

INTENSIVE SURVEY

WESTLAKE RECOVERY COMMUNITY REDEVELOPMENT AREA

CITY OF LOS ANGELES

LOS ANGELES COUNTY, CALIFORNIA

LSA

June 15, 2009

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June 15, 2009

EXECUTIVE SUMMARY

LSA Associates, Inc. (LSA) is under contract to Chattel Architecture, Preservation, and Planning (Chattel) who is the prime consultant under contract to the City of Los Angeles Community Redevelopment Agency (CRA) to conduct an intensive-level survey of three Community Redevelopment Areas. LSA is responsible for the Westlake Recovery Redevelopment Area (Westlake), while Chattel is responsible for the Hollywood Redevelopment Project Area (Hollywood) and PCR Services Corporation (PCR), a second subconsultant, is responsible for the Wilshire Center/Koreatown Recovery Redevelopment Area (Wilshire/Koreatown). The Westlake survey area comprises 633 acres and roughly 1,522 assessor's parcels in an area surrounding MacArthur Park, bounded by Olympic Boulevard to the south, 3rd Street and Beverly Boulevard to the north, Hoover and Benton Streets to the west, and Witmer Street to the east. The project area was created in the aftermath of the civil unrest of 1992 as part of a larger area targeted for recovery and revitalization.

The purpose of the survey, completed in cooperation with the City of Los Angeles Office of Historic Resources (OHR), was to identify, document, and evaluate, at the intensive level, all properties 45 years of age or older for eligibility for the National Register of Historic Places (National Register), California Register of Historical Resources (California Register), and/or for designation as a City of Los Angeles Historic Cultural Monument (HCM) to facilitate future planning considerations. All three project teams coordinated with methodology under development for SurveyLA, the City's first comprehensive historic resources survey.

In the spring and summer of 2008, the survey team conducted windshield surveys and archival research to prepare a historic context statement, which identified significant themes and eligibility criteria. A draft of the historic context statement was reviewed by the other two CRA survey teams, CRA Project Managers, and Janet Hansen, Deputy Manager of OHR. In the fall and winter of 2008–2009, the survey team conducted an intensive-level survey. Of the approximately 1,522 unique parcels within the survey area, 977 were digitally photographed and surveyed using the Historic Architecture Inventory (HAI), a field collection application and database custom-designed by LSA for the CRA surveys. Field maps showing the location and status of each documented property are attached as Appendix A. LSA photographed all properties constructed in 1965 and earlier, prepared descriptions for all of the properties that retained integrity, and conducted property-specific research on intact properties that appeared to be significant. Each of the surveyed properties was assigned a California Historical Resources status code according to level of significance.

Of the 977 properties documented during the current survey, 4 properties were not visible from the public right-of-way and require special access before they can be evaluated (California Historical Resources [CHR] status code 7R). There were 32 properties that had been previously designated or determined eligible for designation, including 4 properties listed in the National and California Registers (CHR status code 1S), 9 properties that were formally determined eligible for the National and California Registers (CHR status code 2S), 10 properties that had been determined eligible for the National Register through a previous survey (CHR status code 3S), and 15 designated Los Angeles HCMs (CHR status code 5S1).¹ These 32 properties were photographed and updated.

¹ Eight of the designated HCMs have also been designated/determined eligible for the National Register and are also included in the totals for 1S and 2S.

Of the properties that LSA fully surveyed, 163 appear to be eligible for listing in the National/California Registers (3S), and 58 appear eligible for the California Register, but not National Register (3CS). These 211 resources would also be eligible for designation as Los Angeles Historic Cultural Monuments. Another 63 properties are contributors to a potential National Register Historic District (3D) and, within that district, 8 properties were also individually eligible (3B). One apartment complex (Belmont Square) was documented as a California Register-eligible historic district because it was composed of several parcels (37 total), but for the purposes of evaluation should be considered one property. There was one property that was determined eligible exclusively for designation as an HCM, Langer's Delicatessen (5S3). This amounts to 354 historical resources for the purposes of CEQA, 32 that were previously determined significant at one or more levels and 322 that as a result of this survey appear eligible for listing in the National or California registers or for designation as an HCM.

The other 619 properties surveyed were determined to be ineligible for the National Register, California Register, or for designation as an LA HCM under any criteria (CHR status codes 6Z, 6DQ, and 6L). These properties are not "historical resources" under CEQA; however, 154 6DQ properties and 102 6L properties may warrant special consideration in local planning efforts.

A master table, summarizing the results of the survey and listing the 977 properties documented in order by address, is attached to this report as Appendix B. Additional information is stored in the HAI database, which was conveyed to the CRA GIS specialists for inclusion in the CRA historic properties database. At CRA's direction, this information will also be transmitted to the OHR for inclusion in the SurveyLA database. DPR forms (Primary and Building, Structure, Object [BSO] records) for significant individual properties were also printed from the database and are attached to this report as Appendix C. Primary records for historic district contributors have been printed, attached to an appropriate District Record, and attached to this report as Appendix D.

All properties assigned a status code of 1-5 are considered to be "historical resources" for CEQA compliance purposes and City's Cultural Heritage Ordinance. Those properties assigned a status code of 6DQ, 6Z or 6L do not constitute "historic properties" (Section 106) or "historical resources" (CEQA) and require no further cultural resources considerations.

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INTRODUCTION

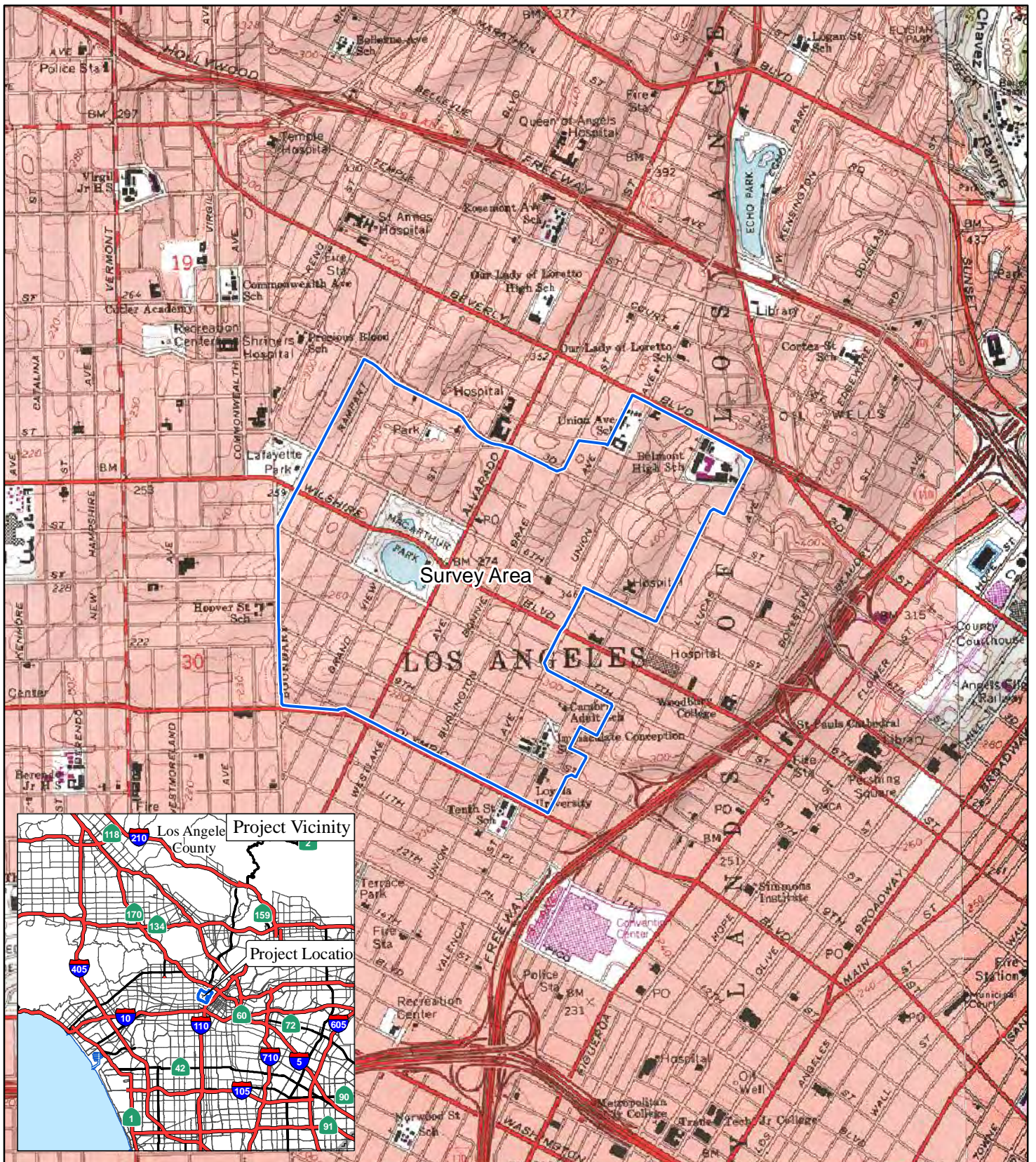
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The Westlake area was previously surveyed in 1992–1995 by Historic Resources Group (HRG). The HRG survey documented 489 properties within the current boundaries of the Westlake survey area. The methodology was centered on updating previously surveyed properties and identifying potentially significant properties, and only limited recordation of properties which did not appear potentially eligible was made at the time. A review of the OHR Historic Cultural Monument files and the State's Historic Properties Directory revealed that there are currently 25 eligible or listed National Register Properties (CHR codes 1, 2 and 3), no properties exclusively listed or determined eligible for the California Register (CHR code 2C or 3C), and 15 designated Historic Cultural Monuments in Westlake.²

The Westlake area is completely built out with a mix of residential and commercial property types related to several periods of development over the past 120 years. Westlake has historically had the highest residential density in the City and this is reflected by the distinctive concentration of mid-rise apartments, courtyard housing, and apartment complexes that dominate much of the survey area. Commercial development along major transportation corridors also characterizes the area. In addition, the area includes residential and commercial development related to a well-integrated network of former streetcar routes in the area, as well as post-World War II offices that form the eastern Wilshire Boulevard skyline. Widespread private disinvestment and civic neglect in the latter half of the 20th century has resulted in a poorly maintained built environment and infrastructure, but it has also provided affordable housing for thousands of low-income individuals, including seniors and impoverished immigrants. Their impact on the built environment is reflected in many religious and community institutions in the area.

² Eight of the designated HCMs have also been designated/determined eligible for the National Register and are also included in the totals for 1S and 2S.

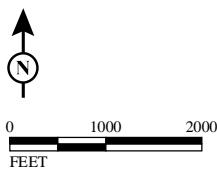


LSA

LEGEND

Survey Boundary

FIGURE 1



SOURCE: USGS 7.5' QUAD, HOLLYWOOD, CA (1996)
 I:\CAX0701\GIS\Westlake_Area_Location_Map.mxd (6/15/2009)

PROJECT METHODOLOGY

Archival Research

Archival research focused on developing a historic context for the area. In order to be significant, a resource “must represent a significant historic context in the history, architecture, archaeology, engineering, or culture of an area and it must have the characteristics that make it a good representative of properties associated with that context.”³ The key elements of the context include a narrative that discusses important themes, time periods, and geographical areas, followed by information regarding the relevant property types.

To develop a historic context that has sufficient depth to be used as a unifying thematic framework for evaluating the significance of individual properties and potential districts in the survey area, LSA participated in community outreach hosted by the CRA and completed extensive research at various repositories utilizing both primary and secondary sources. Some of the resources used to develop the context are listed below. A complete list of references is provided in footnotes and at the end of this report.

- Historic maps, including Sanborn Fire Insurance Maps and United States Geological Survey (USGS) maps;
- Aerial photographs of the survey area 1938–2007;
- Original subdivision maps 1873–2008;
- Los Angeles County Assessor’s Records;
- United States Census Bureau data 1880-1930;
- Newspaper articles (primarily the *Los Angeles Times* via Proquest);
- City directories;
- Electronic and physical databases of the Los Angeles Public Library (including the Photographic Collection and the California Index);
- Historical planning documents for the area on file at the Los Angeles City Archives;
- Personal communication and archival material from Francisco Rivera, El Rescate

Field Survey

LSA conducted several reconnaissance-level surveys of Westlake to aid in preparing the Historic Context Statement. These surveys also helped to prioritize areas to be examined during the intensive level survey.

To increase the efficiency of the field survey, LSA developed the Historic Architecture Inventory (HAI), a Microsoft Visual Basic field application and Access/ArcReader database. HAI enabled surveyors to select each parcel in the field, create a physical description using pre-programmed descriptors, incorporate property-specific research/evaluation criteria, and link photographs. The

³ Lee and McClelland 1999.

survey data entered into the HAI allowed the survey team to create DPR Primary and BSO records efficiently and to use the data gathered for secondary analysis.

City staff provided Assessor's parcel data, a high-resolution current aerial photo, and previous survey evaluations to LSA for incorporation into printed field maps and the HAI. Field maps included street names, parcel boundaries, addresses, Assessor's Parcel Numbers (APNs), previous survey evaluation information, and dates of construction (where available).

Upon completion of the field survey, records were associated with photographs using a batch-process application and then double-checked for accurate association. Using the HAI, the survey team was able to create various lists and tables to assist in the analysis of the survey results, and prepared a master table listing by address all of the resources surveyed and their dates of construction (where available), architectural styles/property types (except for a few properties that were not visible from the public right-of-way), and preliminary significance evaluations using the California Historical Resources (CHR) status codes.

SIGNIFICANCE CRITERIA

CEQA (PRC Chapter 2.6, Section 21083.2 and CCR Title 145, Chapter 3, Article 5, Section 15064.5) calls for the evaluation and recordation of historic and archaeological resources. The criteria for determining the significance of impacts to cultural resources are based on Section 15064.5 of the *CEQA Guidelines* and Guidelines for the Nomination of Properties to the California Register. Properties eligible for listing in the California Register and subject to review under CEQA are those meeting the criteria for listing in the California Register, National Register, or designation under a local ordinance.

National Register of Historic Places

The National Register of Historic Places is the Nation's official list of cultural resources worthy of preservation. According to National Register Bulletin 15, in order to qualify for the register, a resource must meet the criteria for evaluation. Properties are significant under the following criteria:

- a) They are associated with events that have made a significant contribution to the broad patterns of our history; or
- b) They are associated with the lives of persons significant in our past; or
- c) They embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- d) They have yielded, or may be likely to yield, information important in prehistory or history.

Criteria Considerations. Ordinarily, cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years

shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- a) A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- b) A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- c) A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or
- d) A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- e) A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- f) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- g) A property achieving significance within the past 50 years if it is of exceptional importance.

Integrity. Integrity is the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance. Historic properties either retain integrity (this is, convey their significance) or they do not. Within the concept of integrity, the National Register criteria recognize seven aspects or qualities that, in various combinations, define integrity. To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining which of these aspects is most important to a particular property requires knowing why, where, and when the property is significant. The seven aspects of integrity:

- a) Location is the place where the historic property was constructed or the place where the historic event occurred.
- b) Design is the combination of elements that create the form, plan, space, structure, and style of a property.
- c) Setting is the physical environment of a historic property.
- d) Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- e) Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

- f) Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.
- g) Association is the direct link between an important historic event or person and a historic property.

California Register of Historical Resources

The California Register program encourages public recognition and protection of resources of architectural, historical, archaeological, and cultural significance, identifies historical resources for state and local planning purposes, determines eligibility for state historic preservation grant funding, and affords certain protections under the California Environmental Quality Act. According to Technical Assistance Bulletin #3, to become a historic resource, a site must be significant at the local, state, or national level under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

In addition to having significance, resources must have integrity for the period of significance. The period of significance is the date or span of time within which significant events transpired, or significant individuals made their important contributions. Integrity is the authenticity of a historical resource's physical identity as evidenced by the survival of characteristics or historic fabric that existed during the resource's period of significance. Alterations to a resource or changes in its use over time may have historical, cultural, or architectural significance. Simply, resources must retain enough of their historic character or appearance to be recognizable as historical resources, and to convey the reasons for their significance.

City of Los Angeles Historic Cultural Monument (HCM)

Below are the proposed HCM designation criteria per the draft revised Cultural Heritage Commission Ordinance (11/2008). These criteria will be applied for SurveyLA and closely parallel National Register and California Register criteria.

Sec. 22.171.8. Monument Designation Criteria. A proposed Monument may be designated by the City Council upon the recommendation of the Commission if it:

- A) Meets at least one of the following criteria:
 - 1) Is identified with important events in the main currents of national, State or local history, or exemplifies significant contributions to the broad cultural, political, economic or social history of the nation, state, city, or community; or

- 2) Is associated with the lives of historic personages important to national, state, city, or local history; or
 - 3) Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder or architect whose genius influenced his or her age; or possesses high artistic values; or
 - 4) Has yielded, or has the potential to yield, information important to the pre-history or history of the nation, state, city or community; or
 - 5) Reflects or exemplifies the diversity of Los Angeles, including, but not limited to, the significant contributions of people of color, women, and workers; or stimulates and promotes a greater understanding of diversity, democracy, and freedom; and
- B) Retains Integrity from its Period of Significance. Proposed Monuments do not need to retain all aspects of Integrity, but should retain a sufficient degree of those aspects of Integrity that relate to why it is significant. Flexibility shall be used in assessing Integrity, particularly when a proposed Monument is significant under designation criteria 1 or 2 above. A proposed Monument's deferred maintenance, dilapidated condition, or illegal alterations shall not, on their own, be construed to equate to a loss of Integrity.

City of Los Angeles Historic Preservation Overlay Zone (HPOZ)

A Historic Preservation Overlay Zone is a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. According to Section 12.20.3 of the City of Los Angeles Municipal Code, the criteria for the designation of an HPOZ are:

- 1) Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time; or
- 2) Owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or
- 3) Retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of a historic place or area of historic interest in the City.

California Historical Resource (CHR) Status Codes

To be significant, a resource must meet at least one of the above-listed criteria and also retain enough integrity to convey its period of significance and association with an important historic context. Once a significance evaluation has been made, the resource is assigned a CHR status code. The CHR status codes are a standardized, shorthand method for identifying the significance level of a resource and include the following general categories:

1. Properties listed in the National Register or the California Register.
2. Properties determined eligible for listing in the National Register or California Register.

3. Appears eligible for National Register or California Register through survey evaluation.
4. Appears eligible for National Register or California Register through other evaluation.
5. Properties recognized as historically significant by local government.
6. Not eligible for listing or designation as specified.
7. Not evaluated for National Register or California Register or needs re-evaluation.

It should be noted that there are several subcategories within each of these that allow for various nuances, such as whether or not a resource is a contributor to a Historic District.

HISTORICAL OVERVIEW

The historic context is divided into an overview of the history and development of the survey area and surrounding environment, a timeline listing key dates and events, and detailed discussions of specific, important themes and associated property types.

Westlake's Beginnings, 1857–1910

The first survey that included the Westlake area was recorded in 1857 by United States Deputy Surveyor Henry Hancock as confirmation of City-owned land beyond the land recorded by E.O.C. Ord's survey of Los Angeles in 1849.⁴ Hancock's survey laid out grids of 35-acre lots in 280-acre blocks north of Pico Boulevard and west of downtown, with Hoover Street as the western boundary. In 1868, the first railroad was completed through Los Angeles to the coast (port) at San Pedro, spurring a boom in land development and immigration to the City.⁵ As commercial and industrial activity grew downtown in the late 19th century, new arrivals to Los Angeles looked to adjacent land surrounding downtown as the setting for the City's first suburbs. In 1877, the Real Estate Associates of Los Angeles recorded the first re-subdivision of Hancock's survey in the Westlake area, which they called the Fairmount Tract. The company, headed by J.R. Brierly, created 132 residential lots averaging 7,600 square feet each, east of Union Street between 9th and Orange Streets (later Wilshire Boulevard).⁶ Similar subdivisions were recorded concurrently in areas east, south, and north of downtown.

The most important impetus to development in Westlake was the establishment and beautification of Westlake Park (renamed MacArthur Park in 1942). Originally alkali swampland which turned into mud traps after rain, the area had been used as a dump as early as 1865.⁷ The area held promise for Mayor William H. Workman, who in 1885 authorized infill of the low areas with topsoil and the planting of trees and shrubs. A small lake was created by filling the low-lying ravine with water.

⁴ Map of the City of Los Angeles Showing the Confirmed Limits Surveyed in August 1857 by Henry Hancock U.S. Dep. Sury. Plan de la Ciudad De Los Angeles. Surveyed by E.O.C. Ord, Lt. U.S.A. and Wm. R. Hutton, Assistant, August 29, 1849. Donation Lots Surveyed by H. Hancock in August and April 1853, Geo. Hanson, Asst. Published By Bancroft & Thayer, Real Estate Brokers 21 Spring St. and W.H.J. Brooks Searcher of Records Los Angeles, Cal. A.L. Bancroft & Co. Lith. Available Online, www.DavidRumsey.com/maps5294.html.

⁵ Bowman 1974.

⁶ Los Angeles Bureau of Engineering (LABoE) Tract Maps, MR 3 pages 328–329.

⁷ Historic Resources Group. *Technical Report for the CRA/LA Westlake/Pico Union Recovery Study Area*. Revised March 1996 (HRG 1996).

Mayor Workman also fostered the development of Sunset Park (now Lafayette), Echo Park, and Eastlake (now Lincoln) Park.⁸

The second subdivision near Westlake was the Colina Park subdivision in 1885. Located in the northeastern corner of the survey area, east of Union Avenue and north of 6th Street, the tract of roughly 140 lots was adjacent to the western terminus of the new 2nd Street cable road.⁹ Land located immediately east of the tract was advertised for sale by the Los Angeles Improvement Company, listing several virtues to living west of downtown:

They are west of town and on high ground, away from smoke and frosts, and as the prevailing winds are from west to east the air is always pure ... they are on the proposed line of the Second Street Railroad ... they are situated on beautiful hills, overlooking the surrounding country ... and they will be nearer to town than any lots costing three times the amount of money we ask.¹⁰

The advertisement ended with a prophetic rejoinder, “The growth of all cities is naturally westward, and always when hills can be found in that direction.” By 1889, early residents knew the Colina Park tract and others along the 2nd Street cable railway as “Crown Hill,” and had formed an improvement association to lobby the City for infrastructure and amenities.¹¹

By 1887, two railroads connected Los Angeles with San Francisco and the eastern United States, and the land boom of the 1880s was at its apex. Independent companies secured franchises to build and operate horse-drawn (and later electric) streetcars radiating out from downtown. In 1887, J.F. Crank received a \$10,000 franchise to build a streetcar from downtown to Westlake Park along 7th Street.¹² In anticipation of the spread of streetcar lines and the promise of Westlake Park, land speculators recorded fifteen new tracts containing over 1,300 lots in the Westlake area between 1885 and 1887.¹³

One of the principal early subdividers of Westlake was George C. Knox. Knox served as the City Engineer from 1883–1885.¹⁴ In the same year as the end of his tenure with the City, he was recorded in Assessor’s tract maps as the co-developer of the O’Neil Subdivision in 1885. He was the sole subdivider of the Westlake Park Tract in 1886, the West End Terrace Tract (1887) and Westlake Terrace Tract (1887). Knox subdivided a total of 471 lots in Westlake. In a *Los Angeles Times* article, allegations were made against Knox by Fred Eaton, his successor as City Engineer. According to Eaton, Knox appropriated \$8,000–\$9,000.00 worth of maps, as well as valuable field notes of the surveys Knox had performed.¹⁵ Eaton left his position with the city in 1888 and followed suit with his own subdivisions, recording an 87-lot extension of the Knob Hill Tract in 1891.¹⁶

⁸ Bowman 1974; Hancock, Ralph. *Fabulous Boulevard*. New York, Funk and Wagnalls, 1949.

⁹ LABoE Tract Maps, MR 7-37; Post, Robert C. *Street Railways and the Growth of Los Angeles*. San Marino, Golden West Books, 1989.

¹⁰ *Los Angeles Times*, 4/30/1885; *Map of the City of Los Angeles Showing Railway Systems*. Issued by The Travel and Hotel Bureau, 207 West Third Street, Los Angeles. Received by the Library of Congress 12/24/1906.

¹¹ *Los Angeles Times*, 12/1/1889, 1/10/1890.

¹² *Los Angeles Times*, 4/7/1887 and 4/18/1887.

¹³ LABoE, Various Tract Maps in Miscellaneous Records.

¹⁴ LABoE, biographies of City Engineers. Available Online, http://eng.lacity.org/aboutus/city_engineers_hist/Knox.htm.

¹⁵ *Los Angeles Times*, 12/13/1887.

¹⁶ LABoE Tract Maps, MR 42–56.

As people purchased lots and built homes in the new park-side tracts, they began to agitate for beautification of Westlake Park. In an editorial for the *Los Angeles Times*, one proponent wrote, "There is an unsightly gully running through it, which the intention is to make serviceable as the bed of an artificial lake or pond covering about fifteen acres.... For the rest, the park grounds surrounding the proposed lake are a series of rolling hills, having naturally a rich friable soil, and these, under the gardener's hand, might be rendered very delightful."¹⁷ The editorialist went on to urge the City Council to put the \$10,000 recently paid for the 7th Street streetcar franchise directly to work making improvements to Westlake Park. The City in turn offered citizens surrounding the park a dollar-for-dollar match on funds raised through a voluntary \$5 dollar per lot assessment on their properties.¹⁸ By May of 1889, enough money had been raised that several City officials met to tour park improvements under construction and review more improvements proposed by recently appointed Parks Commissioner Dr. J.H. Bryant.¹⁹ They selected Albert Hardcastle to landscape the park, and he used conifers, peppers, palms, acacia, and cacti.²⁰ By January of 1890, the park had a lake, and one resident had donated a boat for public use.²¹ Once these early improvements were complete, the City scheduled concerts, fireworks, and other events at the park, and the park became an attraction to both Los Angeles residents and tourists alike. One Sunday concert in January of 1891 attracted an estimated 10,000 visitors, stretching local streets and streetcars beyond capacity.²²

Los Angeles in the 1880s and 1890s was a destination for thousands of affluent and middle class Eastern and Midwestern immigrants who now had access to the West via the Transcontinental Railroad. In 1886, Henry Gaylord Wilshire and his brother, William, traveled from Ohio via San Francisco and arrived in Los Angeles. After land investments in Long Beach and Orange County, the brothers turned their efforts to the rapidly developing Los Angeles area. In 1887, Gaylord purchased 35 acres of "barley among the weeds" land on the western town boundary of Los Angeles for \$52,000.²³ At first glance, the land was not promising, but as the town expanded in a westerly direction, Wilshire's land became the piece connecting the new downtown with areas west. The westerly edge of Wilshire's property bordered an area known as Sunset Park (now Lafayette Park), a mud-filled depression of land of oil wells and seeping *brea*.²⁴ In 1896, William and Gaylord Wilshire recorded 127 lots in the Wilshire Boulevard Tract, marking ten lots as already sold.²⁵

The Wilshire brothers laid out four cross streets to Wilshire Boulevard: Park View Street, Carondelet Street, Coronado Street, and Rampart Boulevard. Concrete curbs and sidewalks were added and lined with Canary Island date palms. In contrast to his strident socialist writings, Gaylord was also an ambitious capitalist and his connections in the social and political networks of early Los Angeles were beneficial in gaining financial backing from prominent bankers and investors such as Joseph A. Sartori. The brothers' intended purpose for Wilshire Boulevard was to keep it an exclusive residential section of town that would attract the upper echelon of Los Angeles society. Gaylord Wilshire himself was a resident at 691 South Carondelet Street.

¹⁷ *Los Angeles Times* 4/18/1887.

¹⁸ *Los Angeles Times* 3/10/1889.

¹⁹ *Los Angeles Times* 3/12/1889, 4/6/1889, 5/12/1889.

²⁰ HRG 1996.

²¹ *Los Angeles Times* 1/16/1890, 3/26/1890.

²² *Los Angeles Times* 1/19/1981.

²³ Roderick, Kevin. *Wilshire Boulevard: Grand Concourse of Los Angeles*. Angel City Press, Santa Monica, 2005.

²⁴ Roderick 2005.

²⁵ LABoE Tract Maps, 66-5.

Gaylord and William helped establish the California Club, Los Angeles' first private men's club. Many early prominent Los Angeles investors, developers and politicians were members of this exclusive club. As Westlake Park developed, the Wilshire brothers devised projects to attract buyers to their tract. In 1895, they graded a 120-foot wide gravel roadway, four blocks long, between Westlake Park and Sunset Park (later renamed Lafayette Park), and they created a similarly wide roadway on Rampart Boulevard from Sunset Park to 3rd Street. The brothers offered to encircle their tract with streetcar lines, but demanded that the City never run streetcar lines along Wilshire Boulevard.

Arthur Letts, founder of the Broadway department store, bought a home site on Wilshire Boulevard, as did Homer Laughlin, who was credited with building the city's first steel structure for the downtown Grand Central Market. Judge and Mrs. C.N. Sterry also bought a home site in the area, which was becoming one of the most desirable locations in Los Angeles. In the late 1890s, home ownership along this prestigious section of Wilshire Boulevard became a status symbol.²⁶

One of Westlake's most influential and colorful residents was Harrison Gray Otis, the irascible publisher of the *Los Angeles Times*. He enjoyed the moniker of General Otis, a self-bestowed title he claimed after receiving a commission in the Spanish-American War. Otis became editor and part owner of the *Los Angeles Times* in 1882, just after arriving from Ohio. In 1886, he bought out his partner and became full owner of the newspaper. As editor of the *Times*, Otis was able to promote his conservative views, which included advocacy of an expansive Republican Los Angeles, with the absence of labor unions.²⁷ In addition to his role at the *Los Angeles Times*, Otis played a crucial role in developing the San Fernando Valley, turning farmland into suburbs.

Even though Otis often clashed with Gaylord Wilshire on political and aesthetic issues, he did support the development of Wilshire Boulevard with the construction in 1898 of an instant landmark on the corner of Wilshire Boulevard and Park View Street, across from the lake in Westlake Park. Called "The Bivouac," the two-story Mission Revival mansion residence was designed by architect John P. Krempel. His prestigious home adorned postcards, which advertised the Wilshire Boulevard and Los Angeles way of life.

Edwin T. Earl, inventor of the refrigerated-car, built a brick house on Park View Street, next door to Otis. The refrigerator-car created enormous success for the burgeoning Southern California citrus industry, enabling citrus growers to ship their fruit east by rail. Earl purchased the *Los Angeles Express*, the oldest of Los Angeles' newspapers. Earl promoted a more progressive view with his paper, rivaling his conservative next-door neighbor.²⁸

One of the most influential architects, whose buildings dotted the early Westlake landscape, was John C. Austin, an English-born architect who came to Los Angeles in 1892. He designed a two-story Colonial Revival mansion for Nicholas E. Rice at 2520 Wilshire Boulevard, and a Queen Anne style mansion for Hiram Higgins, a grain merchant from Chicago. The Higgins mansion is the only survivor of these early Wilshire tract mansions, and was relocated to 637 S. Lucerne Boulevard in the Windsor Square neighborhood. Austin designed a 23-room mansion, atop a driveway on the northeast corner of Wilshire and Vermont, for Ida Haraszthy Hancock Ross. Called the Villa Madonna, alleged

²⁶ Roderick 2005.

²⁷ Roderick 2005.

²⁸ Roderick 2005.

to have been inspired by the Villa Medici in Florence, Italy, it was described in the Los Angeles Times in 1913 as, “the most sumptuous home in Los Angeles.”²⁹ Another of Austin’s most influential designs was the Hershey Arms, two blocks west of the Otis residence, on the south side of the boulevard, between Coronado Street and Rampart Boulevard.

By the late 1890s, Westlake Park had already become a destination for daytime picnics, concerts, and boating. The earliest commercial development grew up around the southeast corner of the park at the corner of South Alvarado and West Seventh Streets, near what was likely the Los Angeles Railway (the Yellow Cars) streetcar stop. The 1894–1900 Sanborn maps show that shopkeepers had taken advantage of their proximity to the park and streetcar stop by opening an ice cream parlor, a store, meat market, and two restaurants. Besides this tourism-related commerce, however, commercial activity in the Westlake area before the turn of the century was limited to community butchers, one at Loma Drive and 1st Street (Beverly Boulevard) and one at 7th Street and Union Avenue. The area was also served by the Westlake Boarding and Livery (Stable) and the Union Avenue Public School.

Destination Westlake, 1906–1930

Angelenos living downtown at the turn of the 20th century flocked to Westlake Park for recreation amid the exclusive homes of the City’s elite. Their enthusiasm for the area, combined with increasing residential growth along streetcar lines and automotive thoroughfares, and prosperity from the burgeoning movie industry and oil extraction brought about a shift in the character of the Westlake area. Luxurious hotels and apartments heralded the arrival of more mobile group of people connected to emerging service and creative industries west and north of downtown, and new art schools, studios and theaters brought increased cultural activity to the area. By the mid-1920s, Westlake offered not only a relaxing day in the park, but also a stimulating place to live.

Subdivisions that had been established in the Westlake area during the boom of the 1880s remained sparsely developed through the beginning of the 20th century. The 1900 Sanborn maps show partially-developed blocks of mostly two-story residences with wraparound front porches. These blocks were concentrated south and east of Westlake Park, with some additional residences in the Colina Park subdivision in the northeastern corner of the survey area.³⁰ By 1923, these blocks had almost completely filled in with one and two-story residences, flats, bungalow courts, and small concentrations of commercial buildings. The blocks west and immediately north of Westlake Park had also undergone considerable residential development, particularly in Gaylord Wilshire’s Wilshire Boulevard tract and in Knob Hill tract south of Ocean View Avenue.³¹ These early 20th century residences typically referenced eclectic and period-revival architectural styles as well as Craftsman.

The discovery of oil by Edward Doheny near the northeast corner of the survey area in 1892 had a definite impact on the population of Los Angeles.³² By 1923, the Los Angeles area’s petroleum fields

²⁹ Roderick 2005.

³⁰ The 1900 Sanborn map does not depict the blocks west and north of Westlake/MacArthur Park, which means it is likely that very little development existed in those areas before the turn of the century. This is confirmed by the 1902 USGS map.

³¹ Sanborn Maps, 1923.

³² The Paleontological Research Institution, Ithaca, New York, website: *The Story of Oil In California*, http://www.priweb.org/ed/pgws/history/signal_hill/signal_hill.html.

were producing one-quarter of the world's total oil supply.³³ However, after a petition circulated and secured the names of 47 residents primarily of the Wilshire and Knob Hill tracts, oil men decided not to go against the community's resistance and oil development was essentially banned in the Westlake area in 1898.³⁴ Sanborn maps of the study area in 1923 show a proliferation of oil wells, derricks, and tanks in the northern part of the survey area, between 3rd Street and Beverly Boulevard, but no petroleum development was depicted south of 3rd Street and Ocean View Avenue. The limits placed on oil development increased the desirability and prestige of the Westlake region, while oil wealth also likely financed the construction of many of the fine turn-of-the-century homes in the area.

Comparison of the 1923 Sanborn maps to the 1933–1949 Sanborn maps shows that after 1923, the sections of South Alvarado Street between West 6th and West 7th Streets transitioned from primarily residential properties to mostly commercial development, as did several other areas within the area. In 1923, the center of commercial land use was at the intersection of 7th Street and South Alvarado Streets, which were both on the routes of the Los Angeles Railway Yellow Cars.³⁵ A few other commercial areas had emerged by 1923, including clusters of two to five shops along 7th Street at Valencia Street and at Union Avenue. In 1924, Young's Market moved into its new Renaissance Revival-style headquarters on the southwest corner of 7th Street and Union Avenue. Constructed of granite and limestone, the five-story building was admired early on for its terra cotta frieze in the style of Italian Renaissance sculptor Della Robbia. Young's Market ran a chain of 43 southern California markets from this building.³⁶ In 1935, Van De Kamp's Dutch Bakers moved into a new market at Alvarado and 9th Streets. A few years later, this market became a Vons Supermarket.³⁷

With the influx of people, the number of hotels, homes, apartments, flats, and boarding and rooming houses rose swiftly. Of the first luxury hotels, the Hershey Arms was built for Miss Helen Mathewson by Myra Hershey in 1907 at the corner of Wilshire Boulevard and Coronado Street. Its 100 guest rooms were large and furnished with hardwoods, with each its own color scheme. Miss Mathewson furnished the lobby and parlors with rare Japanese furniture she collected during the years she managed the place.³⁸ The Rampart Apartments, built in 1911 by investor Hugh W. Bryson, was "the first apartment-house of the absolutely fireproof type ever erected in the city, and is one of the most modern and sumptuous structures of its kind west of New York City."³⁹ The seven-story, reinforced concrete structure contained 50 apartments beautifully furnished in hardwoods, Turkish rugs and other elegant appointments.⁴⁰ The Bryson, also built by Hugh W. Bryson, was completed in 1913 at the northwest corner of Wilshire Boulevard and South Rampart Boulevard.⁴¹ Another reinforced concrete "absolutely fireproof" structure, the Bryson had 75 apartments and was 10 stories in height.

³³ History of Los Angeles. Wikipedia, website: http://en.wikipedia.org/wiki/History_of_Los_Angeles,_California, 05/05/2008.

³⁴ *Los Angeles Times*. "Halt of the Derrick: The Westlake Park Region Safe from the Invasion of Oil Wells," Feb. 18, 1898. ProQuest Historical Newspapers *Los Angeles Times* (1881–1986), 04/28/2008.

³⁵ Map of the City of Los Angeles Showing Railway Systems, 1906. Library of Congress, website, www.loc.gov/exhibits/LAmapped, 04/23/2008.

³⁶ Historic Cultural Monument File for #113, Young's Market. Includes several newspaper articles and advertisements collected from the LA Public Library California Index.

³⁷ Los Angeles City Directories, 1936, 1938; *Los Angeles Times*.

³⁸ The Hershey Arms hotel was razed in 1957 for construction of the Western and Southern Life Insurance Company of Cincinnati office building.

³⁹ *Los Angeles Times*. "Magnificent Property Figuring in Month's Record Realty Deal," November 19, 1911. ProQuest Historical Newspapers *Los Angeles Times* (1881–1986), Los Angeles Public Library, 04/25/2008.

⁴⁰ The Rampart Apartments still stand at the corner of West 6th Street and Rampart Boulevard.

⁴¹ The Bryson exists and is Los Angeles Historical Cultural Monument No. 653.

According to an article in the *Los Angeles Times*, “Bryson spared no expense in making this apartment house on par with the latest apartment houses of the Riverside Drive section of New York City, in a class by itself and finer than any other west of New York City...”⁴² The extant Hotel Barbizon⁴³ had its beginnings in 1923 as the Barbara Hotel. In its early years, the 157-room structure was owned by famous prize-fighter Jack Dempsey.

In 1924–1925, the Benevolent and Protective Order of Elks, Lodge Number 99, built a new lodge building exceeding the caliber of many of the hotel and apartment structures around Westlake Park. The \$2,500,000 structure at the corner of Park View Avenue and West 6th Street, the Elks Lodge⁴⁴ was “built as a private retreat for the power elite.”⁴⁵ The 11-story etched concrete Egyptian Revival structure had 160 guest rooms, eight large dining rooms, a commodious gymnasium, a 100-foot long, glass-covered swimming pool,⁴⁶ bowling alleys, billiard, pool and card rooms, and four stories of lodge rooms with all the accommodations of a first-class hotel. The *Los Angeles Times* further noted, “Another unique feature of the new edifice are the accommodations provided for the mothers, wives, sisters and daughters of the members—the women’s section.”⁴⁷

The construction of the Asbury Apartments in 1925 marked another addition to the collection of luxury apartments in Westlake. The Asbury, on the northwest corner of West 6th Street and Carondelet Street opposite the Elk’s Lodge, was built with electricity throughout, including a heating system that allowed tenants the ability to regulate each room at will, as well as electric stoves in the kitchens. Each apartment also had incinerator connections, individual safes, and a connection to the vacuum-cleaning system. The apartments were originally sold on an “Own Your Own” plan. Building management was on-call day and night and tenants could take the elevator to their cars without leaving the building.⁴⁸

Westlake’s reputation as a fashionable place to live spread among a second wave of newcomers in the 1920s, who came from all over the nation seeking careers in emerging industries. Many of the newcomers took service jobs in a variety of industries available in the area and downtown, so in addition to offering high-end luxury apartment living, builders in the Westlake area developed blocks of smaller-scale multifamily dwellings for low and middle-income singles and couples. Concentrations of 2–4 story apartments emerged on the hilly streets north and west of the park, built to fit the streetcar-residential lots laid out in the 1880s. The entire block of South Rampart Boulevard between 6th and 3rd Streets became developed with apartments from 1922–1924.⁴⁹ Other streets like Coronado Street and Burlington Avenue saw considerable infill development as duplexes, flats, and bungalow courts moved in next to turn-of-the-century residences. In several cases the owners of these

⁴² *Los Angeles Times*. “To Follow New York Models,” March 3, 1912. Los Angeles Public Library, ProQuest, Historical *Los Angeles Times* database, 04/25/2008.

⁴³ The restoration of the historic Hotel Barbizon is currently projected for 55 affordable-housing units for seniors and large families.

⁴⁴ The Elks sold the lodge in the 1960s. Now it is the Park Plaza Hotel and designated as Los Angeles Historical Cultural Monument No. 267.

⁴⁵ Roderick, Kevin and Lynxwiler. *Wilshire Boulevard: Grand Concourse of Los Angeles*, Angel City Press, Santa Monica, California, 2005, p.45.

⁴⁶ The Elk’s Lodge pool was used for some events during the 1932 Summer Olympics.

⁴⁷ *Los Angeles Times*. “Costly Elk’s Edifice Opposite Westlake Park,” November 29, 1925. ProQuest Historical Newspapers *Los Angeles Times* (1881–1986), Los Angeles Public Library, 04/25/2008.

⁴⁸ *Los Angeles Times*. “New Asbury Flats Near Completion,” September 20, 1925. ProQuest Historical Newspapers *Los Angeles Times* (1881–1986), Los Angeles Public Library, 04/25/2008.

⁴⁹ Los Angeles County Assessor’s Parcel Data.

large old residences rented rooms, converted garages into rentals, and even partitioned the residence into individual apartments. In 1930, a two-person unit (bungalow, apartment, or rear house) in this area rented for about \$45 a month on average, compared to \$100 per month at the neighboring Asbury Apartments.⁵⁰ By the close of the 1920s, Westlake was almost entirely built out with residential and commercial development (Figure 2).

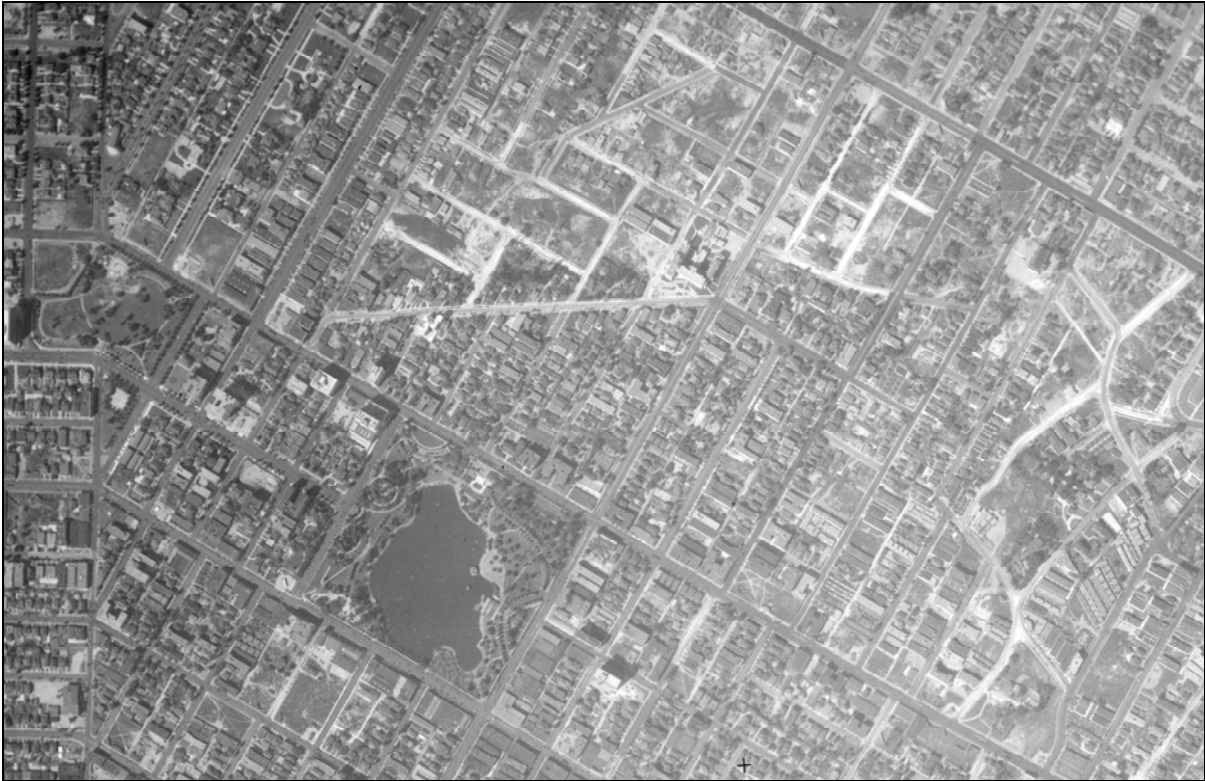


Figure 2: 1928 Fairchild aerial photograph of the western portion of Westlake. Vacant lots are very scarce. Courtesy Geosearch.net.

Art and Culture. Between 1916 and 1921, the Westlake area enhanced its reputation as a place of luxury and relaxation with institutions of art and culture. Possibly drawn by Westlake Park's continuous concert schedule, the Denishawn Studio moved into the former Westlake School for Girls in 1917. Named for its founders, Ruth St. Denis and Ted Shawn, the dance studio had been founded two years earlier downtown and success had pushed the studio to expand.⁵¹ Harrison Gray Otis bequeathed his own residence to the County of Los Angeles before his death in 1917. The Board of County Supervisors, under the control of the Board of Governors of the Museum of History, Science and Art, established the Otis Art Institute in 1918. It was the first public independent school of art in Southern California and during the 1920s was the largest art school west of Chicago.⁵²

⁵⁰ Calculated from 1930 Census data for Los Angeles District 436. In 2009 dollars, it would be \$570 and \$1,267, respectively.

⁵¹ *Los Angeles Times*, "New Home for Dancing School" 4/27/1917.

⁵² Otis College of Art and Design. Website: <http://content.otis.edu/collections/archives.htm>, 04/25/2008.

The Chouinard School of Art was founded by Nelbert Murphy Chouinard in 1921. Her school was located at 743 South Grand View Street and its roster of faculty and students came to resemble a “Who’s Who” of California Art,⁵³ including Edward Ruscha, Lita Albuquerque, film animator Chuck Jones, Modernist architects Richard Neutra and Rudolph Schindler, and radical muralist David Alfaro Siqueiros.⁵⁴ Chouinard had a hand in most art movements emanating from the West Coast from 1921 to 1972 and it was one of the top art schools in the world until its closure in 1972.⁵⁵

Music and the performing arts also flourished in Westlake in the 1920s and 30s. The grand Westlake Theatre on South Alvarado Street, on the east side of Westlake Park, had a gala opening on September 22, 1926. West Coast Theatres hired New York theater architect Richard M. Bates to design the \$1 million theater in a Spanish Colonial Revival style with Churrigueresque details, with seats for 2,000 people.⁵⁶ In a departure from its normal practice, the suburban theater chain opted for a much deeper stage at the Westlake Theatre, allowing its use as a “break-in house” for vaudeville producers Fanchon and Marco before they sent their shows on the national theater circuit.⁵⁷ The following year, a new music center opened on the corner of Beacon and Eighth Streets. This eleven-story Beaux Arts building offered studios for musicians, classrooms for music teachers, an auditorium and two rehearsal halls.⁵⁸ In the 1920s and 30s, other theaters opened in Westlake to serve the local community, including a live theater in the La Fonda Building on Wilshire Boulevard (1932) and two movie theaters on 7th Street and Alvarado Street, just south of the park.⁵⁹

Medical Services Expansion. By 1925, the booming population growth Los Angeles had outstripped the capacity of local hospitals leading to widespread hospital expansion. According to one article in the *Los Angeles Times*, twelve new hospital buildings collectively worth \$20 million were under construction as the medical community strove to meet the needs of a projected population of 1.5 million people.⁶⁰ Among the expansions were improvements to two major hospitals located north and east of the Westlake area: St. Vincent’s Hospital (now St. Vincent’s Medical Center) and the Good Samaritan Hospital.

The presence of these hospitals also attracted medical personnel and students, as well as those seeking other types of employment in the medical field and support services. In addition to renting rooms in the scores of apartment buildings nearby, many nurses lived on the campus of St. Vincent’s and at the Los Angeles Nurses Club at 2nd Street and Lucas Avenue, northeast of the survey area.⁶¹ One of the earliest extensions of the medical community to Wilshire Boulevard began in 1923, when an investment company constructed the Westlake Professional Building on the northwest corner of Wilshire Boulevard and Westlake Avenue. The building had special amenities for medical

⁵³ Chouinard Foundation website: <http://www.chouinardfoundation.org/History.aspx>, 04/25/2008.

⁵⁴ Roderick, Kevin and Lynxwiler. *Wilshire Boulevard: Grand Concourse of Los Angeles*, Angel City Press, Santa Monica, California, 2005, p.46–47.

⁵⁵ Chouinard Foundation 04/25/2008. In 2002, the new Chouinard School of Art opened in South Pasadena and is now engaged in a public/private partnership with the City of Los Angeles Department of Recreation and Parks to bring high caliber and affordable art education to interested youth throughout Los Angeles.

⁵⁶ Cinema Treasures, website: <http://cinematreasures.org/theater/497>, 04/23/2008.

⁵⁷ Miller, John. Historic Cultural Monument Application for the Westlake Theatre, June 25, 1991.

⁵⁸ *Los Angeles Times*, “Music Building Opens Today,” 2-13-1927.

⁵⁹ Sanborn Maps, Volume 2, 1923, 1933–49, 1953.

⁶⁰ *Los Angeles Times*, “Hospital Program Underway will Cost Huge Sum,” 4/12/1925.

⁶¹ 1930 Census Records, Los Angeles Districts 433–436; *Los Angeles Times*, “New Projects are Announced,” 5/13/1923.

professionals, including gas, electric, and vacuum outlets in each suite, circulating ice water, and compressed air.⁶² In 1927, the Los Angeles County Medical Holding Corporation constructed the “height-limit” (13-story) Wilshire Medical Building (designed by John and Donald Parkinson) at the southeast corner of Wilshire Boulevard and South Westlake Avenue, providing 205 new office suites.⁶³ In 1935, the same company constructed a \$500,000 medical library, auditorium, and parking garage complex on the northeast corner of the Wilshire Boulevard and Westlake Avenue intersection.⁶⁴ Two small private hospitals opened nearby on Alvarado and Bonnie Brae Streets sometime in the 1930s and around the same time a surgical supplies store opened on Burlington Avenue. From the 1920s through 1950s, clinics and laboratories proliferated throughout the Westlake area, particularly along Westlake Avenue and on adjoining blocks along Wilshire Boulevard.⁶⁵

Wilshire Boulevard Widening and MacArthur Park Bridge. At the same time that apartments, art schools, and medical services were redefining the character of the Westlake area, Wilshire Center was becoming the new epicenter of commercial activity in Los Angeles. Resorts like the Ambassador Hotel and eateries such as the Brown Derby earned fame as hot spots for movie stars and entertainers as the movie industry moved to eclipse other industries in defining Los Angeles in the American imagination. Daring new buildings including the Art Deco Bullocks Wilshire and the Pellissier Building (now the Wiltern Theatre) rose up as beacons to the motorists along Wilshire Boulevard, which became the spine of a “linear downtown,” called by contemporaries and historians alike “the Fifth Avenue of the West,” and “the Champs-Elysees of the Pacific.”⁶⁶ Construction of fashionable new neighborhoods such as Carthay Center brought more residents to Wilshire Center, and more traffic to Wilshire Boulevard.

In the 1910s and 20s, Angelenos were making Wilshire Boulevard into a principal east-west thoroughfare in spite of the blockage presented by Westlake Park. Doubtless observing early on the increasing congestion and inconvenience for motorists who had to use 6th or 7th Streets to continue on Wilshire Boulevard from downtown, Mayor Woodman proposed an ornamental concrete bridge over Westlake Park as early as 1918, suggesting it could be called a “Victory Span,” dedicated to southern California veterans of World War I.⁶⁷ In the 1920s, businessmen and officials increased their calls for a viaduct over Westlake Park, preferably in conjunction with widening Wilshire Boulevard on both sides of the park. The segment of Wilshire Boulevard from Westlake Park to Figueroa Street was originally named “Orange Street,” but in 1924 the name was changed to unite the segment (albeit symbolically) with Wilshire Boulevard.

In 1925, the City Council approved recommendations by the Office of Public Works for widening Wilshire Boulevard from Westlake Park to the ocean and, by 1927, the cities along its alignment had completed a minimum of 70 feet of new, wider roadway along Wilshire Boulevard west of the park. The entire job cost over \$700,000 and had been called “one of the largest paving jobs in the history of Los Angeles.”⁶⁸

⁶² *Los Angeles Times*, “Site Acquired for Physicians,” 11/5/1922.

⁶³ *Los Angeles Times*, “Structure Nears Completion: height-limit medical building on Wilshire,” 7/29/1928.

⁶⁴ *Los Angeles Times*, “Plans Completed for Lofty New Structure,” 12/8/1935.

⁶⁵ Sanborn Fire Insurance Maps, Volume 2, 1923, 1933–49, and 1953.

⁶⁶ Roderick 2005.

⁶⁷ *Los Angeles Times* 12/04/1918.

⁶⁸ *Los Angeles Times*, “Wilshire’s new pavement done,” 7/27/1927.

Sometime in 1926, property owners fronting Wilshire Boulevard submitted a 58 percent majority petition calling for the widening of Wilshire Boulevard from Alvarado Street to Downtown. This petition was supported by the street opening and widening committee of the City Council but encountered strong resistance from elsewhere within the City and among improvement groups. While such a widening was approved by voters in 1924 as part of a Major Street Traffic Plan drafted by Charles Cheney, Frederick Olmstead, and Harland Bartholomew, it was part of a larger plan to extend Wilshire Boulevard across the Los Angeles River. Bartholomew went on record against the proposal for this reason, contending that to allow a widened Wilshire Boulevard to dead-end at Figueroa Street was to create “a virtual traffic dam that would be more serious than any traffic problem in the Central Business District.”⁶⁹ Other opponents, including the councilman for then-new District 11, questioned whether the \$2 million price tag was accurate and that the proponents had done an inadequate job of assessing losses from property owners who would be affected. At the time, many people worried that a roadway over Westlake Park would be mar the site’s tranquility, and that continuation of Wilshire Boulevard through Downtown was a huge, unnecessary expense.⁷⁰ The fight continued through 1928, when the City finally approved the widening and began the long process of condemning properties along the boulevard’s southern frontage.⁷¹

In 1933, the City council voted to proceed with an earth-fill roadway over Westlake Park, though the Los Angeles County Supervisors had offered \$300,000 for gasoline taxes to defray the costs of an ornamental bridge or viaduct over the park. An earth-fill roadway was estimated to cost \$60,000, while a viaduct was estimated at around \$500,000. Property owners who had already been assessed \$2 million for the widening project put intense pressure on the Council for the earth-fill roadway, which they saw as the most expedient option.⁷² Residents considered the roadway to be a blight on the park that robbed them of valuable recreation space and, in May of 1933, one resident filed an injunction against continuing the project.⁷³ In March of the following year, the State Supreme Court sided with the City and allowed the roadway plan to go through.⁷⁴ The roadway, which followed roughly along the curved north rim of the lake, was constructed with ornamental concrete along its sides and two tunnels connecting the park beneath the roadbed. The roadway was dedicated on December 7, 1934, providing the final link in Wilshire Boulevard’s unimpeded journey from Downtown Los Angeles to the Pacific Ocean.⁷⁵ A *Los Angeles Times* article covering the completion of the roadway expressed, “the cost of the project, “\$282,679, is small indeed compared to the vast economic significance of the link and other boulevard improvement.”⁷⁶ Over 2,000 people attended the opening ceremony, where Mayor Frank L. Shaw cut the symbolic ribbon alongside guests of honor including actress Gertrude Michael and flying ace Colonel Roscoe Turner, who piloted the inaugural vehicle trip across the span.⁷⁷

⁶⁹ *Los Angeles Times*, “Wilshire Boulevard Plan Analyzed by Authority,” 6/27/1926; “Ballot Proposals Solve City’s Traffic Problem,” 11/2/1924.

⁷⁰ *Los Angeles Times*, “Wilshire Plea Strikes Snag,” 2/2/1927; “Wilshire Wideners Win, 3/8/1927; “Wilshire Plan Dies in Council,” 7/8/1927; “Wilshire Issue Up Again Today,” 2/8/1928.

⁷¹ *Los Angeles Times*, “Wider Wilshire Protest Denied,” 2/11/1928; “Fact and Comment,” 12/1/1929; “Condemnation Verdict Given,” 10/10/1930.

⁷² *Los Angeles Times*, “Wilshire Roadway Plan Decided,” 3/31/1933.

⁷³ *Los Angeles Times*, “Westlake Park Road Suit Filed,” 5/19/1933.

⁷⁴ *Los Angeles Times*, “Wilshire Boulevard Park Road Extension Approved,” 3/28/1934.

⁷⁵ *Los Angeles Times*, “Boulevard Opens Today,” 12/7/1934.

⁷⁶ *Los Angeles Times*, “Great Boulevard Project’s Dedication This Week,” 12/2/1934.

⁷⁷ *Los Angeles Times*, “Throngs See Dedication of New Artery to Ocean,” 12/8/1934.

The final connection of Wilshire Boulevard had a profound impact on the properties that fronted the now contiguous link between downtown and Wilshire Center. The necessary destruction of properties for additional right-of-way combined with resurgence in commercial investment spurred heavy redevelopment of this segment in the 1930s and 1940s. The 1923 Sanborn maps depict Wilshire Boulevard east of the park (then Orange Street) as a 60-foot wide street developed with single-family residences on narrow streetcar lots. The 1933–1949 Sanborn maps show considerable change along the now 90-foot wide boulevard, with all but a few lots redeveloped with stores, offices, and medical clinics.

Depression and Urban Decay. Although the Westlake area had been largely built out by the 1930s,⁷⁸ the area continued to absorb new residents during the City’s post-WWII population boom. However, the advent of the Great Depression dampened new construction throughout Los Angeles, and Westlake began to suffer from private disinvestment. The Home Owners Loan Corporation (HOLC), a New Deal-era agency designed to prevent foreclosure by refinancing home loans, sent appraisers out in 1939 to Los Angeles.⁷⁹ Nearly all of Westlake south of Seventh Street was “redlined,” meaning it carried the highest perceived risk and therefore the lowest rating for loans. The area north of 6th Street was given the next-lowest rating. While these ratings reflect the appraisers’ more general bias against urban residential development, the reasons for redlining cited on the appraisal sheets included poorly-maintained aging housing stock, substandard living conditions, and “subversive racial elements.”⁸⁰ Private banks and investors followed the assessment of HOLC appraisers, and Westlake began a slow decline.

The atmosphere of Westlake in the 1930s and 40s struck a chord with the popular imagination, however. Raymond Chandler described the Bryson in his 1943 novel “Lady in the Lake,” as “a white stucco palace with fretted lanterns in the forecourt and tall date palms. The entrance was in an L up marble steps, through a Moorish archway, an over a lobby that was too big and a carpet that was too blue...”⁸¹ Chandler lived in at least two places in the Westlake area, one of them blocks from Westlake Park and the neon signs that surrounded it. Philip Marlowe, the main character of Chandler’s novels, characterized Los Angeles as smelling, “stale and old like a living room that had been closed for too long. But the colored lights fooled you. The lights were wonderful. There ought to be a monument to the man who invented neon lights, fifteen stories high, solid marble. There’s a boy who really made something out of nothing.”⁸² The atmosphere also inspired screenwriter Roy Huggins to stage a murder in the park in his 1949 film noir screenplay “Too Late for Tears” (aka “Killer Bait”).

In 1942, Westlake Park was renamed MacArthur Park to honor General Douglas MacArthur. The Parks Commission changed the name due to considerable pressure placed by publisher William Randolph Hearst, who supported MacArthur as candidate for President. The neighborhood objected

⁷⁸ The 1933–49 Sanborn maps and 1928 and 1938 historic aerial photos show the area largely developed, with few vacant parcels.

⁷⁹ Nicolaides, Becky. *The Suburb Reader*. Taylor & Francis, Inc. 2006.

⁸⁰ HELOC map of Los Angeles, 1939. Appraisal sheets for Westlake. Originals on file at the National Archives.

⁸¹ *Los Angeles Times*, “Rainbow Lighting in a Tube Makes Rooftop Return in Mid-Wilshire Area,” 8/1/1988.

⁸² Chandler, Raymond. *The Little Sister*. Balentine Books, 1949. In “The Wilshire Boulevard Historic Neon Corridor, by Al Nodal. On File, HCM No. 546 (Westlake Theatre), LA Office of Historic Resources.

to the change, but was overruled by the patriotism and Hearst-inspired fervor for the General.⁸³ During World War II, MacArthur Park housed a division of the Civilian Defense Auxiliary, which by one account served as the headquarters for the whole defense system.⁸⁴ A 1943 *Los Angeles Times* article reported on a demonstration held at the park, where 200 volunteer firefighters streamed more than a million gallons of water into the air over the lake. After the demonstration, air raid wardens canvassed Los Angeles households to recruit thousands of more volunteers to serve as fire guards in the Civilian Defense Auxiliary.⁸⁵ About 100,000 Angelenos had already volunteered to participate in the Civilian Defense Auxiliaries.⁸⁶ According to one source, the City's only total wartime blackout was a false alarm commanded by Mayor Fletcher Bowron from MacArthur Park on February 25, 1942.⁸⁷

Just as the construction of the Hershey Arms Hotel in 1907 presaged the beginning of the era of luxury apartment living in Westlake, the demolition of this grand structure in 1957 for an office building reflected the area's declining reputation as a place to live.⁸⁸ During and after World War II, redlining, poor traffic circulation, and white flight took a heavy toll on the Westlake area beyond Wilshire Boulevard. The segment of the Hollywood Freeway from Grand Avenue to Silver Lake Boulevard was completed in late 1950, and the Harbor Freeway through downtown Los Angeles was completed in 1952. The freeways drew motorists away from surface roads through Westlake and funneled them from downtown to faraway suburbs. In 1947, National City Lines purchased the Los Angeles Railway and gradually phased out the electric cars serving Westlake as they did all over the city, replacing them with trolley buses, and over the following decade removed the old small-gauge tracks.⁸⁹ The last of the Yellow Car tracks in Westlake were removed in 1963.⁹⁰

The investment bias against Westlake that began in the 1930s did not appear to extend toward commercial development, however. After World War II, new office construction expanded rapidly along Wilshire Boulevard, where ten multistory office buildings went up between 1952 and 1961.⁹¹ Among these buildings were offices for insurance companies Remington Rand, Western & Southern Life Insurance Company, the State Compensation Insurance Fund, and the Western Mortgage Company. In 1952, the Wilshire Medical Company erected a 10-story building near its other medical buildings on Wilshire Boulevard and Westlake Avenue.⁹² Nearly all of these buildings were constructed in Mid-Century Modern architectural styles by well-known southern California architects, including Pereira & Luckman, Welton Becket & Associates, Kistner, Wright & Wright, Austin, Field & Fry, Claude Beelman & Associates, and Armet & Davis.⁹³ In 1961, the American Cement

⁸³ Nodal, Al and William Millsap. *MacArthur Park Design Guidelines*. Prepared by the Otis Art Institute of Parsons School of Design for the City of Los Angeles Community Development Department's Industrial and Commercial Development Division, circa 1986.

⁸⁴ Nodal and Millsap, ca. 1986.

⁸⁵ *Los Angeles Times*, "Civilian Fire Fighters Demonstrate Pumpers," 9/5/1943.

⁸⁶ *Los Angeles Times*, "Citizen Defense Corps Nears Wartime Basis in Los Angeles," 2/22/1942.

⁸⁷ Nodal and Millsap, ca. 1986.

⁸⁸ *Los Angeles Times*, "Office Building to Rise on the Site of Noted Hotel," 7/28/1957.

⁸⁹ Electric Railway Historical Association. *The Street Railway History of Los Angeles*. Available online, <http://www.erha.org/railwayhis.htm>. Accessed 5/28/08.

⁹⁰ Ward, Paul. *Los Angeles Transit Lines – The trolley bus in Los Angeles*. Electric Railway Historical Association, <http://www.erha.org/latl.htm> Accessed 5/28/08; Wikipedia, http://www.wikipedia.com/Los_Angeles_Railway accessed 5/28/08.

⁹¹ Los Angeles County Assessor's Records

⁹² *Los Angeles Times*, "Plans Ready for 10-story structure," 11/26/1950.

⁹³ *Los Angeles Times*, various articles specific to each building.

Company completed its home office on the southwest corner of Wilshire Boulevard and Park View Streets. Designed by Daniel, Mann, Johnson, and Mendenhall (DMJM), the building used uniquely shaped cast concrete forms and was considered a noteworthy example of Wilshire Boulevard's commercial prosperity in the postwar era.⁹⁴

Several commercial buildings were constructed on 8th Street in the 1950s and 60s as well, including six office buildings ranging from 1–3 stories, all designed in Mid-Century Modern styles. These housed a wide variety of businesses, charities, and organizations, including public relations firms, contractors, engineering firms, the Los Angeles Heart Association, and the American Cancer Society.⁹⁵ The International Union of Operating Engineers constructed a two-story office building at 2323 8th Street in 1949.⁹⁶ The Carpenters Union had an office in a building on the corner of 8th and Lake Streets, and the Cooks Union was nearby at 720 South Lake Street.⁹⁷ By 1956, several local chapters of various unions affiliated with the AFL-CIO had offices on 8th Street. Several local chapters affiliated with the Teamsters Union had moved into the former home of the Fraternal Order of the Eagles in 1941.⁹⁸ Ninth Street (renamed James M. Wood Boulevard in 1999) developed in a similar way, with 1–3-story commercial (retail and office) buildings built alongside earlier multifamily residential and retail buildings.

Olympic Boulevard, which by 1940 had been realigned and widened from Indiana Street on the east side of the City to Santa Monica, experienced a shift in character from residential to largely commercial uses by 1953.⁹⁹ The 5-story Olympic West Building, which was completed on the corner of Olympic Boulevard and Union Avenue 1965 (designed by Maurice Fleishman), was the first in a later wave of multistory office buildings constructed in the late 1960s and 1970s.¹⁰⁰

Later Development, 1970–1995

As more prestigious neighborhoods and commercial developments opened up to the west, moneyed apartment dwellers migrated westward or to the San Fernando Valley. Senior citizens and immigrant families from a variety of backgrounds (many of whom were pushed out of Bunker Hill when it was redeveloped in the 1950s and 60s) settled into the aging infrastructure, which suffered from chronic neglect. By the end of the 1960s, the area had a residential income level that ranked among the lowest in the City.¹⁰¹ MacArthur Park became better known as a site of criminal activity and periodic protests than of peaceful recreation.¹⁰²

In 1971, City Planners started looking at the Westlake area for its potential to redevelop it as one of 29 emerging urban centers in the City's 1990 General Plan. The 1974 Westlake Community Plan

⁹⁴ *Los Angeles Times*, "New Buildings Change Wilshire Skyline," 3/19/1961.

⁹⁵ Los Angeles City Directories, 1956, 1960, 1963, 1964, 1965.

⁹⁶ *Los Angeles Times*, "Union Buys Building Site," 1/23/1949.

⁹⁷ Los Angeles City Directories, 1956, 1960, 1963, 1964, and 1965.

⁹⁸ *Los Angeles Times*, "Teamsters Lay Cornerstone," 10/28/1941.

⁹⁹ *Los Angeles Times*, "Olympic Boulevard Rushed," 5/23/1938; Sanborn Fire Insurance Maps, Volume 2, 1923, 1933-49, 1953.

¹⁰⁰ Los Angeles County Assessor's Records; *Los Angeles Times*, "Olympic West Building Opening Set Wednesday," 7/11/1965; Photograph of the building, 7/24/1966.

¹⁰¹ *Los Angeles Times*, "Revival of Westlake Visualized by Planners," 6/14/1971.

¹⁰² Photographs of MacArthur Park protests are located in the Los Angeles Public Library Photo Archives and the *Herald-Examiner* Archives at USC.

identified several growing pressures on the area, including the need for better circulation on north-south streets, parking lots for downtown, improved facilities for a growing senior population, and adequate housing for low-income families with children moving into the area. The plan encouraged continued medium and high-density residential growth and discouraged new single-family housing. The City included the provision that it could approve an increase in the overall density of residential parcels that had been packaged together, provided the development contained the entire frontage of one block.¹⁰³ This provision may have inadvertently created an incentive for the widespread demolition of smaller 1920s apartment buildings for denser multi-parcel apartment complexes.

In 1973, the City authorized a redesign of MacArthur Park by the firm of Daniel, Mann, Johnson, and Mardian (DMJM), the same architects who designed the adjacent American Cement Corporation offices. In their redesign of MacArthur Park, DMJM incorporated shifting ideas about parks as designed recreation spaces akin to the “adventure playground” developed in Europe in the late 1960s. The historical park circulation and congregation patterns were consciously disrupted through new pathways and the relocation of benches away from the paths. The park lost 112 benches, limiting use of the park by established community groups. The lake was aerated, but was also reduced in size.¹⁰⁴

Likely drawn by lower rents and proximity to jobs in Downtown and Wilshire Center, new residents from a variety of cultural backgrounds set about making over the Westlake area as their own. Signs in Spanish and Korean came up alongside signs in English, and local institutions evolved to serve the particular tastes and circumstances of immigrant families from Mexico, Central America, and Korea. By the late 1970s, the area had an established Latino presence, which made it a critical entry point for refugees fleeing poverty, civil war, and violence from Mexico and Central America.

In the early 1980s, local churches and Salvadoran refugees in the Westlake and Pico-Union areas created several organizations to aid refugees fleeing militants in El Salvador and Guatemala. In 1981, the Southern California Ecumenical Council and the Santana Chirino Amaya Committee founded El Rescate, a legal and humanitarian aid organization based in the offices of Legal Aid Foundation of Los Angeles. The sanctuary and counsel offered by these organizations led to an enormous influx of political and economic refugees from all over Central America, who in some cases were smuggled in by churches in Arizona. Their actions flew in the face of official U.S. policy, which was to aid the right-wing militants, deny the political violence, and deport the refugees. Hundreds of thousands of Salvadoran immigrants moved into southern California in the 1980s, and Los Angeles became home to the largest concentration of Salvadorans outside of El Salvador.

By the 1990s, living conditions in Westlake reached a low point as families of poor Latino immigrants packed themselves into undersized apartments run by absentee landlords. By one account, over 100,000 people lived within a 1-mile radius of MacArthur Park.¹⁰⁵ Pressures brought from substandard living conditions, crime, and (by many accounts) police harassment brought many poor Westlake residents to a breaking point. On April 29, 1992, civil unrest broke out in South Central,

¹⁰³ Department of City Planning. *Westlake Community Plan*. Prepared in 1974 as part of the 1990 General Plan. Amended 1980, 1987, 1988, 1991, 1992, 1993, and 1994. On File, Los Angeles City Archives.

¹⁰⁴ Nodal, Adolpho. *How the Arts Made A Difference: The MacArthur Park Public Art Program*. Los Angeles: Hennessy + Ingalls, Inc., 1989.

¹⁰⁵ Mike Davis, “Who Killed Los Angeles? The Verdict is Given,” *New Left Review* 199, 1993: 37-8, 40. In Soja, Edward. *Postmetropolis: Critical Studies of Cities and Regions*. Blackwell Publishing, 2000.

Downtown, and Mid-City Los Angeles in reaction to the acquittal of the police officers involved in the Rodney King beating. One observer recounted:

The Salvadoran barrio explodes Thursday afternoon. Nobody seems to know how it started, it just did. Some say it was *los morenitos* (a racial epithet for blacks), a few groups from South Central who ventured north. Others say it was locals. Whatever the spark, by 2 p.m. crowds are looting stores from Washington to Beverly, from Western to Figueroa. Pico-Union and the surrounding neighborhoods of Westlake and Mid-Wilshire look like San Salvador at the height of the rebel offensive.¹⁰⁶

Westlake suffered considerable damage from the 1992 civil unrest. Several buildings along Alvarado Street were burned, stores were looted, and at least one person was killed.¹⁰⁷ The incident led to the creation of the Rebuild Los Angeles Task Force, and the creation of a Community Redevelopment Area for Westlake. Latino groups in Westlake pushed for inclusion in the recovery efforts, and several community leaders have been involved with the CRA and Rebuild Los Angeles Task Force.

In 1993, the Westlake/MacArthur Park Metro Red Line station opened, returning a vital transportation link to downtown Los Angeles. Redevelopment activity continues in Westlake, including new big-box retail commercial projects along Wilshire Boulevard and low-moderate income multifamily housing in adjacent residential areas. Some of the early 20th century apartments that characterize the area have been rehabilitated, which sustains the historic character of the area while bringing much-needed improvements in living conditions. While displacement from redevelopment and economic revitalization activity is a concern for the community, many local citizens work with the CRA to combat crime, clean up MacArthur Park, and improve the standard of living for existing residents.

Table A presents a timeline of the Westlake survey area.

Table A: Westlake Survey Area Timeline

1857	U.S. Deputy Surveyor Henry Hancock records the first survey of Westlake as a confirmation of City-owned land beyond the land recorded by the Ord Survey in 1849. Westlake was initially laid out in grids of 35-acre lots in 280-acre blocks.
1868–1869	The first railroad is completed through Los Angeles to the port at San Pedro. The following year the Transcontinental Railroad is completed, connecting the East and West Coasts and spurring immigration to California.
1877	The Real Estate Associates of Los Angeles record the Fairmount Tract, the first subdivision in Westlake.
1881	The second transcontinental railroad is completed, linking the Southern Pacific Railroad with the Atchison, Topeka and Santa Fe Railroad at Deming in New Mexico Territory. This railroad creates a direct route to Los Angeles from Texas and later New Orleans, bringing more immigrants to the area.
1885	Mayor William H. Workman initiates the first improvements of Westlake (later MacArthur) Park.
1885	The Los Angeles Improvement Company records the Colina Park subdivision in the northeastern corner of the survey area, near the western terminus of the 2 nd Street cable car.

¹⁰⁶ Ruben Martinez, "Riot Scenes," 1992:32. In Soja, 2000.

¹⁰⁷ Crogan, Jim. "The L.A.53." In *LA Weekly*, April 26–May 2, 2002.

Table A: Westlake Survey Area Timeline

1887	The Southern Pacific Railroad enters into a price war with the Atchison, Topeka, and Santa Fe, with fares dropping from \$125 to as low as \$1 from the Midwest to southern California. This helps to set off the southern California land boom of the late 1880s. Several subdivisions are recorded in Westlake, as elsewhere in Los Angeles.
1887	Brothers William and Gaylord Wilshire Purchase “barley among the weeds” in Westlake.
1887	J.F. Crank receives a \$10,000 franchise to build a streetcar from downtown to Westlake along 7 th Street.
1889	At the behest of new residents, Westlake park is landscaped by Albert Hardcastle and a lake is established. The park becomes a tourist attraction and a place for concerts.
1892	Edward Doheny discovers oil near the northeast corner of the survey area.
1896	The Wilshire brothers record the Wilshire Boulevard Tract and create the first segment of Wilshire Boulevard on the west side of Westlake Park.
1898	<i>Los Angeles Times</i> publisher Harrison Gray Otis constructs his Westlake home, which quickly becomes the subject of numerous promotional postcards for the area. Many other notable Angelenos move into Westlake, including Edwin T. Earl and Arthur Letts.
1901	The first hotel in Westlake, Hotel Leighton is constructed at the corner of 6 th and Lake Streets. Several other apartment-hotels follow.
1907	Myra Hershey constructs the Hershey Arms, a luxury hotel on Wilshire Boulevard.
1911	Builder Hugh W. Bryson constructs the Rampart Apartments at the corner of 6 th Street and Rampart Boulevard, the first fireproof apartment building in Los Angeles.
1912	Westlake is served by three streetcar lines, which are consolidated under Henry Huntington’s Los Angeles Railway.
1913	Bryson constructs the Bryson Apartments on Wilshire Boulevard in Westlake.
1917	Harrison Gray Otis dies, leaving his landmark residence to the County of Los Angeles. The County establishes the Otis Art Institute.
1921	Nelbert Murphy Chouinard establishes Chouinard School of Art in the survey area.
1923	In the course of two years, the entire length of Rampart Boulevard between 6 th and 3 rd Streets is developed with low and mid-rise apartment buildings.
1924	The BPOE Lodge No. 99 (now the Plaza Hotel) is constructed, facing Westlake Park.
1926	St. Vincent’s hospital moves to a new 250-bed facility on the north edge of the survey area. This expansion, as well as an expansion of Good Samaritan hospital to the east, brings medical support services and employees into the survey area.
1926	The Westlake Theatre opens.
1928	The City approves widening Wilshire Boulevard east of Westlake Park, condemning most of the properties along the street’s southern frontage.
1934	The City opens an earth-fill roadway across Westlake Park, making the final connection on Wilshire Boulevard between downtown and the ocean.
1939	HOLC redlines all of Westlake south of 7 th Street and colors the area north of 6 th street yellow. The appraisers cite poorly maintained housing stock, poor living conditions, and “subversive racial elements” as the cause of the low grade. The area appears to have fallen into decline.
1940	Widening and realignment of Olympic Boulevard is complete.
1942	Westlake Park is renamed MacArthur Park to honor General Douglas MacArthur
1950	The Hollywood Freeway (101) is completed north of the survey area.

Table A: Westlake Survey Area Timeline

1952	The Harbor Freeway (110) is completed east of the survey area.
1957	The Hershey Arms Hotel is demolished for an office building.
1950s and 60s	Seniors and immigrant families are displaced from Bunker Hill as the area is redeveloped. Many of them move into Westlake.
1950s and 60s	Wilshire Boulevard becomes home to the corporate offices of several major Post-WWII companies, including Remington Rand and the Western & Southern Life Insurance Company.
1961	The American Cement Company constructs its offices on Wilshire Boulevard.
1963	After decades of declining service, the last of the Los Angeles Railway tracks is removed, leaving Westlake without the streetcar service that enabled its development.
1971	Westlake is reported to have among the lowest residential incomes in the City.
1973	The City approves a major redesign for MacArthur Park, reducing the size of the lake and removing 118 park benches.
1979–1980s	Violence escalates in El Salvador, driving hundreds of thousands of Salvadorans to seek asylum in the U.S. Official U.S. policy makes it difficult for refugees to gain asylum, and many are deported. Churches and refugees organize an underground sanctuary movement to smuggle refugees into the country. Westlake is one of the major destinations along the smuggling route, and thousands of Central Americans settle in the area.
1981	El Rescate is established in Westlake to provide legal, social, and economic assistance to refugees from Central America.
1992	Arson and looting erupts in Westlake as part of the larger civil unrest in Los Angeles sparked by the Rodney King beating verdict. Several businesses are destroyed.
1993	The Westlake/MacArthur Park Metro station opens.
1999	The Community Redevelopment Agency establishes the Westlake Recovery Redevelopment Area.

HISTORIC CONTEXT STATEMENT

This section provides detailed discussions of important themes related to the survey area and identifies property types associated with each. In addition, it provides guidance for judging integrity for the purpose of evaluating historic significance. The major contexts include Residential Development (1887–1910 and 1910–1945), Commercial Development in the Early 20th Century, (1908–1945), Commercial Development in the Modern Era (circa 1946–1964), and various architectural styles from the late 19th and 20th centuries.

Context: Residential Development, 1887–1910

Theme: Streetcar Suburbs, 1887–1910¹⁰⁸

During the last thirty years of the 19th century, the population of Los Angeles expanded from 11,183 in 1870 to 102,479 people in 1900.¹⁰⁹ Many of these new residents had accumulated wealth in the Eastern and Midwestern U.S. and sought elegant accommodations in their new home city. Early on,

¹⁰⁸ Citywide context information on development related to streetcar transportation is available in Chapters 3 and 4 of the SurveyLA context.

¹⁰⁹ US Census Bureau. Available online: <http://www.jaalmanac.com/population/po02.htm> Accessed 6/05/08.

wealthy newcomers settled on Bunker Hill in fine Queen Anne and Eastlake homes. As downtown became more urban, these residents were among the first to seek peace and fresh air in the young suburbs being subdivided around them.

By the 1880s, the horse-drawn cable cars had begun to provide access to new areas outside of downtown, and they precipitated development of the City's first suburbs in Angeleno Heights, Lincoln Heights, Boyle Heights, and Westlake. In some cases (such as the Witmer brothers Second Street Traction Company and Crown Hill tract) suburban real estate ventures were closely connected with development of street-rail transportation and investors' holdings dictated the alignment of the line. In other cases, the development of street rail beyond downtown precipitated rapid development of the land along its alignment. Streetcar suburbs emerged during the boom of the late 1880s and continued being developed through the 1920s, at the height of Henry Huntington's Pacific Electric interurban system throughout Los Angeles and Southern California.

In 1887, J.F. Crank received a \$10,000 franchise to build a streetcar from downtown to Westlake along 7th Street. This line originated in downtown, traveled west along Beverly Boulevard, entered Westlake from the north along Alvarado Street, and traveled west on 7th Street, terminating just south of the park at Rampart Boulevard.¹¹⁰ In the 1890s, the Los Angeles Railway bought this line and extended two additional lines through Westlake, one that originated in Boyle Heights, traveled through downtown, and entered Westlake from the east along 7th Street, went north at Alvarado Street, west at 6th Street and north, ending at Bimini Baths, a popular bathhouse atop a natural spring just west of the survey area; and another that originated in downtown, entered Westlake from the east, traveled along 8th Street and 7th Street, and traveled north to Beverly Street via Commonwealth Street.¹¹¹ By 1912, all three of these lines were consolidated under Henry Huntington's Los Angeles Railway, commonly referred to as the "Yellow Cars." See Figure 3.

Most of the survey area was subdivided in the 1880s, much of it in anticipation of streetcar lines. The 1900 edition of Sanborn Maps for Los Angeles show that these subdivisions saw dispersed development through the turn of the century but over the following 20 years, lots gradually filled in with a mixture of single-family residences and apartments. The influence of multifamily residential development on the area curtailed extensive single-family suburban growth, and what emerged in the 1920s could be described as an atypical streetcar suburb composed of 3–10-story apartments, 1–2-story flats, and Courtyard Apartments, punctuated by single-family residences.

In contrast to the more typical streetcar suburb dominated by single-family residences, most blocks in Westlake represent a more historically mixed setting of single-family and multifamily development. Streetcar suburbs illustrate the City's earliest suburban development and demonstrate the importance of streetcar transit before the widespread use of the automobile. Although the latter half of the 20th century brought heavy redevelopment in Westlake suburbs, a few intact residences remain in the residential areas north of 6th Street and south of 7th Street.

Single-family residences and boarding houses in Westlake are limited and increasingly rare remnants of the early phase of streetcar suburban development. Only about 54 intact properties remain that represent this theme and, due to their low density, they are vulnerable to redevelopment pressures.

¹¹⁰ *Los Angeles Times*, 12/1/1889; 1/10/1890.

¹¹¹ *Los Angeles Times*, 4/30/1885; *Map of the City of Los Angeles Showing Railway Systems*. Issued by the Travel and Hotel Bureau, 207 West 3rd Street, Los Angeles. Received by the Library of Congress 12/24/1906.



Figure 3: Excerpt from *Map of the City of Los Angeles Showing Railway Systems, 1906*. Red lines were owned by the Pacific Electric, yellow lines were the Los Angeles Railway Company, and green lines were the Los Angeles Inter-Urban Railway Company. All of the lines were consolidated by Henry Huntington in 1912 and became the Los Angeles Railway Company, an in-town companion to the interurban lines of the Pacific Electric. Map Courtesy of the Library of Congress.

Summary Statement of Significance

Early streetcars connected Westlake to downtown and ultimately with the rest of southern California through the vast interurban network, leading to heavy residential development throughout the survey area. Streetcar suburbanization of the area began with single-family residences and boarding houses, but quickly became characterized by a mix of low, middle, and high-density multifamily property types with the earlier single-family residences. By 1928, Westlake was largely built-out and the most densely populated area in the City. Historic districts and significant individual properties associated with the streetcar suburb theme represent the dominant pattern of development for Westlake in the late 19th and early 20th centuries, and streetcar suburbanization in Westlake illustrates a higher-density character that was atypical in Los Angeles.

Associated Property Types

Single-Family Residences

Boarding Houses

Single-Family Residences. After early residents and the City improved Westlake (now MacArthur Park) in the late 1880s, the subdivided lots surrounding the park and adjacent streetcar lines gradually filled out with fine single-family residences. Wealthy residents hired architects such as John C. Austin and James Bradbeer to design them roomy two-story homes styled in the fashionable architecture of the day. By 1900, Sanborn maps depicted large wood-framed, two-story homes with full width (and some wrap-around) porches.¹¹² Most residences from this period reflected Queen Anne, American Foursquare, Shingle, Neoclassical, Craftsman, and various period-revival styles. An early photograph of South Bonnie Brae shows a block full of homes matching this description.¹¹³

From 1890 until about 1910, the Westlake area was considered a fashionable neighborhood for wealthy and prominent residents of Los Angeles. In 1893, Charles Booth, who was the largest wholesaler of oil well and mining machinery in the City, settled in a two-story Colonial Revival home at 824 South Bonnie Brae Street (LAHCM #491), which was designed by architect James Bradbeer. After striking it rich mining the Yellow Aster goldmine in 1895, Frederick M. Mooers moved into an elaborate Queen Anne home next door to Booth at 818 South Bonnie Brae (NR listed 6/3/1976). Notable Angelenos such as the Witmer Brothers, Harrison Gray Otis, and Edwin T. Earl constructed mansions there in the late 1890s, which have since been demolished.

While a higher-than average number of residences in Westlake reflected wealth and status, many residences represented more of the ordinary class of buildings for the time. These buildings were generally constructed from widely available plans and kits using mass-produced decoration. Their presence illustrates the equalizing effect that streetcar transit had on access to desirable suburban locations, and show Westlake as an area of mixed incomes and lifestyles from the outset.

Streetcar suburban development in Westlake included a limited number of blocks composed solely of single-family residences. Although several blocks of mainly single-family streetcar suburbs have been preserved in the Pico-Union neighborhood south of the survey area, the high-density character

¹¹² Sanborn Fire Insurance Maps, 1900.

¹¹³ "Bonnie Brae South of Eighth Street, no date" SPNB photograph collection, Los Angeles Public Library. Available online, <http://www.lapl.org>. Accessed 5/12/2008.

of Westlake curtailed the development of extensive single-family residential suburbs. Single-family residences are more likely to be found integrated with blocks of apartments or in small clusters occupying part of a block.

Area of Significance

Community Planning and Development (Criterion A/1/1)

Period of Significance

1885–1910: The earliest extant residence in Westlake was constructed in 1885. By 1910, new single-family residences had ceased to be part of the significant pattern of development due to increased construction of denser residential properties.

Boarding Houses. By the turn of the 20th century, streetcar lines had connected downtown with Westlake so completely that commuting from the area became a real possibility for wage-earners working downtown. Demand for affordable housing in the area increased, and some owners accommodated the trend by partitioning their large homes into rental units or building new homes with rental units. As early as 1900, the first boarding houses appeared in the area, built alongside single-family residences. Built to resemble single-family residences, boarding houses are often difficult to distinguish from the exterior. They were built in a variety of architectural styles that were popular in the late 19th and early 20th centuries. Variants of the American Foursquare and Shingle styles were popular, as the large, boxy massing of these styles accommodated large, organized rental units.

Boarding houses represent the first response to increasing density in Westlake, and intact early examples are important for this reason. Partitioned residences and boarding houses from the late 19th and early 20th centuries are dispersed throughout the survey area, where they are neighbors to a diverse collection of stores, offices, and apartments from a variety of historical eras.

Area of Significance

Community Planning and Development (Criterion A/1/1)

Period of Significance

1900–1910: The first extant boarding house in Westlake was constructed in 1900. By about 1910, the boarding house had fully given way to the 2-story flats.

Eligibility Standards (Individual properties)

To be eligible for designation under Criteria A/1/1, the property:

- Was constructed within the period of significance for its property type;
- Retains the required aspects of integrity for its property type; and
- (For Boarding Houses) Primary source documentation shows that all of part of it was used as a boarding house during the period of significance.
 - *Character-Defining Features – Single-Family Residences and Boarding Houses*

- ⇒ 1–3 stories in height.
- ⇒ Landscaped front yard setback.
- ⇒ Is a representative example of an architectural style popular in the late 19th or early 20th centuries.¹¹⁴
- *Integrity Aspects – Required*
 - a. Design (No incompatible additions visible from the street, layout of windows and entrances should not be filled-in or altered, porch should not be filled-in).
 - b. Feeling (must “read” as an example of its property type and architectural style).
 - c. Workmanship (original ornamental elements, no non-historic ornamentation added, no inappropriately-textured stucco on the façade).
 - d. Materials (original windows may have been replaced, but the openings are not altered and replacement windows appear compatible). Interior spaces may have been remodeled).
 - e. Setting (surrounding buildings and land uses may have changed).
 - f. Association (original use may have changed).
 - g. Location.
- *Integrity Considerations*
 - ⇒ Fences erected in the front yard are very common for this area.
 - ⇒ Driveways were often added to the lot to accommodate the automobile

Evaluation Criteria and Applicable CHR Status Codes

- *National Register*
 - To be eligible for the National Register under Criterion A, the property should retain most aspects of integrity (a–d). If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - Intact concentrations of these property types are likely to be found in conjunction with multifamily property types that dominated the later era of streetcar suburban development. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3S for the district and 3D for contributors.
- *California Register*
 - To be eligible for the California Register under Criterion 1, the property should retain most aspects of integrity (a–c). If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - Intact concentrations of these property types are likely to be found in conjunction with multifamily property types that dominated the later era of streetcar suburban development. To

¹¹⁴ See the associated context on Late 19th Century Residential Architecture.

- be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3CS for the district and 3CD for contributors.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Historic Cultural Monument, the property should retain most aspects of integrity (a–c). If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - Intact concentrations of these property types are likely to be in conjunction with multifamily property types that dominated the later era of streetcar suburban development. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 5S3 for the district and 5D3 for contributors.

Context: Residential Development, 1910–1945

Theme: Apartment Streetcar Suburbs, 1904–1940

In the early 20th century, Westlake underwent a profound transition, from quiet park-side neighborhoods sparsely settled with elegant single-family residences to a densely settled urban area dominated by apartments, bungalow courts, and apartment hotels. As winter vacationing in Los Angeles rose in popularity in the late 19th century, Westlake Park achieved prominence as one of the City’s premier recreation centers. Sailors on furlough in the City tarried in the park, rowing around the lake in rented boats. Concerts in the park’s band-shell attracted thousands of people. Tourists came and stayed in the area’s first apartment hotels, erected between 1901 and 1907 around the park.

The first hotel on record was the Hotel Leighton, constructed on the corner of 6th and Lake Streets by George A. Leighton, a woolen goods manufacturer from New Hampshire. Leighton spent his winters in the hotel and soon thereafter he constructed the Lakeview Hotel one block over on the corner of 6th Street and Grand View Avenue.¹¹⁵ In 1903, architect John C. Austin designed the Alvarado Hotel on the corner of 6th and Alvarado Streets. None of these early apartment hotels is extant in the survey area today. In 1907, millionaire spinster Myra Hershey built the Hershey Arms Hotel on Wilshire Boulevard between Rampart Boulevard and Coronado Street. This luxury hotel was managed for several years by Miss Helen Mathewson, who decorated the lobby with rare Japanese furniture and furnished the 100 guest rooms with hardwoods, each room with its own color scheme.¹¹⁶ This notable grand hotel was torn down in 1957 for the construction of an insurance office. Although none of the early apartment hotels remains in the survey area, their presence spurred the development of more permanent apartment living in the area.

In 1906, J.L. Murphy commissioned a 36-room apartment on the corner of 9th and Burlington Streets. This apartment, called the Burlington, appears to be the earliest extant hotel in the survey area. Originally designed in the Mission Revival style, the apartment has since been altered by subsequent remodeling, including the removal of all decorative elements. The Cambria Union Apartments at the

¹¹⁵ *Los Angeles Times*, “Latest Big Hotel for Los Angeles,” 12/20/1901.

¹¹⁶ Roderick, Kevin and Eric Lynxweiler. *Wilshire Boulevard: Grand Concourse of Los Angeles*. Santa Monica, Angel City Press, 2005.

corner of Cambria Street and Union Avenue was designed by architect Fernand Parmentier the following year. This three-story, 42-unit apartment building was constructed in the Italianate style, and has retained a higher degree of integrity.

Apartment building in Westlake took off after 1910, as contractor-entrepreneur Hugh W. Bryson established the first luxury high-rise apartments in the area. A native of Tennessee, Bryson came to Los Angeles around 1895 after working in various positions in banking and real estate. He took a job as manager of the F.O. Engstrum Company, a large general contracting firm. By 1904, he owned a one-third share in the company and had risen to director of the firm, and had also become president of a concrete appliance company.¹¹⁷ F.O. Engstrum, who became Bryson's father-in-law, was recognized in his field as an authority on apartment house construction, and his company, the largest construction firm west of Chicago, was widely known to be a world pioneer in the use of modern gravity flow concrete distribution in high-rise construction.¹¹⁸ Bryson's first apartment building with Engstrum, the six-story Rampart Apartments, opened on May 22, 1911, and was advertised as the first fireproof apartment structure in Los Angeles. Each of the 48 apartments was finished with mahogany floors, bathrooms with marble wainscoting, and an in-suite telephone.¹¹⁹ The *Los Angeles Times* wrote in glowing praise on the occasion of the building's sale the following year for \$400,000; "It is the first apartment-house of the absolutely fireproof type ever erected in the City, and is one of the most modern and sumptuous structures of its kind west of New York City."¹²⁰ Contrary to prior reports of its demolition, the Rampart Apartments is extant at the southwest corner of 6th Street and Rampart Boulevard, and was determined eligible for the National Register in 1995.¹²¹

The following year, Bryson planned two luxury apartment buildings downtown. The *Los Angeles Times* called the 9-story Rex Arms apartments and the Westonia apartments "modern, fireproof, and palatial." Both have since been demolished. The 10-story Bryson (HCM No. 653, listed in the National Register) opened in January 1913 and won instant admiration as "the finest of its kind in the country, not even excepting the famous structures of similar character on Riverside Drive in New York City."¹²² Constructed at the cost of over \$750,000, the Bryson provided all the luxuries of living in a mansion without the inconveniences of its maintenance. According to its nomination to the National Register of Historic Places, "The entire top floor was given over to theatricals, a music room, ladies reception room, card room, reading rooms, a large dressing room, billiard room, and a gentleman's club room. In addition, it contained three large loggias from which one could easily view the Pacific Ocean and often on a clear day, Catalina Island." F.O. Engstrum died in 1920, and Hugh Bryson died suddenly of a heart attack in 1922.¹²³ The Bryson represented the pinnacle of luxury apartment living for Los Angeles in the early 20th century, and other builders and investors strove to imitate its opulent character in their later designs.

Prior to World War I, a few other apartment buildings were constructed in Westlake, including the 7-story Ansonia (1916) and the Wilshire Apartments (1917). Tourists considered Los Angeles a winter destination, and subsequently hotels and apartments that relied on the tourist trade struggled

¹¹⁷ Guinn, James Miller. *A History of California and an Extended History of Los Angeles and Environs*. Historic Record Company, 1915.

¹¹⁸ Census Rolls, 1910; National Register Nomination for the Bryson Apartments.

¹¹⁹ *Los Angeles Times*, "Apartments to Be Palatial," 7/31/1910; Advertisement, 5/14/1911.

¹²⁰ *Los Angeles Times*, "Magnificent Property Figuring in Month's Record Realty Deal." 11/19/1911.

¹²¹ Ibid.; Sanborn Fire Insurance Maps, 1923, 1933-49, and 1953; OHP Historic Resources Inventory.

¹²² National Register nomination form for the Bryson Apartments.

¹²³ *Los Angeles Times*, 6/15/1920; 1/7/1922.

financially in the summer months. To combat this trend, *Los Angeles Times* publisher Harry Chandler and a group of businessmen formed the All-Year Club of Southern California in 1921 for the purpose of promoting the region as a year-round tourist destination. Around the same time, apartment house owners and managers also organized to promote their interests, forming the Apartment House Association of Los Angeles County in 1920.¹²⁴ In the 1920s, the All-Year Club and the Apartment House Association began to see results from their promotional efforts, combined with a wave of permanent population growth brought on generally by the population boom of the 1920s.

After the close of World War I, apartment construction expanded from sites along Wilshire Boulevard and 6th Street to lots throughout Westlake. At least twenty 3–13-story apartment buildings went up in the Westlake area between 1922 and 1930, many of which are still extant.¹²⁵ Like the Rampart and the Bryson before them, these apartments boasted elegant modern amenities. Many, such as the 6-story Park Wilshire (1923, pending HCM nomination) were built as investment properties, and sold for a handsome profit a few years after construction. Architects Russell and Alpaugh designed the Park Wilshire, as well as the 13-story Asbury (1926, National Register eligible) and the 13-story Town House (1928–29) just west of the survey area. Clarence Russell is most notable for his earlier partnership with Norman Foote Marsh in designing the master plan and principal buildings of Abbot Kinney’s Venice of America development.¹²⁶ As it was nearing completion in 1925, the *Los Angeles Times* reported on what it called “the limit of modern achievement in apartment house construction,” describing amenities such as incinerators for every floor to dispose of food waste, a built-in vacuum system, electric ranges with automatic controls, and individual safes.¹²⁷ The units were offered on an “own your own” plan, a sales method inspired by a concurrent nationwide campaign to “Own your own home” endorsed locally by the Los Angeles Realty Board, the Chamber of Commerce, and the *Los Angeles Times*.¹²⁸ Other notable apartments included the Arcady (1927), the Royal Palms (1926), and the Olympic Hotel (1925).

In the 1920s, the area experienced considerable development of 3–5-story apartment buildings as well. Individual proprietors and investors constructed hundreds of these properties in the Westlake area during the 1920s and 30s. In some cases (such as on Rampart Boulevard and Union Avenue), an entire block of moderately-priced apartment buildings went up within the span of a year or two, creating an instantly dense multifamily community from an area originally subdivided for residences. Generally built to fill the intense need for affordable housing near employment centers and to ensure a sufficient return on investment, small apartments were designed to fill as much of a narrow residential lot as possible while still allowing for some natural light to reach side units, leading to the U, T, or barbell shape that builders of affordable apartments had used for decades in New York and Chicago. The sides and rear were usually left plain, while builders applied decorative treatments that reflected popular period-revival styles of the 1920s, including Mediterranean/Spanish Colonial, Tudor, Renaissance, and Classical revival styles. A few owners chose playful façades to call attention to their property, such as the Egyptian-style columns of the Osiris Apartments (1926, 3S). Others chose styling and names that evoked European manor houses, like Browning Hall and Chapman Arms (both 1923).¹²⁹ Census records from 1930 show that it was common for many of these

¹²⁴ Bricker, Lauren Weiss and Janet Hansen. “West Hollywood Apartment Houses of the 1920s and 30s.”

¹²⁵ Sanborn Maps, 1923 and 1933–49; Assessor’s Parcel Data, 2008.

¹²⁶ McAvoy, Christie and Jessica Ritz. Park Wilshire Apartments HCM nomination Form.

¹²⁷ *Los Angeles Times*, “New Asbury Flats near completion,” 9/20/1925.

¹²⁸ Bricker, Lauren and Janet Hansen. “West Hollywood Apartment Houses of the 1920s and 30s.”

¹²⁹ *Los Angeles Times*, “Large Sum is spent for new buildings here,” 1/7/1923.

apartments to be owner-occupied. Women frequently managed these properties, and this often made them the heads of the household within their families.¹³⁰

Critical reaction to the lack of privacy and overall density of apartment buildings, as well as the public's growing preference for affordable single-family homes in emerging suburbs helped to foster the development of courtyard apartments as an intermediate choice in housing. Responding to calls by critics and colleagues to use architects more frequently and incorporate landscaping, apartment builders began constructing courtyard apartments in Los Angeles and surrounding communities as early as 1910. Bungalow courts were generally 1–2-story detached or semi-detached units arranged around a central open landscaped space.¹³¹ The earliest examples referenced the Craftsman or Mission Revival styles in the design of units, but by the 1920s many more were constructed with Spanish Colonial or Mediterranean Revival style parapets, terra cotta ornamentation, wrought iron, and stucco.

In their article, “When Nature’s Green Glory and Golden Sunshine Play the Major Part—West Hollywood Apartment Houses of the 1920s and 30s,” Lauren Weiss Bricker and Janet Hansen provide a good summary on the origins of courtyard housing in southern California:

The courtyard apartment of the 1920s and early ‘thirties built on the early twentieth century trends, but the form of its buildings and the integral landscaped spaces depended to a much greater extent on precedent found throughout the Mediterranean region and Mexico. According to Stephanos Polyzoides, Roger Sherwood and James Tice, authors of *Courtyard Housing in Los Angeles* (1982), European and Middle Eastern sources for the courtyard apartment include what they label as the ‘urban patio house’ and the ‘urban callejon.’ The former was a basic element of urban structure in western antiquity. On the Iberian Peninsula, it can be traced through six centuries of Roman domination. The callejon is a dead-end urban street that is typical of Arab cities in southern Spain. Though it is composed of different buildings, the scale of the street, framed by the openings of the attached buildings creates a dynamic, unified space. Another ingredient is the development of the 1920s and early 30s courtyard apartment houses was the contemporary interest in vernacular adobes of California, many of which were arranged around a central courtyard or patio. These buildings were the subject of numerous publications, including Donald R. Hannaford and Revel Edwards’ *Spanish Colonial or Adobe Architecture of California, 1800–1850* (1931).

By 1930, there were at least 4,000 apartment houses in Los Angeles, housing about one quarter of the entire population.¹³² In Westlake, there were at least 840 multifamily properties containing about 10,500 dwelling units by 1949.¹³³ Los Angeles County Assessor’s parcel data show that the vast majority of them were constructed in the 1920s. Historic aerial photographs from 1928 show the Westlake area as almost entirely built out. Although a few low-scale apartments and flats continued to be developed in the 1930s–1960s, the Great Depression and World War II dampened the construction of multifamily properties. After World War II, public opinion and financing priorities led to the

¹³⁰ US Census Records 1930. An example of widespread female management is evident along Rampart Boulevard between 6th and 3rd Streets.

¹³¹ Bricker and Hansen.

¹³² Bricker and Hansen.

¹³³ Figures from tallying all multifamily properties (considered flats, hotels, apartments, or multiple dwellings on one property) from the 1933–1949 Sanborn Maps.

development of affordable single-family residences in suburbs north and west of the City, and many would-be apartment dwellers moved out of the inner city. New multifamily properties in Westlake after 1950 generally occupied larger footprints and were often designed for low-income renters and seniors rather than renters on the open market.

Summary of Historic Context

By 1901, the Westlake area had become one of the first areas outside of downtown to feature luxury apartment and hotel accommodations. Beginning with George A. Leighton's Lakeview and Leighton Hotels, Westlake became a seasonal tourist destination in the early 20th century. Myra Hershey's Hershey Arms Hotel in 1907 raised the standards for elegant density, and the prominence of Westlake led Hugh Bryson and F.O. Engstrum to develop the fireproof Rampart Apartments in 1911. Even taller and more state-of-the-art apartments followed, including the Bryson, the Asbury, and the Ansonia Apartments. This early development of fashionable density prompted a boom in multifamily properties in Westlake after World War I, when a profound need for affordable housing near streetcar lines resulted in the construction of hundreds of 2–7-story apartments, flats, and bungalow courts. Because most of them were done by small individual builders or developers, the small multifamily properties often occupied lots (or multiple lots) created for single-family residences during the 1880s. By 1930, the Westlake area had become almost completely built out, much of it with a wide variety of multifamily properties from the early 20th century. Apartment streetcar suburbs were an uncommon response to population growth in Los Angeles, where even in the 1920s much of the growth was low-density in character and set farther from the inner-city. However, this rare, dense type of streetcar suburb represents the dominant pattern of development in Westlake.

Associated Property Types and Period of Significance

Apartments, 1904–1940

Duplexes and flats, 1910–1940

Courtyard Housing, 1914–1940

Area of Significance

Community Planning and Development (A/1/1)

Apartments. In 1895, almost all of the hotels and boarding houses in the City were located downtown, many of them along 2nd Street between Hill Street and Broadway.¹³⁴ Several *Los Angeles Times* articles in the 1890s referenced a few plans to construct luxury hotels, and businessmen bemoaned the lack of a fancy resort hotel on the scale of the Hotel Del Coronado in San Diego or the Raymond in Pasadena.¹³⁵ In 1896, Mrs. Juana Neal brought together a group of businessmen to discuss the establishment of a luxury hotel. The group included William Wilshire, who expressed his support for locating the hotel on Westlake Park near his new tract. Within a few years, the beginnings of an elegant apartment-hotel district had taken root around Westlake Park.

Seasonal tourism in southern California led to the development of resort hotels in several cities, including Pasadena, Riverside, and San Diego. By the turn of the 20th century, businessmen and

¹³⁴ *Los Angeles Times*, "A Hotel Street," 9/2/1895.

¹³⁵ *Los Angeles Times*, "The Wilshire Hotel," 3/25/1896.

women responded by establishing luxury apartment hotels in the city, particularly downtown and in the Westlake area. The earliest apartment hotels in Westlake stood 4–5 stories in height and were L- or U-shaped with a courtyard to allow every room to be open to the California sun. Unfortunately, none of the earliest resort-style hotels has survived in Westlake, but their presence in the early 20th century led to the development of the City’s first luxury high-rise apartments.

Beginning in 1910, resort hotels were joined by luxury apartments. Usually billed as “absolutely fireproof,” the buildings were generally constructed from reinforced concrete and steel on prominent thoroughfares and street corners. The tallest of these apartments were built at or near “height limit,” the citywide 150-foot cap on buildings in effect until 1952.

Because it afforded natural light and air for every room, the U-shape for apartments persisted well into the 1920s. Developers who had only one narrow lot for their apartment also employed barbell and T-shapes in order to maximize the number of units in the apartment, but still let a minimal amount of light into them. Popular styles for apartments in Westlake included Classical Revival/Beaux Arts, Spanish Colonial Revival, and Renaissance Revival. Unless they occupied a corner lot, architectural decoration on apartments tended to be limited to the front elevation. The taller, more luxurious apartments were notable for their reinforced concrete construction, but shorter apartments were also often constructed of brick. Many of these have since been seismically reinforced. On commercial thoroughfares, some apartments reflected a mixed-use character, with apartments above first-story storefronts. Many of the larger apartments had a name to convey their singular character and uniqueness, and landlords took advantage of emerging lighting technologies by erecting neon signs depicting their apartment’s name. Signs were often put on the rooftop (such as the Park Wilshire Apartments) or as a vertical marquee on a visible corner of the building (such as the President Apartments). Other signs include metal lettering over the main entrance, smaller neon signs attached to the front of the apartment, or murals painted directly on exposed sides of the building.

In the past 40 years, the older apartments of the Westlake area have suffered from unchecked deterioration and neglect. Landlords and tenants have chosen inexpensive, less-appropriate materials for use in their repairs and improvements. Unfortunately, this means that many apartment buildings in Westlake have suffered inappropriate window replacements, application of stucco, and first-floor entrances and storefronts that are out of character with the building.

An important sub-type of the apartment building is the luxury or mid-rise apartment. This sub-type of apartments is taller and usually has more amenities than other apartments. The decoration on its exterior is generally more articulated, and they often feature neon signs. These apartments represented an urban type of housing that, though common in many Eastern and Midwestern cities, was uncommon for Los Angeles.

Eligibility Standards – Apartments

To be eligible for designation under Criteria A/1/1, the property:

- Was constructed within the period of significance;
- Retains many notable character-defining features for the property type;
- Retains all or most of the character-defining features for its style; and

- Retains the required aspects of integrity.
 - *Character-Defining Features –Apartments*
 - ⇒ 3–13 stories in height, with or without a basement level.
 - ⇒ Reinforced concrete or brick construction.
 - ⇒ U or L-shape for optimum lighting of units, but also T and barbell shapes.
 - ⇒ A clearly-defined main entrance on the front elevation.
 - ⇒ Ornamental elements on the façade that are typical of a contemporary architectural style (see character-defining features for the Classical Revival, Beaux Arts, Renaissance Revival, and Spanish Colonial Revival architectural styles). Common features include decorative cornices, curved parapets, carved concrete or stone moldings and brackets around windows or entrances, horizontal bands of moldings between floors.
 - ⇒ Rows of window openings which are generally uniform in shape and alignment, corresponding to the floors in the building.
 - ⇒ Fire escape stairways on the façade are common.
 - *Exceptional Characteristics:*
 - ⇒ Unusual or rare architectural styles, including Egyptian Revival and Tudor/Medieval Revival.
 - ⇒ Neon signage on the rooftop or attached to the side of the building.
 - ⇒ Interior units that have built-in conveniences considered “modern” in the early 20th century, including vacuum systems, individual safes, centralized incinerators, and mail drops.
 - ⇒ Interior spaces that reflect luxury and elegance, including carving, carpentry, brass, or marble decoration.
 - *Integrity Aspects:*
 - a. Design (Must retain original footprint and layout of windows and entrances. No window openings on the façade should be filled in.).
 - b. Feeling (must “read” as an example of its property type).
 - c. Workmanship (original ornamental elements, no non-historic ornamentation added, no inappropriately-textured stucco on the façade).
 - d. Materials (Original windows may have been replaced. Interior spaces may have been remodeled; entryway or storefronts on the first floor of the façade may be non-historic.).
 - e. Setting (surrounding buildings and land uses may have changed, including taller buildings that alter the building’s original relationship to the street).
 - f. Association (original use may have changed).
 - g. Location.
 - *Integrity Considerations*

- ⇒ The interior units may have been reconfigured, with smaller units merged together.
- ⇒ Parapets may have been removed to comply with past seismic regulations.
- ⇒ Tension anchor bolts may be highly visible on the façade.

Evaluation Criteria

- ***National Register***

- To be eligible for the National Register under Criterion A, the property should retain most aspects of integrity (a–d). If the property also features one or more exceptional characteristics, then it may also be eligible for the National Register under Criterion C as an excellent example of the mid-rise apartment property type. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
- Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization and contemporary flats/duplexes and courtyard apartments. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3S for the district and 3D for contributors.

- ***California Register***

- To be eligible for the California Register under Criterion 1, the property should retain most aspects of integrity (a–c). If the property also features one or more exceptional characteristics, then it may also be eligible for the California Register under Criterion 3 as an excellent example of the mid-rise apartment property type. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
- Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization and contemporary flats/duplexes and courtyard apartments. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3CS for the district and 3CD for contributors.

- ***Los Angeles Historic Cultural Monument***

- To be eligible for designation as a Historic Cultural Monument, the property should retain most aspects of integrity (a–c). If the property also features one or more exceptional characteristics, then it may also be eligible for designation as an HCM under Criterion 3 as an excellent example of the mid-rise apartment property type. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
- Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization and contemporary flats/duplexes and courtyard apartments. To be considered a contributor, each property should retain most aspects of integrity (a–e) and

exhibit some or all of the character-defining features for its property type. The applicable status codes would be 5S3 for the district and 5D3 for contributors.

Duplexes and Flats. In Los Angeles, duplexes and flats are common multifamily housing types because they could have a similar massing and appearance to a single-family residence while allowing for greater density and the potential for income generation. With little prior property management experience, an individual could make a modest income by making one unit his or her residence and renting out the other units.

Duplexes and flats are found throughout the survey area, but are concentrated in the northern section alongside courtyard housing and apartments. Early examples reflect architectural styles that were popular for residences at the turn of the century, such as Colonial Revival, Craftsman and Italianate, while later examples reflected the period-revival styles popular in the 1920s and 30s. They are part of the dominant pattern of development for Westlake, but they are a more widespread property type that is commonly found in many other, less dense parts of the City. As a result, duplexes and flats are generally historically significant if they are contributors to a historic district or distinctive examples of a contemporary architectural style.

Eligibility Standards – Duplexes and Flats

To be eligible for designation under Criteria A/1/1, the property:

- Was constructed within the period of significance;
- Retains all or most of the character-defining features for its property type;
- Retains the required aspects of integrity; and
- Is a contributor to a historic district associated with streetcar suburban development or early automotive suburban development.
 - *Character-Defining Features*
 - ⇒ The building has a similar massing and street orientation to a single-family residence.
 - ⇒ Related features may include a garage or carport, driveway, and landscaped front yard.
 - ⇒ Reflects an architectural style that is contemporary with the period, including Mission Revival, Spanish Colonial Revival, Tudor Revival, and Streamline Moderne.
 - ⇒ Duplexes:
 - ▶ One or two-story building containing two units.
 - ⇒ Flats:
 - ▶ Two-story building containing at least four units, but fewer than ten units.
 - *Integrity Aspects*
 - a. Design (original massing and layout of windows and entrances).
 - b. Workmanship (original ornamental elements, no non-historic ornamentation added).
 - c. Feeling (must “read” as an example of its property type and architectural style).

- d. Materials (original windows on the façade and original or compatible wall surfaces).
- e. Location.
- f. Association.
- g. Setting.
- o *Integrity Considerations*
 - ⇒ The interior units may have been reconfigured.
 - ⇒ Parapets may have been removed to comply with past seismic regulations.

Evaluation Criteria

- *National Register*
 - o To be individually eligible for the National Register, the property must be a significant example of an architectural style (Criterion C). While they are a representative component of streetcar suburban development, they are not by themselves representative enough of the theme to be eligible for the National Register under Criterion A.
 - o Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization, and contemporary apartments and courtyard apartments. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3S for the district and 3D for contributors.
- *California Register*
 - o To be individually eligible for the California Register, the property must be a significant example of an architectural style (Criterion 3). While they are a representative component of streetcar suburban development, they are not by themselves representative enough of the theme to be eligible for the California Register under Criterion 1.
 - o Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization, and contemporary apartments and courtyard apartments. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3CS for the district and 3CD for contributors.
- *Los Angeles Historic Cultural Monument*
 - o To be individually eligible for designation as an HCM the property must be a significant example of an architectural style (Criterion 3). While they are a representative component of streetcar suburban development, they are not by themselves representative enough of the theme to be eligible for designation as an HCM under Criterion 1.
 - o Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization, and contemporary apartments and courtyard apartments. To be considered a contributor, each property should retain most aspects of integrity (a–e) and

exhibit some or all of the character-defining features for its property type. The applicable status codes would be 5S3 for the district and 5D3 for contributors.

Courtyard Housing. Generally, courtyard housing served as an intermediate choice between detached single-family residences and apartments. They offered more light, garden space, and other amenities available in a detached residence, but with the economy and security of an apartment complex. The arrangement of units around a landscaped courtyard or along a narrow lane served to create some community among the residents and bring green space to just outside the resident's doorstep. Bungalow courts began as tourist accommodations in the early 20th century; however, as small developers grasped their small expense and relative desirability, the property type proliferated throughout urbanizing areas in Los Angeles. Early examples used the Craftsman and Mission Revival style to underscore the allure of the California climate and romanticized Hispanic heritage. By the 1920s, builders were using several period-revival styles, and some later examples used early modern styles like Art Deco and Streamline Moderne. As with other residential architecture, the Great Depression and World War II brought a sharp decrease in the construction of bungalow courts, and overwhelming public preference for affordable suburban homes outside the inner city pushed the property type out of favor for builders. New construction focused on providing denser housing options, and many bungalow courts have been demolished in the wake of this trend.

In Westlake, bungalow courts and other variants of courtyard apartments were constructed in mixed blocks with small apartments, commercial buildings, and single-family residences. Notable concentrations occurred along Burlington, Union, and Columbia Avenues north of 6th Street. Ballard Court (462–470 S. Lake Street, demolished) was the only extant Craftsman-style bungalow court in the Westlake area. Delaine Court at 728 Carondelet Street (1914) is a particularly distinctive example of a Mission Revival bungalow court and appears to be the earliest example of the property type in the Westlake area. An advertisement from not long after it opened describes the court as “furnished and unfurnished cement plastered bungalows, the most attractive bungalow court in the city, one block from Westlake Park, all modern improvements.”¹³⁶

Courtyard housing is a significant property type within the context of residential development in Los Angeles. They represent a notable development response to contradictory pressures inherent in urban Los Angeles: to accommodate increased density but appeal to renters who sought affordable housing with a relationship to the mild climate outside. While several excellent examples of the property type remain in Westlake, on a Citywide basis courtyard housing is a property type which is considered once common, but now increasingly rare.

Eligibility Standards – Courtyard Housing

To be eligible for designation under Criteria A/1/1 and C/3/3, the property:

- Was constructed within the period of significance;
- Retains all or most of the character-defining features for its property type; and
- Retains the required aspects of integrity.
 - *Character-Defining Features*

¹³⁶ *Los Angeles Times*, classified ads, 1/28/1915.

- ⇒ Four or more related units on one or two residential lots. Some may also have a larger central apartment building associated with the units.
- ⇒ Units all have the same basic elements of a contemporary architectural style, including Mission Revival, Spanish Colonial Revival, Tudor Revival, and Streamline Moderne. The closest units to the street may be more ornate than units which are less publicly visible.
- ⇒ Units are oriented toward a landscaped courtyard or pathway.
- ⇒ For later examples, detached rows of garages may be adjacent to sides or rear of the property.
- *Exceptional Examples*
 - ⇒ Early examples of courtyard housing (1910–1920).
 - ⇒ Unique arrangements of units and open space (e.g., Belmont Square “row house” duplexes).
- *Integrity Aspects*
 - a. Design (interior configuration and units’ relationship to each other must be intact).
 - b. Workmanship (original ornamental elements, no non-historic ornamentation added).
 - c. Materials (units have original materials for window framing, siding, and decorative features).
 - d. Feeling (must “read” as an example of its architectural style and property type).
 - e. Setting
 - f. Location.
 - g. Association.
- *Integrity Considerations*
 - ⇒ Individual units may have small material alterations.
 - ⇒ Changes to the interiors of the units.

Evaluation Criteria

- *National Register*
 - To be eligible for the National Register under Criterion A, the property should retain most aspects of integrity (a–d). If the property also features one or more exceptional characteristics, then it may also be eligible for the National Register under Criterion C as a significant example of the courtyard apartment property type. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization, and contemporary apartments and duplexes/flats. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or

- all of the character-defining features for its property type. The applicable status codes would be 3S for the district and 3D for contributors.
- *California Register*
 - To be eligible for the California Register under Criterion 1, the property should retain most aspects of integrity (a–c). If the property also features one or more exceptional characteristics, then it may also be eligible for the California Register under Criterion 3 as a significant example of the courtyard apartment property type. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization, and contemporary apartments and duplexes/flats. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3CS for the district and 3CD for contributors.
 - *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Historic Cultural Monument, the property should retain most aspects of integrity (a–c). If the property also features one or more exceptional characteristics, then it may also be eligible for the California Register under Criterion 3 as a significant example of the courtyard apartment property type. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - Intact concentrations of these property types are likely to be found in conjunction with the single-family residences and boarding houses that were constructed during the earlier era of streetcar suburbanization, and contemporary apartments and duplexes/flats. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 5S3 for the district and 5D3 for contributors.

Context: Architecture, Engineering and Designed Landscapes, 1885–1912

Theme: Late 19th/Early 20th Century Residential Architecture, 1885–1910¹³⁷

Residential architecture in the late 19th and early 20th centuries in Los Angeles largely reflected the aesthetic sensibilities of the thousands of Eastern and Midwestern immigrants who settled in Los Angeles during and after the boom of the 1880s. These sensibilities included eclectic ornamental detail from Europe and styles that arose from American roots and craftsmanship. The most popular styles of the time included Eastlake/Stick, Queen Anne, Neoclassical, Shingle, Chateausque, and Colonial Revival. While the styles from this period in Los Angeles were largely based on imported architectural movements, they characterize the City's first neighborhood pattern of development. Extant examples are generally found in the first suburbs surrounding Los Angeles, including Angeleno Heights, University Park, Boyle Heights, Lincoln Heights, Jefferson Park, Highland Park, and Westlake.

¹³⁷ For a complete discussion of late 19th/early 20th century residential architectural styles on a Citywide basis, please refer to the SurveyLA Historic Context Statement, Chapter 3.

Property Type: Single-Family Residences and Boarding Houses

The development of balloon framing in the 19th century enabled builders and architects to go beyond box-like shapes used in heavier timber, brick, and stone construction with greater ease and less expense. This combined with the effects of industrialization on lumber milling and transportation led to the popularization of irregularly-shaped floor plans with mass-produced decorative details throughout the United States and Europe.¹³⁸

Late 19th and early 20th century residential architecture dominated the Westlake area before 1910. Wealthy residents commissioned roomy two-story residences that reflected architectural styles that were popular in the late Victorian Era. Most followed the irregular floor plan and eclectic character of the Queen Anne style, and many reflected elements of Colonial Revival and Neoclassical ornamentation. Many of the best examples in Westlake have been identified in previous surveys, and several (including the Mooers House, HCM No. 45; Susana Machado Bernard House and Barn, HCM No. 2317, listed in the NR; Charles Booth Residence, HCM No. 491; and the Grier-Musser House, HCM No. 333) are already designated.

- *Eastlake*

- The Eastlake Style dates from the 1870s and 1880s. In Los Angeles, examples of the Eastlake style are found between 1880 and 1904. The Eastlake style grew out of the Arts & Crafts movement, a late 19th century British architectural movement that originated as part of a rejection of the styles of Georgian Architecture. The pure Eastlake style was not widely popular in California, and only a few examples of it remain. In most instances, the elements of this mode were mixed with other styles, especially with the Queen Anne. The Eastlake buildings tend to have more elaborate cladding, decoration, curved brackets, and three-dimensional turned woodwork, especially porch columns, spindles, and knobs. The Eastlake style can be found mixed with Queen Anne, Italianate, and Classical Revival styles.¹³⁹

- *Queen Anne*

- The first Queen Anne Revival style buildings in the United States were built in the late 1800s. In Los Angeles, most Queen Anne buildings date from the late 1880s through 1910. Popularized in England in the late 1800s and modeled loosely on Medieval Elizabethan and Jacobean architecture, the style was a reaction to the classical symmetry of earlier styles. Queen Anne is characterized by its asymmetrical organization of space on the building exterior. American craftsmen added their own touches with intricate spindles and other stylized wooden details. According to Gebhard & Winter, “The Queen Anne Revival started in England in the late 1860s and was closely associated with the architectural designs of Richard Norman Shaw. The first American architect to fully take up the mode was Henry Hobson Richardson in the mid-1870s. American Queen Anne was the picturesque style in late-nineteenth century America. The form of these buildings was highly irregular, and special emphasis was given to the varied silhouette of the roofs—different gables, dormers, high chimneys, towers, turrets, and pinnacles. Corner towers (often bay towers), round or hexagonal with conical pointed roofs, were essential to the style. So, too, were extensive

¹³⁸ McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. New York, Alfred A. Knopf, 2002. Original Edition 1984.

¹³⁹ Excerpted from SurveyLA Chapter 3, Context G, Theme 2, page 9.

entrance-living porches which often wrapped themselves around the house. In plan, the best of these houses were of the living-hall type with wide openings being provided between the ball and all of the other family living spaces. Most of the detailing tended to be directly and indirectly classical. By the early 1880s, certain architects began to simplify the picturesque form, surfaces, and detailing of the Queen Anne. Out of this developed the Colonial Revival (a phase of which is the Shingle style of Vincent Scully).” Twenty-five Queen Anne Revival style features can also be found mixed with Italianate, Stick, and Colonial Revival elements.¹⁴⁰

- *Neoclassical*

- Renewed interest in classical models came from the 1893 World’s Columbian Exposition in Chicago. The exposition featured an expansive Court of Honor surrounded by monumental white buildings designed in a classical theme, with expansive colonnades, balustrades, multistory porticoes, and elaborately decorated entrances. About 27 million people visited the 1893 exposition and photographs of the buildings were widely distributed, which fostered resurgence in popularity for classical style.¹⁴¹

While the Neoclassical style found expression in thousands of large elaborate residences and institutional buildings throughout the nation, in the Westlake survey area, the style is represented in common one-story and two-story residential subtypes. These residences, defined by a hipped roof, centrally-placed hipped dormer, and colonnaded front porch, were common throughout early Los Angeles suburbs. The residence at 2337 Ocean View Avenue is a good example of a two-story Neoclassical residence.

- *Shingle*

- Though originating in New England, Shingle style was popular in Los Angeles from the mid-1880s through early 1900s. An eclectic American adaptation of the Queen Anne, Colonial Revival and Richardsonian Romanesque styles, Shingle style features asymmetrical façades with walls, roofs and sometimes even the porch supports fully clad in shingles. Structures are typically two stories, with steeply pitched roofs, gables, narrow eaves, and large porches. The extensive use of shingles de-emphasizes other elements of the façade, such as cornices and windows, and is antithetical to the Stick Style, which referenced the internal frame as exterior ornament.¹⁴²

- *Chateausque*

- The Chateausque style in the United States dates from 1880 to 1910. The style is most often seen in Los Angeles apartment architecture in the years following World War I. Chateausque was one of the “Romantic Styles” that was in vogue at the end of the 19th century. Based on the hunting lodges and castles of 16th century France, the style was taken up in reaction to the more classical styles of architecture that prevailed earlier. According to Gebhard & Winter, the original French style dates from: “the reign of Francis I (1515–47) and was popularized in the eastern U.S. by Richard Morris Hunt after the Civil War. As a style, it was infrequently used in the Western United States, though features of it were occasionally mixed with other concurrent styles. The few examples built in Southern

¹⁴⁰ Ibid., page 12.

¹⁴¹ McAlester and McAlester, 2002; Rose, Julie K. *The World’s Columbian Exposition: Idea, Experience, Aftermath*. Master’s Thesis, University of Virginia, 1996. Available Online, <http://xroads.virginia.edu/~MA96/WCE/title.html>.

¹⁴² Excerpted from SurveyLA Chapter 3, Context G, Theme 2, page 17.

California were designed around the turn of the century. Since the French style was a combination of the late Medieval and the early French Renaissance, the American version could be both controlled and picturesque at the same time.” A Chateausque structure is typically two or more stories, with a steeply pitched, roofline, dormer windows, and masonry walls. These structures are monumental and can be very elaborate in detailing. Chateausque features are often found together with Second Empire, Queen Anne, and Tudor Revival elements.¹⁴³

- *Colonial Revival*
 - The Colonial Revival style dates from 1890 to 1955. The style became popular in Los Angeles around the turn of the 20th century. The Colonial Revival style resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style took on added popularity with the restoration of Colonial Williamsburg in the 1920s. This style draws from the simple building forms typical of early American colonial structures, and elements of classical or Georgian architecture. It is closely related to the Neoclassical Revival and Georgian Revival styles. According to Gebhard & Winter, “The Shingle style was the first major execution of a nostalgic return to the simplicity and Puritanism of Americas earlier years. By the 1890s, the Colonial Revival was fully on its way. At first this simply meant that the picturesque Queen Anne designs were simplified and classical Georgian and Federal detail substituted for the loose classical features which had been used. By 1900 the Georgian and Federal Revival had fully arrived in form, plan, and detail. From 1900–1915, these Colonial Revival buildings became increasingly ‘correct’ (i.e., architects and their clients became more knowledgeable as to the original prototypes, and they also became more sensitive to the original scale, plans, and details). Southern California abounds with examples of the Colonial Revival. The only aspect of this Revival which was in short demand was the Shingle style, which surprisingly never caught hold (especially surprising when compared to its popularity in Northern California). The remaining major monuments of the Shingle version of the Colonial Revival in Southern California are the churches of Ernest Coxhead.”¹⁴⁴

Area of Significance

Architecture (Criterion C/3/3)

Eligibility Standards

To be eligible for designation under Criteria C/3/3, the property:

- Was constructed within the period of significance;
- Retains all or most of the character-defining features for its style; and
- Retains the required aspects of integrity.
 - *Character-Defining Features – Eastlake*
 - ⇒ Thin, tenuous vertical volumes, surfaces, details; all of a fragile nature.

¹⁴³ Ibid., page 15.

¹⁴⁴ Excerpted from SurveyLA Chapter 3, Context G, Theme 2, page 24.

- ⇒ Profusion of turned woodwork, including porch posts, spindles, curved brackets.
- ⇒ Ornament often rendered by the outline of cut-out patterns, drilled holes, and thin, layered wood (with all edges very sharp).
- ⇒ Frequent use of projecting turned knobs as single or repeated decoration.
- *Character-Defining Features – Queen Anne*
 - ⇒ Irregular plan, elevations, roof silhouettes.
 - ⇒ Vertical emphasis initially, later increasingly horizontal.
 - ⇒ Surfaces covered with a variety of tactile patterns – clapboard, patterned shingles.
 - ⇒ Extensive wrap-around porches on the first floor.
 - ⇒ Balconied porches cut into second floor and third floor attic.
 - ⇒ Corner (sometimes bay) towers, roofed with a variety of different shapes (conical, segmented concave, bulbous).
 - ⇒ Classical detailing (columns, dentils, scrolls, engaged columns, and piers).
 - ⇒ Tall, recessed paneled chimneys.
 - ⇒ Leaded, stained glass windows especially at the stair landing window.
- *Character-Defining Features – Chateausque*
 - ⇒ Irregular, non-symmetrical plans and silhouettes, with an open play between the horizontal and vertical.
 - ⇒ Roofs with high-pitched surfaces; wall and roof dormers with pedimented parapets; tall chimneys and high pinnacles.
 - ⇒ Smooth-cut stone surfaces for walls.
 - ⇒ Projecting round corner turrets with thin conical roofs.
 - ⇒ Windows, either round-arched or flat lintel, both accompanied by classical detailing.
 - ⇒ Some doors and windows of Gothic segmented arch pattern.
 - ⇒ Detailing (in stone) both Classical and late Gothic.
- *Character-Defining Features – Neoclassical*
 - ⇒ Medium-pitched hipped roof, often with a central hipped dormer.
 - ⇒ Centered full or partial width porch, sheltered under the main roofline or under a separate hipped roof.
 - ⇒ Classical columns supporting the porch.
 - ⇒ Boxed eaves, sometimes with classical details like dentils or modillions.
- *Character-Defining Features – Shingle*
 - ⇒ Large asymmetrically organized massing featuring sweeping, steeply pitched rooflines.
 - ⇒ Shingled wall and roof cladding appear continuous.

- ⇒ Shingling continues around wall corners without interruption (no corner boards).
- ⇒ Large wrap-around and inset porches, often featuring brick or stone cladding.
- *Character-Defining Features – Colonial Revival*
 - ⇒ Simple rectangular volumes, covered by gabled or hip roofs.
 - ⇒ Symmetrical, balanced dispensing of windows and doors.
 - ⇒ Classical, colonial detailing: columns, engaged piers, cornices and entablatures, shuttered windows.
 - ⇒ Double-hung, small-paned windows.
- *Integrity Aspects*
 - a. Design.
 - b. Materials (mostly original material for window framing, siding, and decorative features, some original materials may have been altered or removed).
 - c. Workmanship (original ornamental elements, no non-historic ornamentation added).
 - d. Feeling (must “read” as an example of its architectural style).
 - e. Location (may have been relocated to area).
 - f. Setting (surrounding buildings and land uses may have changed).
 - g. Association (original use may have changed).
- *Integrity Considerations*
 - ⇒ Porch steps typically replaced.
 - ⇒ Stucco or asbestos tile sheathing may be acceptable if original wood siding clearly remains underneath.
 - ⇒ Replacement windows may be acceptable if openings have not been resized and the new windows are unobtrusive or are similar to the original window design.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), unless the significance is conveyed despite some loss of integrity. The property should demonstrate a high quality of design and exemplify a significant type or style from the late 19th or early 20th century. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - In Westlake, intact concentrations of residences that exemplify a late 19th/early 20th century architectural style are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs “1887–1910.”
- *California Register*

- To be eligible for listing in the California Register under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the late 19th or early 20th century. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
- In Westlake, intact concentrations of residences that exemplify a late 19th/early 20th century architectural style are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs “1887–1910.”
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the late 19th or early 20th century. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - In Westlake, intact concentrations of residences that exemplify a late 19th/early 20th century architectural style are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs “1887–1910.”

Theme: Arts and Crafts Movement: 1895–1918

From SurveyLA:

The Arts and Crafts Movement had its roots in the mid-19th Century in England with the designs and work of such individuals as William Morris, Charles Rennie MacKintosh, and Charles Augustus Pugin. The movement gained followers in the United States through the efforts of Gustav Stickley, Elbert Hubbard, and The Roycrofters Institute, and many major architects at the end of the 19th and early 20th centuries. While Los Angeles was heavily influenced by the architects, writers, and artisans who composed the Arroyo culture of Pasadena, many Angelinos contributed to the development of the Arts and Crafts movement in Southern California, including writer and editor Charles Lummis (Land of Sunshine/Out West), artists William Lees Judson, Clyde Brown, Elmer Wachtel, J. Bond Francisco, Benjamin Brown, John Gutzon Borglum, and Maynard Dixon, and architects Train & Williams, Meyer & Holler (Milwaukee Building Company), Elmer Grey, Eisen & Hunt, Hunt & Eager, Hudson & Munsell, Dennis & Farwell, Frederick Roehrig, A.B. Benton, Lester Moore, Charles Shattuck, Frank Tyler, George Wyman, and C.F. Whittlesey. Popular in Los Angeles from 1895–1915, Arts and Crafts movement designers blended elements of the late 19th century Shingle and Queen Anne styles with 20th century Craftsman and Colonial Revival styles. A highly eclectic style, it promoted social reform ideals implicit in handcraft and simplified structure and ornament. Both Shingle style, which grew out of the New England school of architecture, and the American Colonial Revival were inspired by the Centennial Fair of 1876 which brought renewed pride and interest in American history. The Shingle and American Colonial Revival styles were the earliest manifestations of the Arts & Crafts movement in Los Angeles, emphasizing simplicity of form and use of natural materials, with examples constructed in the mid-1880 and early 1890s, respectively.

Prairie style took its name from a publication by Frank Lloyd Wright called “A House in Prairie Town.” Based on the aesthetic of the American prairie, “the broad expanse of the wide open spaces,” Prairie style flourished in the early decades of the 20th century. In 1901, Wright was commissioned by the editor of the Ladies Home Journal to submit two designs, one called “A Small House with Lots of Room in It,” for publication. Architects throughout the United States improvised on the plans and renderings and Southern California designers soon modified the style to fit the milder climate and local botany. Wright was determined to “beat the box,” that is, to create a flow of space inside the house. Wright’s work also inspired the American Foursquare, or Prairie Box.

English Revival styles, including Tudor Revival and Cotswold, were also favored in Los Angeles during this period. These picturesque, informal styles used elements of the medieval, Gothic or Tudor traditions of the 15th through 17th centuries. The residences could be small cozy cottages, dignified “manor” houses, or even “castles” but all possessed modern conveniences. Wealthy Eastern residents, familiar with European styles employed Southern California architects who had traveled or trained abroad and were conversant with these romantic styles. From the late 1890s to about 1915, English style houses were built for the newly rich or the newly arrived as the city became more prosperous and settled. In keeping with the style’s traditional cachet, early developers frequently required a minimum cost to be spent on the house. Plan sets and ready-cut-houses were also sold, as building firms picked up the style. Both small and larger scale houses based in a free interpretation of the English style, often intermingled with medieval French or Gothic characteristics, were soon to be found in Los Angeles as the succession of building booms and subdivisions focused on homes for new arrivals with sufficient means to establish themselves in a community and to indulge a lingering nostalgia for the building styles they had left behind. Other European precedents, such as Swiss Chalet and Dutch Colonial Revival lent themselves to the simple forms and natural materials that were characteristic of the Arts and Crafts movement. Arts and Crafts-designed buildings in Los Angeles exhibit a mix of stylistic elements. Walls and roofs clad in wood shingles and asymmetrical façades are common. Residences are typically two stories with steeply pitched roofs, gables, and deep eaves supported by decorative brackets, corbels, and rafter tails. Large porches are a character-defining feature. The influence of the Arts and Crafts movement was exemplified in the Pasadena houses and bungalows of Charles and Henry Greene. High-style residences built with artistry, skill and refinement, architectural historian Randall Mackinson calls their buildings, “informal and regionally relevant, designs which extolled the natural lifestyle of Southern California.” The Arts and Crafts movement also influenced the Mission Revival style in Southern California, which was precipitated by the popular writings of Charles Lummis, George Wharton James and Helen Hunt Jackson.

Generally, Arts and Crafts designed residential buildings fall in to two property types: the 1- or 1 ½-story bungalow or the 2-story house. Associated styles were sometimes applied to places of worship, artisans’ studios, and social halls, but were only rarely used during this period for government or industrial buildings.¹⁴⁵

¹⁴⁵ Excerpted from SurveyLA Chapter 3, Context G, Theme 5: The Arts and Crafts Movement, 1895–1918, pages 2–3.

In the Westlake area, architects and builders used the styles of the Arts and Crafts movement for several residences and multifamily properties, including small apartment buildings and bungalow courts. The style was favored for properties in the northern part of the survey area, along Coronado, 5th, and 4th Streets, and along Ocean View Avenue. Though subdivided in the 1880s as Knob Hill and the Knob Hill extension, most of these lots remained undeveloped until well into the 20th century. Craftsman-style residences also filled in empty lots next to Queen Anne and Neoclassical residences. Later Neoclassical-style buildings often adopted basic elements of the Craftsman style (such as exposed rafter tails and wide eaves).

As Westlake underwent a transition to denser uses, some Craftsman-style single-family residences were demolished to make room for apartments, while others were converted into flats. Craftsman-style apartments and bungalow courts were part of this early 20th century transition, though many more apartments and bungalow courts reflect later styles such as Spanish Colonial Revival, Renaissance Revival, and Tudor Revival. As with earlier residential architecture, examples of Craftsman style residences are dispersed within the survey area, with few if any distinct concentrations.

- *Transitional Arts and Crafts*

- The Transitional Arts and Crafts style was popular in Los Angeles and Southern California from about 1895 to 1915, linking the Shingle and Queen Anne styles with the Craftsman and Colonial Revival styles. The Transitional style owes much to Morris' English Arts and Crafts movement with its organic materials and handcraftsmanship, and the work of California architects Charles and Henry Greene, who popularized the use of Asian decorative motifs in the United States. It was popular primarily in Los Angeles, which contains the best examples and concentration today of this style of architecture. Transitional Arts and Crafts homes often feature elements of the Victorian in their asymmetrical façades, steeply pitched roofs, gables, leaded or stained glass windows, and shingle wall cladding. They also feature deep eaves with decorative brackets and large porches, or porches that are incorporated into the body of the house rather than appended to the side.¹⁴⁶

- *American Foursquare*

- American Foursquare was a post-Victorian style that shared many features with the Prairie architecture pioneered by Frank Lloyd Wright. Essentially a symmetrical cube with boxy massing and broad proportions, American Foursquare residences were generally two stories high with a hipped roof, wide overhanging eaves, central dormers and a one-story porch spanning the front façade. Clad in brick, stone, stucco, or wood siding, they soon became a relatively easy building scheme, especially practical for mail order house kits from Sears and other catalog companies. In plan, these residences had four square rooms above three square rooms with a central hall and stairway. This versatile and flexible arrangement enabled the style to populate American city neighborhoods. Beginning in the 1890s and by the early 20th century, it had gained a foothold in suburbs. Vernacular residences in the foursquare shape were built throughout Los Angeles in this period. For city builders subdividing acreage, the style permitted roomy interiors in homes on small lots. Part of a larger movement toward simplified rectilinear domestic architecture, American Foursquare could be found without prominent stylistic references although many residences had features borrowed from other

¹⁴⁶ Ibid., page 4.

styles. Creative builders ornamented the basic geometric form with elements such as bay windows, Queen Anne towers, or “gingerbread” trim. The pediments and porticos of the Colonial Revival were also utilized as were the exposed roof rafters of the Craftsman style. Shingle style gable dormers or Colonial Revival hipped roof dormers provided structural interest while Mission style parapets offered a dignified building appearance. Several high-style examples of the house form can be found in the West Adams, Lafayette Square, and Windsor Square Historic Preservation Overlay Zones (HPOZs).¹⁴⁷

- *Craftsman*
 - The Craftsman style dates from the early 20th century through the end of the Arts and Crafts era. Examples of the Craftsman bungalow in Los Angeles date from approximately 1900 to 1930. The Craftsman style utilizes design elements of the Arts and Crafts style and represented a conscious search for the supposed simplicity of pre-Industrial times. The bungalow’s simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and rubble masonry, was interpreted in a larger scale into the clubhouses of the Progressive era. Craftsman buildings generally have rectangular or complex plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and are defined by their horizontality with broad front porches, often composed with stone, clinker brick, or stuccoed porch piers. Other character-defining features include low pitched front-facing gable roofs, and overhanging eaves with exposed rafter tails.¹⁴⁸

Property Type and Period of Significance

Single-family residences and Boarding Houses, 1895–1922

Flats/Duplexes, 1910–1920

Area of Significance

Architecture (C/3/3)

Eligibility Standards

To be eligible for designation under Criterion C/3/3, the property:

- Was constructed within the period of significance;
- Retains all or most of the character-defining features for its style;
- Retains all or most of the character-defining features for its property type; and
- Retains the required aspects of integrity.
 - *Character-Defining Features, Transitional Arts and Crafts*
 - ⇒ Walls and roofs clad in wood shingles;
 - ⇒ Asymmetrical façades;
 - ⇒ Typically two stories;

¹⁴⁷ Excerpted from SurveyLA Chapter 3, Context G, Theme 5: The Arts and Crafts Movement, 1895–1918, page 14.

¹⁴⁸ Excerpted from SurveyLA Chapter 3, Context G, Theme 6: The Craftsman Style, 1905–1930, page 37.

- ⇒ Steeply pitched roofs;
- ⇒ Gables;
- ⇒ Deep eaves with decorative brackets;
- ⇒ Bargeboards and rafter tails;
- ⇒ Leaded or stained glass windows; and
- ⇒ Large porches.
- *Character-Defining Features, American Foursquare*
 - ⇒ Generally two stories;
 - ⇒ Wood or brick exterior, sometimes stucco;
 - ⇒ Simple square or rectangular footprint;
 - ⇒ A low-pitched usually hipped roof; and
 - ⇒ A large front, hipped roof dormer.
- *Character-Defining Features, Craftsman*
 - ⇒ Emphasis on natural materials such as wood and stone, and handcraftsmanship;
 - ⇒ Exposure of structural members (posts, beams, corner bracing, angled struts, etc.);
 - ⇒ Horizontality of design, building one to one-and-a-half stories in height;
 - ⇒ Low-pitched roof; wide, exposed rafters;
 - ⇒ Wood shingle or clapboard siding, occasionally with smooth stucco;
 - ⇒ Ornament often rendered by the outline of cut-out patterns, drilled holes, and thin, layered wood (with all edges very sharp);
 - ⇒ Structural elements as ornamentation, for example, trusses with visible brass pins; and
 - ⇒ Broad front porches of half or full-width, with square or battered columns.
- *Integrity Aspects*
 - a. Design.
 - b. Materials (mostly original material for window framing, siding, and decorative features some non-original material is acceptable).
 - c. Workmanship (original ornamental elements, no non-historic ornamentation added).
 - d. Feeling (must “read” as an example of its architectural style).
 - e. Setting (surrounding buildings and land uses may have changed).
 - f. Location (may have been relocated to area).
 - g. Association (original use may have changed).
- *Integrity Considerations*
 - ⇒ The interior may have been remodeled for multifamily uses.

- ⇒ Wood roof shingles may have been replaced with composition or other fire-resistant roofing.
- ⇒ Some original windows may be acceptable if the openings have not been resized and the new windows are unobtrusive or match the style.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), unless the significance is conveyed despite some loss of integrity. The property should demonstrate the highest quality of design and exemplify a significant type or style from the Arts and Crafts movement. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - In Westlake, intact concentrations of residences that exemplify a style of the Arts and Crafts movement are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs 1887–1910.”
- *California Register*
 - To be eligible for listing in the California Register under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the Arts and Crafts movement. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - In Westlake, intact concentrations of residences that exemplify a style of the Arts and Crafts movement are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs 1887–1910.”
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the Arts and Crafts movement. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - In Westlake, intact concentrations of residences that exemplify a style of the Arts and Crafts movement are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs 1887–1910.”

Theme: Early Revival of Colonial Styles: The Search for Identity, 1890s–1912

Early period revival styles emerged from a general interest among Californians to create an “indigenous architecture” based on the state’s climate, physical similarities to the Mediterranean, and historical legacy of Spanish colonization. One of the earliest expressions of this interest came from

renewed interest in the California Missions and Presidios championed by the Landmarks Club, a group of boosters headed by Charles Fletcher Lummis in 1896 to promote the preservation of the California Missions. The Landmarks Club's efforts coupled with the publication of Helen Hunt Jackson's *Ramona* in 1884 helped to bring about the first wave of California Mission and Spanish Baroque-influenced architecture.¹⁴⁹ Elaborate examples included the Mission Inn in Riverside and the Santa Fe Depot in San Bernardino. Local examples include the Doria Apartments (HCM No. 432) and Fire Station 18 (HCM No. 349). Mission Revival became an immediate hit in residential architecture and architects and builders created elegant residences and apartments. The style was popular with early bungalow courts as well, as winter tourists sought to share in the romantic "old California" setting.

Property Types and Period of Significance

Single-family residences 1904–1912

Apartments, 1908–1916

Bungalow Courts, 1914

Area of Significance

Architecture (Criteria C/3/3)

Eligibility Standards

To be eligible for designation under Criteria C/3/3, the property:

- Was constructed within the period of significance;
- Retains all or most of the character-defining features for its style;
- Retains all or most of the character-defining features for its property type; and
- Retains the required aspects of integrity.
 - *Character-Defining Features, Mission Revival*
 - ⇒ Flat or low-pitched roof accented with wide eaves, exposed rafter tails, rounded parapets, bell towers, and pent roofs with red tile.
 - ⇒ Smooth or textured stucco wall surface.
 - ⇒ Arcaded entrances and porches.
 - ⇒ Exceptional characteristics: Spanish Baroque and Moorish-style decorative shaping, including quatrefoil window openings, domed towers, pointed and rounded arches.
 - *Integrity Aspects*
 - a. Design (intact roof style, porch, and massing).
 - b. Workmanship (mostly original material for window framing, siding, and decorative features some non-original material is acceptable).

¹⁴⁹ Weitze, Karen J. *California's Mission Revival*. Santa Monica, Hennessy & Ingalls, 1984.

- c. Materials (intact material for window framing, roof tiles, siding, and decorative features).
- d. Feeling (must “read” as an example of its architectural style).
- e. Location (may have been relocated to area).
- f. Setting (surrounding buildings and land uses may have changed).
- g. Association (original use may have changed).
- o *Integrity Considerations*
 - ⇒ The interior may have been remodeled for multifamily uses or increased density.
 - ⇒ Some altered windows may be acceptable if the openings have not been resized and the new windows are unobtrusive or match the style.
 - ⇒ Modern stucco may have been used in repairs to the original stucco.

Evaluation Criteria

- *National Register*
 - o To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), unless the significance is conveyed despite some loss of integrity. The property should demonstrate the highest quality of design and exemplify the Mission Revival style. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - o In Westlake, intact concentrations of residences that exemplify the Mission Revival style are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs 1887–1910.”
- *California Register*
 - o To be eligible for listing in the California Register under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify the Mission Revival style. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - o In Westlake, intact concentrations of residences that exemplify the Mission Revival style are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs 1887–1910.”
- *Los Angeles Historic Cultural Monument*
 - o To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify the Mission Revival style. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.

- In Westlake, intact concentrations of residences that exemplify the Mission Revival style are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Streetcar Suburbs 1887–1910.”

Context: Commercial Development in the Early 20th Century, 1908–1945

As the residential areas of City of Los Angeles expanded from downtown, commercial activity followed. Early commercial corridors tended to follow the dominant lines of transportation: first streetcar routes and then automotive thoroughfares.

Theme: Commercial Development Related to Street Railway Transportation, 1909–1934

In the brief time between their establishment and when the automobile came into widespread use in the 1920s, streetcar routes played a major role in shaping Los Angeles. New routes provided the transportation infrastructure necessary to make new suburbs viable, and the new suburban residents, in turn, made the emerging suburbs attractive for commerce. Wherever streetcar stops brought heavy pedestrian traffic, enterprising Angelenos could set up stores and restaurants and prosper. Commercial activity along streetcar lines intensified as the suburbs built up, and clusters of stores and restaurants became semi-independent nodes where residents could obtain many of their day-to-day needs. Local tourism also fostered streetcar commercial growth, as residents living downtown or tourists from out-of-town used the system to reach popular destinations like Westlake, Lincoln, and Echo Parks. By the mid-1920s, the automobile had taken primacy over streetcars as the dominant mode of transportation shaping the City, but through the 1930s thousands of Angelenos still relied on local and interurban streetcars to get around.

By 1909, Westlake Park had become a major draw for regional tourism, and the first apartment hotels had been established around the park. The nexus of three local streetcar lines at Alvarado and 7th Streets created an ideal environment for early commercial development, which by 1923 included several one- and two-story wood-frame buildings at the intersection of Alvarado and 7th Streets and along 7th Street, which housed shops and restaurants.¹⁵⁰ Many of these buildings were constructed between 1908 and 1916. The oldest extant commercial buildings in Westlake are located along 7th Street near the park, including 2110, 2120, 2126, 2424, 2426 and 2520 West 7th Street, within easy walking distance of streetcar stops south of the park. One editorial to the *Los Angeles Times* described the character of commercial buildings near Westlake Park prior to 1920 as “flimsy and unsubstantial.”

“West Seventh street at Alvarado has a motley collection of frame structures that would do credit to a mining camp built to satisfy a transient hour, but which are sadly out of place on one of the most conspicuous and useful thoroughfares in a city the size of Los Angeles.”¹⁵¹

Whether it was a fair characterization of the state of West 7th Street, it seems to have been the prevailing attitude for many contemporary businessmen, because 7th and Alvarado Streets experienced a second wave of commercial buildings in the 1920s, many of them two-story brick and concrete buildings designed in period-revival styles. Notable additions to the 7th Street streetscape included Young’s Market (1924, 3S), 2214 West 7th Street (1923) and the Park Wilshire Professional

¹⁵⁰ Los Angeles County Assessor’s Parcel Information, Sanborn Fire Insurance Maps, 1900, 1923.

¹⁵¹ *Los Angeles Times*, “Fact and Comment,” 2/01/1920.

Building (1924). By 1933, the stretch of 7th Street west of Alvarado had a reputation as “one of the smarter shopping centers” in Los Angeles, and housed “two fashionable tea rooms, an exclusive dress shop, an antique shop and an art shop.”¹⁵² In Westlake, streetcar commercial nodes grew up with streetcar suburbs and early 20th century multifamily properties, serving both residents of the area and tourists. Other areas situated close to streetcar lines saw some development of streetcar commercial nodes, including portions of 6th, 8th, and 9th Streets. In the 1930s, growing numbers of automobiles added to the traffic of Westlake streets, leading to the growth of auto-centered commercial buildings on all east-west thoroughfares.

Found near the routes of local streetcars, streetcar commercial nodes are composed of one or more commercial buildings clustered together. Early examples were small, wood-frame establishments housing shops and restaurants that catered to locals and tourists. Later examples were more substantial as commercial activity branched out from downtown, particularly along West 7th Street.

Many blocks that had been developed with streetcar commercial properties in the early 20th century were later redeveloped in the post-WWII era with larger commercial buildings, but several blocks along 7th Street remain extant. Intact examples of streetcar commercial nodes are significant in the history of Los Angeles because, as with streetcar suburbs, the property type illustrates how the City’s once extensive local streetcar network dictated its physical and economic development in the early 20th century.

Unlike the later auto-centered commercial property types, streetcar commercial nodes catered to pedestrian traffic. The storefronts faced the main streetcar thoroughfare, opening right onto the sidewalk. Their building footprint generally occupied the entire lot, forcing patrons who did arrive by car to park in alleys or on the street. Early examples are typically rectangular one-story or two-story wood-frame buildings with modest architectural details such as parapets and canopies over a row of storefronts. Assessor’s records show that about thirteen of these buildings remain along 7th Street, with varying levels of historic integrity and overall condition. A few single buildings remain on other streets near historical streetcar routes.

Later examples are more often constructed of concrete or brick and exhibit common architectural styles. Commercial buildings on street corners were commonly designed as two-story buildings with rows of evenly-spaced storefronts on the first floor and rows of windows for offices on the second floor, often with a rounded building corner corresponding to the street corner and applied decoration such as cornices and friezes. Some commercial blocks featured the work of notable architects, most notably the firm of Morgan, Walls, and Clements, who applied Spanish Colonial Revival form and Churrigueresque friezes to the buildings at 2214, 2501, and 2415 West 7th Street; and builder Preston S. Wright, who designed the Spanish Colonial Revival building at 2500 West 7th Street.

Property Types and Period of Significance

One-story Stores, 1910–1934

Mixed-Use Commercial, 1916–1934

¹⁵² *Los Angeles Times*, “Fire Menaces Smart Shops,” 11/3/1933.

Area of Significance

Community development (A/1/1)

Commercial architecture (C/3/3)

One-Story Stores and Offices. The earliest extant commercial properties in Westlake are all one-story stores and offices. These properties were usually found alongside streetcar routes, and historically included community butchers, general stores, and restaurants. Many stores reflected modest architectural detail, including cornices, pilasters, and decorative arches surrounding storefronts, though the earliest examples reflected minimal detail.

Mixed-Use Commercial. Two and three-story commercial buildings represent the transition of Westlake from exclusively residential suburb and tourist destination to an area of commerce and work. They demonstrate an early response to the increased pressures on land use along established streetcar lines by increased density and versatility of function. Many mixed-use commercial buildings moved beyond the modest commercial vernacular of one-story stores to reflect commercial adaptations of popular contemporary architectural styles, including Spanish Colonial Revival, Beaux Arts, Classical Revival, and Renaissance Revival.

Eligibility Standards

Due to continual remodeling and redevelopment of commercial streetscapes, intact examples of streetcar commercial buildings are relatively uncommon in Westlake, found mainly in areas of the City where commercial development spread from downtown along major streetcar routes, including West 1st, 6th, 7th, and 8th Streets, and South Alvarado Street. For the same reasons, intact concentrations of streetcar commercial buildings are rare.

In order to be eligible under the streetcar commercial theme (Criterion A/1/1), a property must:

- Be constructed between 1910 and 1934 for commercial uses;
- Be within two city blocks of a historical streetcar route; and
- Exhibit the common characteristics of a streetcar commercial property type.
 - *Character-defining Features, One-story Stores and Offices*
 - ⇒ One-story rectangular or L-shaped massing, in rare cases with a mezzanine level or partial second story.
 - ⇒ Flat roof with parapet or classical cornice.
 - ⇒ Multiple storefronts at the ground floor, opening directly onto the sidewalk.
 - *Character-defining Features, Mixed-use Commercial*
 - ⇒ Two to four stories in height, with a rectangular or L-shaped massing.
 - ⇒ Upper story features a row of windows for office space, with period-Revival or Beaux Arts-style ornamentation.
 - *Exceptional characteristics of this type include:*

- ⇒ Ornate applied ornamentation or architectural features, including towers, friezes, upper-floor balconies, or decorative trim at windows, doors, or storefronts.
- ⇒ Location on a prominent street corner, often with the form of the building adopting a rounded or chamfered corner to complement its location.
- ⇒ Intact original wooden storefronts.
- *Integrity requirements:*
 - a. Location (historical association with a nearby historical streetcar route).
 - b. Feeling (must “read” as an early 20th century commercial building).
 - c. Design (window and storefront openings are intact).
 - d. Workmanship (applied decoration is mostly intact some decoration may be missing).
 - e. Association.
 - f. Materials (mostly original wall cladding, storefronts, and windows).
 - g. Setting (relationship to sidewalk is preserved).
- *Integrity Considerations:*
 - ⇒ Storefront signage is commonly changed to suit the branding and priorities of multiple retail tenants. This includes new signage and storefront decoration that has obscured (but not clearly destroyed or replaced) original wall finishes decorative elements.
 - ⇒ Interior spaces may have been remodeled over the years to suit multiple retail tenants.
 - ⇒ Storefronts may have been replaced, but the openings should remain the same.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g). If the property also features one or more exceptional characteristics, then it may also be eligible for the National Register under Criterion C as an excellent example of a streetcar commercial property type. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - Intact concentrations of these property types are likely to be found along streetcar lines. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3S for the district and 3D for contributors.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 1, the property should retain most aspects of integrity (a–d). If the property also features one or more exceptional characteristics, then it may also be eligible for the California Register under Criterion 3 as an excellent example of a streetcar commercial property type. If a property is eligible for the

California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.

- Intact concentrations of these property types are likely to be found along streetcar lines. To be considered a contributor, each property should retain most aspects of integrity (a–d) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 3CS for the district and 3CD for contributors.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Historic Cultural Monument, the property should retain most aspects of integrity (a–d). If the property also features one or more exceptional characteristics, then it may also be eligible for designation as an HCM under Criterion 3 as an excellent example of a streetcar commercial property type. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - Intact concentrations of these property types are likely to be found along streetcar lines. To be considered a contributor, each property should retain most aspects of integrity (a–e) and exhibit some or all of the character-defining features for its property type. The applicable status codes would be 5S3 for the district and 5D3 for contributors.

Theme: Commercial Development and the Automobile, 1913–1945

From the SurveyLA *Draft Citywide Historic Context Statement*:

While the street railways conveyed workers and patrons to commercial buildings along arterial thoroughfares and streets in the first few decades of the 20th century, by the mid-1920s, the automobile became the primary mode of transportation in Los Angeles, and the built environment changed to accommodate it in fundamental ways. Automobile registration in Los Angeles County increased from under 20,000 in 1910, to 141,000 in 1919, and 777,000 in 1929. In 1915, Los Angeles had one car for every eight residents, while nationally, it was one car per 43; by 1925, Los Angeles had one car per 1.8 residents (nationally it was only one car per 6.6 by 1924), the highest percentage of automobiles in the world.

The interwar years, especially the mid-1920s, were a pivotal period in Los Angeles transportation history when automobile usage began to eclipse that of street railways. Los Angeles went from having the world’s largest rail network to the world’s largest road network. Angelenos embraced the automobile earlier and to a greater dependency than any other major city in the country, and perhaps the world. Service and parking structures, commercial buildings, and signs were created and developed in Los Angeles specifically to accommodate the automobile. Examples of these properties that pre-date World War II and represent the relatively early adaptation of Los Angeles’ built environment to the automobile have now become rare.¹⁵³

¹⁵³ Introductory paragraph and summary of the “Commercial Development and the Automobile” from the SurveyLA Draft Context Statement. Based on the works of Richard Longstreth and prepared by multiple contributors, including Andrew Burson, Catherine Gudis, Chris Nichols, and Richard Starzak.

In the Westlake survey area, most of the extant commercial development developed along major automotive thoroughfares after 1920. Alvarado, 6th, 7th, 8th, and 9th Streets began as major streetcar routes which led to the development of streetcar suburbs and commercial development in the early 20th century. As automobiles overtook streetcars as the dominant mode of personal transportation, commercial development along these streets expanded under the increased traffic, and many commercial buildings constructed from 1920 to the present exhibit clear adaptations to automobile traffic, including associated parking lots, drive-up courtyards or drive-through features, oversized signage, and large glass storefronts. These streets also saw development of buildings that cater to the automobile, including gas stations, car washes, car dealerships, and repair shops.

East-west streets that had not previously held streetcar traffic saw nearly all of their commercial development during the age of the automobile. Beverly Boulevard, 3rd Street, a portion of 6th Street, and Wilshire Boulevard became major automotive thoroughfares, and most of the commercial properties developed along them featured concessions to the automobile. The most common auto-related feature was parking, either made available within a front setback or tucked in behind the building.

Wilshire Boulevard. Residents recognized early the importance of two major roads, calling for the extension and beautification of Wilshire Boulevard and the Arroyo Seco Parkway in 1906.¹⁵⁴ Both roads saw early development as residential havens with peaceful parks, but in the 1920s Wilshire Boulevard emerged to become the City's foremost commercial corridor. Over the next 50 years commercial activity shaped the Wilshire Boulevard skyline, creating what contemporary boosters called, "the Champs-Elysees of the Pacific," and historians Kevin Roderick and Eric Lynxweiler called the first linear downtown.¹⁵⁵

According to the contributors of *Curating the City: Wilshire Boulevard*, Wilshire Boulevard can be reasonably separated into eight segments, running from Downtown to the Ocean. From east to west, they are:

- Downtown (Grand Avenue to Alvarado Street);
- Park District (MacArthur Park to Lafayette Park);
- Wilshire Center (Hoover Street to Wilton Place);
- Windsor Square/Hancock Park (Wilton Place to La Brea Avenue, also known as Park Mile);
- Miracle Mile/Carthay Circle (La Brea Avenue to San Vicente Boulevard);
- Beverly Hills (San Vicente Boulevard to Whittier Drive);
- Westwood/Brentwood (Whittier Drive to 26th Street); and
- Santa Monica (26th Street to Ocean Avenue).

¹⁵⁴ *Los Angeles Times*. "Wilshire Boulevard to Sea." 4/12/1906.

¹⁵⁵ Roderick and Lynxweiler, 2005. Also in 2005, the LA Conservancy developed *Curating the City: Wilshire Boulevard*, an project focused on documenting the architectural history of Wilshire Boulevard. This project included extensive contributions from Roderick and Lynxweiler. An interactive map representing the project is available online: <http://www.curatingthecity.org/>.

The Park District segment of Wilshire Boulevard is located entirely within the Westlake survey area, as well as a portion of the Downtown segment.

The Park District. The Park District segment is Wilshire Boulevard's oldest segment. It contains the original tract laid out by Gaylord Wilshire in 1896, including the original street configuration and widths. Wilshire had envisioned the intersection of two grand boulevards in his tract: Wilshire Boulevard and Benton Street (now Lafayette Park Place). Although Benton Street's 120-foot roadbed did not continue beyond Wilshire's tract, the millionaire socialist's vision for Wilshire Boulevard took off in ways that he could not have imagined in 1896. Wilshire related his amazement in a 1924 letter to the editor, where he also advocated for lifting zoning restrictions along the boulevard he originally envisioned as an exclusive residential haven.

Twenty-five years ago we had no automobiles and there was hardly any thought of business ever moving west of Westlake Park ... but the automobile has created two distinct reasons for the spreading of the business district of this city. First, the automobile gives ready access both for business and residence purposes and, furthermore, the congestion of the business district ... is absolutely forcing businesses to spread out. Therefore, my original intent that the boulevard should be purely a thoroughfare restricted to residences has become out of date.¹⁵⁶

Wilshire originally sold the lots to wealthy individuals for fine residences, and for a few decades these homes defined the character of the tract. However, as early as 1912, the character of the tract changed as mid-rise apartments replaced single-family residences, and wealthy homeowners moved away from the area, which was becoming increasingly dense with multifamily, commercial, and institutional uses. The character of the tract changed again in the 1950s and 60s as U.S. corporations moved to Wilshire Boulevard. They constructed mid-rise and high-rise office buildings that reflected a variety of interpretations of the Mid-Century Modern aesthetic, which brought the Park District segment in line with the other segments as part of a post-WWII commercial corridor.

Downtown. The segment of Wilshire Boulevard that extends from MacArthur Park (originally Westlake Park) to Grand Avenue downtown was originally opened as Orange Street, a 60-foot wide street first depicted in 1877 on the map for the Fairmount Tract (MR 3-328). Over the next 40 years, development along the street was mainly residential, with a few community markets at street corners.¹⁵⁷ However, as Wilshire Boulevard developed into the City's premier automotive thoroughfare in the 1920s, residents and City officials began to push for connecting Wilshire to downtown through the Orange Street alignment. This push erupted into conflict between two factions, one that wished to bridge Westlake Park and widen Orange Street to 100 feet as soon as possible; and another that did not want to see the park violated and wished to see more comprehensive efforts made at extending Orange Street through downtown before proceeding with a costly widening project. The widening faction won a partial victory in 1928 and the City proceeded to acquire the lots immediately south of Orange Street, which by that time had been renamed Wilshire Boulevard. However, the fight continued over bridging Westlake Park through 1934.

The widening took 40 feet from the south side of the street, eliminating the first row of residential lots fronting Orange Street. The Wilshire Medical Corporation, who purchased while the City was still resolving the widening question, constructed its new building with a generous setback to preserve its

¹⁵⁶ *Los Angeles Times* Letters to the editor, 11/01/1924.

¹⁵⁷ Sanborn Maps 1923.

investment and make right-of-way acquisition by the City easier on both parties. Properties on the north side remained intact through the widening process although, after the street became a successful part of the Wilshire Boulevard commercial corridor, most of the lots were redeveloped with commercial properties. Like other segments of Wilshire Boulevard, the Downtown segment underwent some redevelopment in the 1950s and 60s as corporations moved to bridge the gap between Wilshire Boulevard and downtown with their own showplace office buildings. Within the survey area, recent large-scale redevelopment has compromised the integrity of this segment. Two of the blocks on the eastern edge of the survey area have been redeveloped for a new Home Depot power center and a new campus for the Los Angeles Unified School District.

Olympic Boulevard. Olympic Boulevard, which was originally named 10th Street, existed in Los Angeles since 1849, when E.O.C. Ord included it in his survey of the pueblo of Los Angeles.¹⁵⁸ In the late 19th century, 10th Street's alignment comprised about eight blocks in downtown; from Main Street to Figueroa Street. In the early 1920s, the City included 10th Street with several other road improvement projects to improve traffic flow. Property owners at the time sought to widen 10th Street from 60 feet to 100 feet and extended to the eastern and western City limits, where Beverly Hills and Santa Monica planned to carry the boulevard to the ocean.¹⁵⁹ By 1930, 10th Street had been renamed to Olympic Boulevard in honor of the 1932 Olympic Games held in Los Angeles.

Several sections of the 10th Street/Olympic Boulevard alignment from downtown to Westwood existed by 1929, but due to poor planning the sections did not line up.¹⁶⁰ In Westlake, the original 10th Street dead-ended at Park View Street, and began again at Hoover Street about two blocks south. The development of Olympic Boulevard was set back in 1933, when the City abandoned the Olympic Boulevard project and several other road projects that involved costly property acquisition. A map circulated by the *Los Angeles Times* in 1936 depicted a fragmented Olympic Boulevard with several sections identified as "to be opened and improved" and "existing street to be widened and improved."¹⁶¹ Most of the improvements were completed between 1936 and 1950. An aerial photo of the Westlake area from 1938 shows that the Olympic Boulevard connection between Park View Street and Hoover Street underway.¹⁶² In 1946, the City widened Olympic Boulevard from Park View Street to Western Avenue.¹⁶³ The entire alignment of Olympic Boulevard through the Westlake survey area had been widened from 60 to 100 feet by 1949. Nearly all of the right-of-way was taken from properties on the south side of the street.¹⁶⁴

After the road improvements were complete, Olympic Boulevard became a major east-west thoroughfare that conveyed motorists from downtown to Santa Monica. However, due to its stilted, piecemeal construction it did not receive as much early auto-centered development as did Wilshire Boulevard and 3rd Street. While remnants of earlier residential and multifamily development have remained, commercial property types along Olympic Boulevard were generally constructed from the 1960s–1990s.

¹⁵⁸ Hayes, Derek. *Historical Atlas of California*, University of California Press, Berkeley and Los Angeles, California, 2007, p. 149.

¹⁵⁹ *Los Angeles Times* "Tenth Street Plans Move" 6/29/1930; Sanborn Maps 1923, 1933–49.

¹⁶⁰ *Los Angeles Times* "Where Olympic Boulevard will be straightened and Opened..." 1/17/1936.

¹⁶¹ *Los Angeles Times* "How Olympic Boulevard's route will extend to sea edge" 4/19/1936.

¹⁶² USDA Aerial Photographs of the Westlake area. Available through Geo-search.net.

¹⁶³ *Los Angeles Times* "Olympic Blvd new section to open soon" 8/8/1946; Sanborn Maps 1933–49.

¹⁶⁴ Sanborn Maps, 1933–49.

Summary Statement of Significance

When compared to areas of the city that developed later and farther from downtown, auto-related commercial development did not significantly contribute to the dominant pattern of development in Westlake. The area does have a few significant examples, and commercial property types that clearly demonstrate distinct responses to the automobile in their design or have early historical associations may be eligible under this theme.

Associated Property Types

Parking Garages, 1910–1927

Neon Signage, 1927–1940

Property Type: Parking Garages, 1910–1927. Because the more affluent apartment hotels of the early 20th century attracted a clientele with automobiles, they were among the first businesses in Westlake to provide secure off-street parking in garages. The earliest extant garage was constructed in 1910 at 515 Lake Street, and likely provided parking for three nearby apartment hotels, one of which (The Ansonia) is extant. While the Lake Street garage is humble in architectural character, it represents one of the earliest adaptations to the automobile in Westlake, and its presence demonstrates the affluent character of Westlake apartment developments in the early 20th century. Two other garages are extant from this time period: the Valencia Garage at 913 Valencia Street (constructed 1916) and the Mayfair Apartments Garage at 715 Witmer Street (constructed 1927, designed by Curlett & Beelman).

Property Type: Neon Signage, 1927–1940. At the 1893 World Columbian Exposition in Chicago, Illinois, Nikola Tesla displayed his fluorescent lamp signs to the public. Georges Claude, a French engineer, chemist and inventor, was the first person to apply an electrical charge to a sealed tube of neon gas to create a lamp.¹⁶⁵ Claude demonstrated the first public display of a neon sign of two 38-foot long tubes in December of 1910 at the Paris Expo. In 1912, Jaques Fonseque, Claude's associate, sold the first commercial neon sign to a Paris barber.¹⁶⁶

In 1923, Georges Claude and his French company Claude Neon, introduced neon gas signs to the United States by selling two to a Packard car dealership in Los Angeles. Earle C. Anthony purchased the two signs reading "Packard" for \$24,000.¹⁶⁷ In their book *Los Angeles Neon*, authors Marsak and Cox wrote, "Before the advent of neon, Angelenos were loony for buildings shaped like zeppelins, chili bowls, and barnyard animals, as was their right. The roadside vernacular also included billboards, painted on brick, and porcelain signs swinging in the wind..." The advent of the neon sign and the popularity of car culture turned Los Angeles advertising signage into a luminous wonderland.

Throughout the Great Depression and the blackouts of World War II, neon signs fell out of use. However, in the mid-1980s, Adolfo V. Nodal, who was then head of the Los Angeles Cultural Affairs Department set in motion a program that has relit more than 30 signs along what is today called the

¹⁶⁵ Circa 1902.

¹⁶⁶ Glass Academy, LLC.

¹⁶⁷ Bellis, Mary. *The History of Neon Signs, Georges Claude and Liquid Fire*, About.com, accessed July 22, 2008. <http://inventors.about.com/od/qstartinventions/a/neon.htm>.

Historic Wilshire Neon Corridor and the Historic Hollywood Neon District.¹⁶⁸ Westlake is endowed with many historic neon signs constructed in the 1920s and 1930s, most of which stand atop mid-rise apartments in the blocks immediately surrounding MacArthur Park.

- *Extant Neon Signs in Westlake:*
 - Hotel Stratford.
 - Westlake Theatre, 636 S. Alvarado Street.
 - Cameo Hotel, 504 Bonnie Brae Street.
 - Olympic Casa Sonora (unrestored), 729 Union Avenue.¹⁶⁹
 - President, 669 Union Avenue.
 - Waldorf (unrestored), 621 Union Avenue.
 - Superet Light Church, 3516 W. 3rd Street.
 - Granada Building.
 - Asbury, 6th Street near MacArthur Park.
 - Ansonia, 6th Street near MacArthur Park.
 - Barbizon, 6th Street east of Alvarado Street.
 - Hotel Bryson, Wilshire Boulevard near Lafayette Park.
 - Park Wilshire, Wilshire Boulevard near MacArthur Park.
 - Royale Wilshire, Wilshire Boulevard near Lafayette Park.

Eligibility Standards

Because most auto-centered commercial development happened after much of Westlake had been developed with streetcar-related residential and commercial, there are few significant property types to represent the theme. Extant examples are often related to the apartments and commercial buildings that are primarily linked to streetcar-related development.

In order to be eligible under the auto-centered commercial development theme, a property must:

- Be constructed between 1910 and 1927; and
- Exhibit the common characteristics of an early parking garage.
 - *Character-defining Features, Parking Garage*
 - ⇒ 1–2-story massing, wood-frame construction (later examples also used reinforced concrete).
 - ⇒ Primary entrance is composed of auto bays that open to the street.

¹⁶⁸ Phillips, Virginia. "Los Angeles Cherishes Its Electric Landscape," *Pittsburgh Post-Gazette Magazine*, October 8, 2000, accessed July 22, 2008, <http://www.post-gazette.com/travel/20001008lights5.asp>.

¹⁶⁹ Currently covered by an advertisement.

- ⇒ Frequently located facing a side street behind a related apartment building.
- *Integrity requirements:*
 - a. Design (window and bay openings are intact).
 - b. Workmanship (applied decoration is mostly intact, some decoration may be missing).
 - c. Materials (mostly original wall cladding, storefronts, and windows).
 - d. Setting (relationship to associated apartment building/hotel is preserved).
 - e. Feeling.
 - f. Association.
 - g. Location.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g). If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - There are no intact concentrations representing this theme in Westlake.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 1, the property should retain most aspects of integrity (a–d). If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - There are no intact concentrations representing this theme in Westlake.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Historic Cultural Monument, the property should retain most aspects of integrity (a–d). If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - There are no intact concentrations representing this theme in Westlake.

Context: Government and Private Institutional Development, 1912–1945

Theme: Religion and Spirituality

In the early 20th century, most Los Angeles churches were located downtown. However, as the City spread westward, many major religious institutions followed the trend and relocated to points west. Many churches established new grand sanctuaries on or near Wilshire Boulevard, including the Wilshire Christian Church (1926), St. James Episcopal Church (1927), Immanuel Presbyterian

Church (1928), Congregation B’Nai Brith (Wilshire Boulevard Temple, 1929), First Baptist Church, and First Congregational Church (1932).¹⁷⁰

Also during this time and beyond, Los Angeles became a center for non-mainstream spiritual expression and revival-based religious movements. Charismatic Christian leaders such as Aimee Semple McPherson capitalized on the City’s strong connections to the entertainment industry to gain a following for the Angelus Temple in Echo Park, the headquarters for the foursquare movement. The City’s diverse population also proved receptive to (or at least tolerant of) non-Judeo-Christian congregations like Paramahansa Yogananda’s Self-Realization Fellowship in Mount Washington.

According to Sanborn Maps and City Directories, the Westlake area in the 1920s was served locally by a few churches.¹⁷¹ The Roman Catholic Church dedicated the Church of the Immaculate Conception in 1928. The Romanesque sanctuary had a capacity of 1,000 and cost \$200,000 to construct.¹⁷² Reverend John Cantwell, then bishop for the Diocese of Los Angeles and San Diego, resided near the new church in a two-story residence at 717 South Burlington. Reverend Harry Real, who served St. Paul’s Cathedral [615 S. Figueroa, demolished], lived in a residence across the street from Cantwell.¹⁷³ Other churches within the Westlake survey area from the 1920s through the 1950s included the Park View Gospel Hall at 837 S. Park View Avenue (1920), the Assembly of Peace at 1728 6th Street (demolished), and First Emerson church at 909 South Lake (demolished).¹⁷⁴

In 1926, Dr. Josephine DeCroix Trust founded the Holy Superet Light Church and Mother Trust Superet Center College to spread the tenets of her new sect of Christian faith. Called the Superet Soul Light Science, her teachings integrated a belief in reincarnation and interpretation of auras with a Christian tradition that incorporated faith healing. From the 1920s until her death in 1957, Dr. Trust continually expanded the Mother Trust Superet Center, located on the south side of 3rd Street, east of Coronado Street. DeCroix’s followers have continued to keep the church open to the public. The Mother Trust Superet Center was designated Historic Cultural Monument No. 555 in 1992.

Property Types and Period of significance

Church Properties, 1920–1945

Area of Significance

Community Institutional Development (A/1/1)

Church properties are properties that are historically associated with religious worship or spiritual practice. A church property can consist of a single building (usually a sanctuary with multiple additional uses) or can be composed of several buildings organized around the church’s mission. Following the social upheavals that resulted from the rapid rate of industrialization, urbanization, and mass migration in America during the late 19th century, churches expanded their mission to include social programs among parishioners who lacked the long-standing community connections common

¹⁷⁰ City Life Downtown Charter School and the Los Angeles Conservancy. *The Sacred Spaces of Wilshire Boulevard: A Guide for Kids by Kids*. Prepared 2005.

¹⁷¹ Sanborn Fire Insurance Maps, Volume 2, 1923, 1933–49; Los Angeles City Directory, 1929.

¹⁷² *Los Angeles Times*, “Church Will Be Dedicated,” 3/3/1928.

¹⁷³ City Directories, 1929.

¹⁷⁴ City Directories, 1929, 1942, 1956; Sanborn Maps 1923, 1933–49, 1955.

in rural towns. The result of this expanded mission was a larger church complex composed of a parish house, lecture room, daycare center, and social hall, in addition to the sanctuary.¹⁷⁵

The style of church properties in Westlake vary significantly, ranging from a modest, wood-frame and clapboard structure to visually commanding concrete buildings featuring ornate Churrigueresque friezes. In recent years, several churches have been established that reflect the diverse ethnic and religious backgrounds of the current population. Some churches have reused historic buildings for their congregations, as is the case with the Korean Churches now occupying the Eagles/Teamsters Building on Union and 8th Streets and the former Chouinard Institute at 743 Grandview Avenue. However, there are relatively few extant church properties in Westlake that date from the 1920s to the 1950s, and no known church properties that represent the area's early history.

Eligibility Standards

Although church properties within the period of significance are a relatively rare property type for the Westlake survey area, the greater west Los Angeles region is rife with excellent examples, particularly church properties that convey the significant ecclesiastical migration from downtown to Wilshire Boulevard.

Furthermore, the National Register requires religious properties to be of particular significance beyond the typical role they play in their community, either through their association with major historic events (e.g., the Old North Church in Boston, from which the signal was given for Paul Revere to embark on his famous ride) or through their architectural/artistic significance. Therefore, in order for a church property to be considered eligible for the National Register, it would have to be associated with historic events which were significant on the national, state, or local levels; or be of a significant architectural style or the work of a notable architect. If the property is a significant example of an architectural style or the work of a notable architect, it should be evaluated under the integrity requirements of the related architectural theme.

In order to be considered eligible for the National or California Registers, a property must:

- Be constructed between 1920 and 1945 for religious or spiritual uses;
- Retain the required level of integrity;
- Be associated with events, or social movements (including spiritual or religious movements) which are significant in the context of national, state, or local history; or
- Be a contributor to a historic district that represents a significant social movement or pattern of development as defined by other relevant themes in this document.
 - *Integrity requirements:*
 - a. Design (original plan, window and door openings should be intact);
 - b. Association (property should be recognizable to its period of significance);
 - c. Feeling (historical "sense of place" should be present);
 - d. Workmanship (decorative elements are intact);

¹⁷⁵ Rifkind, Carole. *A Field Guide to American Architecture*. New York, New American Library, 1980.

- e. Materials (original or compatible wall cladding, doors, and windows);
- f. Location; and
- g. Setting (relationship to the community it historically served is preserved).
- o *Integrity Considerations:*
 - ⇒ Interior spaces may have been remodeled over the years due to multiple tenants or uses.

Evaluation Criteria

- *National Register*
 - o To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g) and derive its primary significance from historical importance (i.e., the property is associated with an event or social movement that is significant in local, state, or national history).¹⁷⁶
 - o A church property may also be a contributor to a National Register historic district that is associated with broader social context under Criterion A (e.g., community development, suburbanization, or ethnic identity).
- *California Register*
 - o To be eligible for listing in the California Register under Criterion 1, the property should retain most aspects of integrity (a–d) and have important historical associations beyond its role within a religious community.
 - o A church property may also be a contributor to a California Register historic district that is associated with broader social context under Criterion 1 (e.g., community development, suburbanization, or ethnic identity).
- *Los Angeles Historic Cultural Monument*
 - o To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 1, the property should retain most aspects of integrity (a–d) be associated with important historical themes within the City of Los Angeles.
 - o A church property may also be a contributor to a local historic district that is associated with broader social context under Criterion 1 (e.g., community development, suburbanization, or ethnic identity).

Theme: Social Clubs and Public Service Organizations

In Los Angeles, social clubs and public service organizations proliferated throughout the 20th century. Organizations such as the YWCA, B'nai B'rith, the Benevolent and Protective Order of Elks, and the Fraternal Order of Eagles provided rootless Midwestern and East Coast immigrants with an established network of like-minded individuals. Their charitable activities included civic improvement projects, social services, and public celebrations that enriched the surrounding community. By 1929, Los Angeles boasted more than 300 local chapters from over 50 nationwide fraternal and public service organizations.¹⁷⁷

¹⁷⁶ National Register Criteria Consideration (a). <http://www.nps.gov/history/nr/listing.htm>.

¹⁷⁷ Los Angeles City and County Directory, 1929.

Westlake has been home to several social clubs and public service organizations. In 1912, former Montana Senator William A. Clark established the Mary Andrews Clark Memorial Home on Crown Hill in memory of his mother. The four-story Châteauesque home came under the management of the YWCA in 1913 and served as a home for working women, “where they can live in delight and comfort at a price which every woman can afford.”¹⁷⁸ The YWCA operated the home under strict rules to protect the reputations of their female boarders. Rules included designating limiting male visitors to open sitting rooms, requiring decorous behavior and attire during meals, and no alcohol on the premises.¹⁷⁹ In 1975, the City designated the Mary Andrews Clark Memorial Home Historic Cultural Monument No. 158, and in 1995 the home was listed in the National Register.

Westlake’s lavish scenery and good reputation attracted the Benevolent and Protective Order of Elks (Elks), who in 1926 built Lodge No. 99 on Park View Street, across from Westlake Park. Judge John C. Karel, a member of the Elks’ Grand Lodge, visited the building while it was under construction and stated, “I can say that the Los Angeles Elks are building the finest Elks Home I have ever seen, and I have been all over the United States in this work.” Designed by well-known Art Deco architect Claud Beelman, the 11-story lodge featured a grand ballroom, meeting space, theater, natatorium, a restaurant on the fourth floor, and 160 rooms. The Elks sold the building sometime in the 1970s and it became the Park Plaza Hotel. The City of Los Angeles designated the building a Historic Cultural Monument in 1983 and appeared eligible for the National Register in a 1992 survey.¹⁸⁰ After undergoing a 1999 restoration, the historic Elks Lodge No. 99 is used as rental space for special events.

In 1924, the Independent order of the B’nai B’rith moved into their brand-new building on the northeast corner of Ninth and Union Streets. The three-story building offered ground-floor space for lease and included a large assembly room, library, billiard, and reception rooms, staff and committee offices, meeting space, and women’s quarters.¹⁸¹ Architect S. Tilden Norton designed the building with elaborate exterior brickwork, dramatic arched openings in the upper story with stained glass windows, and a cast concrete cornice bearing a floral motif. The B’nai B’rith occupied the lodge building until the early 1930s and then moved to lodges in Hollywood and Downtown. By 1936, the Fraternal Order of Eagles had taken over the building as a meeting hall for Aerie No. 102. Their office was located a few blocks west at 1822 W. 9th Street (constructed 1924). In 1941, the Teamsters Union purchased the building for the offices of the Teamsters Joint Council, a collective of 25 different units of the union. Teamsters-affiliated unions occupied the building through the 1970s.¹⁸²

Westlake was also home to a chapter of Freemasons. In 1915, the Westlake Masonic Lodge opened their Temple in a new building at the southwest corner of Eighth and Burlington Streets. The two story brick building was designed for leased retail space on the ground floor and lodge facilities on the second floor.¹⁸³ Some of the Masons that belonged to this lodge were also Shriners, a sub-group of Masons dedicated to creating and supporting free children’s hospitals nationwide. One Westlake Shriner, Le Roy Edwards, played the part of Santa Claus for the group’s annual Christmas charity

¹⁷⁸ *Los Angeles Times*, “Makes Great Gift to Young Women” 11/18/1910; National Register Nomination for the Mary Andrews Clark Memorial Home, 1995.

¹⁷⁹ Capaldi, Michael “Traditional Y.W.C.A. Residence Still Perseveres Today”, in *Los Angeles Times*, 8/4/1982.

¹⁸⁰ Los Angeles Historic Cultural Monuments List; California Office of Historic Preservation Historic Resource Inventory.

¹⁸¹ Sanborn Maps, 1933-49; *Los Angeles Times*, “B’nai B’rith to Erect Building,” 4/1/1923.

¹⁸² City Directories 1973.

¹⁸³ *Los Angeles Times* “New Temple of Masons Opened” 3/19/1915; “Mason’s Home Pleases Many” 3/18/1915.

event, during which 4,000 needy children from all races and creeds and their families received Christmas gifts and food.¹⁸⁴ The West Lake Masonic Lodge occupied the building for most of the 20th century, from 1915 until after 1973.¹⁸⁵

Period of Significance

1912–1945

Area of Significance

Community Institutional Development (A/1/1)

Property Types

Social Clubhouses and Public Service Organization Buildings

Eligibility Standards

Social Clubhouses and public service organization buildings are dispersed within the survey area, with no area of particular concentration. Many of the social clubs and public service organization buildings are also eligible for designation under Criterion C/3/3 for their architecture. Two examples, the Mary Andrews Clark Memorial Home and the Elks Lodge No. 99 are designated Historic Cultural Monuments.

In order to be considered eligible under Criterion A/1/1, a property must:

- Be constructed between 1912 and 1945;
- Retain the required level of integrity;
- Have a significant association with a social or public service organization during the period of significance; or
- Have an interior configuration that was designed to serve the organization’s stated mission or facilitate the club’s meetings and rituals.
 - *Integrity requirements:*
 - a. Design (original plan, window and door openings should be intact).
 - b. Association (property should be recognizable to its period of significance).
 - c. Feeling (historical “sense of place” should be present).
 - d. Workmanship (decorative elements are intact).
 - e. Materials (original or compatible wall cladding, doors, and windows).
 - f. Location.
 - g. Setting.
 - *Integrity Considerations:*

¹⁸⁴ *Los Angeles Times* “Shriners Play Santa Role” 12/23.1930.

¹⁸⁵ Los Angeles City Directories, 1929, 1956, 1965, 1973, 1987.

- ⇒ Storefronts on the ground floor may have been altered.
- ⇒ Interior spaces may have been remodeled over the years to suit multiple tenants, but the overall configuration of interior spaces should be intact, particularly if they convey the social group's use of the building.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g) and have significant ties to a social, fraternal, or public service organization. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - There are no intact concentrations of this resource in Westlake, but this property may also be considered a contributor to a streetcar commercial historic district if it also meets the eligibility requirements for that theme.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 1, the property should retain most aspects of integrity (a–d) and have significant ties to a social, fraternal, or public service organization. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - There are no intact concentrations of this resource in Westlake, but this property may also be considered a contributor to a streetcar commercial historic district if it also meets the eligibility requirements for that theme.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 1, the property should retain most aspects of integrity (a–d) and have significant ties to a social, fraternal, or public service organization. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - There are no intact concentrations of this resource in Westlake, but this property may also be considered a contributor to a streetcar commercial historic district if it also meets the eligibility requirements for that theme.

Theme: Public and Private Health & Medicine 1923–1955

By 1925, the booming population in Los Angeles had outstripped the capacity of local hospitals, and in response several hospitals around the City expanded their facilities. According to one article in the *Los Angeles Times*, twelve new hospital buildings collectively worth \$20 million were under construction in 1925 as the medical community strove to meet the needs of a projected population of 1.5 million people.¹⁸⁶ Among the expansions were improvements to two major hospitals located north and east of the Westlake area: St. Vincent's Hospital (now St. Vincent's Medical Center) and the Good Samaritan Hospital.

¹⁸⁶ *Los Angeles Times*, "Hospital Program Underway will Cost Huge Sum," 4/12/1925.

In 1856, The Daughters of Charity of St. Vincent de Paul founded the Los Angeles Infirmary downtown, when Los Angeles was a small pueblo with a population of about 3,000 people. In 1884, the Sisters built a new hospital at the corner of Sunset Boulevard and Beaudry Avenue and changed its name to St. Vincent's Hospital in 1918. In 1926, the hospital moved to a new facility at 2131 3rd Street.¹⁸⁷

Good Samaritan Hospital was founded in 1887 through an effort to expand on Sister Mary Wood's nine-bed infirmary on California Street by a small group of women banded together under the leadership of Episcopalian minister T.W. Haskins.¹⁸⁸ Mrs. Mark Severance donated funds to purchase property for larger quarters, making her the hospital's namesake, the Good Samaritan.¹⁸⁹ The hospital relocated to the new property, located at 927 W. 7th Street. The hospital expanded in 1927 with the construction of new facilities on the corner of Wilshire Boulevard (then Orange Street) and Lucas Avenue.

One of the earliest extensions of the medical community to Wilshire Boulevard began in 1923, when an investment company constructed the Westlake Professional Building on the northwest corner of Wilshire Boulevard and Westlake Avenue. The building had special amenities for medical professionals, including gas, electric, and vacuum outlets in each suite, circulating ice water, and compressed air.¹⁹⁰ The Westlake Professional Building was determined eligible for the National Register in 1984 and is designated Historic Cultural Monument No. 2534.¹⁹¹

The expansion of Good Samaritan and St. Vincent's Hospitals stimulated development of many more medical offices, clinics, and laboratories close to the hospitals within the Westlake area. A triangular-shaped parcel across the street to the southwest of St. Vincent's, which was originally an open area of numerous oil wells, tanks and derricks, quickly became the site of five commercial buildings containing doctor's offices (now demolished). The intersection of Wilshire Boulevard and Westlake Avenue became the center of medical office development. In 1927, the Los Angeles County Medical Holding Corporation erected the height-limit (13-story) Wilshire Medical Building at the southeast corner of Wilshire Boulevard and South Westlake Avenue, providing 205 new office suites.¹⁹² Architects John and Donald Parkinson designed the new office, adorning it with a scalloped terra cotta cornice and a cartouche over the main entrance bearing a caduceus, a familiar symbol commonly associated with medicine in the 20th century. The Wilshire Medical Building was determined eligible for the National Register in 1983.¹⁹³

In 1935, the Los Angeles County Medical Holding Corporation developed the intersection further with the construction of a \$500,000 medical library, auditorium, and parking garage complex on the northeast corner of the Wilshire Boulevard and Westlake Avenue.¹⁹⁴ Two small private hospitals opened nearby on Alvarado and Bonnie Brae Streets sometime in the 1930s and around the same time

¹⁸⁷ *Los Angeles Times* "St. Vincent's To Install Stone" 3/21/1926.

¹⁸⁸ *Los Angeles Times* "Sister Mary's True Vision" 12/29/1912.

¹⁸⁹ Good Samaritan Hospital, website: <http://goodsam.org>, 4/24/2008.

¹⁹⁰ *Los Angeles Times*, "Site Acquired for Physicians," 11/5/1922.

¹⁹¹ Los Angeles Historic Cultural Monument List; California Office of Historic Preservation Historic Resources Inventory, 12/11/2006.

¹⁹² *Los Angeles Times*, "Structure Nears Completion: height-limit medical building on Wilshire," 7/29/1928.

¹⁹³ California Office of Historic Preservation Historic Resources Inventory, 12/11/2006.

¹⁹⁴ *Los Angeles Times*, "Plans Completed for Lofty New Structure," 12/8/1935.

a surgical supplies store opened on Burlington Avenue.¹⁹⁵ The Grier-Musser House at 403 South Bonnie Brae Street, built in 1896 by Jonathan H. Hill, was used as a maternity hospital in the 1920s.¹⁹⁶ From the 1920s through 1950s, clinics and laboratories proliferated among the Westlake area, particularly along Westlake Avenue and in other blocks along Wilshire Boulevard.¹⁹⁷

A 1935 sketch of the Wilshire Boulevard/Westlake Avenue corner and vicinity by Charles H. Owens, published in the *Los Angeles Times*, shows several of medical buildings surrounding the Westlake area, including the Wilshire Medical Building at the southeast corner of Wilshire Boulevard and Westlake Avenue, the Westlake Professional Building at the northwest corner of Wilshire Boulevard and Westlake Avenue, the Los Angeles County Medical Library at the northeast corner of Wilshire Boulevard and Westlake Avenue, a “medical center building and laboratory” at the southwest corner of Wilshire Boulevard and Westlake Avenue, the Belt Medical Building (now demolished), one block south of Wilshire Boulevard and Westlake Avenue, and several other medical buildings both in operation or proposed, including one designed by Lloyd Wright in 1935 (now demolished).

Good Samaritan Hospital had provided training for nurses as part of its medical mission since 1898, and by 1928 the Bishop Johnson School of Nursing and the Nurses’ Home and Gymnasium had been established just east of the hospital across Lucas Avenue.¹⁹⁸ In 1924, the Los Angeles Nurses Club established a four-story clubhouse at 245 Lucas Avenue, just north of the hospital and school. The Los Angeles Nurses Club provided rooms for 100 nurses and communal living facilities, including a living room, library, and auditorium, in much the same way the nearby Mary Andrews Clark Memorial Home provided respectable living quarters for working women from other fields. It was the first clubhouse in the United States to be financed and built by and for nurses. The Los Angeles Nurses Club was designated Historic Cultural Monument No. 352 in 1988, and is listed in the National Register (1995).¹⁹⁹

The emerging blocks full of apartments, flats and bungalow courts nearby also provided close accommodations for hospital staff and nurses working at Good Samaritan and St. Vincent Hospitals. Census records from 1930 show several nurses among the residents of apartments along Rampart Boulevard and bungalow courts on Burlington Avenue.²⁰⁰

After World War II, hospitals expanded once again to accommodate the influx of new patients. In 1953, Good Samaritan added another wing to the 1926 hospital, bringing its capacity for patients to more than 400. In 1957, the City Council built a modern Central Receiving Hospital on 6th Street between Loma Drive and Columbia Avenue, which operated until it was demolished for the new LAPD Rampart station in 2005.²⁰¹ St. Vincent’s Hospital added the Estelle Doheny Wing in 1956, and in 1975, replaced the entire facility with a new 381-bed facility and changed its name to St. Vincent’s Medical Center.

In 1955, the Los Angeles County Medical Association completed remodeling of its headquarters building and library at the northeast corner of Wilshire Boulevard and Westlake Avenue. Architects

¹⁹⁵ Sanborn Maps, 1933-49; USDA Aerial Photograph 1938, on file with Geo-Search.net.

¹⁹⁶ Historic Cultural Monument Nomination form for the Grier-Musser House, HCM No. 333. Prepared 1987.

¹⁹⁷ Sanborn Fire Insurance Maps, Volume 2, 1923, 1933-49, and 1953.

¹⁹⁸ Sanborn Maps 1933-49.

¹⁹⁹ Smith, Frances and Wayne Smith. National Register Nomination for the Los Angeles Nurses Club, 1995.

²⁰⁰ 1930 US Census. Accessed through Ancestry.com, 7/31/2008.

²⁰¹ *Los Angeles Times* “A Pioneering Public Hospital Checks Out” 10/2/2005.

Pereira & Luckman designed the remodeling, which included a new upper story and a new façade composed of white cement tiles framed in black steel and grey glass. In 1952, Wilshire Medical Properties, Inc., who owned the Wilshire Medical Building, constructed a new ten-story medical building at the southwest corner of the Wilshire Boulevard and Westlake Avenue intersection. The building was designed by architect Earl Heitschmidt, who faced the building in polished black granite and white travertine on the first and second floors. The upper stories housed medical offices, and a bank occupied the ground floor.²⁰² The presence of the medical community in the northwestern part of the Westlake Survey area has remained strong through the present day.

Property Types and Period of Significance

Medical Office Buildings and Clinics, 1923–1955

Area of Significance

Community Institutional Development (A/1/1)

Eligibility Standards

Medical office buildings and clinics figure heavily into the development of the northeastern part of Westlake. Extant buildings are concentrated around the intersection of Wilshire Boulevard and Westlake Avenue, extending along these two streets toward St. Vincent’s Medical Center and Good Samaritan Hospital. Two of the most prominent medical buildings (the Westlake Professional Building and the Wilshire Medical Building) have been determined eligible for the National Register under Criteria A and C, and the Los Angeles Nurses Club, a nearby resource, is listed in the National Register. Some of the other medical buildings may also be eligible for designation under Criterion C for their architecture.

To be eligible for designation under Criteria A/1/1, the property:

- Be constructed between 1918 and 1957.
- Retain the required level of integrity.
- Has a significant, lasting association with the medical profession.
 - *Integrity requirements:*
 - a. Design (original plan, window and door openings should be intact).
 - b. Association (property should be recognizable to its period of significance).
 - c. Feeling (historical “sense of place” should be present).
 - d. Workmanship (decorative elements are intact).
 - e. Materials (original or compatible wall cladding, doors, and windows).
 - f. Location.
 - g. Setting.

²⁰² Cohan, Charles. “Plans Ready for 10-story Structure” in *Los Angeles Times*. 11/26/1950; Assessor’s Parcel Data.

- *Integrity Considerations and Exceptional Characteristics:*
 - ⇒ Interior spaces may have been remodeled over the years to suit multiple tenants and the changing requirements of the medical profession, but intact interior spaces with extant historical accommodations for the medical profession (e.g., vacuum systems, laboratory outlets, or other built-in medical fixtures) are considered exceptionally significant.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g) and have significant ties to the medical profession. If the property also features one or more exceptional characteristics, then it may also be eligible for the National Register under Criterion C as a significant example of a medical office as a property type. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - Concentrations of the property type may be eligible for listing as a National Register Historic District under Criterion A if the all of the individual properties retain integrity aspects a–c and have a demonstrated common link within the context of medical practice and/or support.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 1, the property should retain most aspects of integrity (a–d) and have significant ties to the medical profession. If the property also features one or more exceptional characteristics, then it may also be eligible for the California Register under Criterion 3 as an excellent example of a medical office as a property type. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - Concentrations of the property type may be eligible for listing as a California Register Historic District under Criterion 1 if the all of the individual properties retain integrity aspects a–c and have a demonstrated common link within the context of medical practice and/or support.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 1, the property should retain most aspects of integrity (a–c) and have significant ties to the medical profession. If the property also features one or more exceptional characteristics, then it may also be eligible for designation as an HCM under Criterion 3 as an excellent example of a medical office as a property type.
 - Concentrations of the property type may be eligible for listing as a local Historic District under Criterion 1 if the all of the individual properties retain integrity aspects a–c and have a demonstrated common link within the context of medical practice and/or support.

Theme: Cultural Development and Institutions: Performing Arts, Visual Arts & Literature, 1918–1957

As the Wilshire and Westlake areas were developing in the early 1900s, Los Angeles experienced an influx of immigrants from the East Coast and Europe, attracted by the burgeoning film and oil industries. This growth affected not only the expansion of these industries but was also an important factor in the development of cultural and civic institutions in Los Angeles. The rise of fascism in Europe resulted in an increase of emigrants seeking social, political, and artistic freedom. In this complex social environment, thousands found freedom in the fertile cultural climate of Los Angeles. Art and music schools were established in response to the need for developing skilled participants within this growing art community and many of these institutions developed in the Westlake area.

Harrison Gray Otis donated his residence to the Los Angeles County before his death in 1917. Although officials were not in complete agreement as to what to do with the property, Otis had stated desire that the property be used for the “interests of art, artists, art-loving people and other devotees of their higher aims and causes which specifically appertain to the finer side of life.” The Otis Art Institute finally opened on September 27, 1920, a little over three years after Otis’ death. The art school was the first, public independent school of art in Southern California and during the 1920s was the largest art school west of Chicago.²⁰³ The Otis College of Art and Design merged with the Parsons School of Design in New York in 1978 and then became fully independent again in 1991.²⁰⁴ The Otis Art Institute became an extended arm of the public art museum in Exposition Park and its success encouraged the establishment of other art institutions in the Westlake survey area, including the Chouinard Art Institute, and the Art Center College of Design.²⁰⁵ The Otis Art Institute was also the last art institution to leave Westlake when it moved to Westchester in 1997.²⁰⁶

Madame Nelbert “Nellie” Murphy Chouinard founded the Chouinard Institute in 1921. After moving to Los Angeles in 1918, Chouinard taught for two years at the Otis Art Institute before opening her own school. By 1926, the Chouinard Institute of the Arts was one of the top five art schools in the country. In 1929, the architectural firm Morgan, Walls, and Clements designed a new building for Chouinard at 743 South Grandview Avenue, based on the Nelbert Chouinard’s own design criteria.²⁰⁷ The Institute is credited with training up to 40,000 artists. Some of the best-known of these artists include fashion designer Edith Head, sculptor Larry Bell, painter Ed Ruscha, and a host of animators employed by the Walt Disney studios in the 1930s. One prominent artist who sought political refuge in Los Angeles was muralist David Alfaro Siqueiros, a former officer in the Mexican Revolution in the 1920s.²⁰⁸ The Chouinard was noted for advocating progressive styles of art and instruction, while the Otis Art Institute had a reputation as being more traditional. The Chouinard Institute merged with the Los Angeles Conservatory of Music in 1961, forming the California Institute of the Arts in Valencia.²⁰⁹ In 1972, artist Judy Chicago opened the “Woman’s Building” at the original Chouinard building and it was used in that capacity until 1974, when the building became a church.²¹⁰

²⁰³ Otis College of Art and Design. Website: <http://content.otis.edu/collections/archives.htm>, 04/25/2008.

²⁰⁴ Pitt, Leonard and Dale Pitt. *Los Angeles A to Z*. University of California Press, Berkeley and Los Angeles, California, 1997.

²⁰⁵ Roderick 2005

²⁰⁶ Otis College of Art and Design website, 2008.

²⁰⁷ Historic Cultural Monument form for Chouinard Institute, n.d.

²⁰⁸ Gleason, Catherine Montgomery. *Los Angeles In the Modern Era, 1920–1980*. Master’s Thesis in Art History, University of California, Riverside, 2005.

²⁰⁹ Pitt 1997.

²¹⁰ Gleason 2005.

The Art Center College of Design was founded by Edward A. “Tink” Adams in 1930 at 2544 W. 7th Street (on the southeast corner of Coronado Street). The school’s mission was to teach “real world skills” to artists and designers, preparing them for positions in publishing, advertising, and industrial design companies. The school’s first buildings were arranged in a U-shape around a central courtyard, creating a small, homey campus for the twelve teachers and eight students who made up the first student body. By 1940, enrollment in Art Center had increased to about 500 students who came from 37 states and several foreign countries. The Art Center was relocated in 1946 to another location in Hancock Park, and later moved to two campuses in Pasadena.²¹¹

The prominence of the motion picture and recording industries in Los Angeles created a local demand for musicians, in film work as well as in live performance for radio and television. In the early 20th century, positions available to musicians included vaudeville bands, classical music orchestras, and motion picture soundtracks. The motion picture studios had access to some of the finest musicians in the world and as jazz music came of age, nightclub engagements were readily available as well. Paul Perrot’s Café in the Westlake area at 2312 W. 7th Street, opposite Westlake Park, presented “musical fiestas” for its Wednesday and Saturday luncheon, featuring the Langhner-Harris Orchestra.²¹² Westlake Park was an important location for musical performance as early as 1891. “Promenade Concerts” were held regularly throughout the week. In 1891, an article in the *Los Angeles Times* reviewed a concert given by the Seventh Regiment Band, with over 10,000 people in attendance.²¹³ The City added a band shell to the park in 1896 and replaced with the present structure in 1957.²¹⁴

A Beaux Arts-style music building opened on February 15, 1927, at the northwest corner of 8th and Beacon streets. The eleven-story building was built for \$1 million and housed 175 sound-proof music studios. The studios were designed to have added ceiling height by using only eleven floors out of the possible thirteen floors allowed. The brick and steel “Italian” style building with *terra-cotta* faced exterior walls also contained an auditorium and two rehearsal halls. The MacDowell Club of Allied Arts chose the music building at 8th and Beacon Streets for its headquarters in 1927. The MacDowell Club presented “brilliant” programs in both the drama and arts departments.²¹⁵

The Westlake Theatre opened on September 22, 1926. West Coast-Langley Theatres hired New York theater architect Richard M. Bates to design the \$1 million theater in a Spanish Colonial Revival style with Churrigueresque details and seats for nearly 2,000 people.²¹⁶ In a departure from their normal practice, the suburban theater chain opted for a much deeper stage at the Westlake Theatre, allowing for its use as a “break-in house” for vaudeville producers Fanchon and Marco before they sent their shows on the national theater circuit.²¹⁷ The theatre held 1,949 seats and featured a balcony and a working stage house.

For decades, the La Fonda Building served as a movie theater for the Westlake survey area. Located 1½ blocks west of MacArthur Park on Wilshire Boulevard, the Spanish Colonial Revival style

²¹¹ Art Center School of Design website, *About Art Center – History*. Available online: <http://www.artcenter.edu/accd/about/history.jsp>. Accessed July 23, 2008.

²¹² *Los Angeles Times*, 10/2/1929.

²¹³ *Los Angeles Times*, 1/19/1891.

²¹⁴ Michael Brandman Associates. *Initial Study/Negative Declaration MacArthur Park Band Shell* Prepared 2006.

²¹⁵ *Los Angeles Times*, 7/10/1927.

²¹⁶ Cinema Treasures, website: <http://cinematreasures.org/theater/497>, 04/23/2008.

²¹⁷ Miller, John. Historic Cultural Monument Application for the Westlake Theatre, June 25, 1991.

building was designed by Morgan, Walls and Clements in 1926. When it opened, the building housed the Vagabond Theatre, a local movie theater. The Vagabond closed in 1993 and a church reused the theater for a few years. In 2006, the theater re-opened as the Hayworth, a theater for live performance.²¹⁸ The La Fonda building was designated Los Angeles Historic Cultural Monument No. 268 in 1983.²¹⁹

Period of Significance

1918–1957

Area of Significance

Community Institutional Development (A/1/1)

Property Types

Art Schools, Music Studios, and Theatres

Eligibility Standards

Institutions of visual and performing art were integral to the community culture of Westlake throughout much of the 20th century. Several buildings related to these important institutions are extant in the survey area, but only two (the Granada Shopper and Studios building and the La Fonda Building) retain a continued association with visual and performing arts. Of the other known resources, two others are designated historic cultural monuments (the Chouinard Institute and the Westlake Theatre).

To be eligible for designation under Criterion A/1/1, the property must:

- Be constructed between 1918 and 1957;
- Retain the required level of integrity; and
- Be associated with an institution of visual or performing art for a significant period of time or during an important time in an institution’s history.
 - *Integrity requirements:*
 - a. Design (original plan, window and door openings should be intact).
 - b. Association (property should be recognizable to its period of significance).
 - c. Feeling (historical “sense of place” should be present).
 - d. Workmanship (decorative elements are intact).
 - e. Materials (original or compatible wall cladding, doors, and windows).
 - f. Location.
 - g. Setting.
 - *Integrity Considerations:*

²¹⁸ The Cinema Treasures website, <http://cinematreasures.org>.

²¹⁹ The Hayworth website, www.thehayworth.com. Accessed 7/17/2008.

⇒ Interior spaces may have been remodeled over the years to suit multiple tenants.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g) and have significant ties to an institution that specialized in arts instruction, performance, or display. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - There are no intact concentrations of property types representing this theme.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 1, the property should retain most aspects of integrity (a–d) and have significant ties to an institution that specialized in arts instruction, performance, or display. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - There are no intact concentrations of property types representing this theme.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 1, the property should retain most aspects of integrity (a–c) and have significant ties to an institution that specialized in arts instruction, performance, or display. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - There are no intact concentrations of property types representing this theme.

Context: LA Modernism, 1919–1945

Theme: Related Responses to the Modern Age, 1927–1945

During the late 19th century, the development of steel contributed to the rise of modern architectural styles. Steel-framed buildings did not have to rely upon the same architectural members (such as columns and buttresses) for support as wood and masonry buildings and gave architects and builders the freedom to decorate buildings with any configuration of architectural elements, or do away with them altogether.²²⁰ Over the first half of the 20th century in Los Angeles, many architects continued to use traditional western idioms in their designs, creating Beaux Arts public buildings and period-revival residences.

Beginning in the 1910s and 20s, modernism took root in high-style residential architecture. Irving Gill took the popular Mission Revival style and stripped it of ornamentation in his residential and institutional designs, leaving a clean structural form that stood in contrast to the busy architectural styles of the day. Frank Lloyd Wright, with assistance from his son Lloyd Wright and Austrian architects Rudolph Schindler and Richard Neutra, designed and constructed several residences using

²²⁰ Gleye, Paul. *The Architecture of Los Angeles*. Los Angeles, Rosebud Books, 1981.

textured concrete block, including the Barnsdall “Hollyhock” House and the Ennis House in Hollywood. Schindler and Neutra went on to design some of the earliest International style buildings in Los Angeles in the 1920s.

Art Deco emerged as the first popular modernistic style in Los Angeles, and many of the city’s best examples were constructed on Wilshire Boulevard. In 1924, Bertram Goodhue designed the Los Angeles Public Library, using the skyward-reaching tower element and geometric shaping that became a definitive element of high-style Art Deco in the City. Many more distinctive buildings followed, including Elks Lodge No. 99 in 1927 [Curlett & Beelman], Los Angeles City Hall in 1928 [John and Donald Parkinson, John C. Austin], the Bullocks Wilshire Department Store in 1929 [John and Donald Parkinson], the Eastern Columbia Building downtown in 1930 [Curlett & Beelman], and the Pellissier Building in 1931 [Stiles O. Clements]. These opulent modernistic buildings dominated the young Wilshire Boulevard skyline, serving as beacons to motorists passing through the City’s foremost commercial corridor. Popular taste for Streamline Moderne was sparked with Walter Wurdeman and Welton Becket’s winning design for the Pan Pacific Auditorium in 1935 and the style eclipsed Art Deco as the style of choice for modern theatres, schools, apartments, and offices. The damage to masonry buildings in the 1933 Long Beach earthquake led to stricter seismic standards for the construction of public buildings—particularly public schools—and many schools were rebuilt in the 1930s and 40s using the Art Deco and Streamline Moderne Styles.²²¹

Art Deco architecture emerged out of the 1925 Paris Expo as a determined and purposeful rejection of earlier, more organic and traditional styles such as Craftsman, Beaux-Arts, and period revival styles. The forward-reaching embrace of the machine age celebrated by Art Deco architecture is exemplified by clean, geometric massing and ornamentation consisting of bold zigzags, streamlines, chevrons, sunbursts, and stylized floral designs. The extent of ornament on Art Deco-styled buildings varied from rich and ornate to the merest suggestion of efficient machine production.²²²

Streamline Moderne was a popular style of the modern movement that took the clean, geometric massing from earlier Art Deco designs and incorporated the use of curvilinear corners that echoed the designs of contemporary automobiles and new domestic appliances. The style is characterized by horizontal banding, smooth surfaces with curved bays and corners, use of glass block for translucency and textural contrast, and rounded vertical decorative elements at the main entrance. The late Moderne, according to architectural historian Paul Gleye, is a variation of the Streamline Moderne style that replaced the curvilinear forms of that style with a sharper, more angular massing and a reliance on brick in addition to the smooth stucco exterior. Some prominent examples of late Moderne architecture include the Mirror Building [Rowland Crawford 1948] and the Carnation Company [Stiles O. Clements 1948].²²³

[Hollywood] Regency is in part a throwback to a specific period in English history and based upon Neoclassical and Egyptian influences that had reappeared in architecture and furniture designs during the regency and reign of England’s George IV (1811–1830). A century later, the Regency style was rediscovered by Hollywood set decorators who, as taste makers,

²²¹ Fatemi, Susan and Charles James. *The Long Beach Earthquake of 1933*. Webpage hosted by the National Information Service for Earthquake Engineering, UC Berkley, 1997. Accessed July 8, 2008.

²²² John Poppeliers and S. Allen Chambers, Jr., *What Style Is It? A Guide to American Architecture* (Revised Edition, John Wiley and Sons, Inc., New Jersey, 2003).

²²³ Gleye 1981.

influenced architects, interior designers, and makers of fine furnishings starting in the 1930s. As defined by Hollywood, the Regency style represented the urge to be modern while retaining the traditionalism that the film community and the general public were reluctant to abandon. While equally an interior style, as applied to architecture, the Regency style featured delicately proportioned Classical elements such as columns, pilasters, pediments, moldings, medallions, quoins, and balconettes. Symmetrical façades were common, as were French-inspired mansard roofs. As an architectural approach, the Hollywood Regency variant of the Streamline Moderne style is especially uncommon, appearing for only a few years in Los Angeles during the late 1930s, and perhaps more likely to be found in residential interiors as architectural façades.²²⁴

The International style of architecture, which originated in Europe with the work of architects such as Walter Gropius, Mies Van der Rohe, and Le Corbusier, received its name from exhibit materials created by Art Historians Henry Russell Hitchcock and Philip Johnson for the 1932 International Exhibition of Modern Architecture at the Museum of Modern Art in New York City. The style is defined by clean, geometric planes, use of glass and concrete to create volume and define space, and a unification of interior and exterior living areas.²²⁵ The movement was influenced heavily by Cubism and Expressionism in painting; some architecture writers have even suggested that the International style is Cubism applied to architecture.²²⁶ Although the International style did not become the dominant form of architecture internationally, the modularity of its architectural elements and the emphasis on connecting indoor and outdoor space allowed a nearly universal application of the style to varying terrains and climates.

The Westlake Survey Area reflected the stylistic trends present in greater Los Angeles. Its location between downtown and the City's glamorous west side via Wilshire Boulevard connected the area to distinctive Art Deco and Streamline Moderne buildings in both areas, and examples of both styles are extant within the survey area. The Elks Lodge No. 99 on Park View Street [HCM No. 267, also known as the Park Plaza Hotel] is likely the best-known and most monumental example of Art Deco architecture in the survey area. The former Chouinard Institute [HCM No. 454] is also an example of Art Deco, despite the removal of some original elements. Streamline Moderne enjoyed modest popularity with builders of apartment buildings in Westlake. Two distinctive examples include the apartment building at 425 South Rampart Boulevard and the bungalow court at 428 South Burlington Avenue.

Eligibility Standards

Intact examples of the Art Deco, Streamline Moderne, Hollywood Regency, and International styles of architectures are not common in the survey area. There are exceptional examples of all three styles in other parts of Los Angeles, including Downtown, Wilshire Center, and Hollywood.

In order to be eligible under Criterion C/3/3 as an example of an early modern style, a property must:

- Be constructed between 1927 and 1945;
- Exhibit the common characteristics of an early modern style; and

²²⁴ Excerpted from SurveyLA Chapter 4, Context H, *Related Responses to the Modern Age*.

²²⁵ Gleye 1981.

²²⁶ Frampton, Kenneth. *Modern Architecture: A Critical History*. London: Thames & Hudson Ltd 1992.

- Retain a high degree of integrity.
 - *Character-Defining Features, Art Deco*
 - ⇒ An overall vertical emphasis, generally provided by multiple stories and/or pilasters that project beyond the roofline. Pilasters are commonly fluted or reeded.
 - ⇒ Smooth concrete or plaster exterior finish, sometimes with a patterned relief or fluting.
 - ⇒ Ornamentation consisting of geometric shapes and stylized figures including zigzags, chevrons, and sunbursts.
 - *Exceptional characteristics include*
 - ⇒ Ornate applied ornamentation including polychromatic terra cotta tile and metallic elements.
 - ⇒ A central tower element.
 - *Character Defining Features, Streamline Moderne*
 - ⇒ An overall horizontal emphasis, generally provided by a lower scale and horizontal banding of windows.
 - ⇒ Smooth concrete or plaster exterior finish, often with curvilinear corners, bays, and cylindrical projections.
 - ⇒ Ornamentation consisting of porthole windows, pipe railings, and glass block.
 - *Character-Defining Features, International*
 - ⇒ A deconstruction of traditional massing into discrete blocks, often arranged asymmetrically around different functions.
 - ⇒ Smooth concrete or plaster exterior finish, with little or no ornamentation.
 - ⇒ Projections which are cantilevered or supported by *pilotis*.
 - *Character-Defining Features, Hollywood Regency*
 - ⇒ Symmetry of design.
 - ⇒ Smooth concrete or plaster exterior finish, sometimes with wood or brick siding as accents.
 - ⇒ Bands of wood-framed casement windows, which in some cases follow the curves of the building.
 - ⇒ Projected bay windows topped with concave canopies.
 - ⇒ Neoclassical or Colonial Revival decorative elements such as fluted pilasters, pediments, Palladian windows, and classical fascia/cornices.
 - *Integrity requirements:*
 - a. Design (form, massing, and window configuration are intact).
 - b. Workmanship (applied decoration [or character-defining lack thereof] is intact).
 - c. Feeling (must “read” as an example of its architectural style).

- d. Materials (original wall surface, storefront framing, window frame materials).
- e. Association.
- f. Setting.
- g. Location.
- o *Integrity Considerations:*
 - ⇒ Interior spaces may have been remodeled over the years.
 - ⇒ Commercial Examples may have altered storefronts.

Evaluation Criteria

- *National Register*
 - o To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), unless the significance is conveyed despite some loss of integrity. The property should demonstrate a high quality of design and exemplify a significant type or style from the early modern theme. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - o There are no intact concentrations of early modern architectural styles in Westlake.
- *California Register*
 - o To be eligible for listing in the California Register under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the early modern theme. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - o There are no intact concentrations of early modern architectural styles in Westlake.
- *Los Angeles Historic Cultural Monument*
 - o To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the early modern theme. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - o There are no intact concentrations of early modern architectural styles in Westlake.

Context: Architecture, Engineering and Designed Landscapes, 1910–1945

Theme: The Architecture of Fantasy, Period Revival Styles, 1910–1940

Beaux Arts. The Beaux Arts Style takes its name from the *Ecole de Beaux Arts*, a school of architecture in Paris where several American architects studied at the end of the 20th century. The *Ecole* focused on classical composition, rational proportion, and spatial harmony. Its students brought this focus home to their own designs; and later, to their students. The Beaux Arts style was one of

many eclectic styles to come into widespread use for public buildings after the World's Columbian Exposition in 1893, which featured a collection of massive classically-inspired buildings organized by Richard Morris Hunt, who had been the *Ecole's* first American student in 1847. The use of Beaux Arts was also encouraged by the City Beautiful movement, a collection of civic and industrial leaders who embraced the concept of a planned, attractive streetscape to counter the sooty, industrial reputation of American cities and inspire civic pride among the population. Beaux Arts decoration was popular for early 20th century commercial buildings and apartments.

Spanish Colonial Revival. Early enthusiasm for Mission revival combined with continued interests in eclectic architectural detail characteristic of the Victorian era led to a broader exploration of period revival styles in California architecture. In 1915, the Panama-California Exposition brought Spanish Baroque architecture to the forefront with several elaborate examples of domed towers adorned with Churrigueresque friezes and elaborate classical detail.²²⁷

Other Period-Revival Styles. Period-revival styles such as Norman/Tudor Revival, and Italian Renaissance Revival developed in part when World War I veterans brought home an appreciation for indigenous architecture of France, Italy, and England. Period revival styles had their peak in the 1920s, when architects and builders created thousands of buildings reflecting the vernacular and high-style architecture of the European Allies.

In Los Angeles, the popular zeal for period revival went to fantastic extremes as it mixed with the creative impulses growing out of the entertainment industry. From 1905 until his death in 1920 developer Abbot Kinney attempted to recreate Venice in his "Venice of America" resort and amusement park, which came complete with Venetian-style canals. In Hollywood, elaborate movie palace architects went beyond European architecture, conjuring up Mayan, Egyptian, and Chinese-inspired façades for a movie-going public who arrived in throngs to engage in the exotic stories playing on the big screen inside. Even cemeteries became grounds for reinvention, as Hubert Eaton transformed the Tropico cemetery in neighboring Glendale into Forest Lawn Memorial Park, where a couple could be married in a Scottish church and purchase their burial plots in advance near the replica of Leonardo Da Vinci's *The Last Supper*. All over the City, Angelenos rented apartments with aristocratic-sounding European names and shopped in shopping centers that attempted to recreate old world bazaars.

In Westlake, period revival styles, particularly Spanish Colonial Revival and Italian Renaissance Revival, were used in many hundreds of apartments, flats, bungalow courts, commercial buildings, and churches. These styles are most prevalent for residential and commercial buildings constructed between 1910 and 1940, and are found throughout the survey area. Architects and builders such as Stiles Clements and Preston S. Wright favored Spanish Colonial Revival for their designs, adding Spanish Baroque flourishes like Churrigueresque friezes and tower elements to commercial buildings along West 7th Street. Some apartment builders in the area tried to distinguish their buildings with unique period revival designs, such as the Egyptian Revival Osiris Apartments at 430 South Union Avenue [1926, J.M. Close].

²²⁷ Gelner, Arrol and Douglas Keister. *Red Tile Style: America's Spanish Revival Architecture*. New York, Viking Studio, 2002.

Associated Property Types

Apartments
Flats & Duplexes
Courtyard Apartments
Mixed-use Commercial Buildings
Institutional Properties

Eligibility Standards

Intact examples of Beaux Arts, Spanish Colonial Revival, Italian Renaissance Revival, and Norman/Tudor Revival are found throughout the survey area with varying degrees of integrity. There are several good examples of these types of period-revival styles. Egyptian Revival-style buildings are much rarer, and intact examples that reflect that style have exceptional significance.

To be eligible under Criterion C/3/3 as an example of a period-revival style, a property must:

- Be constructed between 1910 and 1940;
- Exhibit the common characteristics of a period-revival style; and
- Retain a high degree of integrity.
 - *Character-defining Features, Beaux Arts (applied to commercial buildings and apartments)*
 - ⇒ Paired columns at the entrance or along the façade.
 - ⇒ Quoins at the corners of the building.
 - ⇒ Symmetrical, often paired arrangement of windows on the façade.
 - ⇒ Ornamentation consisting of pediments, cornices, friezes, and keystone borders around window and door openings.
 - *Exceptional characteristics of this type include:*
 - ⇒ Exceptionally ornate applied ornamentation;
 - ⇒ An attic story; and
 - ⇒ Any attempt to alter the typical commercial vernacular/apartment block massing to reflect classical symmetry and planning.
 - *Character-defining Features, Spanish Colonial Revival*
 - ⇒ Low-pitch tile roof or flat roof with tiled parapets.
 - ⇒ Stucco surface on exterior walls.
 - ⇒ Ornamentation consisting of cartouches, friezes, wrought-iron gates, window grates, and/or balconies.
 - *Exceptional characteristics of this type include:*

- ⇒ Ornate applied ornamentation including polychromatic terra cotta tile, Churrigueresque friezes, and cast concrete borders around door and window openings; and
- ⇒ Tower elements and/or arcaded entrances.
- *Character-defining Features, Tudor/Norman Revival*
 - ⇒ Medium or high-pitched gable roof with dormers, generally with narrow eaves.
 - ⇒ A variety of wall finishes, but most commonly stucco, often with false half-timbering or brick wainscoting. Rare examples use stone walls.
 - ⇒ Ornamentation consisting of diamond-paned windows, stained glass.
 - ⇒ Exceptional examples may have a cylindrical tower element or a projecting upper story.
- *Character-defining Features, Italian Renaissance Revival*
 - ⇒ Symmetrical, rectangular massing.
 - ⇒ Low-pitch or flat roof with tile, often with a tiled pent roof or classical cornice.
 - ⇒ Arched windows arranged symmetrically across the façade, sometimes with pediments.
 - ⇒ A variety of wall finishes, but for commercial examples brick is common, while in residential examples stucco is more common; cut stone or scored concrete is rare.
- *Exceptional examples of this type include:*
 - ⇒ In multistory examples, a visual distinction between each floor is made by an alternate configuration of windows, horizontal banding between floors, and sometimes a change in the wall surface; and
 - ⇒ Ornate applied ornamentation including bands of terra cotta relief and sculptural elements.
- *Integrity Requirements:*
 - a. Design (form, massing, and window configuration are intact).
 - b. Workmanship (applied decoration is intact).
 - c. Feeling (must “read” as an example of its architectural style).
 - d. Materials (original wall surface, storefronts, window materials).
 - e. Association.
 - f. Setting.
 - g. Location.
- *Integrity Considerations:*
 - ⇒ Interior spaces may have been remodeled over the years.
 - ⇒ Commercial examples may have altered storefronts.

Evaluation Criteria

- *National Register*

- To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), unless the significance is conveyed despite some loss of integrity. The property should demonstrate a high quality of design and exemplify a significant type or style from the period-revival and fantasy architectural theme. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
- In Westlake, intact concentrations of apartments that exemplify a period-revival and fantasy architectural styles are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Apartment Streetcar Suburbs, 1904–1940.”
- *California Register*
 - To be eligible for listing in the California Register under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant style from the period-revival and fantasy architectural theme. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - In Westlake, intact concentrations of residences that exemplify period-revival and fantasy architectural styles are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Apartment Streetcar Suburbs, 1904–1940.”
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the period-revival and fantasy architectural styles theme. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - In Westlake, intact concentrations of residences that exemplify period-revival and fantasy architectural styles are not apparent, but such residences can be contributors in a streetcar suburban historic district among other associated property types. Refer to the eligibility standards established for “Apartment Streetcar Suburbs, 1904–1940.”

Context: Residential Development in the Post-WWII Boom, 1946–1964

While much of the Westlake area had been built out by the late 1930s, there were still a few areas where development had stalled. Small vacant lots were scattered throughout the survey area, but a significant amount of the land around present-day 3rd Street was vacant due to the hilly topography and lack of a direct east-west connection.²²⁸ During the first two decades of the 20th century, the area had been covered in oil wells, storage tanks, and derricks.²²⁹ By 1928, the oil industry had moved out of the area, but the land remained largely undeveloped. Between 1930 and 1938, the City connected

²²⁸ USDA Aerials 1938.

²²⁹ Sanborn Maps 1900, 1923

3rd Street between Figueroa Street and Vermont Avenue, which made the former oilfields more accessible for development.²³⁰

The urgent need for housing after World War II led to the construction of thousands of apartments in Los Angeles. Much of the apartment development occurred near the developing freeway system on vacant lots, and Westlake's relative proximity to the Hollywood Freeway (U.S. 101) made the infill lots on the north side of the survey area attractive to apartment builders. During the 1940s through the 1960s, the area filled out with more apartments. By 1960, few vacant lots remained and, by 1968, the entire area was built out. The multifamily developments constructed during this time followed the larger trends for apartments that were under construction throughout Los Angeles's urban core.

Property Type: Dingbat Apartments, 1945–1965

One of the most prolific trends was the development of “Dingbats,” first described by architectural historian Reyner Banham as “a two-story walk-up apartment-block developed back over the full depth of the site, built of wood and stuccoed over.”²³¹ The monotony of their overall massing and design is obscured by the application of a wide variety of fanciful ornamentation, from period-revival mansard roofs and wrought iron to ersatz Polynesian pointed gables, and appliquéd dingbats that gave the property type its name. Banham attributed the rise of Dingbats to an attempt by developers “to cope with the unprecedented appearance of residential densities too high to be subsumed within the illusions of homestead living.”²³² In this way, the Dingbat inherited its form and features from the budget apartments of the 1920s, which also rose out of an attempt to maximize use of a residential lot while preserving a homey appearance.

Eligibility Standards

Dingbat apartments are located in the northeastern part of the Westlake survey area, largely within the former Colina Park and Crown Hill tracts. Individual Dingbats and less distinctive postwar apartment buildings are also located throughout the survey area on infill lots. Due to their widespread proliferation throughout the City, Dingbats are a ubiquitous property type and a great many highly intact, distinctive examples are extant.

In order to be eligible under criterion C/3/3 as an example of a Dingbat apartment, a property must:

- Be constructed between 1945 and 1965;
- Exhibit the common characteristics of a Dingbat apartment; and
- Retain a high degree of integrity.
 - *Character-defining features of a Dingbat apartment include:*
 - ⇒ Two stories in height, rarely three stories.
 - ⇒ A massing which fills almost the entire lot.
 - ⇒ Stucco siding, sometimes with decorative siding on the façade.

²³⁰ *Los Angeles Times* “Third Street Plans Studied” 12/22/1930; Fairchild Aerials 1928; USDA Aerials 1938.

²³¹ Banham, Reyner. *Los Angeles: The Architecture of Four Ecologies*. Los Angeles, University of California Press, 1971, 1999 Reissue.

²³² Banham 1971.

- ⇒ Integration of parking on the ground floor, either through open parking spaces beneath the upper floor or an enclosed ground floor garage.
- ⇒ Applied decoration and/or modest design elements on the façade, including wrought iron grilles, mansard roofs, pointed gables, graphic text bearing the name of the apartment, dingbat characters, and exotic landscaping.
- ⇒ Excellent examples of the property type will have a distinctive façade unified around a theme that was popular in the post-WWII era. Common themes include Tiki/Polynesian and the Atomic/Space Age.
- *Integrity requirements:*
 - a. Design (form, massing, and window configuration are intact).
 - b. Workmanship (applied decoration is intact).
 - c. Materials (original wall surface, window materials).
 - d. Feeling (must “read” as an example of its property type).
 - e. Association.
 - f. Setting.
 - g. Location.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), exhibit the common characteristics of its property type, and be an excellent example of its property type. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - There are no intact concentrations of Dingbats in Westlake.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 3, the property should retain all aspects of integrity (a–g), exhibit the common characteristics of its property type, and be an excellent example of its property type. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - There are no intact concentrations of Dingbats in Westlake.
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain all aspects of integrity (a–g), exhibit the common characteristics of its property type, and be an excellent example of its property type. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - There are no intact concentrations of Dingbats in Westlake.

Context: Commercial Development in the Modern Era, 1946–1964

Theme: The Rise of Corporations, 1946–1965

Americans' collective struggle through the Great Depression prepared them to face together the demands of World War II. After the war was over, the nation went back to business, but not in the independent fashion that prevailed in the first half of the 20th century. Instead of striking out on their own, businesses adopted a corporate structure to compete in leading postwar industries such as aerospace and construction. The social mobility created by the previous two decades also served to break up the nucleus of commercial activity in the east and Midwest, and more companies were drawn west after the increasing population and industrial growth. Many of the major U.S. companies chose Los Angeles as the home of their western headquarters in the 1950s and 1960s.²³³ Wilshire Boulevard's already high reputation as the "5th Avenue of the West" attracted large corporations, which built modern offices along its alignment.

The section of Wilshire Boulevard through the Westlake area experienced its share of corporate office development. In 1953, Remington Rand opened a large new office at 2601 Wilshire Boulevard. Remington Rand developed many office and home products, including electric shavers and early commercial computers.²³⁴ During World War II, the company was a leading manufacturer of the M1911 pistol, which was widely issued to the U.S. armed forces.²³⁵ Architects Welton Becket and Kahn & Jacobs designed two buildings on the site: a one-story glass and concrete pavilion for sales and display, and a four-story concrete office building faced in white marble and Roman brick. Remington Rand, which was based in a 20-story skyscraper back in New York, leased the new complex from the Mutual Life Insurance Company, which occupied the fourth floor.²³⁶ Around the same time, the State of California constructed a building for its State Compensation Insurance Fund at 600 Lafayette Park Place, a block from Wilshire Boulevard at 6th Street.²³⁷

In 1955, Remington Rand merged with the Sperry Corporation, becoming Sperry Rand.²³⁸ The Sperry Corporation had also fared extremely well during World War II by providing Elmer Sperry's gyrocompasses to the U.S. Navy.²³⁹ In 1958, Sperry Rand was awarded three Navy contracts for the production of major components of the Taos and Terrier guided missiles.²⁴⁰ After the award of these contracts, the company expanded its facilities in Westlake by building a 50,000-square foot Remington Rand service center at the southeast corner of 6th and Coronado Streets in 1959. The architecture firm of Kistner, Wright & Wright designed the building with an aluminum, brick, and glass curtain wall that exposed a four-story interior stairwell in the corner of the building. It is

²³³ Marchand, B. *The Emergence of Los Angeles*. London, Pion Limited, 1986.

²³⁴ CNN.com "50th Anniversary of the UNIVAC I" 6/14/2001. Available online: <http://archives.cnn.com/2001/TECH/industry/06/14/computing.anniversary/> Accessed 7/31/2008.

²³⁵ Bishop, Chris (1998), *The Encyclopedia of Weapons of World War II*, New York: Orbis Publishing Ltd, ISBN 0-7607-1022-8. Cited in the Wikipedia entry for "M1911 pistol." Accessed 7/31/2008.

²³⁶ *Los Angeles Times* "Ground Broken for New Office Supply Center" 6/21/1951; "Big Building Opening Set" 1/25/1953.

²³⁷ *Los Angeles Times* "Insurance Building Contracts Given" 12/5/1950.

²³⁸ *Los Angeles Times* "Holders Vote, Remington Rand, Sperry Merger" 5/28/1955.

²³⁹ The Franklin Institute. *The Case Files* "Elmer A. Sperry – Company History" Online publication presented by the Barra Foundation and Unysis. <http://www.fi.edu/learn/case-files/sperry-2710/company.html>. Accessed 7/31/2008.

²⁴⁰ *Los Angeles Times* "3 Navy Contracts" 3/30/1958.

interesting to note that Kistner, Wright & Wright simultaneously designed a similarly-styled office building in Riverside, California, for Sperry Rand's fiercest competitor, IBM.²⁴¹

The Western Mortgage Corporation came to Wilshire Boulevard in 1956 with its office building between Rampart Boulevard and Lafayette Park Place. Founded in 1932, the Western Mortgage Corp. became by one account California's largest mortgage company in the 1950s, servicing loans for the Metropolitan Life Insurance Company and financing the construction of 100,000 California homes.²⁴² Designed by Claud Beelman, the office was notable for its windowless façade. The only openings were at the front corner and rear entrances; the north and east walls were instead covered in unbroken slabs of Vermont marble. Beelman intended that the design would minimize initial construction costs as well as maintenance costs for cleaning and air conditioning. Inside, architect William L. Stephenson installed floor-to-ceiling photo murals depicting typical southern California scenes to brighten the atmosphere for employees.²⁴³

In 1957, developers razed the lavish Hershey Arms Hotel for a new office building for the Western & Southern Life Insurance Company at 2600 Wilshire Boulevard.²⁴⁴ The company had recently arrived in the California market from Cincinnati, and established this office as its Western Division Headquarters. Completed in 1959, the 213,820-square foot building occupied the entire block between Coronado Street and Rampart Boulevard, and had space for 175 cars in three subterranean parking levels. The Architecture firm of Austin, Field and Fry designed the office, using red granite on the side elevations and glass, aluminum, and patterned coral-colored enamel curtain walls on the front and rear elevations.

The most notable corporate commercial building to rise on the eastern Wilshire skyline was the American Cement Corporation office building, designed by Daniel, Mann, Johnson & Mendenhall (DMJM) and completed in 1961. Riverside Cement Company, American Cement Corporation's largest subsidiary, occupied most of the 13-story building, which also featured a conference room, retail stores, and an adjacent one-story restaurant.²⁴⁵ Prominently situated on the western end of the bridge over MacArthur Park, the building stood as a virtual advertisement for the decorative possibilities of concrete. The adjacent restaurant was topped by an accordion-style concrete canopy and the sides of the main office bear a pattern of interlocking X-shapes in concrete. Riverside Cement Company played a major role in the southern California post-WWII housing boom, providing as much as 9.5 million barrels of concrete a year from its plants in Crestmore (Colton) and Oro Grande (near Victorville).²⁴⁶

Period of Significance

1945–1965

Area of Significance

Regional Commercial development (A/1/1)

²⁴¹ *Los Angeles Times* "New Units Planned by Development Firm" 1/21/1959.

²⁴² *Los Angeles Times* "Windowless Wilshire Building is Rising" 10/23/1955.

²⁴³ Ibid.

²⁴⁴ *Los Angeles Times* "Office Building to Rise on Site of Noted Hotel" 7/28/1957.

²⁴⁵ *Los Angeles Times* "Big Structure Will Add to New Wilshire Skyline" 6/21/1959.

²⁴⁶ *Los Angeles Times* "First Concrete in Southern California" 7/11/1961.

Property Types

Corporate Offices

Eligibility Standards

Corporate offices came to dominate the eastern Wilshire Boulevard skyline in the 1950s and 1960s, competing with (and in some cases supplanting) the mid and high-rise apartment hotels that had characterized the area in the 1920s and 1930s. Designed by notable architects of the Mid-Century Modern movement, the offices reflected an emerging corporate modern aesthetic that came to define office buildings of the postwar era. Their large size, ample parking accommodations, and on-site employee amenities facilitated efficient management of various related business activities found in the corporate world. Many corporate offices will also be eligible under Criterion C/3/3 as excellent examples of Mid-Century Modern architecture.

In the Westlake survey area, corporate offices are located mainly within one or two blocks of Wilshire Boulevard, though a few corporate offices may also exist along the other automotive thoroughfares.

To be eligible for designation under criteria A/1/1, the property must:

- Be constructed between 1945 and 1965;
- Retain the required level of integrity;
- Be designed for a major U.S. corporation as its regional headquarters; and
- Exhibit the character-defining features of a corporate office.
 - *Character-defining Features, Corporate Office*
 - ⇒ Large-scale building mass (50,000 square feet and larger);
 - ⇒ Employee parking incorporated into the complex, either as subterranean parking or a separate adjacent structure;
 - ⇒ Employee amenities such as cafeterias, conference rooms, and lounges; and
 - ⇒ Public areas such as lobbies, restaurants, and retail shops.
 - *Integrity requirements:*
 - a. Design (original plan, window and door openings should be intact).
 - b. Association (property should be recognizable to its period of significance).
 - c. Feeling (historical “sense of place” should be present).
 - d. Workmanship (decorative elements are intact).
 - e. Materials (original or compatible wall cladding, doors, and windows).
 - f. Location.
 - g. Setting.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion A, the property should retain all aspects of integrity (a–g) and have significant ties to a U.S. corporation that operated in the post-WWII era. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.
 - Concentrations of the property type may be eligible for listing as a National Register Historic District under Criterion A if the all of the individual properties retain integrity aspects a–e and the district includes at least two buildings that would meet the criteria for individual designation above.
- *California Register*
 - To be eligible for listing in the California Register under Criterion 1, the property should retain all aspects of integrity (a–e) and have significant ties to a U.S. corporation operating in the post-WWII era. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - Concentrations of the property type may be eligible for listing as a California Register Historic District under Criterion 1 if the all of the individual properties retain integrity aspects (a–e).
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 1, the property should retain all aspects of integrity (a–e) and have significant ties to a U.S. corporation operating in the post-WWII era. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - Concentrations of the property type may be eligible for listing as a local Historic District under Criterion 1 if the all of the individual properties retain integrity aspects a–d.

Context: LA Modernism—Mid-Century Modern, 1946–1964

After the end of World War II in 1945, the City of Los Angeles faced a huge shortage of housing and services, brought on by the suppression of building activity during the Depression and the war and the influx of millions of new Angelenos. *Arts and Architecture* magazine, which had by then become an established proponent of modernism, decried a crisis in cities (Los Angeles in particular) brought on by neglect of planning. The magazine called Los Angeles' state in the immediate post-war era, a "total disintegration of form, space, and structure in the urban pattern" and called for renewed planning efforts based on modern design and the dominance of the automobile as transportation.²⁴⁷ Los Angeles-based Modernist architects of the pre-WWII and Depression era such as Lloyd Wright, Richard Neutra, and Claud Beelman were joined by emerging architects of the modern movement, such as Welton Becket, Raphael Soriano, William Pereira, Craig Ellwood, and many more. While they were largely unsuccessful in convincing residential developers to adopt the modern style of *Arts and Architecture's* Case Study Houses for their vast housing tracts (Eichler Homes and Ainslie's Mar

²⁴⁷ Gleye 1981.

Vista Tract were notable exceptions), modern architects found commercial clients who were willing to adopt a modern style to distinguish their buildings.²⁴⁸ Believing shoppers would be attracted to a sleek modern building, department stores like Orbach's [Wurdeman and Becket 1947] and Milliron's [Gruen and Krummeck 1948] opted for a daring modern style, while non-retail commercial companies tended to choose more rationally arranged Miesian planes.

Likewise, government agencies began to use modern designs for their new facilities. In 1950, the City completed a new jail in the Lincoln Heights district that reflected influence from the late Moderne and New International styles.²⁴⁹ The Los Angeles Police Department commissioned modern architect Welton Becket to design its new downtown headquarters (completed in 1952). The Los Angeles Fire Department built 30 fire stations between 1947 and 1952, all of them in either the Late Moderne style or a Mid-Century interpretation of the International style.

In Westlake, Mid-Century Modern styles were applied to a variety of property types, including corporate offices, small apartments, retail/commercial buildings, art schools, and fire stations. The most common Mid-Century Modern style found among these buildings is Corporate Modern, but there are also examples of New Formalism as well.

Late Moderne. The late Moderne, according to architectural historian Paul Gleye, is a variation of the Streamline Moderne style that replaced the curvilinear forms of that style with a sharper, more angular massing and a reliance on brick in addition to the smooth stucco exterior.

Corporate Modern. Also called Miesian and Corporate International, the Corporate Modern style is derived from the rectilinear designs of Ludwig Mies van der Rohe, one of the three leading architects of the International Style in the 1930s.²⁵⁰ Mies's post-WWII designs in America moved toward using more unified, modular patterns that emphasized the separation of the walls from the overall structure. The effect found favor among architects during the 1950s and 1960s. Corporate Modern buildings are characterized by the use of exposed steel piers and I-beams on a rectilinear form, a curtain wall composed of horizontal bands of windows that are often interspersed with horizontal bands of an alternate material such as brick or tile.

Along Wilshire Boulevard, several companies opted for Corporate Modern designs for their office buildings large and small, and the modular Miesian aesthetic can be found in buildings as large as the 213,000-square foot Western & Southern Life Insurance Company Building at 2600 Wilshire Boulevard [1959 Austin, Field, & Fry] and as small as the slender one-story office building at 1820 Wilshire Boulevard [1952]. In Westlake, Corporate Modern buildings are extant on other east-west thoroughfares as well.

New Formalism. While the International style emphasized function in design, and Corporate Modern expressed uniformity and modularity, the architects of New Formalism revived a sense of classical arrangement and ornamentation long discarded by most architects of modernism. Shaped in large part by Edward Durell Stone, Philip C. Johnson, and Minoru Yamasaki, the style used abstracted classical

²⁴⁸ Kaplan, Sam Hall. *LA Lost and Found: An Architectural History of Los Angeles*. New York, Crown Publishers, Inc, 1987.

²⁴⁹ *Los Angeles Times* 9/30/1950.

²⁵⁰ Gebhard, David and Robert Winter. *Architecture in Los Angeles: A Complete Guide*. Salt Lake City, Peregrine Smith Books, 1985; Whiffen, Marcus. *American Architecture since 1780: A Guide to the Styles*. Cambridge, MIT Press, 1992.

forms such as arches and columns on monumental volumes, which were often set apart from its surroundings pedestal-like raised pavilion. Additional ornamentation often included heavy roof slabs and cast concrete or metal screens. Architectural Historian Marcus Whiffen credits the success of New Formalism to the affluent conservatism of the US in the 1950s: "...in a society that aspired to culture it flattered the spectator with references to the past; in a conservative society it suggested that old forms need only be restyled to fit them for new needs."²⁵¹

The most prominent example of New Formalism in the Westlake survey area is the Loyola Law School Library at 1440 9th Street [1964, A.C. Martin and Associates]. A smaller example of New Formalism includes the former City Employees Credit Union (now LAPD Rampart Detective division) at 303 South Union Avenue [1965].

Other Mid-Century Modern Buildings. The Westlake survey area also has a few buildings that do not fit cleanly into the categories that architectural historians have developed for buildings of Mid-Century Modern aesthetic. These buildings use many of the same forms, materials, and ornamentation that define each specific style, but they do not fit any one description well enough to be an example of a widely understood style. As scholarly work on the Mid-Century Modern aesthetic continues to refine particular styles and movements, new categories might be created for them in the future. Examples of this undefined Mid-Century Modern aesthetic include the former Cancer Detection Center at 303 Loma Drive [1951], and the building at 1308 8th Street [1965].

Eligibility Standards

Intact examples of Mid-Century Modern styles are not common in the survey area, but some very good examples of the Corporate Modern styles are extant along Wilshire Boulevard and other east-west thoroughfares within the Westlake survey area. Exceptional examples of Mid-Century Modern buildings can be found throughout Los Angeles.

In order to be eligible under Criterion C/3/3, a property must:

- Be constructed between 1945 and 1970;
- Exhibit the common characteristics of a Mid-Century Modern Style;
- Possess high artistic value that, though not characteristic of an identified style, represents a significant artistic expression within the Mid-Century modern aesthetic; and
- Retain a high degree of integrity.
 - *Character-defining features of each Mid-Century modern style include:*
 - *Corporate Modern*
 - ⇒ An overall rectangular massing with uniform, modular elements.
 - ⇒ Exposed structural elements such as steel piers and I-beam mullions.
 - ⇒ Horizontal bands of windows or glass curtain walls.
 - ⇒ Projecting aluminum sun-screens, vertical fins, or louvers.

²⁵¹ Whiffen 1992.

- *Exceptional characteristics of this type include:*
 - ⇒ Articulated ground story set-back from the façade, often beneath *pilotis*;
 - ⇒ Transparent glass sections that reveal parts of the building's interior; and
 - ⇒ Building is set back within a plaza or landscaped area.
- *New Formalism*
 - ⇒ Symmetrical or balanced plan.
 - ⇒ Smooth, unbroken wall surfaces, often faced in polished stone.
 - ⇒ Abstract classical elements like colonnades and arcades.
 - ⇒ Massive roof slab with wide overhang.
 - ⇒ Cast concrete screens or metal grilles as ornamentation.
- *Exceptional characteristics of this type include:*
 - ⇒ An overall monumentality expressed by placement on a raised, pedestal-like level;
 - ⇒ Transparent glass sections that reveal parts of the building's interior; and
 - ⇒ Building is set back within a plaza or landscaped area.
- *Integrity requirements:*
 - a. Design (form, massing, and window configuration are intact).
 - b. Workmanship (applied decoration (or character-defining lack thereof) is intact).
 - c. Feeling (must "read" as a building of the Mid-Century Modern aesthetic).
 - d. Materials (original wall surfaces, storefronts, window materials).
 - e. Association.
 - f. Setting.
 - g. Location.
- *Integrity Considerations:*
 - ⇒ Interior spaces may have been remodeled over the years, although intact interiors would be considered exceptional.

Evaluation Criteria

- *National Register*
 - To be eligible for listing in the National Register under Criterion C, the property should retain all aspects of integrity (a–g), unless the significance is conveyed despite some loss of integrity. The property should demonstrate a high quality of design and exemplify a significant type or style from the mid-century modern theme. If a property is eligible for the National Register, then it is also eligible for the California Register and for designation as an HCM. The applicable status codes would be 3S, 3CS, and 5S3.

- In Westlake, intact concentrations of buildings that exemplify mid-century modern styles are not apparent, but such residences can be contributors in a Corporate Office historic district among other associated property types. Refer to the eligibility standards established for “The Rise of Corporations, 1946–1965.”
- *California Register*
 - To be eligible for listing in the California Register under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant style from mid-century modern architectural theme. If a property is eligible for the California Register, it is also eligible for designation as an HCM. The applicable status codes would be 3CS and 5S3.
 - In Westlake, intact concentrations of buildings that exemplify mid-century modern styles are not apparent, but such residences can be contributors in a Corporate Office historic district among other associated property types. Refer to the eligibility standards established for “The Rise of Corporations, 1946–1965.”
- *Los Angeles Historic Cultural Monument*
 - To be eligible for designation as a Los Angeles Historic Cultural Monument under Criterion 3, the property should retain most aspects of integrity (a–d), unless the significance is conveyed despite some loss of integrity. The property should exemplify a significant type or style from the mid-century modern architectural theme. If a property is eligible exclusively for designation as an HCM, the applicable status code would be 5S3.
 - In Westlake, intact concentrations of buildings that exemplify mid-century modern styles are not apparent, but such residences can be contributors in a Corporate Office historic district among other associated property types. Refer to the eligibility standards established for “The Rise of Corporations, 1946–1965.”

Context: The Salvadoran Sanctuary Movement and Community Response, 1979–1992

The southern portion of Westlake became particularly important for refugees from El Salvador, which was mired in a violent civil war that was partially funded by the U.S. Government. On March 24, 1980, right-wing death squads assassinated Catholic Archbishop Óscar Romero while in the middle of Mass in El Salvador. On December 2, 1980, four American Catholic nuns on a relief mission were raped and murdered by the U.S.-backed National Guard.²⁵² The numbers of Salvadoran refugees living in southern California mushroomed from 80,000 in January 1980 to 250,000 in January 1982, and one report estimated that 90 percent were undocumented.²⁵³

The assassination of Archbishop Romero and the rape of the American nuns sparked outrage among U.S. citizens and led Auxiliary Bishop Juan Arzube of the Catholic Archdiocese of Los Angeles to issue a statement along with 18 other southern California religious leaders urging the end of U.S. military and economic aid to El Salvador. The religious leaders also asked the government to grant temporary asylum to Salvadoran refugees in the U.S. illegally.²⁵⁴ The Reagan administration

²⁵² United Nations Truth Commission on El Salvador. *From Madness to Hope: The 12-year war in El Salvador*. Prepared March 1993.

²⁵³ Vils, Ursula. “El Rescate – A rescue for Salvadorans.” *Los Angeles Times* 1/14/1982

²⁵⁴ Dart, John. “Religious Leaders Voice Human Rights Concern.” *Los Angeles Times*, 1/17/1981.

continued to deport undocumented Salvadorans who could not prove they were political refugees (as opposed to economic refugees), despite an estimate by the Catholic Archdiocese of El Salvador that 30 percent of the refugees repatriated by the U.S. were murdered upon their return.²⁵⁵

Many churches across the nation responded by providing financial and subsistence aid to Salvadoran refugees, and some went beyond charitable aid to provide sanctuary, money for bail, and legal aid. In Los Angeles, some of these churches were located in Westlake, Pico Union, and Wilshire Center, including the Angelica Lutheran Church at 1345 South Burlington and the First Unitarian Church of Los Angeles at 2936 West 8th Street.²⁵⁶ They were reportedly connected to a clandestine network of churches that smuggled refugees across the U.S.-Mexico border westward, from Tucson, Arizona, to southern California.²⁵⁷ Some refugees continued north to San Francisco, but the vast majority remained in Los Angeles, where a supportive network of legal aid clinics, churches, and other nonprofit organizations offered protection and helped them obtain political asylum in the U.S.

El Rescate (translates to “The Rescue”) was founded in 1981 to provide legal aid and community services to the influx of desperate refugees arriving from El Salvador. The organization was created by the Southern California Ecumenical Council and the Santana Chirino Amaya refugee committee (named after deported refugee who had been murdered) in the Legal Aid Foundation of Los Angeles headquarters (1550 West 8th Street). El Rescate operated closely with the Angelica Lutheran Church, the Archdiocese of El Salvador, and other legal aid organizations in the area, coordinating services and fundraising. The people who staffed El Rescate were often Salvadoran refugees themselves, who had personal stories of escaping violence and were tireless in their efforts to help new immigrants.²⁵⁸

Over the next decade while civil war raged on, El Rescate established several major initiatives to help refugees and their families back in El Salvador. In 1983, they opened the Clinica Monsenor Romero (1833 W. Pico Boulevard) to provide free healthcare to the refugee community. In 1984, they launched the Children’s Advocacy Project to prevent refugee children from being separated from their families. After an earthquake devastated San Salvador in 1986, El Rescate raised over \$55,000 to send food and emergency supplies to the area, and three years later organized the first wartime caravan of material aid to El Salvador, collecting over \$3 million worth of goods from all over the U.S. and Canada. In 1987, the group founded “El Refugio” a transitional home for recent refugees at 1565 West 14th Street. By 1990, the Salvadoran population in Los Angeles had risen from a few thousand in 1970 and about 60,000 in 1980, to over 300,000. Fifty-three percent of all Salvadorans living in the US by 1990 lived in Los Angeles, making it the highest concentration in the nation.²⁵⁹

When a peace accord was signed ending the Salvadoran civil war in 1992, El Rescate developed an “Index of Accountability” database to link military officers to human rights violations they committed. This database was used by the United Nations Truth Commission in its deliberations on cleansing the Salvadoran military.

²⁵⁵ Gill, Mark. “Marchers Celebrate End of ‘Death Flights.’” *Los Angeles Times* 9/18/1983.

²⁵⁶ Chandler, Russell. “Churches Set Up Refugees’ Havens” *Los Angeles Times* 3/25/1982; Stammer, Larry. “Illegal Alien Smuggling: New Partner” *Los Angeles Times* 2/7/1983.

²⁵⁷ Stammer 1983.

²⁵⁸ Vils 1982.

²⁵⁹ Cruz, Marcelo. “Little San Salvador: Identity of Places/Places of Identity in an Inncity Enclave of Los Angeles, California.” In *Journal of Latino/Latin American Studies*, Vol. 2 No. 1 2006, 62–83.

El Rescate has continued to implement new initiatives since the 1992 Peace Accords, most of it geared toward improving the lives of the existing Salvadoran population and providing legal assistance to new immigrants from Central America.

Associated Property Types

Property types that are known to be associated with the Salvadoran Diaspora include church properties and commercial office buildings.

Eligibility Standards

Although it is a part of the recent past, the 1980s Salvadoran Sanctuary Movement is an exceptionally significant social movement in history. It was the result of a major international humanitarian crisis and created in Los Angeles the largest community of Salvadorans in the world outside of El Salvador. The actions of churches and legal aid clinics to protect and empower the hundreds of thousands of Salvadoran refugees stood in opposition to official U.S. policy, which was to support a violent regime, deny the violence, and return refugees to potential torture or death. Los Angeles communities of Westlake and Pico Union were the primary destination for many refugees because it was a major center for the Sanctuary Movement and home to El Rescate, which was likely the most active organization in the nation dedicated entirely to their defense.

In order to be eligible under Criterion A/1/1, a property must:

- Be significantly associated with the formation or early activities of El Rescate; OR
- Be the headquarters or participating field office of another organization that had a significant role in the Sanctuary Movement during the early years of the Salvadoran Civil War (1979–1984), AND
- Retain sufficient integrity to convey the appearance of the property during the period of significance.
 - *Integrity Considerations:*
 - ⇒ Interior spaces may have been remodeled over the years.

Evaluation Criteria

- *National Register*
 - Properties that meet the eligibility requirements above and best represent the theme are still too recent to be evaluated for the National Register without applying Criteria Consideration G for properties that have achieved significance within the past fifty years. At this time, sufficient historical perspective does not exist to determine the extent of the impact the theme had on the built environment, and whether the theme meets the threshold of “exceptional importance” outlined in Criteria Consideration G. It is also difficult to establish a comparison with related properties to determine which associated properties truly “best represent” the theme at this time.
- *California Register*
 - Properties that meet the eligibility requirements above and are significantly associated with the theme are eligible for the California Register at the local level under Criterion 1.

Sufficient time has passed to form a scholarly perspective on the basic elements of the Salvadoran Diaspora and Sanctuary Movement to understand its significance in history, particularly to Los Angeles.

- *Los Angeles Historic Cultural Monument*
 - Properties that meet the eligibility requirements above and are significantly associated with the theme are eligible for designation as a Los Angeles Historic Cultural Monument at the local level under Criteria 1 and 4. They serve as important examples of the unique position Los Angeles has occupied in world affairs and demonstrate the city's profound cultural diversity. They also stimulate and promote a greater understanding of diversity, democracy, and freedom.

SURVEY RESULTS

Of the approximately 1,522 unique parcels within the survey area, 977 were digitally photographed and surveyed using the HAI. LSA photographed all properties constructed in 1965 and earlier, prepared descriptions for all of these properties which retained integrity, and conducted property-specific research on intact properties which appeared to be significant. Each of the surveyed properties was assigned a California Historical Resources status code according to level of significance.

Of the 977 properties documented during the current survey, 4 properties were not visible from the public right-of-way and require special access before they can be evaluated (California Historical Resources [CHR] status code 7R). There were 32 properties that had been previously designated or determined eligible for designation, including 4 properties listed in the National and California Registers (CHR status code 1S), 9 properties that were formally determined eligible for the National and California Registers (CHR status code 2S), 10 properties that had been determined eligible for the National Register through a previous survey (CHR status code 3S), and 15 designated Los Angeles HCMs (CHR status code 5S1).²⁶⁰ These 32 properties were photographed and updated.

Of the properties that LSA fully surveyed, 163 appear to be eligible for listing in the National Register (3S) and 58 appear eligible for the California Register (3CS). These 221 resources would also be eligible for designation as Los Angeles Historic Cultural Monuments. Another 63 properties are contributors to a potential National Register Historic District (3D), and within that district 8 properties were also individually eligible (3B). One apartment complex (Belmont Square) was documented as a California Register-eligible historic district because it was composed of several parcels (37 total), but for the purposes of evaluation should be considered one property. There was one property that was determined eligible exclusively for designation as an HCM, Langer's Delicatessen (5S3). This amounts to 354 historical resources for the purposes of CEQA, 32 that were previously determined significant at one or more levels and 322 that as a result of this survey appear eligible for listing in the National or California Registers or for designation as HCMs.

The other 619 properties surveyed were determined to be ineligible for the National Register, California Register, or for designation as an LA HCM under any criteria (CHR status codes 6Z, 6DQ,

²⁶⁰ Eight of the designated HCMs have also been designated/determined eligible for the National Register and are also included in the totals for 1S and 2S.

and 6L). These properties are not “historical resources” under CEQA; however, 154 6DQ properties and 102 6L properties may warrant special consideration in local planning efforts.

LSA Architectural Historians based their evaluation of each property on the eligibility criteria established in the Westlake CRA Historic Context Statement, an inspection of integrity from the public right-of-way and available documentation, and limited property-specific research to ascertain historical associations. Despite the thoroughness of this methodology, there is limited potential for critical information to be missed. For instance, a property that is surveyed eligible could have sustained significant alterations that are not visible from the public right-of-way, or new information could surface that changes the historical significance of a property. If the CRA staff suspect that new information is available that would affect the eligibility of a particular property or group of properties, additional cultural resources studies may be warranted.

National Register of Historic Places

Previously Designated/Determined Eligible (1S, 2S)

A total of 13 properties were previously listed or determined eligible for the National Register (see Table B). These properties were not reevaluated. They were updated and found to retain integrity. Many of the properties (as indicated) are also LA HCMs.

Table B: Properties Previously Listed/Determined Eligible for the National Register (1S, 2S)

Resource Address	Date Constructed	AP N	Resource Name	Status Code
2701 Wilshire Boulevard	1914	5141010007	Bryson Apartments	1S, 5S1
666 S La Fayette Park Place	1927	5141011015	Granada Shops and Studios	1S, 5S1
818 S Bonnie Brae Street	1893	5142005004	Fredrick M. Mooers House	1S, 5S1
845 S Lake Street	1918	5141022009	Susana Machado Bernard House & Barn	1S, 5S1
1930 Wilshire Boulevard	1928	5142002019	Wilshire Medical Building / Crocker Bank	2S, 5S1
655 S Alvarado Street	1887	5141003900	MacArthur Park	2S, 5S1
2505 W 6 th Street	1925	5155029010	The Asbury	2S2
2619 Wilshire Boulevard	1927	5141009015	Wilshire Royale Hotel	2S2
601 S Rampart Boulevard	1911	5141010001	Rampart Apartments	2S2
671 S Coronado Street	1917	5144008002		2S2
690 S Burlington Avenue	ca. 1890	5142011011		2S2
306 Loma Drive	1912	5153019025	Mary Andrews Clark Memorial Home	2S3, 5S1
621 S Union Avenue	1913	5142009005	Waldorf Apartments	2S3

Appears Eligible for Listing in the National Register (3S, 3B)

Individual Resources. Based on the results of the intensive-level survey, LSA found that 163 of the properties appear to meet the criteria for listing in the National Register (see Table C). These resources also appear eligible for the California Register and for designation as LA HCMs. Eight of these properties are also contributors to the Rampart/Coronado Historic District. Ten of the 3S properties listed were previously evaluated as eligible for the National Register. The majority of these properties are significant under Criterion A/1/1 as part of the Streetcar Suburbanization Contexts and include:

- 44 Mid-Rise Apartment Buildings (3 or more stories in height);
- 20 Courtyard Apartments;
- 31 Late 19th/Early 20th Century Residences; and
- 17 Commercial and Mixed-Use Buildings.

Other individual resources that were surveyed eligible for the National Register include corporate offices, properties associated with social organizations or arts institutions, and significant examples of various architectural styles.

Table C: Properties Given a 3S Status Code (Previously Evaluated and Current Evaluation)

Resource Address	Date Constructed	APN	Property Type
2600 Wilshire Boulevard	1959	5141008900	Corporate Office
1819 West 7 th Street	ca. 1955	5142007900	Fire Station
1000 S Grand View Street	1922	5136014003	Apartment
1005 S Park View Street	1905	5136003002	Residence
103 S Union Avenue	1985	5153001005	Residence, Mixed Use
1329 Linwood Avenue	1900	5143012013	Residence
1333 Linwood Avenue	1895	5143012014	Residence
1433 James M Wood Boulevard	1928	5142019005	Church
1433 James M Wood Boulevard	1922	5142019004	Church Rectory
1500 James M Wood Boulevard	1916	5137004001	Apartment
1535 Cambria Street	1900	5142024008	Residence
1550 W 2 nd Street	1908	5153017013	Boarding House
1601 James M Wood Boulevard	1923	5142017010	Commercial Mixed Use
1609 W 4 th Street	1923	5153007014	Courtyard Apartments
1629 W 4 th Street	1924	5153008013	Bungalow Court
1635 W 4 th Street	1923	5153008012	Bungalow Court
1648 Wilshire Boulevard	1903	5142012020	Commercial
1660 Wilshire Boulevard	1942	5142011001	Office
1709 W 8 th Street	1928	5142014044	Musicians Studios
1800 Maryland Street	1926	5154024011	Apartment
1812 W 5 th Street	1927	5154025010	Apartment

Table C: Properties Given a 3S Status Code (Previously Evaluated and Current Evaluation)

Resource Address	Date Constructed	APN	Property Type
1818 James M Wood Boulevard	1924	5136009001	Commercial
1920 W 3 rd Street	1947	5154027016	Office
1927 James M Wood Boulevard	1960	5142004021	Commercial, Church
1927 W 6 th Street	1923	5154026023	Apartment
2001 Wilshire Boulevard	1923	5141001026	Medical Building
201 S Burlington Avenue	1908	5154021005	Residence
2120 W 7 th Street	1910	5141018004	Commercial
2121 James M Wood Boulevard	1923	5141021067	Apartment
2126 W 7 th Street	1916	5141018005	Commercial Building
215 S Burlington Avenue	1910	5154021008	Residence
2200 W 8 th Street	1928	5141022015	Apartment
2205 W 6 th Street	1916	5154032007	Apartment
2214 W 7 th Street	1922	5141017003	Commercial
2310 Ocean View Avenue	1906	5154037003	Boarding House
232 Union Place	1915	5153009004	Apartment Complex
2320 Ocean View Avenue	1921	5154037005	Apartment
2322 W 3 rd Street	1950	5154035016	Office
2337 Ocean View Avenue	1904	5154036006	Residence
2340 W 3 rd Street	1948	5154035014	Office
2401 W 10 th Street	1923	5136002011	Bungalow Court
2404 Wilshire Boulevard	1960	5141004013	Corporate Office
2410 W 7 th Street	1924	5141015002	Residential, Commercial
2411 W 10 th Street	1912	5136002010	Apartment
2411 W 8 th Street	1959	5141015027	Office
2414 W 7 th Street	1925	5141015001	Commercial
2419 Ocean View Avenue	1909	5155030004	Residence
2430 Ocean View Avenue	1929	5154038006	Apartment
2500 W 6 th Street	1925	5141006001	Self-storage Facility
2500 W 7 th Street	1924	5141014001	Commercial, Mixed Use
2504 Ocean View Avenue	1923	5155029001	Apartment
2510 W 7 th Street	1923	5141014002	Commercial
2520 W 6 th Street	1959	5141006015	Corporate Office
2520 W 7 th Street	1909	5141014029	Commercial
2524 W 7 th Street	1924	5141014030	Courtyard Shops
2556 W 5 th Street	ca. 1940	5155030021	Apartment
2601 W 7 th Street	1923	5141008005	Commercial
2601 Wilshire Boulevard	1952	5141009019	Corporate Office, Showroom

Table C: Properties Given a 3S Status Code (Previously Evaluated and Current Evaluation)

Resource Address	Date Constructed	APN	Property Type
2619 W 8 th Street	1925	5141013019	Apartment
268 S Burlington Avenue	1904	5153002006	Residence
2700 W 7 th Street	1923	5141012001	Commercial
2700 Wilshire Boulevard	1956	5141011020	Corporate Office
2714 W 7 th Street	1910	5141012004	Commercial
272 S Burlington Avenue	1923	5153002001	Bungalow Court
272 S Union Avenue	1890	5153010013	Residence
301 Witmer Street	1924	5153026002	Apartment
303 Loma Drive	1951	5153007022	Office
305 Columbia Avenue	ca 1925	5153019004	Courtyard Housing
311 Witmer Street	1923	5153026007	Apartment
320 Columbia Avenue	1923	5153026009	Bungalow Court
324 Union Place	1925	5153007013	Apartment
331 S Westlake Avenue	1901	5154028017	Residence
335 Witmer Street	1924	5153026016	Apartment
341 S Alvarado Street	ca. 1920	5154030015	Apartment
357 S Alvarado Street	ca. 1920	5154031001	Apartment
360 S Westlake Avenue	1926	5154027031	Apartment
400 S Union Avenue	1922	5153005015	Courtyard Apartments
380 Loma Drive	1923	5153019012	Bungalow Court
401 Loma Drive	1923	5153006008	Bungalow Court
401 S Coronado Street	1961	5155028009	Apartment
401 S Union Avenue	1922	5153003015	Bungalow Court
407 Loma Drive	1925	5153006009	Bungalow Court
410 S Bonnie Brae Street	1904	5154023006	Boarding House
412 S Burlington Avenue	1923	5153003004	Courtyard Apartments
415 S Westlake Avenue	1923	5154029020	Apartment
416 S Westlake Avenue	1923	5154026015	Apartment
425 Loma Drive	1923	5153006012	Bungalow Court
427 S Alvarado Street	ca. 1900	5154031016	Residence
428 S Burlington Avenue	1939	5153003034	Bungalow Court
430 S Union Avenue	1926	5153005019	Apartment
434 South Burlington Avenue	1941	5153004002	Bungalow Court
438 Union Drive	1923	5153006021	Apartment
441 S Burlington Avenue	1922	5154024012	Bungalow Court
451 S Lake Street	1907	5154033014	Residence
452 S Lake Street	1904	5154031021	Residence

Table C: Properties Given a 3S Status Code (Previously Evaluated and Current Evaluation)

Resource Address	Date Constructed	APN	Property Type
500 S Westlake Avenue	1926	5154026019	Apartment
501 S Burlington Avenue	1929	5154025011	Apartment
504 S Westlake Avenue	1930	5154026021	Bungalow Court
508 S Union Avenue	1899	5153005024	Residence
509 Union Drive	1924	5153005007	Apartment
510 S Burlington Avenue	1923	5153004010	Bungalow Court
512 S Park View Street	1928	5154037031	Apartment
513 S Union Avenue	1922	5153004017	Bungalow Court
516 S Union Avenue	1923	5153005026	Apartment
521 S Westlake Avenue	1908	5154029028	Residence
521 Union Drive	1924	5153005005	Apartment
526 S Union Avenue	1922	5153005028	Apartment
607 S Park View Street	1926	5141005007	Elks Lodge (HCM 267)
608 S Westlake Avenue	1924	5142001014	Apartment
620 S Coronado Street	1916	5141006012	Apartment
635 S Westlake Avenue	1939	5141001014	Medical Clinic
666 S Bonnie Brae Street	1910	5142007015	Apartment
667 S Carondelet Street	1917	5141007002	Apartment
668 S Rampart Boulevard	1927	5141008013	Apartment
669 S Union Avenue	1928	5142012004	Apartment
672 S Rampart Boulevard	1916	5141008012	Apartment
675 S Park View Street	1941	5141004004	Commercial
676 S Rampart Boulevard	1916	5141008011	Apartment
694 S Alvarado Street	1928	5141002015	Mixed-Use Commercial
707 S Bonnie Brae Street	1923	5142003012	Commercial
712 S Westlake Avenue	1922	5142003002	Apartment
715 Witmer Street	1927	5143012015	Auto Garage
716 Columbia Avenue	1890	5143012023	Residence
718 Columbia Avenue	1900	5143012022	Residence
718 S Union Avenue	1922	5142024014	Apartment
724 S Carondelet Street	1914	5141015017	Bungalow Court
724 S Park View Street	1957	5141016014	Music Studio
725 S Columbia Avenue	ca. 1905	5141016014	Residence
725 S Westlake Avenue	1925	5141019013	Apartment
727 S Rampart Boulevard	1905	5141012008	Residence
741 S Alvarado Street	1925	5141018014	Commercial
742 S Coronado Street	1901	5141014021	Residence

Table C: Properties Given a 3S Status Code (Previously Evaluated and Current Evaluation)

Resource Address	Date Constructed	APN	Property Type
743 S Burlington Avenue	1906	5142006015	Boarding House
746 S Coronado Street	1928	5141014022	Apartment
750 S Westlake Avenue	1903	5142003009	Residence
806 Columbia Avenue	1902	5143001005	Residence
810 Beacon Avenue	1911	5142017013	Residence
811 Beacon Avenue	1905	5142015020	Residence
812 S Westlake Avenue	1927	5142004003	Apartment
817 Beacon Avenue	1903	5142015016	Residence
824 S Bonnie Brae Street	1893	5142005005	Residence
826 S Burlington Avenue	1899	5142015005	Residence
830 S Park View Street	ca 1920	5141023014	Apartment
833 Beacon Avenue	1905	5142015013	Residence
836 S Burlington Avenue	1899	5142015007	Residence
837 Beacon Avenue	1895	5142015012	Residence
845 S Grand View Street	1924	5141023009	Commercial
847 S Alvarado Street	1918	5141021007	Apartment
908 S Burlington Avenue	ca. 1900	5137001007	Residence
910 S Grand View Street	1910	5136005014	Apartment
915 Grattan Street	1923	5137003007	Apartment
923 Grattan Street	1900	5137003009	Residence
924 S Park View Street	1910	5136004009	Residence
930 S Park View Street	1909	5136004010	Residence
932 S Park View Street	1905	5136004011	Residence
938 S Lake Street	1930	5136006016	Apartment
944 S Park View Street	1909	5136004013	Apartment
945 Beacon Avenue	1922	5137001027	Apartment
945 S Park View Street	1903	5136002012	Apartment
946 S Burlington Avenue	1922	5137001013	Apartment
951 S Grand View Street	1927	5136004018	Flats
953 Beacon Avenue	1890	5137001028	Residence
958 S Lake Street	1922	5136006019	Apartment
972 S Hoover Street	1915	5136003008	Flats
2530 Ocean View Avenue (3B)	1908	5155029016	Apartment
2533 Ocean View Avenue (3B)	1926	5155030009	Apartment
401 S Rampart Boulevard (3B)	1923	5155021006	Apartment
425 S Rampart Boulevard (3B)	1939	5155020011	Apartment
532 S Coronado Street (3B)	1924	5155030026	Apartment

Table C: Properties Given a 3S Status Code (Previously Evaluated and Current Evaluation)

Resource Address	Date Constructed	APN	Property Type
541 S Coronado Street (3B)	1909	5155028027	Residence
550 S Coronado Street (3B)	1923	5155030010	Apartment
571 S Coronado Street (3B)	1923	5155028001	Apartment

Historic Districts. One historic district was identified that appears to meet the criteria for listing in the National Register. The Rampart/Coronado Historic District is composed of 95 properties along Rampart Boulevard, Coronado Street, and Benton Way in the northwest corner of the survey area. The district appears eligible under Criterion A/1/1 because it is an intact concentration that significantly represents the Streetcar Multifamily Development theme. Out of the 95 properties included in the district boundaries, 71 are contributing and 24 are non-contributing, which results in a district with high integrity (75% contributors). Moreover, the character of the streetscape (particularly along Rampart Boulevard) is also largely intact. Maps of this district are included in Appendix D.

California Register of Historical Resources

Individual Resources. Based on the results of the intensive-level survey, LSA found that 58 of the properties appear to meet the criteria for listing in the California Register (see Table D). These resources also appear eligible for designation as LA HCMs. They have not retained a sufficient level of integrity to meet the integrity standards for the National Register, but they have retained sufficient integrity to convey their significant associations for the California Register. The majority of these properties are significant under Criterion A/1/1 as part of the Streetcar Suburbanization Contexts, including:

- 28 Mid-Rise Apartment Buildings (3 or more stories in height);
- 2 Courtyard Apartments;
- 8 Late 19th/Early 20th Century Residences; and
- 10 Commercial and Mixed-Use Buildings (including mixed with institutional).

Other individual resources that appeared eligible for the California Register include corporate offices, properties associated with social organizations or arts institutions, and significant examples of various architectural styles. All 58 properties are listed in Table D.

Table D: Properties Given a 3CS Status Code

Resource Address	Date Constructed	APN	Property Type
1415 James M Wood Boulevard	1925	5143001008	Apartment
1501 W 8 th Street	1924	5142023001	Commercial
1515 W 8 th Street	1914	5142023002	Apartment
1534 W 7 th Street	1911	5142024006	Commercial
1545 Cambria Street	1893	5142024012	Residence

Table D: Properties Given a 3CS Status Code

Resource Address	Date Constructed	APN	Property Type
1550 W 8 th Street	1956	5142018001	Commercial
1810 W 8 th Street	1916	5142005010	Mixed Use Commercial
1833 W 5 th Street	1927	5154024013	Apartment
1918 W 7 th Street	1920	5142003001	Mixed Use Commercial
2000 W 7 th Street	1930	5141019009	Mixed Use Commercial
2001 W 6 th Street	1925	5154029011	Commercial
2010 Wilshire Boulevard	1952	5141002019	Medical Office
2014 W 8 th Street	ca 1925	5141020009	Apartment
2116 W 7 th Street	1923	5141018003	Commercial
227 Columbia Avenue	1928	5153017017	Apartment
2317 James M Wood Boulevard	1902	5141023010	Residence
2401 Wilshire Boulevard	1956	5141005901	School
2415 Ocean View Avenue	1904	5155030003	Residence
2418 W 6 th Street	1924	5141005010	Commercial
2501 W 7 th Street	1924	5141007014	Mixed Use Commercial
322 S Bonnie Brae Street	1895	5154022003	Residence
407 Witmer Street	1923	5153026020	Bungalow Court
412 S Lake Street	1927	5154030022	Apartment
415 Union Drive	1925	5153005013	Apartment
420 S Westlake Avenue	1924	5154026016	Apartment
427 S Grand View Street	1928	5154037010	Apartment
447 S Grand View Street	1926	5154037013	Apartment
502 S Westlake Avenue	1922	5154026020	Apartment
504 S Bonnie Brae Street	1925	5154025008	Apartment
508 Columbia Avenue	1922	5153021009	Bungalow Court
514 Union Drive	1926	5153006018	Apartment
526 Union Drive	1926	5153006016	Apartment
626 S Alvarado Street	1925	5141001019	Apartment
669 S Burlington Avenue	1904	5142007004	Residence
694 S Burlington Avenue	1913	5142011013	Mixed Use Commercial
711 S Rampart Boulevard	1924	5141012002	Apartment
717 S Carondelet Street	1929	5141014003	Apartment
718 S Alvarado Street	1911	5141019003	Apartment
720 S Alvarado Street	1914	5141019004	Apartment
726 Columbia Avenue	1903	5143012021	Residence
729 S Bonnie Brae Street	1927	5142003015	Apartment
729 S Union Avenue	1924	5142016003	Apartment

Table D: Properties Given a 3CS Status Code

Resource Address	Date Constructed	APN	Property Type
732 Columbia Avenue	1904	5143012020	Residence
737 Columbia Avenue	1900	5142022010	Residence
738 S Union Avenue	1908	5142023012	Apartment
744 Beacon Avenue	1925	5142016016	Apartment
746 S Westlake Avenue	1885	5142003008	Boarding House
749 Columbia Avenue	1900	5142021003	Residence
801 S Union Avenue	1912	5142017001	Apartment
807 S Westlake Avenue	1923	5141020008	Apartment
821 Green Avenue	1926	5142018011	Apartment
823 S Bonnie Brae Street	1913	5142004016	Apartment
846 S Union Avenue	1924	5142018007	Mixed Use Commercial
912 S Westlake Avenue	1899	5136008003	Residence
913 Valencia Street	1916	5137004002	Garage
914 S Alvarado Street	1913	5136007002	Apartment
915 S Carondelet Street	1914	5136001005	Apartment
958 S Grand View Street	1912	5136005018	Residence

Historic Districts. One historic district appeared eligible for the California Register. The district represents a single development, called Belmont Square, located at 200–240 Columbia Avenue and 200–252 Columbia Place in the northeast corner of the survey area. Together, the 37 parcels represent a unique multifamily development reminiscent of the row houses found in New York City. Subsequent alterations have made the overall integrity of the property less than what would be required to be eligible for the National Register, but Belmont Square retains sufficient integrity to convey its unique design and historical association with streetcar multifamily development.

City of Los Angeles Historic Cultural Monuments (CHR Status Code 5S)

In addition to the 8 HCMS, which are also determined eligible for the California and National Registers, 9 other properties are designated LA HCMs in the survey area (Table E).

Table E: Properties Designated as LA HCMs

Resource Address	Date Constructed	APN	Resource Name
1610 W 7 th Street	1924	5142016001	Young’s Market, Andrews Hardware Co.
2424 Wilshire Boulevard	1924	5141004003	Park Wilshire
2501 Wilshire Boulevard	1932	5141006007	La Fonda Restaurant Building
2512 W 3 rd Street	1927	5155032022	Mother Trust Superet Center
2516 W 3 rd Street	1924	5155032024	Mother Trust Superet Center
403 S Bonnie Brae Street	1898	5154027007	Grier-Musser House

Table E: Properties Designated as LA HCMs

Resource Address	Date Constructed	APN	Resource Name
634 S Alvarado Street	1925	5141001024	Westlake Theatre Building
743 S Grand View Street	1949	5141016015	Chouinard Institute of Arts
826 S Coronado Street	1924	5141025025	Strong Residence

These properties were updated and found to retain integrity. They were not re-evaluated for additional areas of significance within the scope of this survey. They were not re-evaluated for eligibility for the National or California Registers.

One new resource appeared to meet the criteria for LA HCM only. The property at 704 South Alvarado Street is eligible for designation as an LA HCM under Criterion 1 and 3 because the corner unit has been occupied by Langer’s Deli since 1947. Langer’s Deli is the longest-running local establishment in Westlake that has retained its original use and ownership, and it has long been renowned throughout the City for its pastrami sandwiches. The 1950s façade added to the corner of the building embodies the distinctive characteristics of Mid-Century modern design as applied to a restaurant or coffee shop, and possesses high artistic value. The building itself is not eligible for the National or California Registers because as a whole it lacks integrity, but it is considered a Los Angeles institution by many Angelenos. The intersection of Alvarado and West 7th Streets was recently given the name “Langer’s Square” by the City in recognition of the restaurant’s local importance.

There are no other properties identified during this survey that meet the LA HCM criteria only. This is primarily because there is no hierarchy of significance between the National Register, California Register, and LA HCMs, and integrity thresholds for the California Register and LA HCM are very similar.²⁶¹

As stated in earlier sections, all properties that appeared eligible for the National and California Registers are also eligible for designation as LA HCMs as well, and the status code 5S3 applies to these properties in addition to the other status codes it warrants.

Special Consideration in Local Planning (CHR Status Code 6L, 6Q, 6DQ)

These individual resources are not considered significant for purposes of CEQA; however, they merit consideration in the local planning process. The status codes for individual properties, zones, and properties within zones are described below.

Individual Resources (CHR Status Code 6L). LSA used this status code under two circumstances:

- To identify properties that were examples of a historical theme or architectural style, but do not meet the eligibility requirements or integrity standards established for that theme or style. Most of the 6L properties are 1–2 story flats and duplexes associated with streetcar development or post-WWII apartment buildings. These property types are found in large numbers citywide, with

²⁶¹ Janet Hansen, “Survey LA evaluation Criteria,” e-mail to Jenna Snow, September 11, 2008.

excellent concentrations and individual examples located in other parts of Los Angeles. However, continued development could lead to a diminished supply of these property types in the future. As their rarity increases, less-exceptional examples may become comparatively more significant.

- To identify properties where the main resource did not meet the eligibility standards (often due to a lack of integrity), but some element of the resource merited further consideration. For example, an altered, ineligible motel building may have a 6L code because it has retained a notable neon sign, or an altered, ineligible corner market is painted with an intricate mural that is worthy of consideration.

At the CRA's discretion, these properties could be addressed in future plans or design review processes outside of the requirements of CEQA or the Cultural Heritage Ordinance. The survey found 98 properties that warranted a 6L status code.

“Special Consideration” Zones (6Q for Zone, 6DQ for Properties within Zone). Zones with 6Q status are not historic districts, but have retained some basic characteristics that contribute to a historic sense of place. The issue is generally that the area might meet significance criteria, but not the integrity thresholds required for eligibility as a potential historic district. The characteristics worthy of consideration typically include uniform setbacks, building heights, and property types. The CRA could potentially encourage enhancement or restoration the historic identity of these areas by including them in future Design for Development and other planning documents.

The survey found three 6Q zones in the survey area: two are related to streetcar residential development and one is related to streetcar commercial development. These zones include several individually significant resources that help to represent the former character of the area. These zones are depicted in Figure 4, and are included in Appendix D along with potential historic maps.

The 6DQ status code was also given to non-contributors within the Rampart/Coronado potential historic district. This will enable the CRA to consider what effect the development of those parcels will have on the potential district, and foster compatible alterations and/or new construction.

Ineligible Under Any Criteria (CHR Status Code 6Z)

A total of 405 properties were determined ineligible for designation under any criteria and there is no reason to believe they warrant special consideration in local planning. These properties are typically altered to the point that they no longer convey any associations with important time periods, events, or their original architectural styles. These resources are not considered significant for purposes of CEQA.

Not Evaluated (CHR Status Code 7R)

Four properties could not be viewed from the public right-of-way and require special access and property-specific research before they can be evaluated. Prior to any future development project that may affect these properties, additional cultural resources surveys will be needed.

RECOMMENDATIONS

To incorporate the findings of the current study into the preservation and planning processes, LSA recommends the following:

- Adopt the survey findings through the CRA Board, or other appropriate process.
- Make survey findings available to CRA staff, OHR and the public through various means, including the CRA website, ZIMAS, OHR's SurveyLA database, and other City departments.
- Require review of all proposed projects that may affect properties assigned a CHR status code of 1–5 in accordance with the National Historic Preservation Act (NHPA), CEQA, and the City of Los Angeles Cultural Heritage Ordinance. Additional cultural resources studies should not be necessary for these properties unless CRA staff has reason to believe new information will change the survey findings.
- Continue coordination with OHR to ensure lasting compatibility between OHR/CRA survey findings. This could potentially include modifying eligibility requirements in the future for specific property types to maintain consistency with citywide eligibility requirements as they develop through SurveyLA.
- Assist the public with understanding the implications of survey findings, including new or additional processes and/or permits that may be required and preservation incentives available to them. This could be accomplished through explanatory handouts, information on the CRA website, and/or public workshops. Continued coordination with OHR on these efforts will conserve resources and streamline public outreach citywide.
- Incorporate the survey findings into future Design for Development plans and other CRA planning documents. Planning documents should guide future development toward preserving the area's historic character through the preservation and/or rehabilitation of individually significant resources and potential historic districts, compatible infill development, and new construction that celebrates the area's unique historic identity as a dense streetcar suburb. Properties that merit special consideration (6L, 6Q, 6DQ) may be included in Design for Development plans and other planning documents.
- Promote the use of available preservation incentives, including:
 - The Federal Historic Preservation Tax Incentives program encourages private sector rehabilitation of historic buildings and is one of the nation's most successful and cost-effective community revitalization programs. The survey results show that 192 properties are potentially eligible to receive 20 percent Federal Tax Credits for Rehabilitation. Buildings that are already listed in the National Register are considered "certified historic structures" for the purposes of the incentive. Owners of buildings that are not yet listed individually in the National Register of Historic Places or located in districts that are not yet registered historic districts may use the Historic Preservation Certification Application, Part 1, to request a preliminary determination of significance from the National Park Service. Alternatively, the owner could also prepare an application for listing in the National Register. More information on the Federal Historic Preservation Tax Incentives program is available

- through the National Parks Service website²⁶² or through the California Office of Historic Preservation, which administers the program for the state.²⁶³
- The California Historical Building Code (CHBC) provides regulations for the preservation, restoration, rehabilitation, relocation, or reconstruction of qualified historic buildings or properties. These regulations are intended to facilitate alternative solutions for such historic buildings or properties so as to preserve their original or restored architectural elements and features as well as meet safety, access, and energy efficiency needs.²⁶⁴
 - The Mills Act Historical Property Contract Program allows qualifying owners to receive a potential property tax reduction and use the savings to help rehabilitate, restore, and maintain their buildings. The Mills Act is one of the most important economic incentive programs in California for the restoration and preservation of historic buildings by private property owners. In Los Angeles, the Mills Act program is administered by OHR.²⁶⁵
 - In addition to established preservation incentives, the CRA could adopt new incentives or strategies intended to improve the level of historic integrity of the area overall, including rehabilitation design assistance and small grants for restoration work. It is worth noting that Community Block Development Grant (CDBG) monies can be used for historic preservation projects.²⁶⁶ Other incentives to consider include reduced parking and/or landscaping requirements, and/or density bonuses.
 - LSA recommends that this survey be updated in five years to re-examine the status of properties in the survey area and incorporate new information about significant themes for Westlake. A future survey update could also incorporate SurveyLA findings as appropriate.

²⁶² <http://www.nps.gov/hps/tps/tax/brochure1.htm#structure>.

²⁶³ http://ohp.parks.ca.gov/?page_id=24626.

²⁶⁴ <http://www.dsa.dgs.ca.gov/SHBSB/default.htm>.

²⁶⁵ <http://preservation.lacity.org/mills-act?phpMyAdmin=656bde215507386e6e1906d727c09691>.

²⁶⁶ http://www.mainstreet.org/MediaLibrary/HUD_Historic_Pres_and_CDBG_Use.pdf.

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