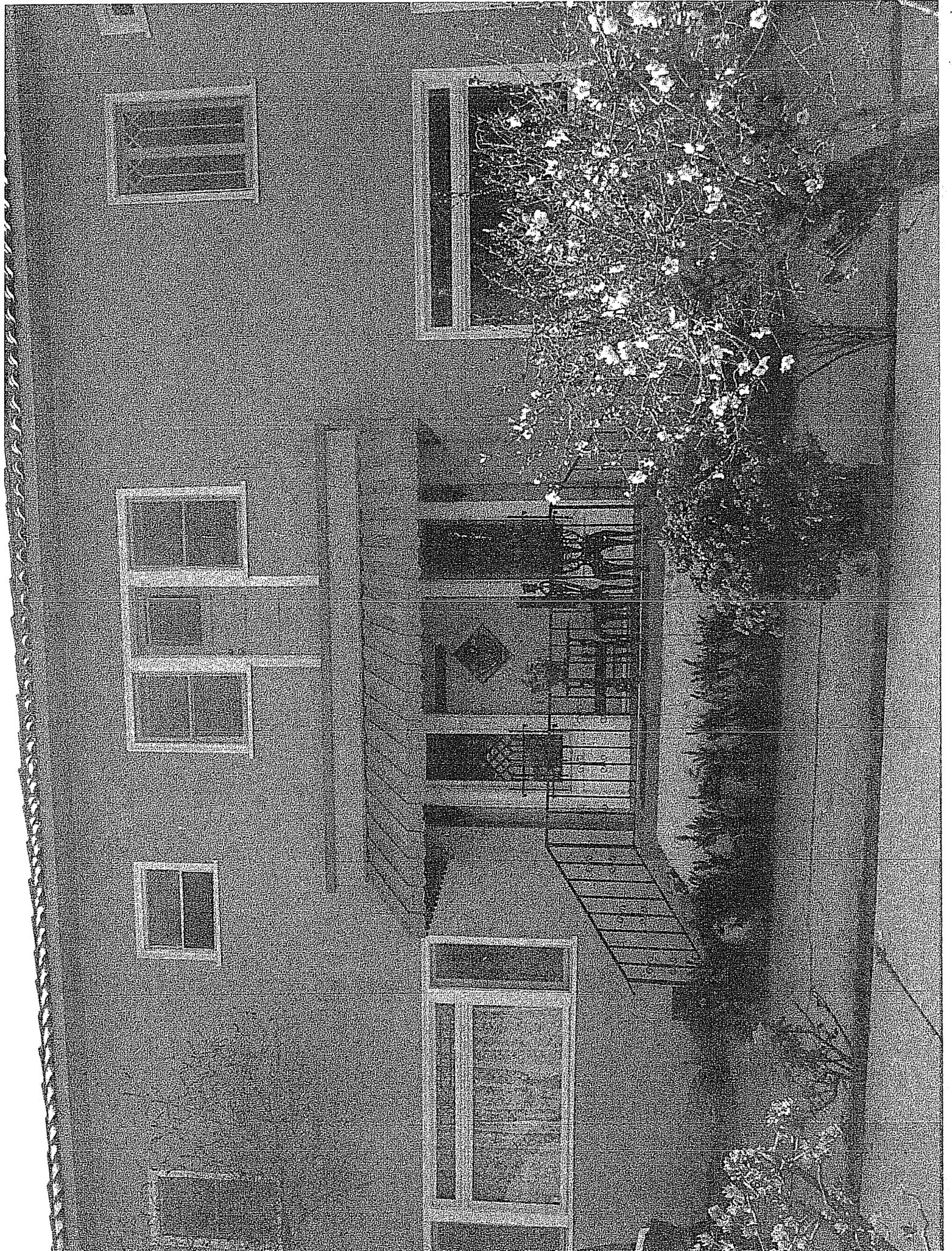
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2012



All applications must be filled out by applicant.

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Ward 5

Applicant must indicate the Building Line or Lines clearly and distinctly on the drawings.

Application for Erection of Frame Buildings

CLASS "D"

Application is hereby made to the Chief Inspector of Buildings of the City of Los Angeles, for the approval of the detailed statement of the specifications and plans herewith submitted for the erection of the building herein described. All provisions of the Building Ordinances shall be complied with in the erection of said building, whether specified herein or not.

(Sign here) Henry Parlier

Los Angeles, Cal., DEC 11 1908 1908

Lot No. 1 1/2 W 15th St Block 1

TAKE TO ROOM NO. 6 FIRST FLOOR

Edmonds Adams Street Tract Malcolm Davis

ASSESSOR PLEASE VERIFY

District No. 19 M. B. page 9 F. B. page 257

TAKE TO ROOM NO. 34 THIRD FLOOR

ENGINEER PLEASE VERIFY

No. 1686 W Adams St Street

- PURPOSE OF BUILDING 20 dwelling Number of rooms 13
- OWNER'S NAME Sam. H. Kishit
- Owner's address 510 E. 1st Ave.
- Architect's name _____
- CONTRACTOR'S NAME H. Parlier
- Contractor's address 513 E. 1st Ave.
- ENTIRE COST OF PROPOSED BUILDING, \$ 8000.00
- Size of lot 20 x 11.5 Size of building 46 x 56.6"
- Will building be erected on front or rear of lot? Front
- NUMBER OF STORIES IN HEIGHT 1 1/2; height to highest point of roof 30 ft.
- Height of first floor joist above curb level 3'-0"
- Character of ground: rock, clay, sand, filled, etc. clay
- Of what material will FOUNDATION and cellar walls be built? concrete
- GIVE depth of FOUNDATION below the surface of ground 1 1/2
- GIVE dimensions of FOUNDATION and cellar wall footings 12" - 16"
- GIVE dimensions of FOUNDATION and cellar walls at top 4 ft.
- NUMBER and KIND of chimneys 2 Brick Number of flues 2
- Number of inlets to each flue 2 and 1 Interior size of flues 8 x 8
- Give sizes of following materials: MUD SILLS 2 x 6 Girders & stringers 4 x 6
- EXTERIOR STUDS 2 x 4 BEARING STUDS 2 x 4 Interior studs 2 x 3
- Ceiling joist 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 8
- SECOND FLOOR JOIST 2 x 10 Third floor joist x Fourth floor joist x
- Will the roof be peak, flat or mansard? Peak Material of roofing Shingles

PERMIT NO. 7020

OVER

3

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

X 145

BUILDING DIVISION

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor CITY CLERK PLEASE VERIFY

TAKE TO FIRST FLOOR 342 SO. BROADWAY ENGINEER PLEASE VERIFY

Lot <u>1</u> Block <u>1</u>	Lot <u>13</u> Block <u>1</u>
Tract <u>Edwards Adams Adams</u>	Tract <u>2072</u>
Book <u>117</u> Page <u>5</u> F. B. Page <u>12</u>	Book <u>117</u> Page <u>5</u> F. B. Page <u>12</u>
From No. <u>1686 West Adams SE. Cor. Normandie Street</u>	To No. <u>2072 So. Victoria Street</u>

O. K. City Clerk Deputy
O. K. City Engineer Deputy

(USE INK OR INDELEBIL PENCIL)

1. What purpose is the present Building now used for? Residence
2. What purpose will Building be used for hereafter? Same
3. Owner's name George W. Haight Phone 1111
4. Owner's address 1655 West Adams
5. Architect's name _____ Phone _____
6. Contractor's name W. B. Hansen Phone 3067
7. Contractor's address 410 West
8. VALUATION OF PROPOSED WORK, (including Plumbing, Gas Fitting, Sewers, Crawlspaces, Elevators, Painting, Finishing, all Labor, etc.) 300.00
9. Class of present Building 1 No. of rooms at present 8
10. Number of stories in height 2 Size of present Building 30 x 50
11. State how many buildings are on this lot 1
12. State purpose buildings on lot are used for _____ (Apartment House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

To be moved and new foundation

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) W. B. Hansen
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>3149</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u>	Application checked and found O. K. <u>[Signature]</u>	RECEIVED FEB 2 1927 TODD L.A. BLDG. DEPT.
---------------------------	---	---	--

[Handwritten notes]

- 13. Size of new addition _____ No. of Stories in height _____
- 14. Material of foundation Concrete Size footings 66 Size wall 8" Depth below ground 12"
- 15. Size of Redwood Mudsills 2 x 8 Size of interior bearing studs _____
- 16. Size of exterior studs _____ Size of interior non-bearing studs _____
- 17. Size of first floor joists _____ Second floor joists _____
- 18. Will all provisions of State Housing Act be complied with? Yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) W. B. Jensen
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. <u>JM</u>
CONSTRUCTION	O. K. <u>JM</u>
ZONING	O. K. <u>JM</u>
SET-BACK LINE	O. K. <u>JM</u>
ORD. 33761 (N. S.)	O. K. <u>JM</u>
FIRE DISTRICT	O. K. <u>JM</u>

REMARKS

SET-BACK AGREEMENT

Mr. J. J. Backus,
Superintendent of Building,
Los Angeles, California.

Dear Sir:

I hereby agree to erect the building and every portion thereof referred to in this application at least 30 feet back from the street property line, except that the eaves or cornices, platforms and unenclosed porches, one story in height, may extend into the area between the main wall of the building and the front property line, in accordance with the action of the City Council in establishing a set-back line for this property; and I further agree not to erect any fence, wall or other structure or any portion thereof, between said set-back line and the street property line.

I hereby agree to accept the permit issued for the erection of this building subject to the foregoing conditions.

[Signed] W. B. Jensen
Owner

(Date) 4/2/27

All Applications Must be Filled Out by Applicant

BUILDING DIVISION

PLANS AND SPECIFICATIONS and other data must also be filed

2

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Frame Buildings

CLASS 'D'

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
- Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
- Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO ROOM No. 61 REAR OF NORTH ANNEX 1st Floor CITY CLERK PLEASE VERIFY

Lot No. 13 Block 1
 (Description of Property) Tract 2072
 District No. 43 M. B. Page 3 F. B. Page 36

TAKE TO FIRST FLOOR 242 SO. BROADWAY ENGINEER PLEASE VERIFY

No. 2012 Victoria Ave Street
 (Location of Job) bet Washington & Adams
 City Engineer Deputy

(USE INK OR INDELIBLE PENCIL)

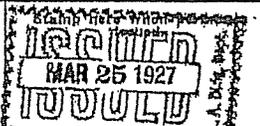
- Purpose of Building Garage (Private) No. of Rooms 3 No. of Families 1
- Owner's name Geo W. Hainley Phone ---
- Owner's address 2012 Victoria Ave
- Architect's name J. H. Albrecht Phone ---
- Contractor's name J. H. Albrecht Phone Supervisor 1939
- Contractor's address 2507 Victoria Ave
- VALUATION OF PROPOSED WORK: [Including Plumbing, Gas Fitting, Sewers, Ceingpools, Elevators, Painting, Finishing, all Labor, etc.] \$1000.00
- Is there any existing building or permit for a building on lot? Yes How used? Residence Private
- Size of proposed building 30 x 20 Height to highest point 10 feet
- Number of Stories in height one Character of ground Level over hardpan
- Material of foundation Concrete Size of footings 12 Size of wall 6 Depth below ground 6
- Material of chimneys --- Number of inlets to flue --- Interior size of flues ---
- Material of exterior walls Stucco over D. frame
- Give sizes of following materials: REDWOOD MUDDSILLS 3 x 4 Girders --- EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 4 Interior Non-Bearing studs 2 x 4 Ceiling joists --- Roof rafters 2 x 6 FIRST FLOOR JOISTS Concrete floor Second floor joists --- Specify material of roof Composition
- Will all provisions of State Housing Act be complied with? Yes

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) J. H. Albrecht (Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. 8351	Plans and Specifications checked and found to conform to Ord. nances, State Laws, etc.	Application checked and found O. K. <u>3/20/27</u> <u>ZA</u> <u>3000</u>	
	Plan Examiner	Clerk	

[Handwritten signature]

250

FOR DEPARTMENT USE ONLY

APPLICATION	O. K. <i>CP</i>
CONSTRUCTION	O. K. <i>CP</i>
ZONING	O. K. <i>CP</i>
SET-BACK LINE	O. K. <i>CP</i>
ORD. 33761 (N. S.)	O. K. <i>CP</i>
FIRE DISTRICT	O. K. <i>CP</i>

REMARKS

The building referred to in this application will be more than 100 feet

Washington Street
J. J. Backus
Owner or Authorized Agent

B.L.G. FORM 50

SET-BACK AGREEMENT

(Date) *3/25/27*

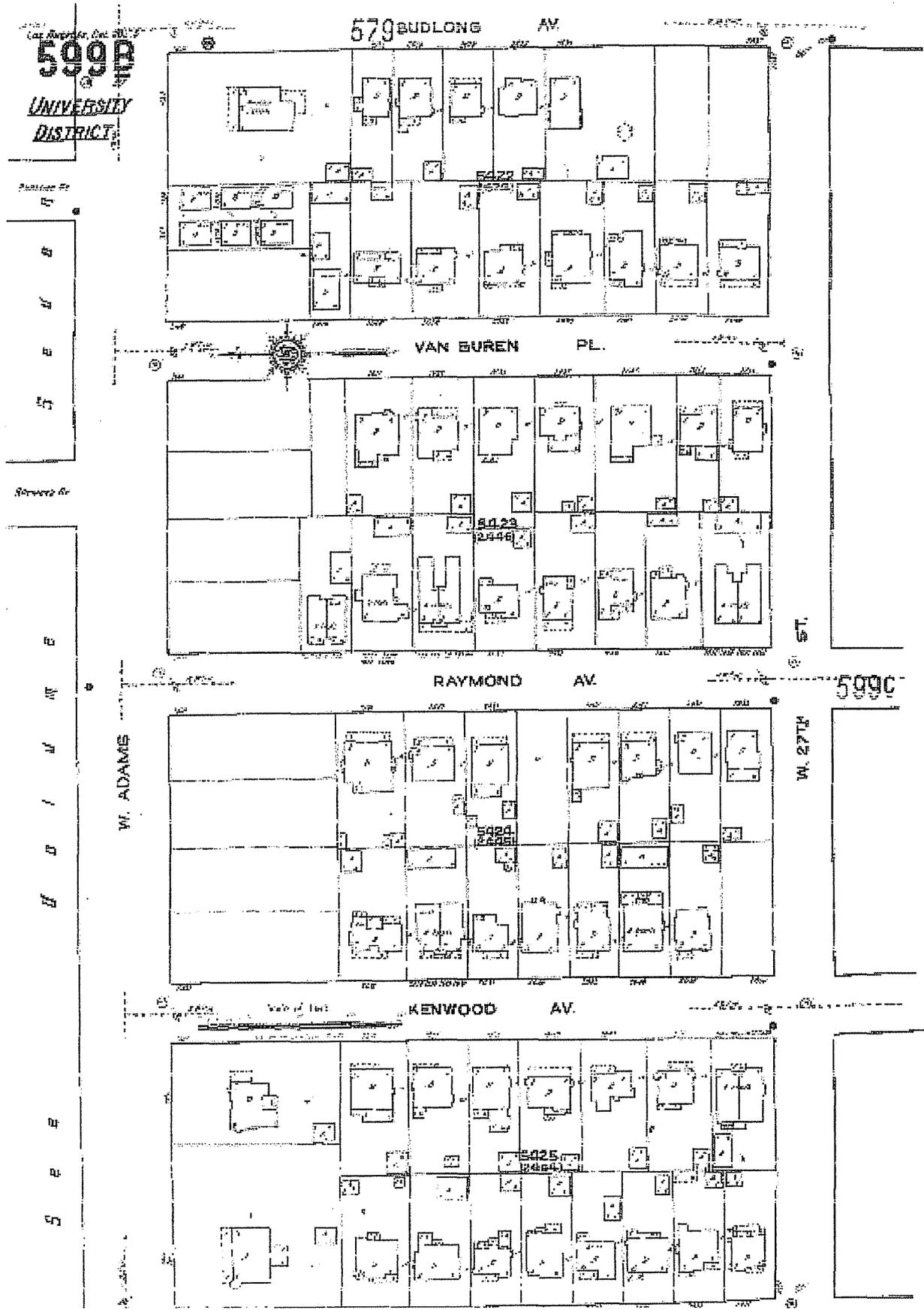
Mr. J. J. Backus,
Superintendent of Building,
Los Angeles, California.

Dear Sir:

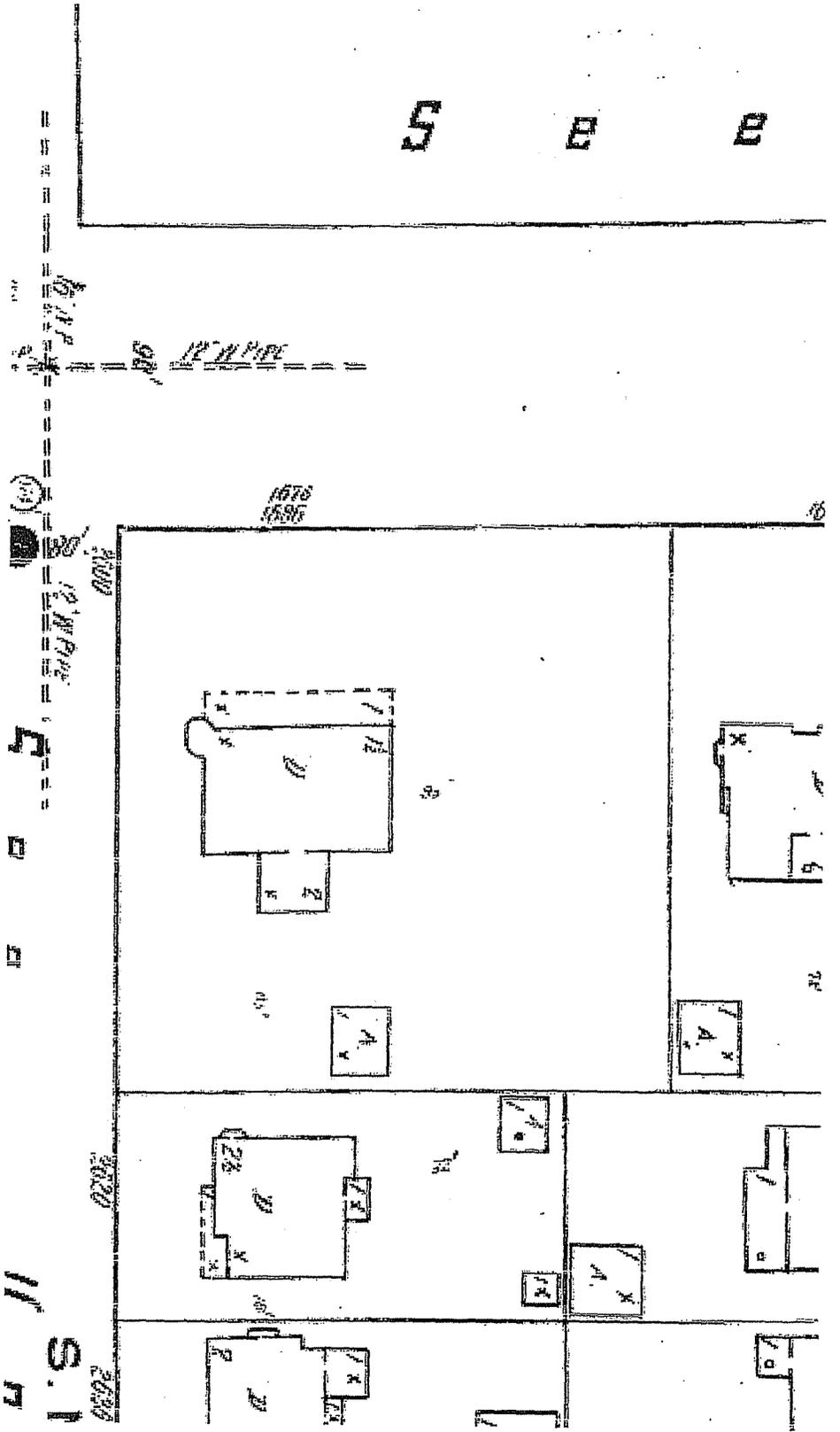
I hereby agree to erect the building and every portion thereof referred to in this application at least *3.0* feet back from the street property line, except that the eaves or cornice, platforms and unenclosed porches, one story in height, may extend into the area between the main wall of the building and the front property line, in accordance with the action of the City Council in establishing a set-back line for this property; and I further agree not to erect any fence, wall or other structure or any portion thereof, between said set-back line and the street property line.

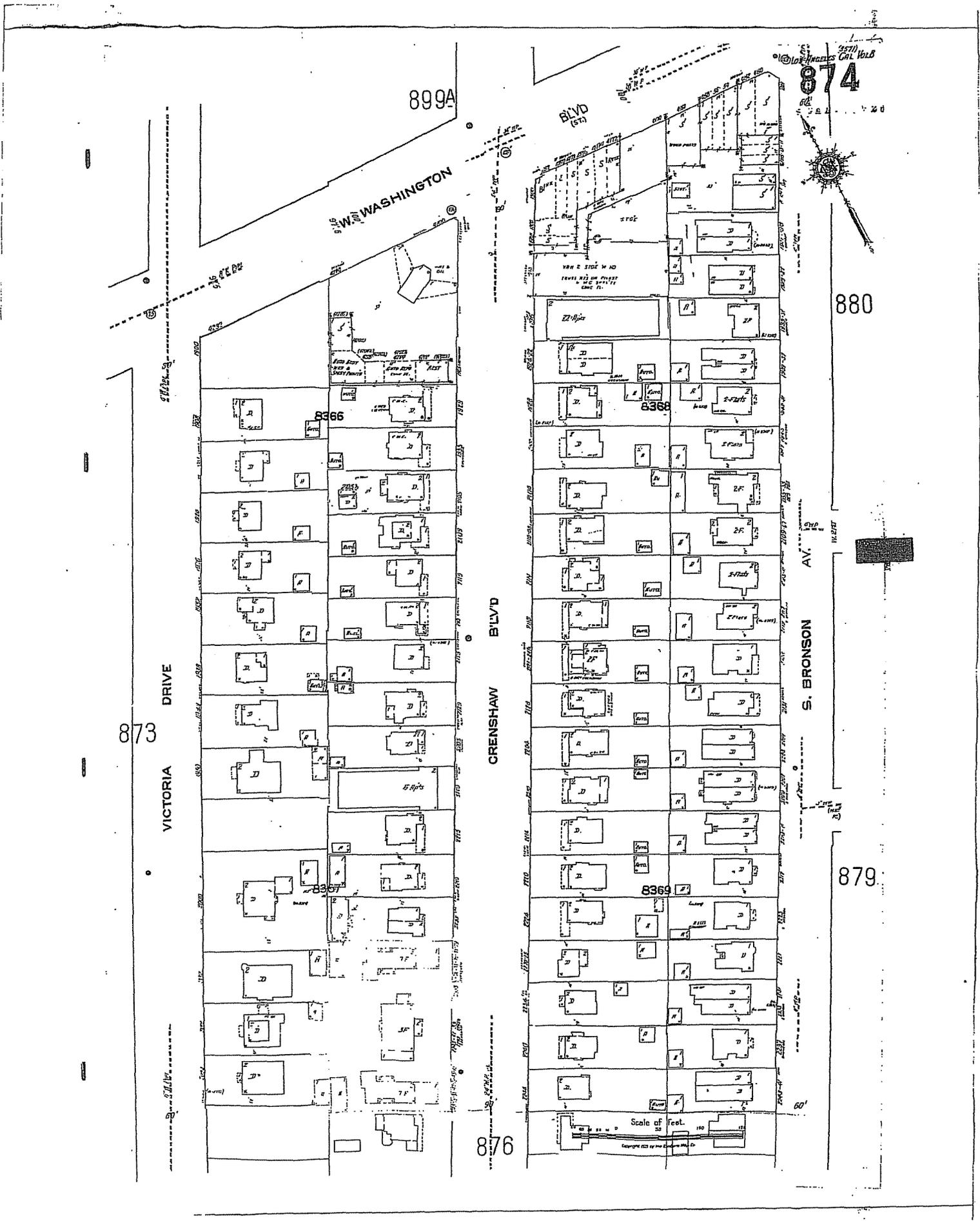
I hereby agree to accept the permit issued for the erection of this building subject to the foregoing conditions.

[Signed] *J. J. Backus*
Owner



SANBORN MAP
C. 1915-1920





2149
~~WELLINGTON~~

SANBORN MAP, WELLINGTON SQUARE
 after 1927

Grant Deed

BOOK 35621 PAGE 167

For a Valuable Consideration, the receipt of which is hereby acknowledged, do GRANT to Ruby Jean Davidson, an unmarried woman, all that real property situated in the County of Los Angeles, State of California described as follows:

[Redacted area]



Dated

[Redacted area]

STATE OF CALIFORNIA
COUNTY OF
On November 21, 1950
before me, the undersigned, a Notary Public in and for said County and State, personally appeared
[Redacted]
[Redacted] knows to me to be the person whose name is subscribed to the within instrument and acknowledged that [Redacted] executed the same.
WITNESS my hand and official seal.

1190

Warren L. Johnson
(Notary Public in and for said County and State)
WARREN L. JOHNSON
My Commission Expires Jan. 18, 1953

SPACE BELOW FOR RECORDER'S USE ONLY

DOCUMENT No. 1190
RECORDED AT REQUEST OF
TITLE INSURANCE & TRUST CO.
FEB 21 1951 AT 8 A.M.
BOOK 35621 PAGE 167
IN OFFICIAL RECORDS
County of Los Angeles, California
Fee \$ 1.67
MADE S. STATT, County Recorder
By *[Signature]* Deputy

1609
1.9

38751-423

2.R.5 #163

Grant Bond

STATE OF CALIFORNIA,)
County of Los Angeles,)

IN SENATE,)
January 14, 1952)

BY SENATOR)
JAMES H. BRADY)

APPROVED AND PASSED)
IN SENATE)
THIS 14th DAY OF)
JANUARY, 1952)

IN WITNESS WHEREOF,)
I have hereunto set my)
hand and the seal of the)
Senate of the State of)
California, this 14th day)
of January, 1952.

The Senate of the State of California, do hereby certify that the within and foregoing is a true and correct copy of the original as the same appears in the files of the Senate of the State of California.

EXHIBIT TO:

- 1. General and special laws for the fiscal year 1951-52, a item not yet available
- 2. Resolutions, conditions, restrictions, reservations, rights and franchises of any kind or nature, of any kind.

WITNESSED my hand and the seal of the Senate of the State of California, this 14th day of January, 1952.

Edward T. Hartney

STATE OF CALIFORNIA
COUNTY OF LOS ANGELES

Know all men that I, the undersigned, do hereby certify that the within and foregoing is a true and correct copy of the original as the same appears in the files of the Senate of the State of California.

Witness my hand and the seal of the County of Los Angeles, California, this 14th day of January, 1952.

Edward T. Hartney

1042

RECORDED AT COUNTY OF LOS ANGELES

AND AT 11:22 AM

JAN 21 1952

38751-423

BY CLERK OF COUNTY

CLERK OF LOS ANGELES COUNTY

1050-97

BK D1090 PG 37

RECORDING REQUESTED BY

1769

RECORDED IN OFFICIAL RECORDS
OF LOS ANGELES COUNTY, CALIF.
FOR SECURITY TITLE INSURANCE CO.
JAN 12 1961 AT 8:01 A.M.
RAY E. LEE, County Recorder

FEB
\$2
15

WHEN RECORDED MAIL TO

JOE BURKES AND REBECCA BURKES
2012 Victoria Avenue
Los Angeles, California

SPACE ABOVE THIS LINE FOR RECORDER'S USE

APPEX \$ NONE I. R. STAMPS IN THIS SPACE

Joint Tenancy Grant Deed

THIS FORM FURNISHED BY TITLE INSURANCE AND TRUST COMPANY

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,

RUBY DANDRIDGE, who acquired title as RUBY JEAN DANDRIDGE

hereby GRANT(S) to Joe Burkes and Rebecca Burkes, husband & wife

, AS JOINT TENANTS,

the real property in the
county of Los Angeles

state of California, described as:

Thr Southwesterly 20 feet of lot 12, in block No. 1, of
Tract No. 2072 as per map recorded in Book 21, Page 121
of Maps, in the office of the County Record of said County

Dated December 20, 1960

Ruby Dandridge

STATE OF CALIFORNIA
COUNTY OF Los Angeles } SS.

On Dec. 20, 1960 before me, the under-
signed, a Notary Public in and for said County and State, personally
appeared Ruby Dandridge

known to me
to be the person whose name subscribed to the within
instrument and acknowledged that executed the same.

WITNESS my hand and official seal.

Harold Feigenbaum
Notary Public in and for said County and State

Executed by a Corporation, the Corporation Form of Acknowledg-
ment must be used.

Title Order No. 6039588 - 3

Escrow or Loan No. 1015

1769

BOOK 48857 PAGE 94

SPACE ABOVE THIS LINE FOR RECORDER'S USE

PLACE INTERNAL REVENUE STAMPS IN THIS SPACE

Grant Deed

Act I. R. S. 9.

THIS FORM FURNISHED BY TITLE INSURANCE AND TRUST COMPANY

FOR A VALUABLE CONSIDERATION, ~~value~~ of which is hereby acknowledged,

RUBY JEAN DANDRIDGE, do as hereby
GRANT to JOE BURKES and REBECCA BURKES, husband and wife

the real property in the City of Los Angeles county of Los Angeles
state of California, described as:

Lot 13 in Block 1 of Tract 8072 in the City of
Los Angeles as per map recorded in Book 21, Page 120
of ~~map~~ in the office of the County Recorder of
said County.

Dated: August 30, 1955

Ruby Jean Dandridge

STATE OF CALIFORNIA }
COUNTY OF } ss.
Los Angeles }

On August 30, 1955
before me, the undersigned, a Notary Public in
and for said County and State, personally appeared
Ruby Jean Dandridge.

known to me to be the person whose name
subscribed to the within instrument and acknowledged that
she is the person who executed the same.
WITNESS my hand and official seal.

George J. Ferguson

SPACE BELOW FOR RECORDER'S USE ONLY

3577

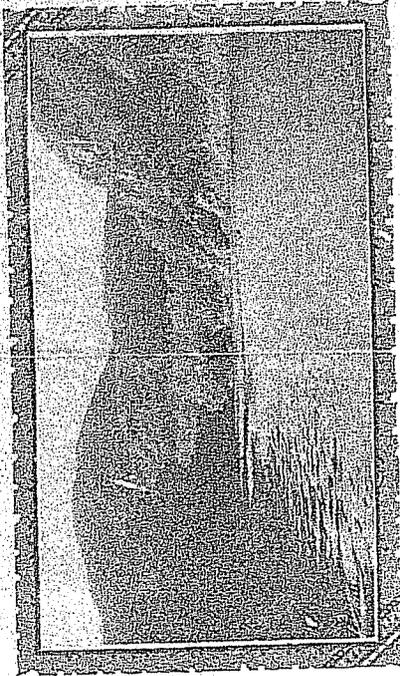
DOCUMENT NO.
RECORDED AT REQUEST OF
Joe J. Burkes
SEP 2 1955
BOOK 48857 PAGE 94
OFFICIAL RECORDER
RAY E. LEE, RECORDER
LOS ANGELES COUNTY, CALIF.

16/2

3577

"Southern California's GARDEN of the GODS"

YOU owe your family a place for recreation and you don't have to go hundreds of miles up Owens Valley on the San Bernardino Mountains, when Twin Lakes Park is only an hour's drive from Hollywood over paved roads and no grades.



- Fishing
- Swimming
- Archery
- Hiking

- Boating
- Hunting
- Quails
- Triquetring

THE MOST UNIQUE COMMUNITY IN ALL AMERICA

From the ancient Aztec and Mayan Indian we borrow the mode of architecture for Twin Lakes Park, not only for the club house and community buildings, but for individual dwellings as well. Inexpensive, yet attractive, and comfortable, this type construction should bring worldwide distinction to Twin Lakes Park. So far as we know, Twin Lakes Park will be the only community in America of this type. An architectural board advises and approves all designs.

We can show you beautiful Mayan Lodges costing less than \$1000 including the lot.

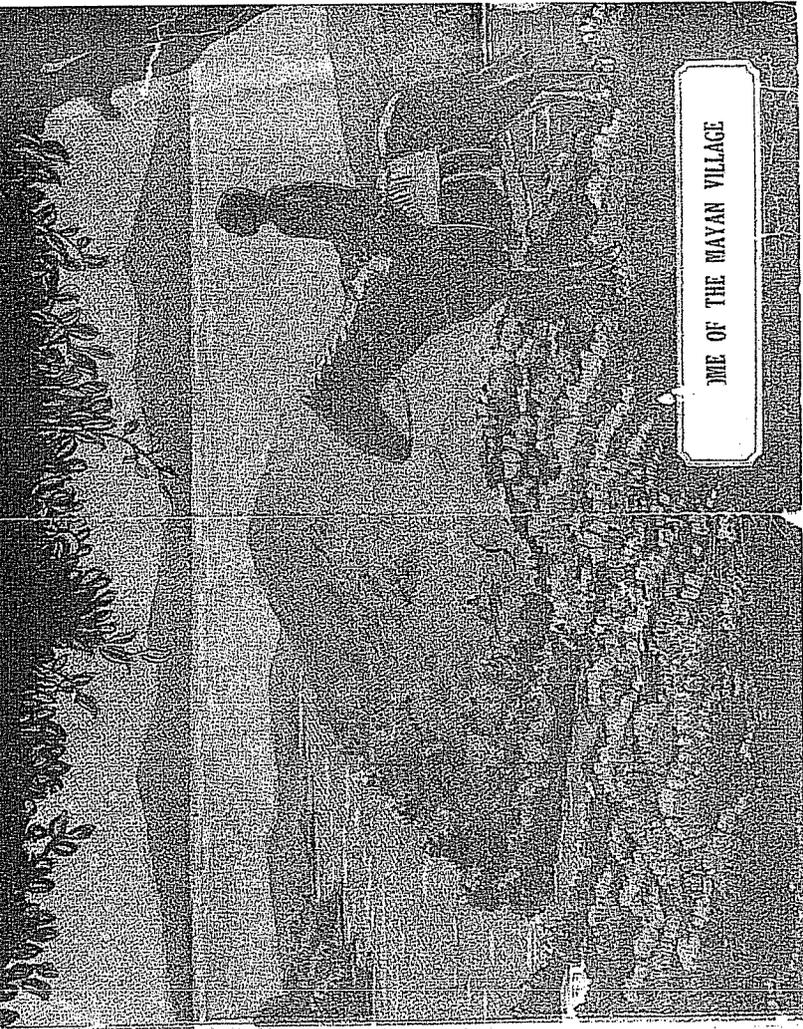


The Indians' sign for Twin Lakes and Trees

Crest of Park Country Club

Twin Lakes Park

25 miles from Hollywood, 25 miles from Hollywood



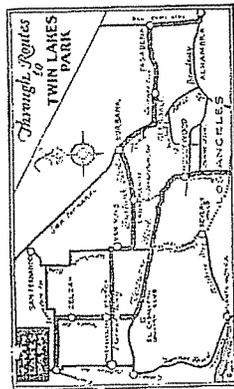
ONE OF THE MAYAN VILLAGES

Moving picture companies are paying us liberally for the privilege of using our scenery for their setting, and a scenic picture of the Garden of the Gods (Twin Lakes Park), is now being shown on the screen.

SEEING IS BELIEVING

Therefore next Saturday or Sunday we expect you as a visitor, where we will supply you with a courtesy card to enjoy the privileges of our Park for the day.

TWIN LAKES PARK
Administration Building 1686 West Adams
EM pipe 5109



Haight's Ancestors Played Leading Role In State's History

(The following is the first of three articles constituting a sketch of the career, family background, governmental and political platform of Raymond L. Haight, the Progressive nominee for governor.)

By HERBERT L. PHILLIPS

The Haight candidacy for governor in the present campaign is California history repeating itself—after sixty-seven years.

Raymond Leroy Haight, the Progressive nominee for the governor's chair, is a fourth generation Californian and the second member of his family to seek the highest office within the gift of the voters.

Haight not only is the youngest of the three major gubernatorial candidates in the November general election race; he is the only native-born Californian among them.

Acting Governor Frank F. Merriam, the Republican nominee, is a native of Iowa and came to California and took up politics again after the end of his political career in the state of his birth.

Upton Sinclair, the former Socialist, who won the Democratic nomination at the August primary, is a native of Maryland.

His Once Governor

In the governor's office at the Capitol hangs an oil painting of the first Haight to head the executive branch of the California Government—Henry Huntley Haight, a great-grandfather of the present candidate, who was governor in the years following the civil war.

Just sixty-seven years ago, in 1867, Governor Haight took office for a term in which he directed the affairs of the state until 1871.

The history of the Haight family has been tied up closely with the history of California since the days in the middle of the last century when the periods of Spanish and Mexican occupation gave place to the American colonization in the wake of James Marshall's discovery of gold at Coloma.

In the years that followed the Haight family became distinguished in the pioneer annals of the new state.

First To Arrive

The first to arrive in California was George Southard Haight, the great-grandfather of Raymond L. Haight. With his wife and five children he crossed the plains in a covered wagon and settled in the Shasta Valley in 1843.

Indians attacked their wagon train on the westward journey and drove off their livestock.

With his ax, old George felled trees for the log cabin which still stands in the valley as a monument to his pioneering spirit.

Soon after this rude frontier home was completed, tragedy struck the Hillo family. Two of

This Haight Once Governor Of California



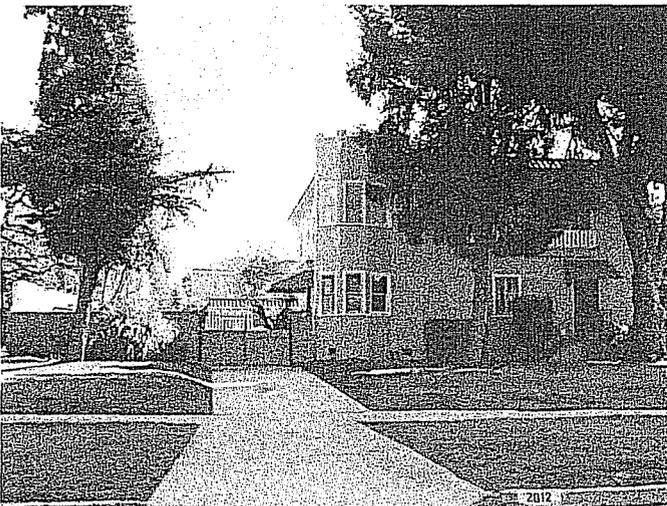
HENRY HUNTLEY HAIGHT

of health at a time when no recognized sanitary system existed. So much for the family back-

Haight-Dandridge Residence 2012 Victoria Avenue

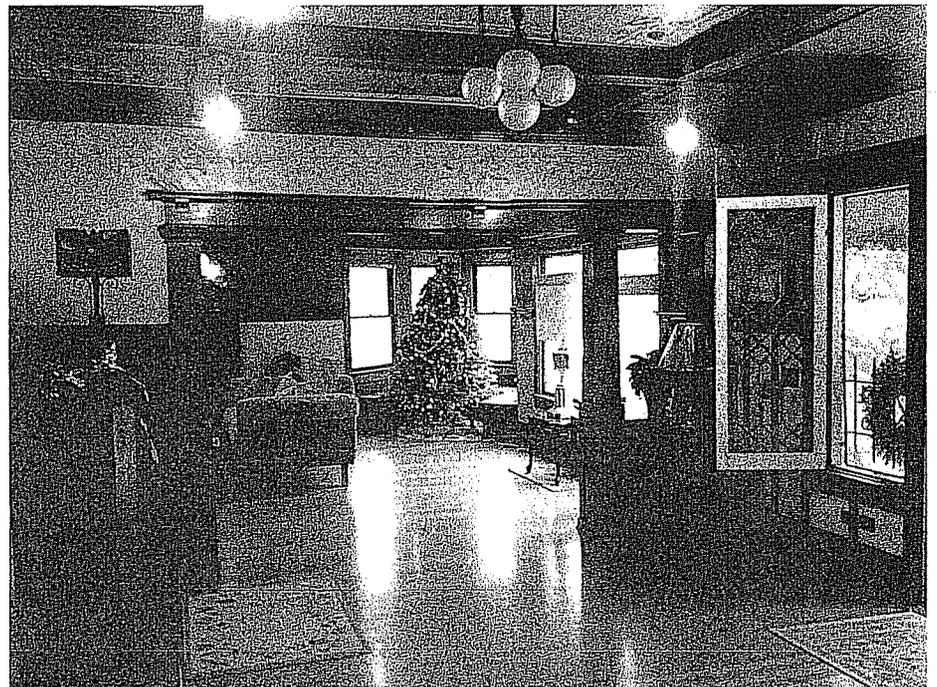
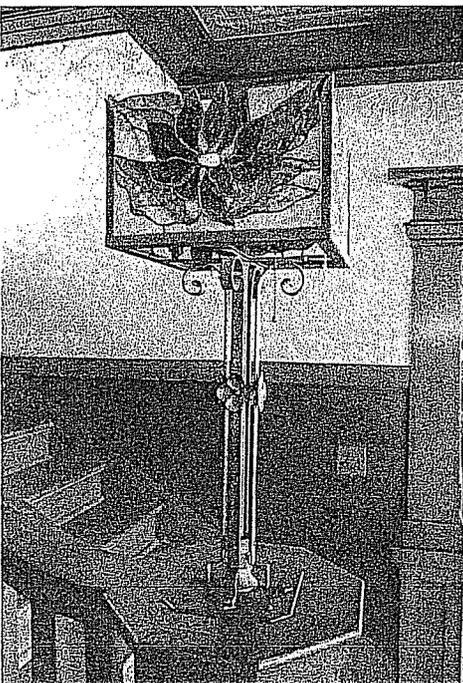
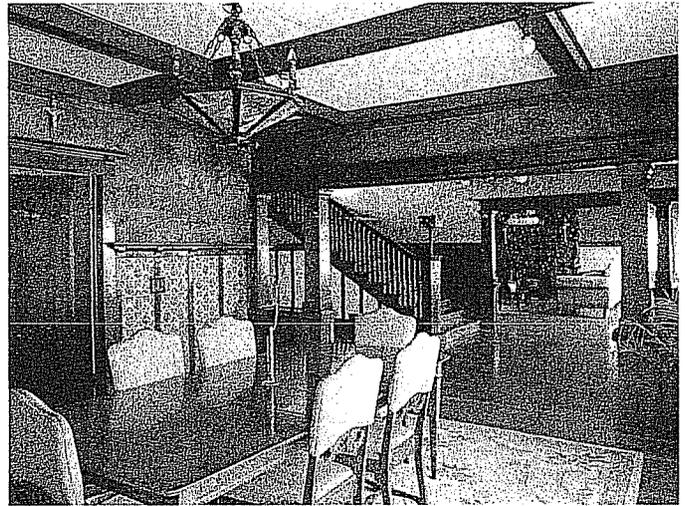
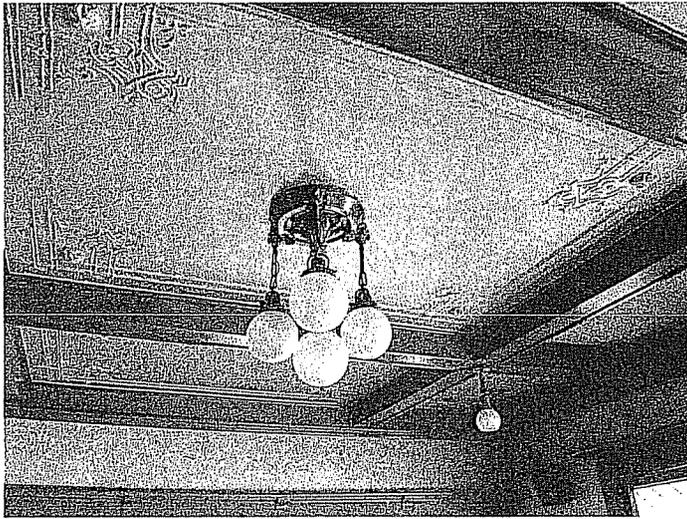


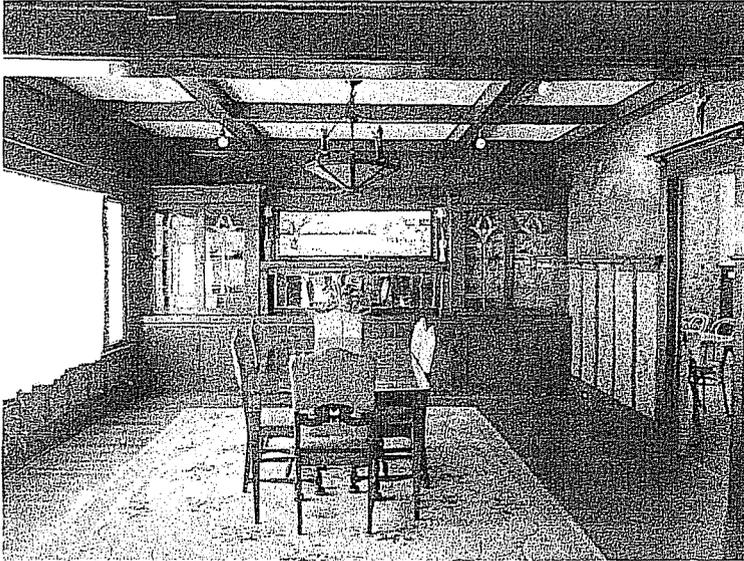
In 1927, George W. Haight moved his 1908 Arts & Crafts residence to Wellington Square, orienting the building sideways to the lot but facing the same direction as it had in its former location on Adams Boulevard. The residence's exterior was clad in stucco at that time, reflecting the then-popular Period Revival mode. The castle turret is retained, as are most original windows, and the front door and sidelights.



Haight-Dandridge Residence 2012 Victoria Avenue

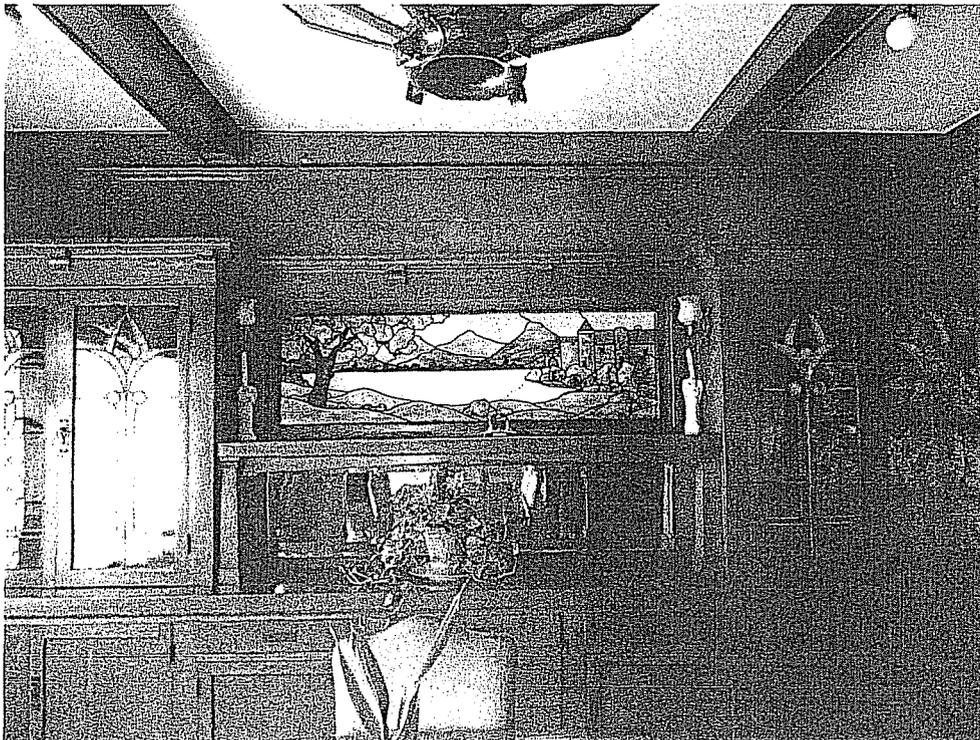
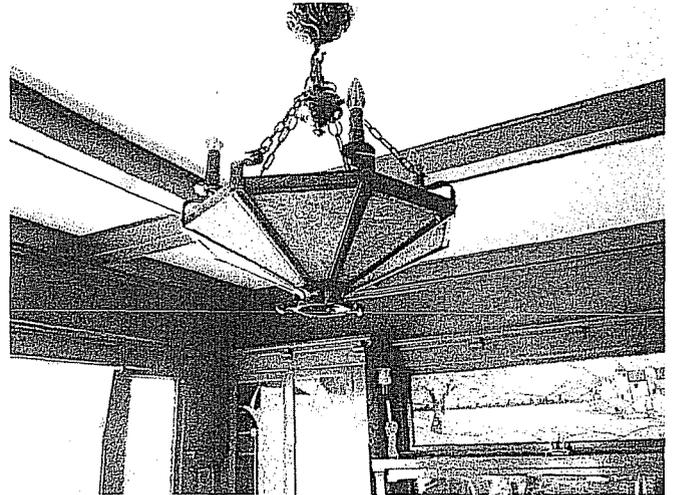
Entry and view across front of residence from dining room to living room. Character-defining features include decorative wall and ceiling covering, beamed ceiling, original chandelier and beam lights (some glass missing), and stained glass newel post light

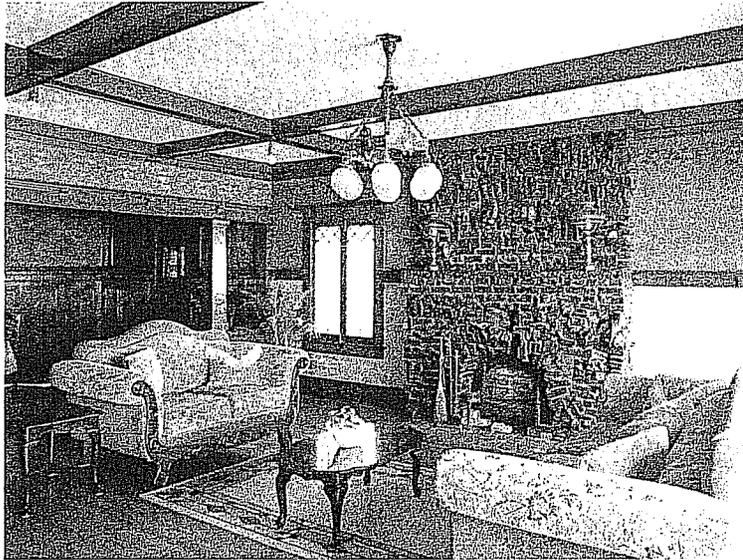




Haight-Dandridge Residence 2012 Victoria Avenue

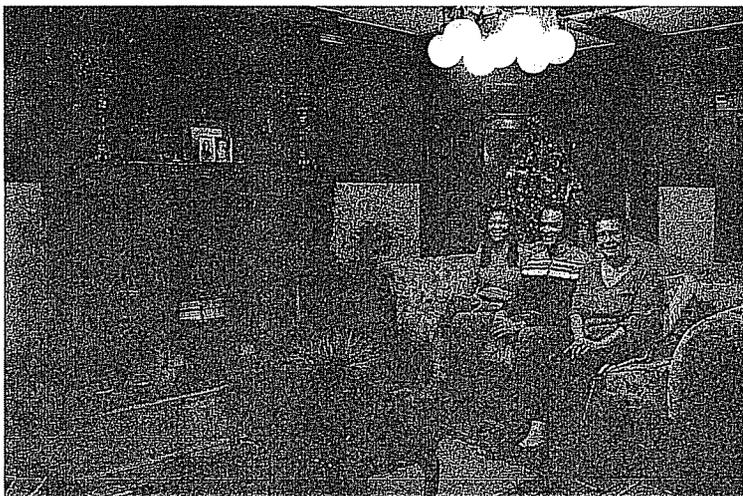
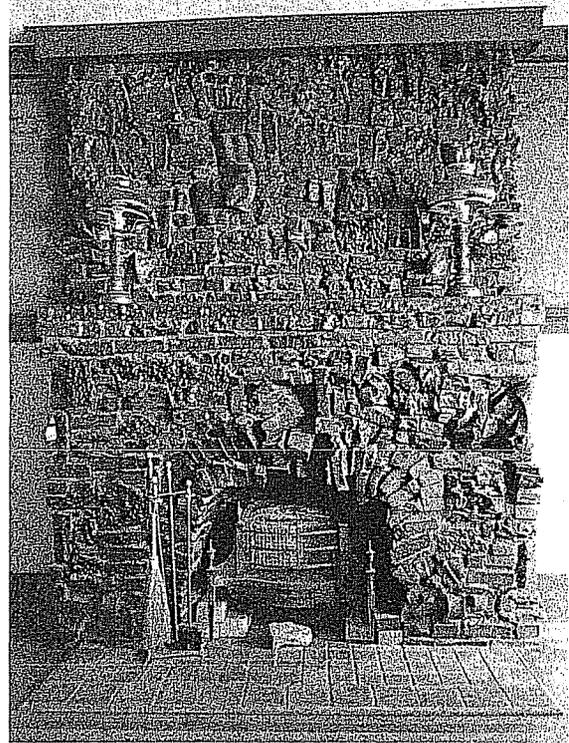
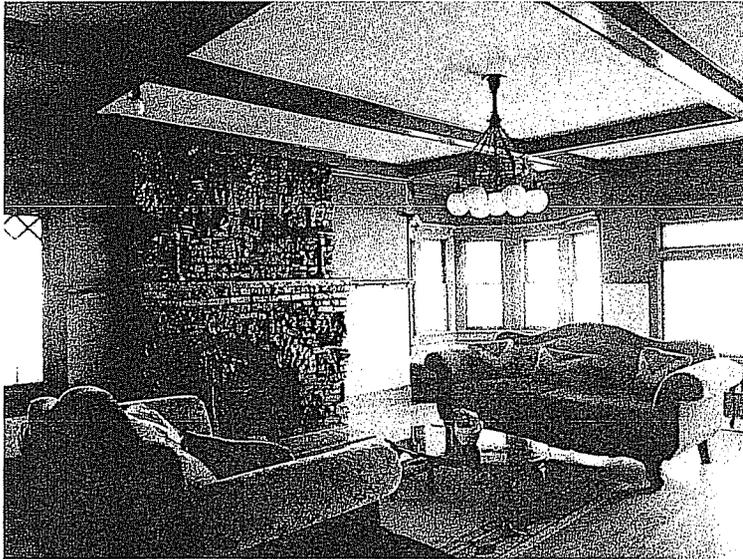
Dining room's character-defining features include wainscoting, plate rails, murals depicting rural landscapes, china cabinet with leaded glass doors, original slag glass Arts & Crafts chandelier, beamed ceiling, and stained glass window (possibly Judson Studios).





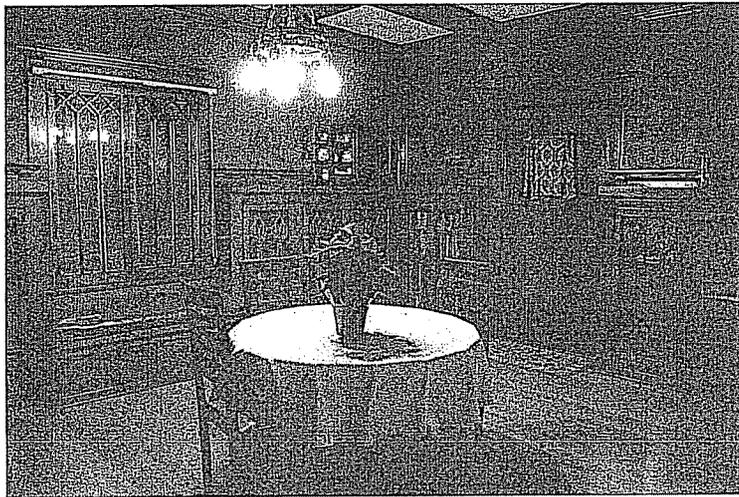
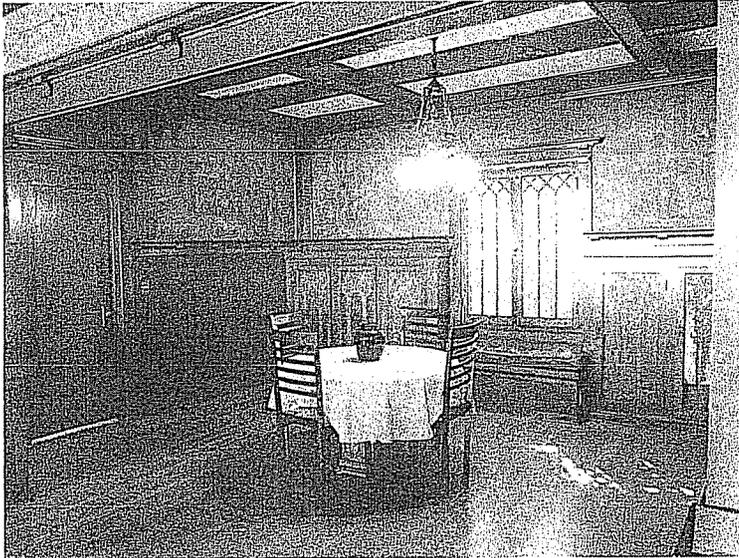
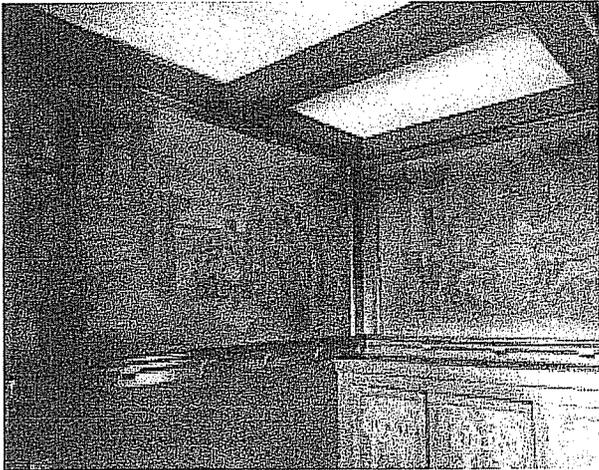
Haight-Dandridge Residence 2012 Victoria Avenue

Living room character-defining features include original light fixture, murals, beamed ceiling, and klinker brick fireplace embedded with semi-precious stones.



**Haight-Dandridge Residence
2012 Victoria Avenue**

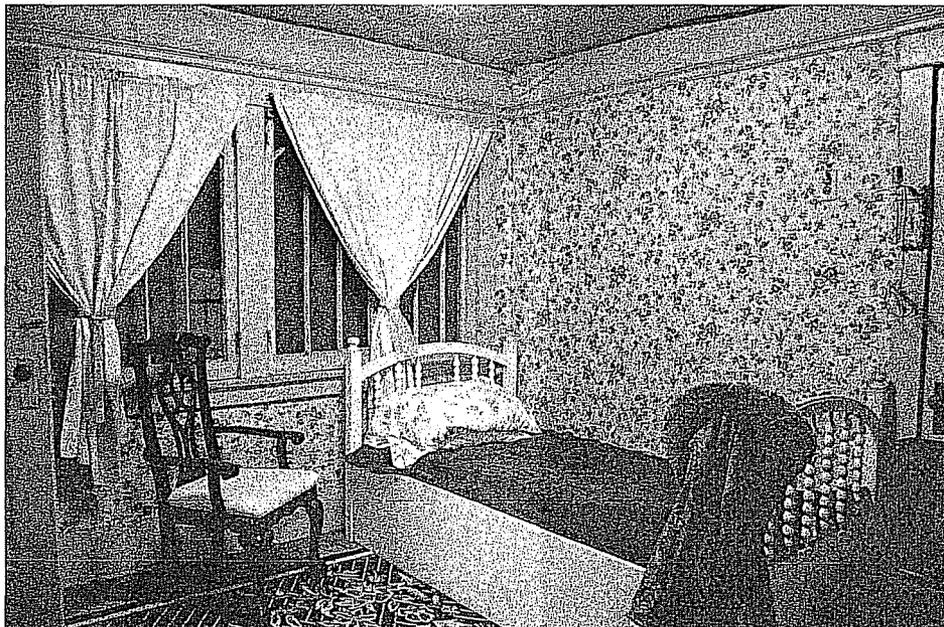
Study has leaded glass bookcase doors, classical murals, beamed ceiling and original Arts & Crafts chandelier.



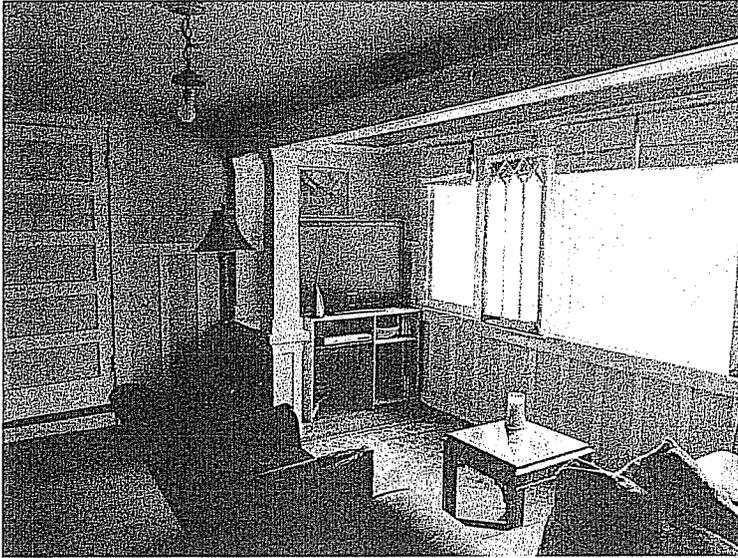


Haight-Dandridge Residence 2012 Victoria Avenue

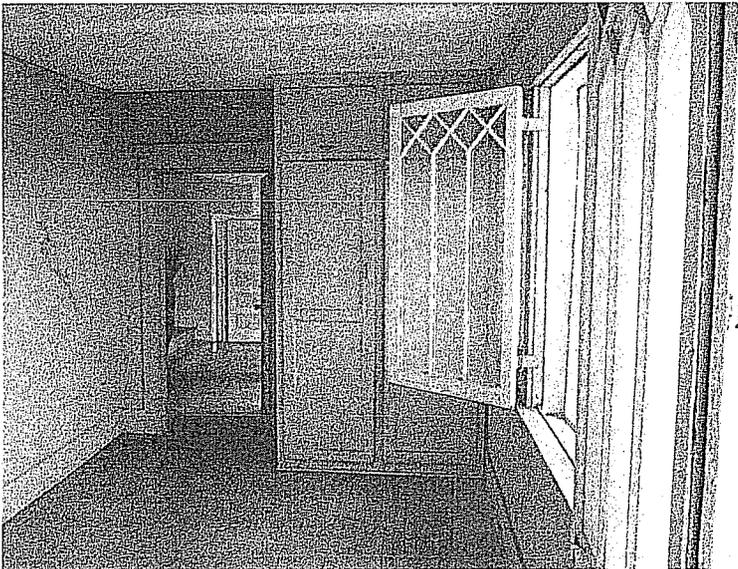
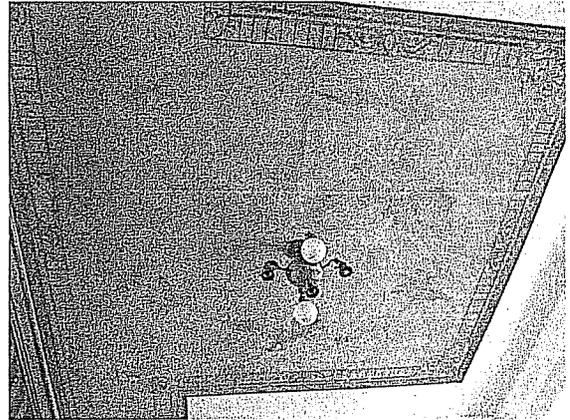
Breakfast room with second
original fireplace (left and below);
rear sitting room (bottom).



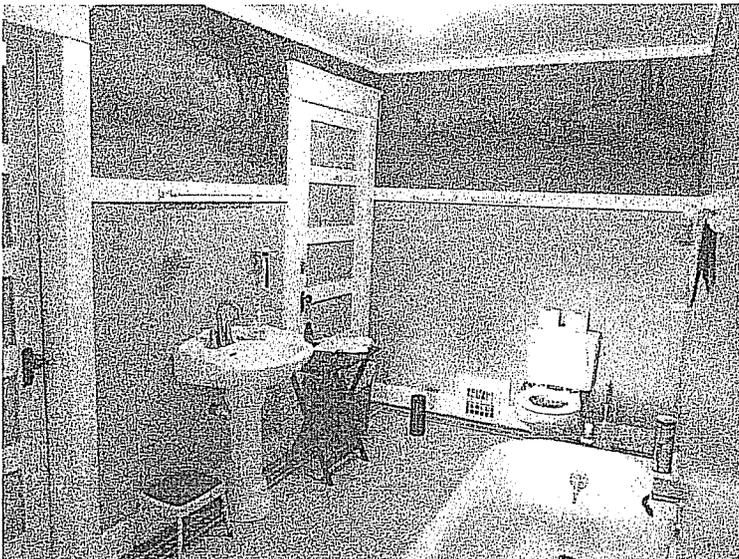
**Haight-Dandridge Residence
2012 Victoria Avenue**

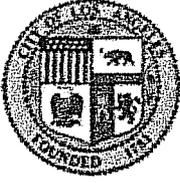
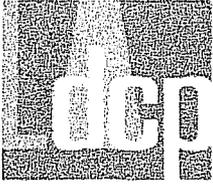


Upstairs views -- expansive landing (left) serves as a sitting room; ceiling stairwell has mural depicting angels (below)



Sleeping porch (left) retains original casement windows with decorative panes. Master bath (below, left) includes intact original mural (below).





City of Los Angeles Department of City Planning

4/8/2013

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2012 S VICTORIA AVE

ZIP CODES

90016

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2004-2395-ICO

ORD-51539

ORD-177323

ZAI-1801

AFF-16354

Address/Legal Information

PIN Number	126B185 1261
Lot/Parcel Area (Calculated)	8,715.6 (sq ft)
Thomas Brothers Grid	PAGE 633 - GRID E6
Assessor Parcel No. (APN)	5061021027
Tract	TR 2072
Map Reference	M B 21-120
Block	1
Lot	13
Arb (Lot Cut Reference)	None
Map Sheet	126B185

Jurisdictional Information

Community Plan Area	West Adams - Baldwin Hills - Leimert
Area Planning Commission	South Los Angeles
Neighborhood Council	Mid City
Council District	CD 10 - Herb J. Wesson, Jr.
Census Tract #	2187.01
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-2427 Freeway Adjacent Advisory Notice for Sensitive Uses ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Low Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	Yes
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	30
500 Ft School Zone	No

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

500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5061021027
APN Area (Co. Public Works)*	0.266 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$32,225
Assessed Improvement Val.	\$49,155
Last Owner Change	09/01/05
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	937344
	5-151

Building 1	
Year Built	1909
Building Class	D85B
Number of Units	1
Number of Bedrooms	5
Number of Bathrooms	4
Building Square Footage	4,224.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	3.514526
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.7
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19
Rupture Top	5
Rupture Bottom	13
Dip Angle (degrees)	25
Maximum Magnitude	7.1
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No

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Economic Development Areas	
Business Improvement District	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

Public Safety	
----------------------	--

Police Information	
Bureau	West
Division / Station	Wilshire
Reporting District	787
Fire Information	
Division	1
Batallion	18
District / Fire Station	68
Red Flag Restricted Parking	No

Case Number:
CHC-2013-1540-HCM
Declaration Letter Mailing List
MAILING DATE: **Aug 12, 2013**

GIS/Fae Tsukamoto
City Hall, Room 825
Mail Stop 395

Council District 10
City Hall, Room 430
Mail Stop 217

The Wesley & Patricia Moore
Living Trust (Ed Moore)
11467 Sunset Blvd.
Los Angeles, CA 90049

Laura Meyers
1818 S. Gramercy Pl.
Los Angeles, CA 90019

Mitzi Mogul
1725 Wellington Rd.
Los Angeles, CA 90019

Marla Felbur
8341 Halford St.
San Gabriel, CA 91775

Jim Childs
2326 Scarff St.
Los Angeles, CA 90007

Dr. Wesley Moore
11467 W. Sunset Blvd.
Los Angeles, CA 90049