Intensive Historic Resources Survey
Wilshire Center and Koreatown Recovery Redevelopment Area

LOS ANGELES, CALIFORNIA

CRA/LA

June 2009
Intensive Historic Resources Survey
Wilshire Center and Koreatown Recovery Redevelopment Area

LOS ANGELES, CALIFORNIA

CRA/LA

Prepared for:

COMMUNITY REDEVELOPMENT AGENCY
CITY OF LOS ANGELES
354 SOUTH SPRING STREET, SUITE 700
LOS ANGELES, CALIFORNIA 90013

Submitted by:

PCR SERVICES CORPORATION
233 Wilshire Boulevard, Suite 130
SANTA MONICA, CALIFORNIA 90401

June 2009
INTENSIVE HISTORIC RESOURCES SURVEY
OF THE
WILSHIRE CENTER AND KOREATOWN RECOVERY
REDEVELOPMENT AREA

LOS ANGELES, CALIFORNIA

Prepared for
Community Redevelopment Agency
City of Los Angeles
354 South Spring Street, Suite 700
Los Angeles, CA 90013

Prepared by
Margarita J. Wuellner, Ph.D.
Jon L. Wilson, M.A., M.Arch., LEED AP
Marlise Fratinardo, M.L.A.
Amanda Kainer, M.S.
With Contributions by Jessica N. Ritz, M.A.

PCR Services Corporation
Historic Resources Division
233 Wilshire Boulevard, Suite 130
Santa Monica, California 90401

June 2009
I. EXECUTIVE SUMMARY

The survey project is a comprehensive, intensive-level survey of the Wilshire Center/Koreatown Recovery Redevelopment Project Area (Project Area) in the City of Los Angeles, which involves the identification, documentation and evaluation of all existing historical resources located within the Project Area, situated roughly one and one-half miles west of downtown Los Angeles. The Project Area encompasses 1,207 acres and is generally bounded by Fifth Street on the north, 12th Street on the south, Hoover Street on the east, and Eastern Avenue and Wilton Place on the west. It also includes the Vermont Avenue Corridor to the Hollywood Freeway and Western Avenue to Melrose Avenue. The project is included in the CRA/LA Hollywood & Central Regional Area.

The Project Area is made up of a mix of low, moderate and high-density urban uses, including residential, commercial, and institutional resources dating from the 1890s through the 1960s, as well as later infill development. Beginning with the earliest recorded subdivision in 1887, development of the area reflected the larger westward growth of the City along established public transit lines and was fully subdivided by the 1920s. With the growing popularity of the automobile, the architecture and property types developed during the 1920s and in subsequent decades began to cater to the automobile and the area prospered through the 1960s. The exodus of large insurance and financial companies from Wilshire Boulevard during the 1970s heralded the economic decline of the area. The range of architectural styles included Queen Anne, Arts and Crafts, Craftsman, Beaux-Arts and Neoclassical, Renaissance Revival, Colonial Revival, the Mediterranean and Mission Revival styles, Art Deco, Streamline Moderne, and International Style Modernism. Today, many significant buildings and districts remain in the Project Area, which physically conveys important historical and architectural themes in the City’s history and imparts Wilshire Center/Koreatown with a unique character and sense of place.

The purpose of this intensive-level survey project was to identify, document and prepare an inventory of historic properties within the Wilshire Center/Koreatown Recovery Redevelopment Project Area, and to provide the Community Redevelopment Agency of the City of Los Angeles with recommendations regarding the eligibility of these resources for listing in the National Register of Historic Places, California Register of Historical Resources, and the Los Angeles Historic-Cultural Monuments Register. Based upon a rigorous application of the SurveyLA multiple-property evaluation methodology, this survey serves as a comprehensive inventory of historic resources within the Wilshire Center/Koreatown Recovery Redevelopment Project Area, to help guide future preservation efforts, new project planning, and the adaptive reuse and rehabilitation of historic resources.
PCR Services Corporation (PCR) conducted the survey of the Wilshire Center/Koreatown Recovery Redevelopment Project Area under contract to Chattel Architecture, Preservation, and Planning (Chattel) who was the prime consultant under contract to the Community Redevelopment Agency of the City of Los Angeles (CRA) to conduct an intensive-level survey of three community redevelopment areas, the Westlake Recovery Redevelopment Project Area (Westlake), the Hollywood Redevelopment Project Area (Hollywood), and the Wilshire Center/Koreatown Recovery Redevelopment Project Area (Wilshire Center/Koreatown). The survey team for the three community redevelopment areas included Chattel, who conducted the Hollywood survey, PCR who completed the Wilshire Center/Koreatown survey, and LSA Associates, Inc. (LSA), who surveyed the Westlake Project Area.

The historic resources survey involved the visual examination of a total of 1,911 properties constructed before 1962, with an additional 348 properties with unknown construction dates located within the Project Area surveyed during the windshield reconnaissance and intensive pedestrian surveys. There were a total of 97 previously recorded historic resources present in the Project Area that currently appear to remain eligible (1D, 1S, 2D2, 2S, 2S2, 5S1), and one (1) previously recorded historic resource that has been altered and now appears ineligible for historic designation (6Z). The survey documented a total of 135 parcels in the study area which were newly identified during the survey as eligible historic properties (3B, 3CS, 3S), either individually and/or as contributors in a historic district. Out of 135 newly identified properties, 54 properties appear individually eligible for the National Register and 81 properties appear individually eligible for the California Register. There are three (3) previously recorded historic districts situated within the Project Area, the South Serrano Historic District (1S), the Normandie Mariposa Apartment District (2S2), and the Wilshire Center Apartment District (2S2). In addition, there was one (1) eligible historic district that was newly identified and documented during the survey, the Bimini Bath Historic District (3S).
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>I. EXECUTIVE SUMMARY</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. INTRODUCTION</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Area Description</td>
<td>2</td>
</tr>
<tr>
<td>Previously Recorded Resources</td>
<td>2</td>
</tr>
<tr>
<td>Previous Surveys Conducted in the Vicinity of the Study Area</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III. PROJECT METHODOLOGY</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td>3</td>
</tr>
<tr>
<td>Field Survey</td>
<td>3</td>
</tr>
<tr>
<td>Evaluation Methods</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IV. EVALUATION CRITERIA</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal Level</td>
<td>7</td>
</tr>
<tr>
<td>National Register of Historic Places</td>
<td>7</td>
</tr>
<tr>
<td>State Level</td>
<td>10</td>
</tr>
<tr>
<td>California Register of Historical Resources</td>
<td>10</td>
</tr>
<tr>
<td>California Register Criteria</td>
<td>11</td>
</tr>
<tr>
<td>Local Level – City of Los Angeles</td>
<td>15</td>
</tr>
<tr>
<td>Los Angeles Cultural Heritage Ordinance</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V. HISTORICAL OVERVIEW</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barley Field to Boulevard (1895-1913)</td>
<td>18</td>
</tr>
<tr>
<td>Fifth Avenue of the West (1913-1928)</td>
<td>21</td>
</tr>
<tr>
<td>Glamour and Infill (1929-1945)</td>
<td>28</td>
</tr>
<tr>
<td>“New York of the West Coast” (1946-1964)</td>
<td>31</td>
</tr>
<tr>
<td>Destination Koreatown (1965-1980)</td>
<td>33</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VI. HISTORIC CONTEXT STATEMENT</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Context: Architecture, Engineering, and Designed Landscapes, 1850-1912</td>
<td>37</td>
</tr>
<tr>
<td>Theme: Late 19th/Early 20th Century Residential Architecture, 1885-1910</td>
<td>37</td>
</tr>
<tr>
<td>Theme: Early Revival of Colonial Styles: The Search for Identity, 1890-1940</td>
<td>42</td>
</tr>
<tr>
<td>Theme: Arts &amp; Crafts Movement, 1895-1918 Single Family Residences</td>
<td>46</td>
</tr>
<tr>
<td>Context: Land Use and Site Development, 1850-1912</td>
<td>52</td>
</tr>
<tr>
<td>Theme: City Beautiful Influences, Boulevards and Residential Parks, 1890-1920</td>
<td>52</td>
</tr>
<tr>
<td>Context: Residential Development and Suburbanization, 1850-1912</td>
<td>55</td>
</tr>
<tr>
<td>Theme: Streetcar Suburbs, 1873-1928</td>
<td>55</td>
</tr>
</tbody>
</table>
# TABLE OF CONTENTS (CONTINUED)

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Context: Architecture, Engineering, and Designed Landscapes, 1913-1945</td>
</tr>
<tr>
<td>Theme: Revival of Colonial Styles: The Search for Identity, 1913-1945</td>
</tr>
<tr>
<td>Theme: The Architecture of Fantasy: Period Revival Styles, 1910–1940</td>
</tr>
<tr>
<td>Theme: Zig Zag Sophistication, 1920s</td>
</tr>
<tr>
<td>Context: Residential Development and Suburbanization, 1913-1945</td>
</tr>
<tr>
<td>Theme: Apartment Streetcar Suburbs, 1906-1945</td>
</tr>
<tr>
<td>Context: Commercial Development in the Early 20th Century, 1913-1945</td>
</tr>
<tr>
<td>Theme: Commercial Development Related to Street Railway Transportation, 1909-1934</td>
</tr>
<tr>
<td>Theme: Commercial Development and the Automobile, 1910-1945</td>
</tr>
<tr>
<td>Context: Social Institutions and Movements, 1913-1945</td>
</tr>
<tr>
<td>Theme: Social Clubs and Public Service Organizations, 1913-1945</td>
</tr>
<tr>
<td>Theme: Education, Public and Private Schools, Colleges and Universities, 1913-1945</td>
</tr>
<tr>
<td>Theme: Public and Private Recreation, 1913-1945</td>
</tr>
<tr>
<td>Theme: Religion and Spirituality, 1913-1945</td>
</tr>
<tr>
<td>Context: LA Modernism, 1919–1945</td>
</tr>
<tr>
<td>Theme: Related Responses to the Modern Age, 1927-1945</td>
</tr>
<tr>
<td>Context: LA Modernism, 1946–1964</td>
</tr>
<tr>
<td>Theme: Mid-Century Modern, 1946-1964</td>
</tr>
<tr>
<td>Context: Late-Modern Era Development, 1965-1980</td>
</tr>
<tr>
<td>Theme: Ethnic, Cultural and Gender Diversity, 1965-1980</td>
</tr>
</tbody>
</table>

## VII. SURVEY RESULTS AND CONCLUSIONS

![Page 105]

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Results of Historic Resources Evaluations</td>
</tr>
<tr>
<td>Description of Resources Surveyed</td>
</tr>
<tr>
<td>Districts</td>
</tr>
<tr>
<td>Bimini Baths Historic District</td>
</tr>
<tr>
<td>6Q Zones</td>
</tr>
</tbody>
</table>

## VIII. RECOMMENDATIONS

![Page 117]

## IX. BIBLIOGRAPHY

![Page 120]

## IX. ATTACHMENTS

![Page 127]

| Attachment A – Map Book |
| Attachment B – Inventory of Surveyed Resources by Theme |
| Attachment C – Identified Resources by Address |
| Attachment D – Professional Qualifications |
| Attachment E – DPR Forms (in Volume II) |
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Location and Boundaries of the Wilshire Center and Koreatown Recovery Redevelopment Area</td>
<td>3</td>
</tr>
<tr>
<td>Figure 2</td>
<td>Wilshire Center and Koreatown Study Area</td>
<td>5</td>
</tr>
<tr>
<td>Figure 3</td>
<td>Potential Historic Districts and 6Q Zones in Wilshire Area</td>
<td>106</td>
</tr>
<tr>
<td>Figure 4</td>
<td>South Serrano Historic District</td>
<td>107</td>
</tr>
<tr>
<td>Figure 5</td>
<td>Normandie Mariposa Historic District</td>
<td>108</td>
</tr>
<tr>
<td>Figure 6</td>
<td>Wilshire Center Apartment District</td>
<td>109</td>
</tr>
<tr>
<td>Figure 7</td>
<td>Bimini Baths Historic District</td>
<td>110</td>
</tr>
<tr>
<td>Figure 8</td>
<td>Wilshire Boulevard 6Q Zone</td>
<td>114</td>
</tr>
<tr>
<td>Figure 9</td>
<td>6Q Zone South of Wilshire</td>
<td>115</td>
</tr>
<tr>
<td>Figure 10</td>
<td>Serrano Avenue 6Q Zone</td>
<td>116</td>
</tr>
</tbody>
</table>
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1  Previously Designated Resources</td>
<td>1</td>
</tr>
</tbody>
</table>

PRELIMINARY WORKING DRAFT – Work in Progress
II. INTRODUCTION

The survey project is a comprehensive, intensive-level survey of the Wilshire Center/Koreatown Recovery Redevelopment Project Area (Project Area) in the City of Los Angeles, which involves the identification, documentation and evaluation of all existing historical resources located within the Project Area, situated roughly one and one-half miles west of downtown Los Angeles. The historic resources survey involved the visual examination of a total of 1,911 properties constructed before 1962, with an additional 348 properties with unknown construction dates located within the Project Area. PCR Services Corporation (PCR) conducted the survey of the Wilshire Center/Koreatown Recovery Redevelopment Project Area under contract to Chattel Architecture, Preservation, and Planning (Chattel) who was the prime consultant under contract to the Community Redevelopment Agency of the City of Los Angeles (CRA) to conduct an intensive-level survey of three community redevelopment areas, the Westlake Recovery Redevelopment Project Area (Westlake), the Hollywood Redevelopment Project Area (Hollywood), and the Wilshire Center/Koreatown Recovery Redevelopment Project Area (Wilshire Center/Koreatown). The survey team for the three community redevelopment areas included Chattel, who conducted the Hollywood survey, PCR who completed the Wilshire Center/Koreatown survey, and LSA Associates, Inc. (LSA), who surveyed the Westlake Project Area.

The purpose of this intensive-level survey, completed in cooperation with the City of Los Angeles Office of Historic Resources (OHR), was to identify, document and prepare an inventory of historic properties constructed 1965 or earlier within the Wilshire Center/Koreatown Recovery Redevelopment Project Area, and to provide the Community Redevelopment Agency of the City of Los Angeles with recommendations regarding the eligibility of these resources for listing in the National Register of Historic Places, California Register of Historical Resources, and the Los Angeles Historic-Cultural Monuments Register. All three firms on the survey team coordinated with the OHR to utilize the methodology currently under development for SurveyLA, the City’s first comprehensive historic resources survey. Based upon a rigorous application of the SurveyLA multiple-property evaluation methodology, this survey serves as a comprehensive inventory of historic resources within the Wilshire Center/Koreatown Recovery Redevelopment Project Area, to comply with the California Environmental Quality Act (CEQA) and the City of Los Angeles Historic Preservation Ordinance. The survey results will be uploaded from the project database and incorporated into the larger SurveyLA project, therefore, it was important that the survey methods and inventory database for this project conformed as closely as possible to SurveyLA. The survey results will be used by the CRA to help guide future preservation efforts, new project planning, and the adaptive reuse and rehabilitation of historic resources.
PROJECT AREA DESCRIPTION

The Project Area, shown in Figure 1, *Location and Boundaries of the Wilshire Center and Koreatown Recovery Redevelopment Area*, on page 3, encompasses 1,207 acres and is generally bounded by Fifth Street on the north, 12th Street on the south, Hoover Street on the east, and Eastern Avenue and Wilton Place on the west. It also includes the Vermont Avenue Corridor to the Hollywood Freeway and Western Avenue to Melrose Avenue. The project is included in the CRA/LA Hollywood & Central Regional Area.

The Wilshire Center/Koreatown Project Area is made up of a mix of low, moderate and high-density urban uses, including residential, commercial, and institutional resources dating from the 1890s through the 1960s, as well as later infill development. Beginning with the earliest recorded subdivision in 1887, development of the area reflected the larger westward growth of the City along established public transit lines and was fully subdivided by the 1920s. With the growing popularity of the automobile, the architecture and property types developed during the 1920s and in subsequent decades began to cater to the automobile and the area prospered through the 1960s. The exodus of large insurance and financial companies from Wilshire Boulevard during the 1970s heralded the economic decline of the area.

Today, many significant buildings and districts remain in the Project Area, which physically conveys important historical and architectural themes in the City’s history and imparts Wilshire Center/Koreatown with a unique character and sense of place. Wilshire Center/Koreatown retains important outstanding individual examples as well as distinct groupings of buildings that reflect important economic and social chapters of Los Angeles’ growth and history, demonstrating the area’s continued urban vitality. The Project Area contains properties ranging from straight-forward utilitarian buildings to a rich array of Queen Anne, Spanish Colonial Revival, Mediterranean, Chateauesque, Beaux-Arts and Neoclassical, Colonial Revival, Art Deco, Streamline Moderne, and Modern International style edifices. These architectural styles were applied to a diverse range of property types such as multifamily apartments, modest commercial buildings, religious properties, and high-rise office towers. These buildings survive today as an architectural testament to the quality and flexibility of early 20th century residential, commercial and institutional buildings, whose viability continues to serve the needs of the 21st century.

PREVIOUSLY RECORDED RESOURCES

Previous Surveys Conducted in the Vicinity of the Study Area

This survey is intended to update the work of previous surveys conducted within the Wilshire Center and Koreatown Recovery Redevelopment Area. Only one previous survey of
record has been conducted for the Wilshire Center/Koreatown Project Area, the *Wilshire Center and Koreatown Redevelopment Project Historic Resources Survey Report* prepared by California Archives, May 22, 1995. The data from the previous survey was provided to the project team by the CRA and uploaded into the Historic Architecture Inventory (HAI), a Microsoft Visual Basic field application and Access/ArcReader database.

In addition, there have been numerous historic assessments for compliance with Section 106 and CEQA which have been prepared for properties within the Project Area and many properties have been formally listed on the National Register, California Register and designated City of Los Angeles Historic-Cultural Monuments (HCM). Pertinent information from the previous survey, assessments, and HCM applications was used to inform the current project and was incorporated into the survey report, as appropriate.

**Previously Designated Properties in the Project Area**

PCR conducted an archival records search at the California Historical Resources Information System – South Central Coastal Information Center (CHRIS-SCCIC) to review and identify all previously recorded resources located within the study area. The records search also included a review of the property records on file at the OHR and the CRA. There were a total of 97 previously designated historic resources present in the Project Area. In addition, there were three (3) previously designated historic districts situated within the Project Area, the South Serrano Historic District (1S), the Normandie Mariposa Historic District (2S2), and the Wilshire Center Apartment District (2S2). A list of previously designated resources is provided in the Table 1 below.
### Table 1

**Previously Designated Resources**

<table>
<thead>
<tr>
<th>APN</th>
<th>Address</th>
<th>Direction</th>
<th>Street</th>
<th>State Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>5503013011</td>
<td>403</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013012</td>
<td>409</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013013</td>
<td>415</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013014</td>
<td>421</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013015</td>
<td>427</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013016</td>
<td>445</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013017</td>
<td>451</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5503013018</td>
<td>457</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>1D</td>
</tr>
<tr>
<td>5077006900</td>
<td>2820</td>
<td>W</td>
<td>6TH ST</td>
<td>1S</td>
</tr>
<tr>
<td>5094007000</td>
<td>3191</td>
<td>W</td>
<td>7TH ST</td>
<td>1S</td>
</tr>
<tr>
<td>5093015000</td>
<td>845</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015001</td>
<td>848</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015002</td>
<td>853</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016000</td>
<td>900</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016002</td>
<td>903</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016003</td>
<td>906</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016004</td>
<td>912</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016005</td>
<td>915</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016006</td>
<td>918</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016007</td>
<td>921</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016008</td>
<td>925</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016009</td>
<td>931</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016010</td>
<td>937</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016011</td>
<td>938</td>
<td>S</td>
<td>HOBART BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005001</td>
<td>701</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005002</td>
<td>704</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005003</td>
<td>707</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006007</td>
<td>722</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006008</td>
<td>723</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006009</td>
<td>724</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006010</td>
<td>725</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006011</td>
<td>726</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006012</td>
<td>727</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006013</td>
<td>728</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006014</td>
<td>729</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006015</td>
<td>730</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006016</td>
<td>731</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006017</td>
<td>732</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006018</td>
<td>733</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006019</td>
<td>734</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006020</td>
<td>735</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006021</td>
<td>736</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006022</td>
<td>737</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006023</td>
<td>738</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006024</td>
<td>739</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006025</td>
<td>740</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006026</td>
<td>741</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006027</td>
<td>742</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006028</td>
<td>743</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006029</td>
<td>744</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006030</td>
<td>745</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006031</td>
<td>746</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006032</td>
<td>747</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006033</td>
<td>748</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006034</td>
<td>749</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006035</td>
<td>750</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006036</td>
<td>751</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006037</td>
<td>752</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006038</td>
<td>753</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006039</td>
<td>754</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094006040</td>
<td>755</td>
<td>S</td>
<td>MARIPOSA AVE</td>
<td>2D2</td>
</tr>
</tbody>
</table>
Table 1 (Continued)

Previously Designated Resources

<table>
<thead>
<tr>
<th>APN</th>
<th>Address</th>
<th>Direction</th>
<th>Street</th>
<th>State Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>5094004005</td>
<td>729</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005017</td>
<td>732</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094004004</td>
<td>739</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005015</td>
<td>746</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005014</td>
<td>750</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094004002</td>
<td>751</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5094005013</td>
<td>756</td>
<td>S</td>
<td>NORMANDIE AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010005</td>
<td>820</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010006</td>
<td>832</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010007</td>
<td>834</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093008008</td>
<td>835</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010008</td>
<td>842</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093008007</td>
<td>849</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010002</td>
<td>854</td>
<td>S</td>
<td>OXFORD AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015006</td>
<td>814</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015007</td>
<td>820</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010010</td>
<td>825</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015008</td>
<td>828</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015009</td>
<td>840</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010009</td>
<td>841</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015004</td>
<td>846</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093015003</td>
<td>854</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016006</td>
<td>900</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093009010</td>
<td>909</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016004</td>
<td>912</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016029</td>
<td>918</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093009011</td>
<td>921</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016002</td>
<td>924</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093009012</td>
<td>929</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093016001</td>
<td>930</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093009013</td>
<td>939</td>
<td>S</td>
<td>SERRANO AVE</td>
<td>2D2</td>
</tr>
<tr>
<td>5093010028</td>
<td>855</td>
<td>S</td>
<td>SERRANO AVE (NO 51A)</td>
<td>2D2</td>
</tr>
<tr>
<td>5077007028</td>
<td>2955</td>
<td>S</td>
<td>WILSHIRE BLVD</td>
<td>2D2</td>
</tr>
<tr>
<td>5502019017</td>
<td>760</td>
<td>S</td>
<td>WESTMORELAND AVE</td>
<td>2S2</td>
</tr>
<tr>
<td>5502023019</td>
<td>3281</td>
<td>W</td>
<td>6TH ST</td>
<td>5S1</td>
</tr>
<tr>
<td>5502020016</td>
<td>3451</td>
<td>W</td>
<td>6TH ST</td>
<td>5S1</td>
</tr>
<tr>
<td>5502019019</td>
<td>3505</td>
<td>W</td>
<td>6TH ST</td>
<td>5S1</td>
</tr>
<tr>
<td>5504026005</td>
<td>535</td>
<td>S</td>
<td>GRAMERCY PL</td>
<td>5S1</td>
</tr>
<tr>
<td>5517003014</td>
<td>138</td>
<td>N</td>
<td>MANHATTAN PL</td>
<td>5S1</td>
</tr>
<tr>
<td>5502009005</td>
<td>432</td>
<td>S</td>
<td>NEW HAMPSHIRE AVE</td>
<td>5S1</td>
</tr>
<tr>
<td>5517006032</td>
<td>158</td>
<td>S</td>
<td>WESTERN AVE</td>
<td>5S1</td>
</tr>
<tr>
<td>5517001012</td>
<td>269</td>
<td>S</td>
<td>WESTERN AVE</td>
<td>5S1</td>
</tr>
<tr>
<td>5521014006</td>
<td>500</td>
<td>N</td>
<td>WESTERN AVE</td>
<td>5S1</td>
</tr>
<tr>
<td>5094007018</td>
<td>3240</td>
<td></td>
<td>WILSHIRE BLVD (# 570)</td>
<td>5S1</td>
</tr>
<tr>
<td>50940008018</td>
<td>3240</td>
<td></td>
<td>WILSHIRE BLVD</td>
<td>5S1</td>
</tr>
</tbody>
</table>
III. PROJECT METHODOLOGY

RESEARCH

A thorough archival records search was conducted by PCR through the South Central Coastal Information Center at California State University, Fullerton, as well as the Community Redevelopment Agency and the OHR. The archival records review included all pertinent available previous surveys reports and DPR forms on file at these repositories, as appropriate.

Focused, property-specific research was conducted by PCR to obtain information necessary for evaluating the significance of surveyed resources. Property history research included review of historic building permits in the City of Los Angeles Department of Building and Safety, as well as city directories, historic Sanborn Fire Insurance maps, and historic photographs.

In conjunction with the site-specific research, PCR completed background research necessary for the development of a thematic historic context statement for the Project Area. The historic context identifies and documents significant themes based on the economic, cultural, architectural, social, and transportation history of the area. Historical background research was conducted to obtain information on the local trends and patterns of history, important events, significant persons, architects and builders, and the overall architectural development associated with the study area. Research included but was not limited to an extensive review of historic tract development, aerial photographs, topographic maps, census records, historic-period issues of the Los Angeles Times, and published sources on local history and architecture including books, journal articles, theses and dissertations.

FIELD SURVEY

Field survey methods consisted of an initial windshield reconnaissance followed by a comprehensive intensive survey of the redevelopment area. The initial windshield survey of the entire survey area was completed by PCR on April 10, 2008. The windshield survey provided an introduction for the team in regard to the existing conditions and property types in the survey area and included locating potential individual historic resources as well as concentrations or groups of resources that appeared to be eligible as potential districts. An intensive field survey of all buildings within the survey area, including previously recorded resources as well as all unevaluated properties containing improvements 45 years of age or older, was conducted by PCR between September 2008 and January 2009. Furthermore, parcels with improvements...
younger than 45 years of age were analyzed for potentially significant examples of architecture of the recent past (less than 45 year of age). The parcels and area surveyed (Study Area) are shown on Figure 2 on page 5.

Properties 45 years of age or older with a high-level of significance and integrity were identified, photographed, studied in the field, notes were taken, and data entered into the survey database. The survey utilized an Access/ArcReader database (the Historic Architecture Inventory, or HAI) developed by LSA and utilized by the project team as a tool to document, inventory and analyze historic resources survey data. PCR surveyors used the HAI to enter field data for each subject parcel, create a physical description, incorporate property-specific research and evaluation criteria, and link photographs. The data fields match those on the Department of Recreation and Parks (DPR) 523 Primary and Building, Structure, Object (BSO) forms, as requested by the Los Angeles Office of Historic Resources (OHR). Once the data entry was completed, the DPR Primary and BSO forms were generated and printed from the HAI.

All properties identified as potentially eligible were photographed and recorded by PCR into the HAI. A preliminary range of status codes was assigned to each surveyed property and entered into the HAI. Properties that were fully recorded, but ultimately did not meet the eligibility requirements, were given a 6 level status code. Properties forty-five years of age or older that lacked sufficient significance and/or integrity were not photographed and were automatically assigned a 6Z status code.

EVALUATION METHODS

The survey follows the multiple-property evaluation methodology now being employed by the citywide SurveyLA, Los Angeles Historic Resource Survey project (LAHRS), in accordance with the standards and guidelines set forth by the National Park Service (NPS) and the California State Office of Historic Preservation (OHP), including the Secretary of the Interior’s Standards for Preservation Planning (NPS); Archaeology and Historic Preservation: Secretary of the Interior’s Standards and Guidelines (NPS); National Register Bulletin 16: How to Complete the National Register Registration Form (NPS); National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form (NPS); National Register Bulletin 24: Guidelines for Local Surveys: A Basis for Preservation Planning (NPS); the Instructions for Recording Historical Resources (OHP); and Technical Assistance Bulletin #8, User’s Guide to the California Historical Resources Status Codes (OHP). The eligibility requirements for the Wilshire Center and Koreatown Survey were based on the SurveyLA eligibility requirements, but reinterpreted within the specific context and landscape of the Study Area. Utilizing SurveyLA methodology, thresholds of significance were
established based on both the citywide thematic contexts and property types identified in the
study area, and from the specific historic context of the survey area. Thresholds of integrity were
drawn from the eligibility requirements developed for each associated theme and/or property
type, and from the development history and existing conditions of the survey area.

Individual resources were analyzed against the applicable historic themes associated with
the project area and against relevant citywide themes. Aspects of the analysis included historic
significance, architectural merit, neighborhood cohesion, and relationships to larger patterns and
trends in the area. Because of the complex layers of history that are physically apparent today in
the built environment, the integrity analyses measured existing conditions to assess whether
properties in the study area possesses sufficient architectural fabric to convey significant
associations with the important historical patterns and architectural trends of the area. Properties
possessing sufficient physical integrity to be included in the survey were evaluated within their
applicable associated thematic context using the national, state and local evaluation criteria.
IV. EVALUATION CRITERIA

Historic resources fall within the jurisdiction of several levels of government. Federal laws provide the framework for the identification and, in certain instances, protection of historic resources. Additionally, states and local jurisdictions play active roles in the identification, documentation and protection of such resources within their communities. The National Historic Preservation Act (NHPA) of 1966, as amended; the California Environmental Quality Act (CEQA); the California Register of Historical Resources; Public Resources Code (PRC) 5024; and the City of Los Angeles Cultural Heritage Ordinance are the primary federal, state and local laws governing and affecting preservation of historic resources of national, state, regional, and local significance. Other relevant regulations at the local level include the City of Los Angeles Cultural Heritage Ordinance (Los Angeles Administrative Code, Section 22.130).

Potentially eligible resources identified in the Study Area were evaluated against the federal, state and local criteria, and specific status codes were applied in accordance with the criteria outlined below. Potential districts comprised exclusively of resources representing an identified property type or a significant theme must meet the same eligibility criteria for an individual property. Both contributing and noncontributing resources must be identified, and boundaries determined.

FEDERAL LEVEL

The National Register of Historic Places (National Register) was established by the National Historic Preservation Act of 1966, as “an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment.”¹ The National Register recognizes properties that are significant at the national, state and/or local levels.

National Register of Historic Places

To be eligible for listing in the National Register, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for Evaluation have been established to determine the significance of a resource:

¹ 36 Code of Federal Regulations (CFR) Section 60.2.
A. It is associated with events that have made a significant contribution to the broad patterns of our history;

B. It is associated with the lives of persons significant in our past;

C. It embodies 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;

D. It yields, or may be likely to yield, information important in prehistory or history.²

Districts, sites, buildings, structures, and objects of potential significance that are 50 years in age must meet one or more of the above criteria. However, the National Register does not prohibit the consideration of properties less than fifty years in age whose exceptional contribution to the development of American history, architecture, archeology, engineering, and culture can clearly be demonstrated.

As defined by National Register Criteria Consideration G: Properties that have Achieved Significance within the Past Fifty Years, a property achieving significance within the past fifty years is eligible only if it is of exceptional importance, or if it is an integral part of a district that is eligible for listing in the National Register.³ Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the National Register is a list of truly historic places.⁴ In addition to meeting the Criteria for Evaluation, a property must have integrity. “Integrity is the ability of a property to convey its significance.”⁵ According to National Register Bulletin 15 (NRB), the National Register recognizes seven aspects or qualities that, in various combinations, define integrity. To retain historic integrity a property will always possess several, and usually most, of these seven aspects. Thus, the retention of the specific aspects of integrity is paramount for a property to convey its


⁴ National Register Bulletin: How to Apply the National Register Criteria for Evaluation, U. S. Department of the Interior, National Park Service, National Register, History and Education.

⁵ National Register Bulletin 15, p. 44.
significance.\textsuperscript{6} The seven factors that define integrity are location, design, setting, materials, workmanship, feeling, and association.

In assessing a property's integrity, the National Register criteria recognize that properties change over time, therefore, it is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.\textsuperscript{7}

**Evaluation Criteria and Application of CHR Status Codes for National Register Eligible Properties**

**NRHP (3S)**

*To be eligible for the NRHP under Criterion A, the property:*

A. Demonstrates significant historical association with applicable theme(s).

B. Retains enough integrity to convey its significant historical associations.

C. Warrants a CHR Status code of 3S.

*To be eligible for the NRHP under Criterion B, the property:*

A. Demonstrates significant historical association with a significant person important in the national history.

B. Retains enough integrity to convey its significant historical associations.

C. Warrants a CHR Status code of 3S.

*To be eligible for the NRHP under Criterion C, the property:*

A. Is a highly distinctive, distinguished example of a style, building type, or method of construction, or is an important example of the work of a nationally influential master architect, designer or builder, significant historical association with applicable theme(s).

B. Retains enough integrity to convey its significant architectural associations.

\textsuperscript{6} Ibid.

\textsuperscript{7} “A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property’s historic character. . . Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register.” Ibid, 15, p. 46.
C. Warrants a CHR Status code of 3S.

**NRHP (3D) District Contributor**

*To be eligible for the NRHP as a district contributor, the property:*

A. Adds to the district’s historic or architectural character.
B. Was constructed within the district’s overall period of significance.
C. Retains most aspects of integrity.
D. Is located within the boundary of a district or makes a significant contribution to a non-contiguous district that is eligible for the NRHP within one or more contexts.
E. Warrants a CHR Status code of 3S.

**NRHP (3B) Individually Eligible and District Contributor**

*To be eligible for the NRHP as individually eligible and as a district contributor, the property:*

F. Meets NRHP individual and district contributor criteria.
G. Warrants a CHR Status code of 3B.

**STATE LEVEL**

The Office of Historic Preservation (OHP), as an office of the California Department of Parks and Recreation, implements the policies of the NHPA on a statewide level. The OHP maintains the California Historic Resources Inventory and the California Register of Historical Resources. The State Historic Preservation Officer (SHPO) is an appointed official who implements historic preservation programs within the state’s jurisdictions. Also implemented at the state level, CEQA requires projects to identify any substantial adverse impacts which may affect the significance of identified historical resources.

**California Register of Historical Resources**

The California Register of Historical Resources was created by Assembly Bill 2881 which was signed into law on September 27, 1992. The California Register is “an authoritative listing and guide to be used by state and local agencies, private groups, and citizens in identifying the existing historical resources of the state and to indicate which resources deserve
to be protected, to the extent prudent and feasible, from substantial adverse change."\textsuperscript{8} The criteria for eligibility for the California Register are based upon National Register criteria.\textsuperscript{9} Certain resources are determined by the statute to be automatically included in the California Register, including California properties formally determined eligible for, or listed in, the National Register.\textsuperscript{10}

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed on the National Register of Historic Places and those formally Determined Eligible for the National Register of Historic Places;
- California Registered Historical Landmarks from No. 770 onward;
- Those California Points of Historical Interest that have been evaluated by the OHP and have been recommended to the State Historical Commission for inclusion on the California Register.\textsuperscript{11}

Other resources which may be nominated to the California Register include:

- Individual historical resources;
- Historical resources contributing to historic districts;
- Historical resources identified as significant in historical resources surveys with significance ratings of Category 1 through 5;
- Historical resources designated or listed as local landmarks, or designated under any local ordinance, such as an historic preservation overlay zone.\textsuperscript{12}

\textbf{California Register Criteria}

To be eligible for the California Register, a historic resource must be significant at the local, state, or national level, under one or more of the following four criteria:

\begin{itemize}
  \item California Public Resources Code, Section 5024.1(a).
  \item California Public Resources Code Section 5024.1(b).
  \item California Public Resources Code Section 5024.1(d).
  \item Ibid.
  \item California Public Resources Code Section 5024.1(e).
\end{itemize}
1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;

2. Is associated with the lives of persons important in our past;

3. 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. Has yielded, or may be likely to yield, information important in prehistory or history.

Additionally, a historic resource eligible for listing in the California Register must meet one or more of the criteria of significance described above and retain enough of its historic character or appearance to be recognizable as a historic resource and to convey the reasons for its significance. Historical resources that have been rehabilitated or restored may be evaluated for listing.13

Integrity is evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association. The resource must also be judged with reference to the particular criteria under which it is proposed for eligibility. It is possible that a historic resource may not retain sufficient integrity to meet the criteria for listing in the National Register, but it may still be eligible for listing in the California Register.14

Under CEQA, a “project that may cause a substantial adverse change in the significance of a historic resource is a project that may have a significant effect on the environment.”15 This statutory standard involves a two-part inquiry. The first involves a determination of whether the project involves a historic resource. If so, then the second part involves determining whether the project may involve a “substantial adverse change in the significance” of the resource. To address these issues, guidelines that implement the 1992 statutory amendments relating to historical resources were adopted on October 26, 1998 with the addition of State CEQA Guideline Section 15064.5. The State CEQA Guidelines 15064.5 provides that for the purposes of CEQA compliance, the term “historical resources” shall include the following:16

- A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register.

- A resource included in a local register of historical resources, as defined in Section 5020.1(k) of the Public Resources Code or identified as significant in a

---

13 California Code of Regulations, California Register of Historical Resources (Title 14, Chapter 11.5), Section 4852(c).

14 Ibid.

15 California Public Resources Code, Section 21084.1.

16 State CEQA Guidelines, 14 CCR Section 15064.5(a).
historical resource survey meeting the requirements in Section 5024.1(g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat such resources as significant for purposes of CEQA unless the preponderance of evidence demonstrates that it is not historically or culturally significant.

- Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be a historical resource, provided the lead agency’s determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be ‘historically significant’ if the resource meets one of the criteria for listing on the California Register.

- The fact that a resource is not listed in, or determined to be eligible for listing in the California Register, not included in a local register of historical resources (pursuant to Section 5020.1(k) of the Public Resources Code), or identified in a historical resources survey (meeting the criteria in Section 5024.1(g) of the Public Resources Code) does not preclude a lead agency from determining that the resource may be a historical resource as defined in Public Resources Code Sections 5020.1(j) or 5024.1.”

**Evaluation Criteria and Application of CHR Status Codes for the California Register of Historical Resources Eligible Properties**

**CRHR (3CS)**

*To be eligible for the CRHR under Criterion 1, the property:*

**CRHR Association**

A. Demonstrates important historical association with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage.

B. Retains required aspects of integrity.

C. Warrants a CHR status code of 3CS.
To be eligible for the CRHR under Criterion 2, the property:

**CRHR Individual**

A. Demonstrates significant historical association with a significant person important in the California history.

B. Retains required aspects of integrity.

C. Warrants a CHR status code of 3CS.

To be eligible for the CRHR under Criterion 3, the property:

**CRHR Architecture**

A. Is a distinctive, distinguished example of a style, building type, or method of construction in California, or is an important example of the work of a prominent or notable architect, designer or builder

B. Retains required aspects of integrity.

C. Warrants a CHR status code of 3CS.

**CRHR (3CD) District Contributor**

*To be eligible for the CRHR as a district contributor, the property:*

A. Is located within the boundary of a district that is eligible for the CRHR within one or more contexts

B. Contributes to the district’s historic or architectural character.

C. Retains required aspects of integrity.

D. Warrants a CHR status code of 3CD.

**CRHR (3CB) Individually Eligible and District Contributor**

*To be eligible for the CRHR as individually eligible and as a district contributor, the property:*

A. Meets CRHR individual and district contributor criteria.
B. Warrants a CHR Status code of 3CB.

LOCAL LEVEL – CITY OF LOS ANGELES

The City of Los Angeles enacted a Cultural Heritage Ordinance in April 1962, currently in the process of revision, which defines Los Angeles Historic-Cultural Monuments (LAHCMs) for the City. According to the ordinance, LAHCMs are sites, buildings, or structures of particular historic or cultural significance to the City of Los Angeles in which the broad cultural, political, or social history of the nation, state, or City is reflected or exemplified, including sites and buildings associated with important personages or which embody certain distinguishing architectural characteristics and are associated with a notable architect. These LAHCMs are regulated by the City’s Cultural Heritage Commission and the City Council.

Los Angeles Cultural Heritage Ordinance

The Los Angeles Cultural Heritage Ordinance (Los Angeles Administrative Code, Section 22.130) establishes criteria for designating local historic resources and/or historic districts (historic preservation overlay zones) as LAHCMs. These properties must reflect one of the following elements:

- The proposed site, building, or structure reflects or exemplifies the broad cultural, political, economic, or social history of the nation, state, or City (community); or
- The proposed site, building, or structure is identified with historic personages or with important events in the main currents of national, state, or local history; or
- The proposed site, building, or structure embodies certain distinguishing architectural characteristics of an architectural-type specimen, inherently valuable for a study of a period style or method of construction; or
- The proposed site, building, or structure is a notable work of a master builder, designer, or architect whose individual genius influenced his age.
Evaluation Criteria and Application of CHR Status Codes for City of Los Angeles
Historic Cultural Monument Eligible Properties

LA (5S3)

To be eligible under a local designation, the property:

LAHCM

A. Retains required aspects of integrity.
B. The property retains original architectural treatment.
C. Warrants a CHR status code of 5S3.

LA (5D3) District Contributor

To be eligible for local designation as a district contributor, the property:

A. Is located within the boundary of a district that meets HPOZ criteria
B. Meets one or more of the three HPOZ criteria, as follows:
C. 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.
D. Owing to its unique location or singular physical characteristics, [it] represents an established feature or the neighborhood, community, or city.
E. Retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
F. Retains required aspects of integrity.
G. Warrants a CHR status code of 5D3.
LA (5B) Individually Eligible and District Contributor

To be eligible for local designation as individually eligible and as a district contributor, the property:

A. Meets City of Los Angeles LAHCM and HPOZ contributor criteria.

B. Warrants a CHR Status code of 5B.
V. HISTORICAL OVERVIEW

As an introduction and background, the Historical Overview below provides a chronological narrative to familiarize the reader with the historical patterns and trends in the Wilshire Center/Koreatown area.

BARLEY FIELD TO BOULEVARD (1895-1913)

The development of the Wilshire Boulevard Tract was a catalyst for the survey area in the early decades of the 20th century; however, prior to 1895 and the Wilshire brothers’ development plans, the area already had roots as El Camino Viejo. In the eighteenth century, members of the Tongva tribe first guided Spanish explorers through the area on their way to the extensive tar pits (la brea) further west. Long before the Spanish arrival, the Tongvas had established a trail connecting their village at Yang-Na (present-day Los Angeles Civic Center) with the tar pits (present-day Miracle Mile). Like their Native guides, the Spanish inhabitants at El Pueblo de Los Angeles found the tar very useful for roofing and made frequent trips on the old Indian road, calling it El Camino Viejo, or old road. More than 100 years later, El Camino Viejo would become Wilshire Boulevard.

During the nineteenth century, El Camino Viejo connected Californio ranchos, barley farms, and sheep pastures with downtown Los Angeles. Despite the rapid urban development in downtown Los Angeles and at the port and beach towns of San Pedro and Santa Monica, the survey area remained primarily agricultural, supplying food for the growing city.

Henry Gaylord Wilshire, an entrepreneur, socialist, real estate speculator, and all around gadfly from Cincinnati, Ohio, arrived in Los Angeles in 1886. Promising cheap land and endless sunshine, boosters lured easterners like Wilshire to purchase vast tracts of unsettled farmland and oil fields west of downtown. Like many speculative Angelenos at the turn of the 20th century, Wilshire seized and lost land during the boom-and-bust period of the 1880s, which was fueled in part by the completion of the transcontinental railroad during the previous decade and speculation in real estate and mining.17

17 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
In 1895, Henry Gaylord Wilshire and his brother William subdivided their 35-acre tract, a barley field that was located just beyond the newly created Westlake Park (MacArthur Park). Located at the western boundary of the City of Los Angeles and situated between Sunset Park (Lafayette Park) on the west, 6th Street on the north, 7th Street on the south, and Westlake Park (MacArthur Park) on the east, the Wilshire brothers intended to improve the tract with opulent single-family residences that would attract wealthy patrons further west from Westlake Park. To garner attention and fanfare for the new subdivision, Wilshire created a 120-foot wide graveled road stretching four blocks between his parcel, Sunset Park (Lafayette Park) and Westlake Park (MacArthur Park). The wide road, bordered with concrete sidewalks, created an appealing streetscape, and Wilshire’s fledgling tract was successful as one of the city’s first elite enclaves.18

In contrast to later tract-housing developments modeled on a particular architectural style, homes in the Wilshire Boulevard Tract reflected the individual styles and tastes of their owners. Large and lavish homes soon populated the tract. The first important Angeleno to build a residence in the Wilshire Boulevard Tract was the irascible publisher of the Los Angeles Times, Harrison Gray Otis, in 1898. Others followed, including Los Angeles Express publisher Edwin Tobias Earl, Arthur Letts, founder of the Broadway department store, and retired Ohio entrepreneur, Homer Laughlin. When the city expanded its boundaries one-half mile west from Hoover Street to Vermont Avenue in 1897, Wilshire Boulevard was extended to the new border but at a 45-degree angle from its original direction in order to better align the thoroughfare with downtown’s urban grid.19

By 1907, a little more than a decade since the tract’s original platting, the Wilshire Boulevard Tract had fully arrived as a residential district, as the Los Angeles Times touted,

The district is designed to be an ideal foothill residential community.... Three years ago it was mostly inhabited by the frolicsome jackrabbit but now there are many fine residences upon it and the work of building continues... in beauty, picturesqueness, and social advantages, the Wilshire Boulevard district is unsurpassed, even in this land of charming residence sections.”20

Residents enjoyed considerable urban connectivity via an extended sixth-street streetcar line and, within the tract, “cement sidewalks and streets that are artistically laid out, well graded, and lined with palms, eucalyptus, and evergreens.”21 Ida Hancock Ross (of Hancock Park fame)

---

18 Ibid.
19 Ibid.
20 Far from the City’s Dust and Din,” Los Angeles Times, October 23, 1907, P. III2.
21 Ibid.
constructed one of the tract’s most impressive residences, Villa Modonna (1913). The Villa was a three-story Italian Renaissance/Neoclassical mansion built on the northeast corner of Wilshire Boulevard and Vermont Avenue. The tract’s success as an exclusive enclave encouraged the development of other stately homes along Wilshire Boulevard, both within the tract and in the surrounding areas. Despite the prominence of these early Wilshire Boulevard residences in their day, none of these fine residences are extant.22

In addition to the Wilshire Boulevard Tract, numerous other residential tracts were platted and sold during this period. These residential tracts included Wilshire Harvard Heights (1905), Clark and Bryans Westmoreland Tract (1903), and Normandie Place (1906). These new communities of varying income levels created a broad vocabulary of single-family residential architecture within the survey area.23

The construction of the Hotel Hershey Arms interrupted the original intent of the Wilshire Boulevard Tract as a single-family residential area. The rambling hostelry was the first indication of the Wilshire Boulevard’s future as the address for some of the city’s most sumptuous apartment-hotels erected between the World Wars. In fact, beginning as early as the late 1910s, the tract’s success attracted speculators who eventually purchased many of the tract’s original single-family residences. In most cases, grand multi-level apartment houses replaced the original residences. Examples of two such apartment houses presently located just outside the survey area are the Rampart (1910) and the Bryson (1913).24

Residents of the Wilshire Boulevard tract during this period comprised many of the city’s most prominent citizens and included “bankers, capitalists, and those who are seeking elegant homes in an exclusive section.”25 Wilshire Boulevard addresses were prominent in society columns of the period.26

As Los Angeles expanded during the mid-nineteenth century, architecture began to incorporate a wider range influences beyond Native American, vernacular, and Spanish colonial

22 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).

23 City of Los Angeles, Department of Public Works Electronic Vault.

24 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).

25 Far from the City’s Dust and Din,” Los Angeles Times, October 23, 1907, P. III2.


“Some Notable Festivities Incident to Society During the Past Week.” Los Angeles Times, March 7, 1909, pg. III3.

traditions. Formally designed buildings reflected the tastes of migrants from other regions across the country who imported styles such as Eastlake Victorian, Queen Anne, Classical Revival, and Italianate. For example, professional architects who came to work in the region introduced the French-derived Beaux Arts, which conveyed legitimacy and gravitas. It became a favored style for financial institutions and commercial structures around the turn of the century. Collectively, such buildings created an imposing and impressive streetscape downtown while conforming to the city’s 150-foot height limit.

During this early period, noted architects included Ezra Kysor (1835-1907), who designed some of Los Angeles’s first major public buildings around the original Plaza area and other parts of downtown. Kysor formed the firm of Kysor and Morgan with his chief draughtsman, Octavius Morgan Sr., who then went on to create one of the most significant architectural legacies in Los Angeles. The Los Angeles-based partnership that Morgan formed with John A. Walls and the academically-trained Stiles O. Clements (who had studied in France at the École des Beaux-Arts), remained highly influential in the first decades of the twentieth century, and along Wilshire Boulevard in particular. Many examples of the firm’s work – including the Wiltern (originally Pellissier Building) and Chapman Park Market (1928-9) – remain in the survey area.

The firm founded by Albert C. Martin, Sr., in 1906 also raised the standards of architecture and engineering in Los Angeles. A.C. Martin and Associates designed a wide variety of building types executed in all styles, and the firm continues to this day. In the survey area, Martin designed the Art Deco-style automobile dealership built for E.L. Cord at Wilshire and Mariposa (1932) adjacent to the Wilshire Christian Church. A.C. Martin was also responsible for St. Basil’s Catholic Church (1974), which employs poured concrete and stained glass to dramatic effect.

Building permits, newspaper articles and other sources reveal that there was a wide assortment of accomplished engineers and contractors practicing in Wilshire Center/Koreatown. A complete list of architects and builders associated with the historic properties in the study area is provided in Attachment B.

FIFTH AVENUE OF THE WEST (1913-1928)

The Southern California population boom of the 1920s ushered in a new era for Wilshire Boulevard, particularly in the portion of the survey area located between Hoover Street and

---

27 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005, p 91.)
Western Avenue. The survey area’s dramatic evolution during this period was the result of many factors, including the relaxation of single-family residential building restrictions, commercial expansion, the establishment of numerous houses of worship along Wilshire Boulevard, and the impact of the automobile on urban form. As the city continued expanding to the west, Wilshire Boulevard was the beneficiary of over a decade of explosive growth.

Concurrent with the development of Wilshire Boulevard, subdivision and development were ongoing to the west in the area of the Pellissier Tract, located between Wilshire Boulevard and San Marino Street and Hobart Boulevard, and Western Avenue. In 1882, Germain Pellissier purchased a 140-acre parcel from the Southern Pacific Railroad, which he operated as a Merino sheep ranch. Mr. Pellissier resided at Pellissier Square located at the intersection of Wilshire Boulevard and Western Avenue. Upon Mr. Pellissier’s death in 1908, the Pellissier ranch—like the rest of the study area—began to transition rapidly from agricultural land to lavish residential streets, which was followed by an apartment and hotel district that catered to artists and the burgeoning movie industry.

The Pellissier family subdivided the tract in 1913, operating out of a small real estate office managed by Henry de Roulet, Pellissier’s grandson, which was located at the site of the elder Mr. Pellissier’s former dwelling on the corner of Wilshire Boulevard and Western Avenue. While the tract at that time consisted largely of vacant lots and prairie, a clause was inserted in the deeds to restrict building on the tract to single-family residences, which was set to expire on January 1, 1925. The Los Angeles Times reported on the tract restrictions,

...high building restrictions will be enforced...218 lots...wide streets, twelve-foot parkways set to Cocos Plumosas pals, six-foot walks, sewer, gas and water connections inside the curbs, and telephone and light wires in conduits, will be features of the improvements to be installed.

A 1913 ad described the area as “a masterpiece subdivision now being carved out of a magnificent piece of land...No other Wilshire offering has such attractive inducements.”

The Pellissier Tract illustrates how zoning and urban design elements were used during this period to create cohesive and dense residential and commercial areas. In addition to the building restrictions, the Pellissier Tract also required “wider parking spaces and deeper set-back

---

28 “Pellissier Square.” Los Angeles Times. April 6, 1913. P. VII.
29 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
30 “Pellissier Square.” Los Angeles Times. April 6, 1913. P. VII.
lines than heretofore employed in any Los Angeles development. It is restricted to apartment and income property sites with a limited business area affording owners a desirable location while retaining a residential atmosphere.”

Mr. de Roulet described the area as “one of the finest apartment districts in metropolitan Los Angeles, from the standpoint of improvements, environment, transportation, and community conveniences.” Bus lines and two streetcar lines serviced the area. Plans for 8th and 10th Streets (Olympic) were also concurrent. Mr. de Roulet claimed that Pellissier Square was an exception to the lack of “definite, well-considered planning of any considerable close-in area devoted strictly to this type of structure.”

In 1926, the tract’s restrictions were contested in court by a group of property owners seeking to prevent the development of commercial buildings in the area. In spite of these efforts, the courts removed the restriction in 1928, spelling the rapid demise of elite single-family residences along this stretch of the thoroughfare.

During the 1920s, commercial real estate values in the survey area soared and Wilshire Boulevard gained its moniker, “Fifth Avenue of the West.” An array of newly built commercial buildings and their associated neon signs began to visually define the survey area from its surroundings. In 1921, the Ambassador Hotel was opened on an enormous 23-acre parcel of land between Wilshire Boulevard and 8th Street. Designed by renowned local architect Myron Hunt and immediately hailed as one of the west’s grandest resorts, the recently demolished Ambassador became the site of some of the region’s most momentous events, including the first Academy Awards which were held in the hotel’s Blossom Room in May 1929. Radio and motion picture stars were regulars at the Ambassador, as were industrialists, foreign dignitaries, and a handful of American presidents. Tourists and locals alike flocked to experience the high-end area’s numerous multi-story apartment buildings and emerging shopping district that emulated the glamour of New York’s Fifth Avenue high rises—specifically, the

---

33 “Big Apartment Sold for Cash.” LAT, July 2, 1933, P. A15.
34 “Pellissier Square has Quick Sale.” LAT, April 4, 1926, P. E1.
Asbury, the Langham (1928), the Talmadge (1922), and the Windsor (1927). Urban beautification efforts during this period included a 1927 plan by the Wilshire District Chamber of Commerce, which sought to distinguish Wilshire Boulevard as “one of the most unique commercial thoroughfares in the world.” The ambitious landscape design consisted of a combination of trees, ornamental gratings and guards, and decorative sidewalk tiles.39

Following the lead of the business community, neighborhood religious organizations followed suit and constructed large-scale architectural palaces catering to their wealthy parishioners. Most early religious institutions were located downtown, and subsequently followed their congregants as they set up residence in emerging pockets of the city. The Wilshire Boulevard corridor west of Lafayette Park (Sunset Park) witnessed the establishment of major “million-dollar” houses of worship that relocated to the area during the 1920s. The first to appear was the Romanesque-style Wilshire Christian Church (1926). Others soon followed: the Gothic Revival-style Immanuel Presbyterian (1929); the Flemish Gothic Revival-style St. James’ Episcopal in (1926); and the Byzantine-Moorish Revival-style Wilshire Boulevard Temple (1929). The Wilshire Center is known today for its collection of impressive religious buildings that were erected in the 1920s due in part to Wilshire Boulevard’s status as one of the most prestigious locations for new monumental buildings in Los Angeles at that time.40

Few factors were as crucial to the development of Los Angeles’s urban form as the advent of the private automobile. While Native American paths, rancho boundaries, and streetcar lines established the template of the city’s dispersed development pattern, cars brought Los Angeles into its own as a major metropolis and shifted the paradigm of American cities. As Scott Bottles writes, the “pursuit of the suburban ideal” came within easier reach when the automobile began to successfully supplant the public railcar system.41 Railway lines along West Sixth Street, West Eighth Street, Ninth Street, and Western Avenue originally serviced the survey area. Street railways conveyed workers and patrons to commercial buildings along arterial thoroughfares and streets in the first few decades of the 20th century; however, 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.42

40 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
The very success of the Wilshire Boulevard corridor, in and of itself, was a powerful testament to shifts in public tastes and preferences. As driving downtown to conduct one’s business became increasingly inconvenient, the amenities along Wilshire Boulevard provided a pleasant and attractive alternative. While the commercial decentralization out of downtown Los Angeles began in the early 1920s, it wasn’t until the late 1920s and 1930s that commercial centers west of downtown, like Wilshire Boulevard, became true retail destinations. With the increased use of the automobile and a growing residential population near Wilshire, developers touted Wilshire Boulevard’s diverse selection of department stores and wide, auto-oriented streetscape.43

Architectural changes to accommodate the automobile are evident in residential properties during this period. Some residential streets have single-family homes and driveways that were designed for easy automobile access. Other housing types only moderately accommodated cars and most apartment houses were built without any on-site parking. Select high-end apartment buildings contained subterranean parking garages constructed at great expense. Parking facilities were also cleverly incorporated into the built environment, such as the Rozel Garage built in 1928 at the northwest corner of Eighth Street and Normandie. The six-story garage was built in conjunction with the Richelieu Apartments at 751 Normandie, and was leased for use by the Ambassador Hotel.44

Drive-in markets were once common along commercial streets in greater Los Angeles in the 1920s because they offered convenient access and parking for shoppers traveling by automobile. Typically located on street corners for greater auto access and visibility, drive-in markets thrived until the 1930s when they were replaced by the supermarket with the latter’s larger selection and expansive rear surface parking lots.45

Many nationally established residential archetypes were replicated in the survey area during this period. Only over time did domestic architecture in the survey area reflect the incorporation of local preferences and tastes, thus gradually formulating new architectural traditions unique to the region. Among the first multifamily structures to be built along the Wilshire Boulevard corridor, the Hershey Arms (1907) and the Rampart (1910), just east of the survey area, imported traditions of grand urban apartment buildings and hotels that also served as public social spaces.46

43 Ibid., p.24.
45 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
46 Ibid.
Spanish Colonial and Mediterranean Revival styles gained popularity following the 1915 Panama-California International Exposition in San Diego. Architect Bertram Grosvenor Goodhue’s comprehensive set of Spanish Colonial Revival structures catalyzed a region-wide building trend that supplanted the previously popular Mission Revival style. The area’s Spanish Colonial Revival commercial, civic and residential architecture was an important component in forging regional identity and achieving legitimacy tied to New Spain, since the style helped perpetuate powerful myths about California’s origins and heritage. Decorative elements appropriated from indigenous American cultures (e.g., Native American, Mayan, and Aztec) were sometimes incorporated into Spanish Colonial Revival designs to infuse exoticism along with a certain brand of perceived cultural authenticity.47

The architectural features of Spanish Colonial Revival and Mediterranean styles (e.g., thick walls, glazed ceramic tile, and clay tile roofs) were also appropriate given the warm, dry climate and locally available materials. Variations of Spanish Colonial and Mediterranean Revival styles in the survey area include the elaborate and highly decorative Churrigueresque style, which is exemplified by the Chapman Park Market (1928-9) complex located on 6th Street, designed by the architect firm of Morgan, Walls and Clements.

Examples of Spanish Colonial and Mediterranean Revival styles style exist throughout the survey area, with the best examples concentrated in the Pellissier Square Tract in the blocks west of Western Avenue. Various types, heights, and sizes remain – more modest structures often express these styles prosaically. Some taller multi-story structures, such those located at 242 North Western Avenue and 346 North Vermont Avenue, are currently and have historically been mixed-use buildings, with residential units placed above storefronts at street level. In addition to multi-story towers, examples of Spanish Colonial Revival-style courtyard housing designed in different configurations and typologies can also be found in the survey area.48

By the 1920s, architecture in Los Angeles at every scale – from the grandiose to the mundane – drew from European precedents and only eventually acquired unique nuances based on myriad influences. Hollywood’s most famous export created a permissive, open-minded, and pioneering atmosphere in the built environment of the city at-large. In addition to Spanish and Mediterranean Revival styles, the French Renaissance, Tudor, and Chateauesque styles became an additional source of aesthetic inspiration in production design and architecture. Furthermore, the names given to apartment buildings, such as the St. Germaine and Chalfonte, evoked legitimacy, along with allusions to European aristocracy and quaint village life. The illuminated neon signs that became signature features of buildings in the survey area helped make such monikers more visible, and thus furthered the cultural and social aspirations of their inhabitants.

48 Ibid.
The best examples of this style are located in the Pellissier Square Tract and can be seen in a variety of archetypal forms.49

While architects and designers in Los Angeles during the first decades of the twentieth century borrowed heavily from established European traditions, non-European and “exotic” places also captured the public imagination. An architecture of fantasy emerged from eclectic sources, and Los Angeles proved to be fertile ground for testing these experiments. Despite the widespread popularity of period revival and exotic styles, some detractors dismissed the entire city as a back-lot simulacrum. Modernist architect Richard Neutra “blamed” the motion picture industry for the proliferation of period revival architecture. Carey McWilliams offered a more generous explanation:

“Lacking socially prominent first families or deeply rooted social traditions, Los Angeles quickly adopted the motion-picture elite as its arbiters of taste and style. Although the movie elite moved in a world of their own, this world was all the more conspicuous for having the spotlight riveted on its isolated, stage-like gyrations. Hence the movies came to set the tone of opinion in style and taste, manner of living, and attitudes. In other words, Los Angeles imitated Hollywood.”50

In addition to luxury residences and urbane shopping experiences, the survey area offered ample recreational opportunities. In 1900, in a wetland located to the north of the Wilshire Boulevard Tract, prospector A. H. Headley struck 104-degree hot springs instead of oil. In 1903, David W. Edwards transformed the springs into the Bimini Baths, which he named after a Bahamian island where Spanish explorer Ponce de Leon reportedly searched for the Fountain of Youth. The Bimini Baths supported several associated ventures, including the Bimini Water Company, which provided hot water to local residents before water mains were constructed in 1915, and the Bimini Inn, one of the city’s earliest and most renowned spas. The well-loved Bimini Baths were an immediate hit attracting a diverse crowd of water polo enthusiasts, professional swimmers, and the health-conscious who sought the springs’ sodium-rich water as a cure for a variety of ailments. During the 1920s, the Bimini Baths were the core attraction of a recreational district that also supported a movie house and bowling alley. The nearby Palomar Ballroom, often credited as the location where Benny Goodman began the swing era in 1935, hosted star entertainers such as Glenn Miller and Tommy Dorsey. A nearby middle-class residential development—the Bimini-White House tract—developed in part due to the hot spring’s popularity and cachet. The Bimini Baths declined during the worldwide polio epidemic of the 1930s and withstood a serious blow after the Palomar Ballroom burned in 1939. The Bimini

49 Ibid.
50 Ibid.
Baths went bankrupt in 1951 and were demolished in 1959; however, a grouping of resort hotels formerly associated with the Bimini Baths still remains extant today.51

During the 1910s, an estimated several dozen Korean-American immigrants lived downtown in the Bunker Hill area. These immigrants arrived in the United States as part of the first wave of immigration that coincided with the Japanese occupation of Korea from 1910 to 1945. By the 1930s, the Korean-American community had grown substantially. While an area recognized as “Koreatown,” had yet to emerge in these early years, a small concentration of approximately 650 people of Korean heritage lived in Los Angeles. This community was generally concentrated in the area bounded by Vermont, Western, West Adams, and Slauson Avenues, outside of the survey area and to the south of what is now recognized as Koreatown. Jefferson Boulevard was a primary corridor. The first Korean Presbyterian Church, founded in 1905, erected a building along Jefferson Boulevard in 1938. St. Mary's Episcopal Church at 961 S. Mariposa originally served diverse group of congregants including a number of Japanese Americans. After the bombing of Pearl Harbor on December 7, 1941, St. Mary's Episcopal Church was used as an evacuation point for Japanese Americans who would spend the remainder of World War II in internment camps, such as Manzanar located in the Owens Valley.52

GLAMOUR AND INFILL (1929-1945)

Trends that emerged in the survey area during 1920s, such as the development of an exclusive shopping district, luxury residences, and automobile-influenced innovations to urban form continued throughout the 1930s. The survey area was hard hit by the Great Depression, which delayed the planned 1929 “completion” of Wilshire Boulevard from downtown to Santa Monica until 1934; however, once completed, Wilshire Boulevard created the new opportunity of uninterrupted traffic flow and metropolitan mercantile establishments from the heart of downtown Los Angeles to Santa Monica. The survey area experienced little growth during World War II.

Built in 1929, the upscale Bullock’s Wilshire inaugurated a new era of suburban department store retailing. Designed by Los Angeles’ renowned father-and-son architectural team of John and Donald Parkinson, the five-story Art Deco style building with its 241-foot tower became an instant beacon for Wilshire Boulevard upon completion. With its spacious porte cochere and valet parking service, the new Bullock’s store was unlike any department store

51 Carson Anderson, Bimini-White House Place Historic District, Los Angeles County, Request for a Determination of Eligibility for the California Register of Historic Resources, August 10, 1999.


52 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).

yet built. Announced in *Los Angeles Saturday Night*, the chronicle of 1920s society, Bullock’s Wilshire was “a concrete expression of faith in the boulevard’s rich destiny.” Wilshire Center/Koreatown was the locus of department store shopping in the 1930s, as elaborate department stores attracted residents and non-residents alike.

The success of Bullock’s Wilshire paved the way for other downtown-based department stores to open branches along Wilshire Boulevard in the 1930s and early 1940s. Urbane sophistication came in the form of the I. Magnin and Mullen and Bluett department stores. Further west along the Miracle Mile, Desmond’s, Silverwoods, and the May Company opened large stores. In 1930, to take full advantage of this prime location of Wilshire Boulevard and Western Avenue, Mr. de Roulet, commissioned Stiles O. Clements to design the magnificent Pellissier Building, generally known today as the Wiltern. Stretching two stories east along Wilshire and south along Western, the building’s most notable feature is the 12-story corner tower that housed a theater on its ground floor and professional offices above. When completed in 1931, the Pellissier Building was a Zigzag Moderne *tour de force* with its soaring vertical lines, chevrons, and aqua-green glazed terra-cotta tile cladding. The Pellissier Building housed the Warner Brothers (later Wiltern) Theater and today still serves as a visual, commercial, and cultural anchor of the survey area.

Commercial buildings and multifamily residences provided opportunities to advance new trends in construction and design. Elements of the built environment that eventually became standard elements in cities across the nation were pioneered in the survey area. Bullock’s Wilshire was the first major department store to contain a parking lot in the back. Furthermore, the rear entrance contained a level of detail and flourishes that until then had only typically been applied to street-facing entryways. Auto-centric Los Angeles was quick to embrace the illuminated sign and, as more multistory towers with fanciful names sought to establish and advertise their presence, flashy signage proved to the perfect method. The roof-mounted, steel-framed neon signs that cluttered the upper reaches of the survey area lent an additional modern novelty. From a distance, one could locate the Fox Normandie, Mayan, Windsor, Town House, Piccadilly, Hotel Chancellor, the Langham, or Astor Arms with relative ease.

During the 1930s, with Wilshire Boulevard established as the finest shopping district in Southern California, the survey area was a well-recognized playground for movie stars and socialites. Facing the Ambassador Hotel, the renowned Brown Derby restaurant opened in 1929. Over the years, some of Los Angeles’ most famous restaurants had Wilshire Boulevard

---


addresses, including the Brown Derby and Perino’s. A remnant of the Brown Derby – the derby itself – survives on the second story at the rear of a mini-mall across from the former Ambassador Hotel site (3377 Wilshire Boulevard). ⁵⁵

During the 1930s, modest commercial buildings – restaurants, cafes, small retail stores, and banks – began filling the spaces between Wilshire Boulevard’s larger edifices. One of these, the drive-in restaurant, became a ubiquitous symbol of Los Angeles as this property type began to appear on the corners of major intersections throughout the region. Within the survey area, Simon’s Drive-In was located on the southwest corner of Wilshire and Hoover just east of Bullock’s in the 1930s. On the opposite end of the survey area, at the northwest corner of Western and Wilshire, sat Harry Carpenter’s Sandwich Stand, which later became the expansive Melody Lane drive-in and cocktail lounge. ⁵⁶

The popularity of Wilshire Boulevard extended to other commercial corridors in the vicinity, such as Western Avenue and Vermont Avenue. Historic photographs, city directories, and other sources indicate that Western Avenue changed from a residential thoroughfare in 1921 to a major commercial artery by 1930. These corridors would continue to develop in the ensuing decades.

The influence of the automobile continued to shape urban form during this period. The automobile showroom, an important property type, appeared and evolved during the entirety of the 20th century in Los Angeles, and was located along major commercial thoroughfares during this period. Within the survey area, Wilshire Boulevard, Western Avenue, and Vermont Avenue contained the greatest concentration of automobile showrooms. Because motorcars represented the latest in technology and innovation, automobile showrooms during this period reflected the most popular architectural styles of the day, including Renaissance Revival, Spanish Colonial Revival/Churrigueresque, Art Deco, Streamline Moderne, and Moderne. While the automobile showroom property type was ubiquitous during the 1930s, after World War II, it appears that all of the automobile showrooms that were previously located in the survey area were either demolished or adapted for new – sometimes auto-related – uses.

Artistic endeavors and patronage of the arts were evident within the survey area during this period. Lafayette Park served as a spatial embodiment of the area’s refinement and cultural expression. In 1920, the park was renamed - from Sunset Park to Lafayette Park – with a colorful and elaborate dedication ceremony commemorating the Marquis de Lafayette, Revolutionary War hero, and the first victory of the Marne. ⁵⁷

⁵⁵ Ibid.
⁵⁶ Ibid.
⁵⁷ “America’s Indissoluble Friendship for France is Pledged.” LAT. September 7, 1920, p. III.
Park functioned as the site of numerous ceremonies and dedications. In 1927, the American Green Cross, a reforestation organization, whose first American chapter was founded in Glendale during the late 1920s, planted a cypress tree from the Garden of Gethsemane in Lafayette Park. In 1932, Local dignitaries, including actors and city officials, joined the Lovers of Shakespeare Society dedication of Lafayette Park’s Shakespeare Garden, which attracted 500 attendees. Lafayette Park also received a sculpture under Public Works of Art (PWAP) in 1934, an early New Deal cultural program. The sculpture, a fountain entitled the Power of Water, was designed and executed by Henry Lion, Jason Herron, and Sherry Peticolas.

“NEW YORK OF THE WEST COAST” (1946-1964)

The area’s pre-World War II role as the nexus of cosmopolitan ease and luxury subsided during the post-World War II era. The development of office and commercial uses typified the survey area from the 1940s to the 1960s. During the population boom of the midcentury years, office and modest residential uses were predominant. Commercial activities expanded and neighborhood corridors, such as Western Avenue, continued to evolve. Developers such as Norman Tishman embraced Wilshire Boulevard, which became a highly sought after business address. Typical property types, often built in the Modern style, included the high-rise office building, infill stores, and the “dingbat” apartment.

By the 1950s, Wilshire Boulevard was Los Angeles’ leading business address. Erected in 1952, Tishman Plaza was the first major high-rise office plaza to be erected in the survey area. Its Modern architectural style set the direction for the many office towers that would rise along Wilshire Boulevard between Virgil Avenue and Western Avenue after World War II. On a 1950 visit to Los Angeles, New York developer William Tishman identified a golf driving range with frontage along Wilshire Boulevard as a development opportunity. Tishman Realty and Construction bought the driving range and by 1958 had constructed five major office buildings on Wilshire Boulevard. When asked to explain why his company invested so heavily in postwar Wilshire Boulevard, Tishman explained, “We think Wilshire will be the New York of the West Coast.” The Tishman buildings heralded Wilshire Center’s transition into a home for Fortune 500 companies. After the mid-1960s as Modernism evolved from its International Style

Glendale Register of Historic Places, Adopted by the City Council on September 30, 1997.

Don Adams and Arlene Goldbard, “New Deal Cultural Programs: Experiments in Cultural Democracy”

(Footnote continued on next page)
origins, buildings appeared in Los Angeles that reflected diverging architectural trends that nonetheless remained rooted in the Modern Movement. These styles included Brutalism, New Formalism, and more contemporary interpretations of Corporate Modernism.61

In addition to expanded development along Wilshire Boulevard, the surrounding neighborhood gained an astonishing breadth of commercial buildings during this period. The 1950 Sanborn map clearly illustrates that Western Avenue had become a major commercial artery with businesses lining both sides of the street from Olympic Boulevard to Melrose Avenue with only isolated dwellings remaining. In addition to the towering Wiltern Theatre/Pellissier Building (1931) erected at Wilshire Boulevard and Western Avenue, the corridor included automobile sales (new and used), auto repair garages, filling stations, banks, drugstores, furniture stores, the Uptown Theatre (east side of Western at Olympic), food markets (including Ralphs on the NW corner of Western and Oakwood), a clinic, paint stores, a bowling center, a dance school, parking lots, and large numbers of small retail stores. By 1950, the row of four-plexes erected in the 1920s on Western between 4th and 5th Streets had all been converted into stores or offices, which was an intermediate adaptive reuse of residential properties prior to their replacement with larger commercial buildings after 1950.

During the 1950s and 1960s, “Dingbat” multifamily housing was built as a response to a rapidly growing population during the post-war era. An example of “trickle down” Modernism, the simple geometry, minimalist decoration, and low-cost materials made these units a common form of efficient, affordable housing that was quickly and economically constructed in neighborhoods already zoned for multifamily residential uses. The footprint of the building and parking spaces were designed to occupy most of the site in order to maximize square footage and accommodate parking spaces – an imperative, given the rapid increase of private car ownership. Configurations and types vary, but little room was generally left for set-backs or landscaping. These apartment buildings were designed to take advantage of Southern California’s temperate climate; all units are accessed via exterior entrances rather than an interior hallway. Mid-century Dingbat apartment houses were rarely architect-designed, and are an example of a mid-century building type built by local contractor/builders.


61 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
DESTINATION KOREATOWN (1965-1980)

The survey area maintained its elite status as a retail destination and corporate district throughout the 1960s. Wilshire Boulevard would remain unchallenged until the 1970s when socioeconomic and demographic changes – as well as the emergence of large new shopping malls scattered throughout the region – began to take their toll. One by one, Wilshire Boulevard’s department stores located east of Fairfax Avenue closed with Bullock’s Wilshire remaining as the final holdout.

While more than 22 high-rise office buildings were built on Wilshire Boulevard between 1966 and 1976 to house companies like Getty Oil, Ahmanson Financial, Beneficial Standard Life Insurance, Wausau, and Equitable Life Insurance, the climate for business was nonetheless shifting away from the survey area. By the late 1970s, the local commerce continued to move to the less congested Westside and San Fernando Valley. During the 1970s, the combination of increased immigration and the exodus of wealthy residents and businesses in the survey area simultaneously provided lower rents and living opportunities for thriving Latin American and Korean communities. “Koreatown” was officially christened in 1971 due to the efforts of community leaders.

The move of established businesses out of the survey area created opportunities for new business interests. Between 1975 and 1980, Korean-Americans bought over 200 commercial properties worth $20 million in Koreatown. By 1985, more than 2,800 Korean-American owned businesses revitalized commercial strips on Wilshire and Olympic Boulevards. In addition to small businesses, the survey area became a center for transnational business, including offices for South Korean banks and companies.

The area’s demographic shift was a result of the second wave of Korean immigration that followed World War II and the Korean War, which consisted primarily of students who left Korea during the 1950s and 1960s. In addition, changes in 1965 to U.S. immigration law created new opportunities for newcomers who arrived in growing numbers, particularly during the 1970s. According to a USC survey, a more than seven-fold increase in Korean immigration took place between 1970 and 1977 in the Los Angeles area. During the 1970s, Koreans fleeing the economic policies and political repression of President Park Chung Hee arrived in Los Angeles, which further helped to reshape the business corridors throughout the survey area.

The survey area as well as the area to the south outside the survey area is today recognized as Koreatown. An established Korean-American community had existed for decades in an area outside and to the south of the survey area. Abelmann and Lie trace the “symbolic

---

beginning of contemporary Koreatown” to 1971, with the opening of the Olympic Market by Hi Duk Lee. 63 After his success with the Olympic Market, in 1975 Mr. Lee opened a restaurant, Young Bin Kwan (VIP Palace). Mr. Lee, who arrived in Los Angeles in 1968 with approximately $50 in his pocket, is recognized as an early pioneer of Koreatown. He was active in creating an annual Korean heritage festival (Korea Day). He was also instrumental in obtaining the area’s "Koreatown" designation from city officials in 1982 and currently owns a restaurant in Koreatown, E-Hwa Jang, at 528 S. Western Avenue. 64

Despite the survey area’s increased association with the Korean-American community in the 1970s and 1980s, it remained a multi-ethnic community. By 1980, a City study stated that “large minority-group population increases from 1950 to 1980 have reduced the percentage of predominantly Anglo communities from 88% to 41%.” 65 The 1980 census claimed the 31,410 residents living within Pico, Wilshire, Vermont and Western were 50% Latino, 16% Anglo, 6% African American, 12% Korean, 5% Japanese, 3% Filipino, 7% other Asian. 66

Koreatown remained a mixed bag of successes and failures. The Los Angeles Times identified “Persevering Asians” as the “new middle class” in 1980. One estimate put Korean business failure rate at only 2%, and Korean real estate transactions in Koreatown at $20 million for 200 properties. 67 Yet a 1982 Koreatown Corridor Economic Revitalization Study pointed to high chronic unemployment, crime, poor housing and overcrowding, deteriorating, and abandoned buildings, vacant sites, and little parking as barriers that prevented investment and development in the area. 68 Some residents and business leaders sought to establish a comprehensively planned retail and community project, such as those in Chinatown and Little Tokyo. Despite all the emphasis on the growing Korean community, approximately half the population of what was loosely identified as Koreatown was Latino through the 1980s. This trend continued in the aftermath of the 1992 Los Angeles Riots, when the Latino population increased to 75% of Koreatown’s residents.

Following the lack of investment interest and thwarted efforts in the early 1980s, some success was seen later in the decade when mini-malls and larger enclosed retail strips appeared along Western, Eighth Street, Olympic and Wilshire. New cultural influences were appearing; the Los Angeles Times pointed to the “contemporary Oriental motif” and “Korean-style

architecture” that were manifest in certain retail developments.69 Koreatown Plaza on three-acres on Western between Oxford, 9th and San Marino, built in 1986, was developed and the building was designed by Gruen Associates.70 Often derided, mini-malls, a signature feature of the Los Angeles urban landscape, were built on corner lots previously occupied by service stations that closed during the gas crisis of the 1970s. They were a response to market demand for commercial developments that afforded convenient parking and street access. A Los Angeles city planner described the type as “built strictly on terms of an efficiency of economic return. They minimize parking, maximize the square footage of the building, and have lots of signs, to the maximum allowable, and without landscaping.” Today, commercial streets throughout the survey area are populated by strip malls of various sizes and configurations.71

By 1985, the Los Angeles Times estimated that 2,800 businesses were located in the Koreatown vicinity, which accounted for approximately 40% of all Korean-owned businesses in the region.72 The quadrant bounded by Olympic, Vermont, 8th and Western contained the largest concentration. Yet aspects of the survey area’s infrastructure and physical character were ill suited for the new influx of activity. At the time, Koreatown was primarily known as a commercial area, with a diverse mix of low- and moderate-income residents. Problems included pedestrian dangers on Olympic, the lack of “a pedestrian-oriented central mall” that attracted tourists and a more diverse population, such as those found in Chinatown and Little Tokyo, and cultural insularity.73 The mid-1980s witnessed efforts to create a redevelopment area and amend the General Plan to rezone residential areas for commercial use. Some of these campaigns were met with resistance from other stakeholders, such as residents of Country Club Park near Olympic and Western.

Religious buildings are a long-standing tradition in the survey area and today the historical pattern of diverse religious constituencies continues. A handful of predominant established institutions that located from downtown to the survey area during the boom of the 1920s – such as Wilshire Boulevard Temple, Immanuel Presbyterian Church, and First Baptist Church – have retained their identities. Within the survey area, the predominance of Christianity within the Korean-American community is hard to miss. In 1983, the Los Angeles Times observed how “the fruits of nearly 100 years of missionary work in Korea have come back to

73 Ibid.
Southern California with immigrants from South Korea.\textsuperscript{74} The Council of Korean Churches in Southern California claimed 15 denominations and 380 congregations within its membership. Churches adapted and reused existing buildings to suit their needs, utilizing a wide range of building types from grocery stores to modest storefronts to former Jewish synagogues. Other examples of religious heterogeneity include the Korea Sah Buddhist Temple at 500 North Western and small Pentecostal churches.

Few new residences, single-family or multi-family were built in the survey area from 1965 to 1980. In recent years, the neighborhood has experienced a resurgence in its population as young people and newly arriving immigrants flock to a trendy Wilshire corridor brimming with new restaurants and nightlife scene reminiscent of the area’s 1920s glamour. New mid-to-high end residential buildings have garnered attention and attracted new residents who live alongside the long-time Latino and Korean-American communities. Thus, the reshaping of Wilshire Center/Koreatown continues. The survey area today tells the story of its establishment and reshaping and retains numerous outstanding examples and groupings of buildings that reflect the history and character of Los Angeles over the past 100 years.

\footnote{\textsuperscript{74} John Dart. “Korean Congregations, Large and Small, Find a Life in the Southland.” LAT. March 26, 1983. P. B3.}
VI. HISTORIC CONTEXT STATEMENT

The historic context consists of brief narratives and a timeline that identifies and discusses the major influences and factors that have shaped the development, social fabric, design, and character of the built environment of Wilshire Center/Koreatown within the larger context of the City of Los Angeles. The historic context focuses on the historical periods associated with existing resources identified in Wilshire Center/Koreatown. Brief introductory narratives are provided for each related theme followed by a description of the associated property types and the eligibility standards for the inventoried resources.

The historic context is organized to correspond with the SurveyLA Historic Context Statement. The context headings pertinent to the history of Wilshire Center/Koreatown are organized chronologically. The themes addressed under each context also generally correspond with the SurveyLA Historic Context Statement and are tailored to reflect the local history of the study area.

The contexts and themes developed below address the local history and resources within Wilshire Center/Koreatown only, and are not intended to be a definitive history of the area. Contexts and associated themes were developed only for property types presently existing in Wilshire Center/Koreatown. Each theme is followed by a description of the existing associated property types, followed by the eligibility standards and eligibility criteria for those properties.

CONTEXT: ARCHITECTURE, ENGINEERING, AND DESIGNED LANDSCAPES, 1850-1912

Theme: Late 19th/Early 20th Century Residential Architecture, 1885-1910

Late 19th/early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period were largely imported to Los Angeles from Europe and the eastern United States, the styles characterize Los Angeles’ first dense residential developments. Most of the residential neighborhoods developed during the late 19th/early 20th century were located within an approximately two-mile radius from downtown.
As new tracts were platted and sold, residential architecture in Los Angeles began to take shape. In the survey area, the most significant catalyst was the original Wilshire Tract located between Sunset and Westlake Park that was subdivided in 1895 by Gaylord Wilshire, an eccentric entrepreneur from Ohio. Sunset Park was subsequently renamed after World War I for Marquis de Lafayette.

Many established archetypes were imitated, but eventually the built environment in Los Angeles acquired unique nuances based on myriad influences. Domestic architecture reflected the incorporation of migrants’ customs, preferences and tastes, thus over time formulating new architectural traditions unique to the region. As Merry Ovnick writes, “The pooled image composed of one generation’s homes became the physical reality and touted reputation that selectively attracted the next…This process of layering dreams, one generation’s forming the basis for the next generation’s, has created the Los Angeles as we know it.”

Some tracts in the survey area, including the Electric Railway Homestead Association, were developed during the late 19th/early 20th century. Examples of late 19th/early 20th century residences in the survey area are largely located south of Olympic Boulevard and east of Western Avenue.

**Queen Anne Style**

Queen Anne architecture was an architectural style initiated in England as a reaction against the balance, symmetry, and proportion of classical architecture. The Queen Anne style residence was imported to the United States from England during the late 19th century. The architecture of the Queen Anne style was defined by its asymmetrical facades adorned with architectural ornamentation and by its irregular plan. In addition, the primary elevation of a Queen Anne residence usually had multiple gables, turrets, towers, and dormers of differing heights. The Queen Anne’s were popular in the United States for their ability to be custom designed, allowing upper middle class and wealthy homeowners to have an original house that represented their identity publically through architecture.

Although Queen Anne architecture was often a style associated with the upper middle- and wealthy-class, smaller more modest Queen Anne’s were also constructed for the middle- and working class. The modest single-family Queen Anne cottage was a once ubiquitous housing type constructed throughout the United States from the 1880s through the first decade of the 20th century. The Queen Anne cottages were smaller and less decorative than the custom Queen Anne residences of the upper middle and wealthy classes. The Queen Anne cottages were often built by real estate speculators in early Los Angeles residential subdivisions. The Queen Anne

---

cottage is an important architectural style associated with working- and middle-class architectural culture in Los Angeles.

Queen Anne dwellings within the survey area dating from 1885-1910 are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Victorian architecture on the architects, designers, and builders working in the survey area at the turn of the century.

Associated Property Types

Single-Family Residential Buildings

Property Type Significance

Late 19th/Early 20th century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period in Los Angeles were largely based on European, American East Coast and Mid-West origins, they characterize Los Angeles’ first dense neighborhood pattern of development. Because they are all now more than 100 years of age, many of these buildings have been replaced or substantially altered in the last few decades. Examples of these styles that retain integrity have become increasingly rare in Los Angeles, and would be significant at the federal, state or local level under Criterion Design/Construction (C/3/3, respectively). Property types associated with this theme and period of significance within the survey area are in the Queen Anne style.76

Areas of Significance

Design/Construction (C/3/3).

Period of Significance

1880-1910.

Eligibility Standards

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Is a significant example that embodies the distinctive characteristics of the Queen Anne style and was used as a residence;
2. Was constructed between approximately 1880 and 1910;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

Queen Anne Style

- One to two stories in height;
- Asymmetrical primary elevation with a covered front porch;
- A front gable roof with multi-level eaves or hipped roof with a front gable over a rounded single-story bay on the primary elevation;
- Setback entrance under a covered porch supported with spindlework detailing;
- Tall narrow windows.

Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Integrity Considerations

- Replacement of original wood framed windows with aluminum or vinyl frames but within original openings;
• New porch steps;
• New exterior surface if the original is underneath.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
• Is a significant example that embodies the distinctive characteristics of the Queen Anne style and was used as a residence;
• Retains all aspects of integrity, unless they are not essential in conveying the significance;
• Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
• Is a significant example that embodies the distinctive characteristics of the Queen Anne style and was used as a residence;
• Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Is a significant example that embodies the distinctive characteristics of the Queen Anne style and was used as a residence;
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.
Theme: Early Revival of Colonial Styles: The Search for Identity, 1890-1940

The early-California period revival styles grew in popularity beginning in the late 19th century and continued into the 1920s. Interest in Spanish-era Southwest architecture was part of a movement that sought to create a California identity based on its mythic Spanish past. Initiated by boosters who intended to draw Midwesterners to California, the Spanish Colonial Revival architecture was meant to connect California to the romantic past which helped in the marketing of California as Mediterranean.

Mission Revival, 1890-1930

The Mission Revival style was conceived in Southern California as a regional style that was romantically reminiscent of the Mission era in California. It began with the late 19th century revival of the mission and rancho histories, and the Anglo romanticizing of the region's Spanish past. Architect Arthur B. Benton in Riverside, California, and architects associated with the California Landmarks Club, a group founded by Charles Lummis to save the California Missions, created an architecture that memorialized the mythic Spanish past. The style gained national exposure and interest after the Santa Fe and Southern Pacific railroads adopted the Mission Revival Style for their stations. The Mission Revival style began in the 1890s and lasted through the 1920s.

The Mission Revival style within the survey area dates from 1910-1930 and is significant for its association with the architectural styles and culture of late 19th/early 20th century regional architecture. Buildings associated with this theme represent the influence of Mission Revival architecture on the architects, designers, and builders working in the survey area from the 1890s-1930s.

American Colonial Revival, 1910-1950

The American Colonial Revival style was popular from 1910 through the 1940s drawing heavily upon American Georgian and Adamesque precedents. During the twentieth century, architectural publications focused upon early American Colonial buildings, such as the White Pine Series of Architectural Monographs (1915), and widely disseminated photographs and drawings illustrating the Colonial Revival style. As a result, American Colonial Revival style architecture during the late 1910s was
accurately based upon early American prototypes. The architecture was defined by classical symmetry, front doors with classical surrounds and fan lights or side lights, double-hung sash windows with multiple lights, wood shutters and gabled roofs.\(^{77}\)

**Associated Property Types**

Single-Family Residential Buildings, Multi-Family Residential Buildings

**Property Type Significance**

Examples of the American Colonial Revival style date from 1910 through the late 1940s and are significant for their association with the architectural styles and culture of late 19\(^{th}\)/early 20\(^{th}\) century residential architecture. They represent the influence of American Colonial prototypes on the architects, designers, and builders working in the survey area from 1890-1950.

Late 19\(^{th}\)/Early 20\(^{th}\) century residential architectural styles reflect the transition of Los Angeles from a village into a city after its first major population boom of 1885-1887. While the styles from this period in Los Angeles were largely based on European, American East Coast and Mid-West origins, they characterize Los Angeles’ first dense neighborhood pattern of development. Because they are all now 100 years of age, many of these buildings have been replaced or substantially altered in the last few decades.\(^{78}\)

**Areas of Significance**

Design/Construction (C/3/3).

**Period of Significance**

1890-1912.

**Eligibility Standards**

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

---


\(^{78}\) *Survey LA, Los Angeles Historic Resources Survey*, 2009.
1. Is a significant example that embodies the distinctive characteristics of the Mission Revival, Monterey, or American Colonial Revival styles;
2. Was constructed between 1890 and 1950, depending upon the style;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

**Character-Defining Features**

**Mission Revival**

- Mission parapet;
- Red clay tile roof;
- Arched apatures;
- Stucco or wood surface.

**American Colonial Revival**

- Side lights and/or fan light;
- Smooth brick finish, or smooth stucco finish;
- Classical portico, frontispiece, or porch;
- Classical symmetry.

**Integrity Aspects**

**Required:**
- Location;
- Design;
- Workmanship;
- Feeling.

**Not required:**
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).
Alterations/Considerations

- Replacement of roof materials in kind or with compatible materials;
- Some replacement of windows or doors if original openings were not resized.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:

- Is a significant example that embodies the distinctive characteristics of the Mission Revival, Monterey, or American Colonial Revival styles;
- Demonstrates highest quality of design;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:

- Is a significant example that embodies the distinctive characteristics of the Mission Revival, Monterey, or American Colonial Revival styles;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:

- Is a significant example that embodies the distinctive characteristics of the Mission Revival, Monterey, or American Colonial Revival styles;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.
Theme: Arts & Crafts Movement, 1895-1918 Single Family Residences

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 Macintosh, 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.79

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.80

Examples of architecture influenced by the Arts and Crafts Movement from approximately 1895-1918 in Los Angeles follow the movement’s tenets of a pre-industrial age lifestyle, emphasizing simplicity of form, handicrafts, the use of natural materials such as wood, stone or clinker brick, and integration with the environment. Guided by the Arroyo Seco circle of Charles Frederick Lummis, the creativity of Clyde Browne’s atelier at his Abbey San Encino and the school of plein air artists of the Arroyo, the writers, artists, architects and builders in Los

79 Kevin Starr. Inventing the Dream: California through the Progressive Era. New York: Oxford University Press, 1985, p. 120.
Angeles made significant contributions to the Arts and Crafts movement. Important examples illustrate a high quality of design in a variety of styles, often designed by Los Angeles’ first group of professional architects, and feature a high degree of workmanship by local artisans and builders.81

The Arts and Crafts Movement was a significant national movement that is represented in Los Angeles by buildings designed in the following architectural styles: Transitional Arts & Crafts, Shingle, and American Foursquare. In addition, artists and writers in Los Angeles and Southern California created the Craftsman style that transcended the national levels of popularity, and produced examples with great quality, variety and numbers beyond that of any other region. Because most of these buildings are now over 100 years of age, many have been replaced or substantially altered in the last few decades. Examples of the architectural styles influenced by the Arts and Crafts movement that retain integrity are becoming increasingly rare in Los Angeles, and would be significant at the federal, state or local level under Criterion Design/Construction (C/3/3, respectively).82

**Traditional Arts and Crafts, 1895-1920**

The Arts and Crafts Movement originated in England during the second half of the 19th century as a reaction against the culture of industrialization. The Arts and Crafts Movement called for a return to the handcrafting of natural materials. Advocates of the movement in England, including William Morris, argued that relying on handcrafted construction allowed each creation to be an individual work rather than a standardized industrial product. In the United States, the Arts and Crafts Movement included architecture, furniture, and decorative arts.

The late 19th/early 20th century residential architecture of the Wilshire Center area reflects national architectural trends. Intended to reconnect architecture to the crafting of natural materials, the primary material associated with the Arts and Crafts Movement was wood, with many residences having elaborately crated wood framing, interior paneling, and built-in furniture. Other materials commonly used were brick and stone. Generally, Arts and Crafts designed residential buildings fall in to two property types: the 1- or 1½-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.

---

81 Ibid.
82 Ibid.
American Foursquare, 1895-1920

The American Foursquare style, like other Arts and Crafts influenced architecture, developed as a less decorative housing alternative to the Victorian styles popular in the late 19th century. The American Foursquare residences were constructed with wood or brick exteriors and could be ordered through house catalogs including Sears and Aladdin. Like the Craftsman, American Foursquares were constructed through the 1930s. There are several extant American Foursquare residences in the survey area.

American Foursquare single-family residences within the survey area dating from the 1890s-1930s are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of the Arts and Crafts Movement on the architects, designers, and builders working in the survey area during the first few decades of the 20th century.

Craftsman, 1905-1930

The American Craftsman Movement, which advocated hand craftsmanship, was a derivative of the late 19th century Arts and Crafts movement in England. The architecture of the American Craftsman style was defined by its use of natural materials, hand craftsmanship, and multilevel eaves. The Craftsman style single-family residence was a once ubiquitous style found throughout the United States. However, because of their wide covered front porches, which functioned as an outdoor room, there were many more constructed in warmer climate regions of the country.

The Craftsman style single-family residence was an important house type constructed in Los Angeles during the first two decades of the 20th century. The style was adaptable across socioeconomic categories and included both large highly crafted homes for the affluent class, and small Craftsman Cottages for the working class. Craftsman architecture is prolific throughout the survey area. One single-family residential development composed almost entirely of modest Craftsman residences is located along South Serrano between Beverly and 2nd Street.

In contrast to earlier styles, the Craftsman could be built by either an unskilled craftsman using plans from books or with kits fully cut and shipped from mail order houses such as Pacific Ready-Cut Homes, or by master builders who used the architectural vocabulary of the Craftsman style to create complex and highly detailed residential architecture.

Craftsman single-family residences within the survey area dating from 1905-1930 are significant for their association with the architectural styles and culture of early 20th century
residential architecture. They represent the influence of the Arts and Crafts Movement on the architects, designers, and builders working in the survey area during the first few decades of the 20th century.

**Associated Property Types**

Single-Family Residential Buildings.

**Property Type Significance**

Artists and writers in Los Angeles and Southern California created the Craftsman and Mission Revival styles that transcended the national levels of popularity, and produced examples with great quality, variety and numbers beyond that of any other region. Transition Arts and Crafts and American Foursquare were nationally popular styles that were tied to the larger architecture trends of 19th/early 20th century architecture. Because most of these buildings are now over 100 years of age, many have been replaced or substantially altered in the last few decades.\(^{83}\)

**Areas of Significance**

Design/Construction (C/3/3).

**Period of Significance**

1895-1930.

**Eligibility Standards**

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Embodies the design, craftsmanship, and materials that characterize the tenets of the Arts and Crafts movement;
2. was constructed between approximately 1895 and 1930;
3. retains essential character defining features of an architectural style associated with the Arts and Crafts movement;

---

\(^{83}\) *Ibid.*
4. retains required aspects of integrity.

**Character-Defining Features**

**Craftsman**

- Emphasis on natural materials such as stone, handcraftsmanship;
- Exposure of structural members — posts, beams, corner bracing, angled struts, etc.;
- Horizontality of design, building one to one and half stories in height;
- Low-pitched roof; wide eaves; exposed rafters tails;
- Shingle siding, clapboard, or ship-lap siding;
- 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;
- Broad front porches of half or full-width, with square or battered columns.84

**American Foursquare**

- Generally two stories;
- Wood or brick exterior, sometimes stucco;
- Simple square or rectangular footprint;
- A low-pitched usually hipped roof;
- A large front, hipped roof dormer;
- Covered porch on ground floor;
- Sash windows.

**Transitional Arts and Crafts**

- Wood shingle roof and/or exterior surface;
- Asymmetrical facades;

• Typically two stories;
• Steeply pitched roofs;
• Gables;
• Deep eaves with decorative brackets;
• Bargeboards and rafter tails;
• Leaded or stained glass windows;
• Large porches.

Integrity Aspects

Required:
• Location;
• Design;
• Workmanship;
• Feeling.

Not required:
• Setting (surrounding buildings and land uses may have changed);
• Materials (some original materials may have been altered or removed);
• Association (original use may have changed).

 Alterations/Considerations

• Wood roof shingles replaced with fireproof synthetic shingles;
• Wood porch steps typically replaced;
• Some replacement windows may be acceptable if the openings have not been re-sized.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
• Embodies the design, craftsmanship, and materials that characterize the tenets of the Arts and Crafts movement;
• Demonstrates highest quality of design;
• Retains all aspects of integrity, unless they are not essential in conveying the significance;
• Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
• Embodies the design, craftsmanship, and materials that characterize the tenets of the Arts and Crafts movement;
• Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Embodies the design, craftsmanship, and materials that characterize the tenets of the Arts and Crafts movement;
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.

CONTEXT: LAND USE AND SITE DEVELOPMENT, 1850-1912

Theme: City Beautiful Influences, Boulevards and Residential Parks, 1890-1920

Although the City of Los Angeles is well-known for having fewer public open spaces than many other large cities in the United States, turn-of-the-century Los Angeles did have several large residential parks designed with walkways, lakes, and planted landscapes. Early parks included the 3,500-acre Griffith Park, Westlake Park, Eastlake Park, Echo Park, Exposition Park, Hollenbeck Park, and Sunset Park. Sunset Park (Lafayette Park) is a representative example of an early-Los Angeles recreational landscape in the survey area.
Donated by Clara Shatto, Sunset Park was renamed Lafayette Park in 1920.

**Associated Property Types**

Public Park.

**Areas of Significance**

Event (A/1/1).

**Period of Significance**

1890-1920.

**Eligibility Standards**

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Was located in an early subdivision and characterizes the tenets of the City Beautiful Movement;
2. Was constructed between the 1890s and 1920s;
3. Retains character defining features of its original landscape design;
4. Retains aspects of integrity that are necessary to convey its significance.

**Character-Defining Features**

N/A.

**Integrity Aspects**

Required:
- Location;
- Design;
- Workmanship;
- Feeling.
Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Was located in an early subdivision and characterizes the tenets of the City Beautiful Movement;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
- Was located in an early subdivision and characterizes the tenets of the City Beautiful Movement;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Was located in an early subdivision and characterizes the tenets of the City Beautiful Movement;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.
CONTEXT: RESIDENTIAL DEVELOPMENT AND SUBURBANIZATION, 1850-1912

Theme: Streetcar Suburbs, 1873-1928

The practical streetcar came to a Los Angeles surrounded by wide open lands but geographically hobbled by small but significant obstacles of terrain. To the west lay the Crown, Moore and Bunker Hills; to the north lay Elysian Park (1886); and to the east the ever changing bed of the Los Angeles River and the cliffs of Boyle Heights posed additional obstacles to circulation. So look to the south for the earliest streetcar districts south of 7th Street, at Agricultural Park (Exposition Park) and west along Pico Boulevard. These earliest land expansions inside and outside of the then City Limits consisted of subdivisions of agricultural land suddenly made more valuable by their developer’s extension of a horsecar line. The cable car and later, the electric railcar, replaced the horsecar line.

Los Angeles came of age with the perfection of the streetcar and electric Interurban. The city’s population grew from 11,183 at the beginning of the streetcar era to 576,673 in 1920. At the peak the Los Angeles Railway alone operated some 83 route miles of line just inside the city limits. By the 1920s private automobiles and transit companies owned passenger buses were seriously eating into street railway ridership and profits. The first wave of suburbanization close to downtown was over, and now with hundreds of millions of dollars to invest came a second wave of fast interurban electric cars, often running in multiple car trains and making commute distances of ten, twenty and thirty miles feasible.85

The hub was downtown Los Angeles so at rush hours these large high speed trains came into town on the same surface streets as the slower local trolleys causing immense traffic jams and citizen calls for subways and elevateds. Study after study was commissioned, but largely due to political wrangling and the misplaced notion that public transit was a highly profitable business, only one mile of subway and a half mile of elevated were ever constructed.86

Survey area residents enjoyed considerable urban connectivity via an extended sixth-street streetcar line and, within the Wilshire Boulevard tract, “cement sidewalks and streets that are artistically laid out, well graded, and lined with palms, eucalyptus, and evergreens.” Ida Hancock Ross (of Hancock Park fame) constructed one of the tract’s most impressive residences, Villa Modonna (1913). The Villa was a three-story Italian Renaissance/Neoclassical mansion

85  Ibid.
86  Ibid.
built on the northeast corner of Wilshire Boulevard and Vermont Avenue. The tract’s success as an exclusive enclave encouraged the development of other stately homes along Wilshire Boulevard, both within the tract and in the surrounding areas. Despite the prominence of these early Wilshire Boulevard residences in their day, none of these fine residences are extant.

In addition to the Wilshire Boulevard Tract, numerous other residential tracts were platted and sold during this period. These residential tracts included Wilshire Harvard Heights (1905), Clark and Bryans Westmoreland Tract (1903), and Normandie Place (1906). These new communities of varying income levels created a broad vocabulary of single-family residential architecture within the survey area, examples of which still remain today.

**Associated Property Types**


**Areas of Significance**

Event (A/1/1).

**Period of Significance**

1873-1928.

**Eligibility Standards**

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Demonstrates significant residential use oriented to streetcar or interurban service;
2. Was constructed before 1928;
3. Demonstrates a lack of designed automobile accommodation;
4. Retains character defining features of its original architectural style;
5. Retains aspects of integrity that are necessary to convey its significance.

**Character-Defining Features**

N/A.
Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Alterations/Considerations

- Replacement of original roofing (in kind);
- Some replacement of windows or doors maybe acceptable if openings have not been resized;
- Wood porch steps replaced.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Demonstrates significant residential use oriented to streetcar or interurban service;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
- Demonstrates significant residential use oriented to streetcar or interurban service;
- Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Demonstrates significant residential use oriented to streetcar or interurban service;
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.

CONTEXT: ARCHITECTURE, ENGINEERING, AND DESIGNED LANDSCAPES, 1913-1945

Theme: Revival of Colonial Styles: The Search for Identity, 1913-1945

Spanish Colonial and Mediterranean Revival styles gained popularity following the 1915 Panama-California International Exposition in San Diego. Architect Bertram Grosvenor Goodhue’s comprehensive set of Spanish Colonial Revival structures catalyzed a region-wide building trend whose Spanish and Moorish influences incorporated yet supplanted the previously popular Mission Revival style. The many Spanish Colonial Revival commercial, civic, and residential structures became a key component in the forging of regional identity and quest for legitimacy, since the style helped perpetuate powerful myths about California’s origins tied to New Spain. Decorative elements that were appropriated from indigenous American cultures (Native American, Mayan, Aztec) were sometimes incorporated into Spanish Colonial Revival designs to infuse exoticism, along with a certain brand of perceived cultural authenticity.

Features such as thick walls, glazed ceramic tile, and clay tile roofs also were appropriate given the warm, dry climate and locally available materials. Variations of the style include the elaborate and highly decorative Churrigueresque style, which is exemplified by the Sir Francis Drake, 841 S. Serrano Avenue, as well as the Chapman Market complex at 3465 W 6th Street, designed by Morgan, Walls, and Clements. In contrast, however, the style is often expressed prosaically on modest structures.
Examples of this style exist throughout the survey area, with the best examples concentrated in the Pellissier Square Tract area in the blocks west of Western Avenue. Various types, height and size remain. Some taller multi-story structures, such those located at 242 North Western Avenue and 346 North Vermont Avenue, remain and have historically been mixed-use buildings, with residential units placed above storefronts at street level. In addition to multi-story towers, examples of Spanish Colonial courtyard housing designed in different configurations and typologies can also be found in the survey area.

**Spanish Colonial Revival, 1913-1945**

The period revival styles grew in popularity just after World War I, and were patterned after buildings of earlier stylistic periods. The most common style in the Southwest was the Spanish Colonial Revival. Inspired by the Panama California Exposition of 1915 hosted by the city of San Diego, many architects found Southern California the ideal setting for this architectural type. Numerous publications argued in favor of this style for the “Mediterranean environment” of California, including W. Sexton's *Spanish Influence on American Architecture and Decoration* (1926) and Rexford Newcomb's *The Spanish House for America Its Design, Furnishing, and Garden* (1927).

**Churrigueresque, 1913-1945**

The Churrigueresque style, a variant of the Spanish Colonial style, was widely used throughout Southern California for both commercial and residential properties. Churrigueresque, a Baroque style of elaborate sculptural ornament, originated in Spain during the 1600s from a Spanish Baroque style of elaborate sculptural ornament characterized by expressive, floral decorative detailing highlighting entrances and windows. The style regained popularity after Bertram Goodhue introduced his designs for the 1915 Panama-California Exposition in San Diego. The unique features of the Churrigueresque style are ornate low-relief carvings highlighting arches, columns, window surrounds, cornices, and parapets. Other features that characterize the style include stuccoed exterior walls; low-pitched, multi-level tile roofs; arched shaped window and door openings; iron railings and window grilles.

**Associated Property Types**

Property Type Description

Spanish Colonial Revival styles within the survey area dating from 1913-1945 are significant for their association with the architectural styles and culture of late 19th/early 20th century residential architecture. They represent the influence of Colonial Revival styles on the architects, designers, and builders working in the survey area from 1913-1945.

Areas of Significance

Design/Construction (C/3/3).

Period of Significance

1913-1945.

Eligibility Standards

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Is a significant example that embodies the distinctive characteristics of a Colonial Revival style;
2. Was constructed between approximately 1913 and 1945;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

Spanish Colonial Revival

- Stucco walls or adobe;
- Rectangular or arched windows;
- Red clay tile roof;
- Arcades.

Churriguereque

- Stucco Walls;
• Rectangular or arched windows;
• Arcades;
• Churrigueresque plaster detailing.

**Integrity Aspects**

Required:
• Location;
• Design;
• Workmanship;
• Feeling.

Not required:
• Setting (surrounding buildings and land uses may have changed);
• Materials (some original materials may have been altered or removed);
• Association (original use may have changed).

**Alterations/Considerations**

• Replacement of original roofing (in kind);
• Some replacement of windows or doors maybe acceptable if openings have not been resized;
• Restuccoing of finish to appear similar to original.

**Applicable CHR Status Codes**

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
• Is a significant example that embodies the distinctive characteristics of a Colonial Revival style;
• Demonstrates highest quality of design;
• Retains all aspects of integrity, unless they are not essential in conveying the significance;
• Warrants a CHR Status code of 3S.
CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:

- Is a significant example that embodies the distinctive characteristics of a Colonial Revival style;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:

- Is a significant example that embodies the distinctive characteristics of a Colonial Revival style;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.

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

By the 1920s, some of the new architecture in Los Angeles drew from European precedents. Hollywood’s most famous export created a permissive, open-minded, and pioneering atmosphere in the city at-large with regards to the built environment. In addition to Spanish and Mediterranean Revival styles, the French Renaissance, English Tudor and Chateauesque styles became an additional source of aesthetic inspiration in production design and architecture.

Names that were given to apartment buildings, such as the St. Germaine and Chalfonte, evoked legitimacy, along with allusions to European aristocracy and quaint village life. The illuminated neon signs that became signature features of buildings in the Wilshire Corridor area helped make such monikers more visible, and thus further these cultural and social aspirations. The best examples of this style are located in the Pellissier Square Tract area, and can be seen in a variety of forms and types.

While architects and designers in Los Angeles during the first decades of the twentieth century borrowed heavily from established European traditions, non-European and “exotic” places also captured the public imagination. An architecture of fantasy then emerged from eclectic sources, and Los Angeles proved to be fertile ground for testing these experiments.
Despite the widespread popularity of period revival and exotic styles, detractors dismissed the entire city as a back lot simulacrum. Modernist architect Richard Neutra “blamed” the motion picture industry for the proliferation of period revival architecture. Carey McWilliams offered a more generous explanation: “Lacking socially prominent first families or deeply rooted social traditions, Los Angeles quickly adopted the motion-picture elite as its arbiters of taste and style. Although the movie elite moved in a world of their own, this world was all the more conspicuous for having the spotlight riveted on its isolated, stage-like gyrations. Hence the movies came to set the tone of opinion in style and taste, manner of living, and attitudes. In other words, Los Angeles imitated Hollywood.”

**Mediterranean Revival**

Although images found in many Southern California booster publications suggest that the Mediterranean Revival single-family house was a common California dwelling style, it was actually reserved for mostly upper class residences due to its high cost. The usually large two-story houses were characterized by their Palladian style arched apertures, hipped roof, and wide eaves with brackets. The highly ornate Mediterranean Revival residences were usually designed by architects or master builders. The Mediterranean Revival residence is an important architectural style associated with the identity of Southern California as a Mediterranean climate.

**Moorish Revival**

The Moorish Revival style uses decorative details borrowed from the architecture of Muslim Spain from the thirteenth to sixteenth centuries. The 1915 Panama-California Exposition in San Diego popularized the richness of Spanish architecture that architects would later employ in their residential designs. The Moorish Revival style reached its height of during the 1920s and 1930s. The style is characterized by the use of Moorish Revival style arched apertures.

**Tudor Revival**

Tudor revival architecture was loosely based upon the architecture of Medieval cottages to grand houses that emphasized high-pitched gable roofs, half-timbering, parapets, patterned stonework, and elaborated chimneys. During the 1920s and 1930s Tudor Revival became a popular style for residential architecture. The heightened popularity was due in part to the emergence of masonry veneering techniques. The architecture of the Tudor Revival style was defined by a steeply pitched, gable roof, decorative half-timbering, narrow windows with multi-

---

pane glazing and massive chimneys. By the end of the 1930s the popularity of the style lessened.

**Chateauesque/French Provincial**

Examples of Chateauesque and French Provincial buildings are found in Los Angeles apartment architecture from the 1920s and 1930s. These styles were a reaction to the more classical styles of Georgian architecture, and the increasing influence of the industrial revolution. The Chateauesque style is based on the hunting lodges and castles of sixteenth century France. A Chateauesque structure is typically three or more stories, with a steeply pitched, busy roofline, dormer windows, and masonry walls. Typically used for affluent residences, these styles are often monumental and can be very elaborate in detailing. The French Provincial style is based on the rural French cottage.

**Italian Renaissance Revival**

The period revival styles grew in popularity just after World War I, and were patterned after buildings of earlier stylistic periods. The Italian Renaissance Revival style was a common architectural style for public and commercial buildings throughout Southern California. Renaissance Revival commercial buildings were characterized by their Palladian style arched apertures, hipped roof, and wide eaves with brackets. The highly ornate Renaissance Revival buildings were usually designed by architects or master builders. The Italian Renaissance Revival style is an important architectural movement associated with the identity of Southern California as Mediterranean. Closely associated with the Spanish Colonial Revival style, the Italian Renaissance Revival style is a derivative of renaissance-era Italian domestic architecture that differs from Spanish-inspired designs in several identifiable ways.

**Beaux-Arts/Neoclassical Revival**

Originating in France in the late 19th century, Beaux Arts style buildings are characterized by a pedimented central pavilion, monumental coupled columns, an enriched cornice with rinceau frieze, rusticated raised basement, and balustrade. The style, often used to express civic pride or corporate wealth, was relatively common for public buildings at the turn of the century. Many of the nation’s most prominent practitioners of the style studied at the École des Beaux Arts in Paris, from which the style’s name originated.

The Neoclassical Revival style became widely popular after the 1895 World’s Columbian Exposition in Chicago and was widely used for public buildings, particularly banks. The style is typically more subdued than the Beaux Arts style buildings and is characterized by unenriched
tablature, a colossal portico in the Ionic Order, Roman Doric colossal columns, pilasters, and an attic story.

**Associated Property Types**

Multi-Family Residential Buildings, Commercial Buildings

**Property Type Significance**

Buildings influenced by historic European architecture were constructed in abundance during the period 1918-1940. Among the most prolific of architectural styles extant in the city, the Period Revival styles represent the exuberant period of expansion during the 1920s fueled by the oil, automotive, and motion picture industries and the population boom. Entire cityscapes were constructed to emulate the past, including the preservation of Olvera Street and creation of New Chinatown. Significant examples of Period Revival styles that retain substantial integrity would be eligible for listing in the NRHP, CRHR, and/or LAHCM under Criterion Design/Construction (C/3/3, respectively). Integrity requirements are less stringent for extant examples of fantasy architecture because of their relative rarity and special significance when compared to the more common period revival architectural styles.88

**Areas of Significance**

Design/Construction (C/3/3).

**Period of Significance**

1918-1940.

**Eligibility Standards**

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Is a significant example that embodies the distinctive characteristics of a Period Revival style or styles or fantasy theme;


Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
2. Was constructed between approximately 1918 and 1940;
3. Retains character defining features of its original architectural style or fantasy ornament;
4. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

Mediterranean Revival

- Generally large two-story houses;
- Palladian style arched apertures;
- Wide eaves with brackets;
- Hipped roof;
- Red clay tile roof.

Moorish Revival

- Flat roofs or bell tower;
- Stucco walls or adobe;
- Rectangular or arched windows;
- Arcades.

Tudor Revival

- Typically two or three stories;
- Steeply pitched, hipped roofs;
- Stucco with decorative half-timbered walls or brick;
- Tall, narrow windows, typically grouped; multi-pane or diamond pattern;
- Decorative brackets, square posts, small porches.  

---

89 Ibid.
VI. Historical Context Statement

Chateauesque/French Provincial

- Steeply pitched roofs-hipped or gabled;
- Stucco, stone, or brick;
- Rectangular or segmental arched windows;
- Roof or wall dormers;
- Towers with conical roofs;
- Steeply pitched hipped roof;
- Balcony and porch balustrades;
- Arched openings;
- French windows with shutters.

Italian Renaissance Revival

- Typically rectangular in form and plan;
- Piazzas, arcades, porticos;
- Roofs are low-pitched;
- Arched apertures.

Beaux-Arts/Neoclassical Revival

- Pedimented central pavilion;
- Monumental coupled columns;
- Windows with pediments and classically decorated spandrels;
- Double-height front portico, pedimented or curved with Ionic or Corinthian columns;
- Symmetrically balanced façade;
- Hipped or side-gabled roofs;
- Rectangular, multi-pane windows.
VI. Historical Context Statement

Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Alterations/Considerations

Extant examples of fantasy architecture are rare, and may still be significant despite a substantial loss of integrity.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
- Is a significant example that embodies the distinctive characteristics of a Period Revival style or styles or fantasy theme;
- Demonstrates highest quality of design;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
- Is a significant example that embodies the distinctive characteristics of a Period Revival style or styles or fantasy theme;
VI. Historical Context Statement

- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Is a significant example that embodies the distinctive characteristics of a Period Revival style or styles or fantasy theme;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.

Theme: Zig Zag Sophistication, 1920s

The Art Deco tradition was established by the *Exposition Internationale des Arts Décoratif et Industriels Modernes* in Paris in 1925. The style used the tools of industrialization for highly artistically expressive purposes. It celebrated a break from historic precedence, the decorative arts, new construction and fabrication methods, and creative uses of technology in the modern world, particularly within booming cities of the 1920s. In Los Angeles, it was applied to high profile, large scale buildings at the dawn of the Great Depression, such as Parkinson and Parkinson’s innovative Bullock’s Wilshire (1929). By the time it opened in 1939, the I. Magnin department store designed by Myron Hunt reflected the nation and city’s economic recovery. Outstanding examples of Art Deco apartment houses remain in the survey area (the style was rarely applied to single-family residential architecture). These are mostly constructed of reinforced steel and concrete and display geometric flourishes.

Associated Property Types

Multi-Family Residential Buildings, Commercial Buildings.

Areas of Significance

Design/Construction (C/3/3).
Period of Significance

1919-1929.

Eligibility Standards

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Is a significant example that embodies the distinctive characteristics of the Art Deco style;
2. was constructed between approximately 1919 and 1929;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

Art Deco

- Stepped façade;
- Sunrise and floriated patterns;
- Polychromatic mosaic tiles;
- Metal casement type window;
- Zig Zag parapet trim;
- Chevron and lozenge molding.

Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
VI. Historical Context Statement

- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Alterations/Considerations

- Stucco application may be acceptable if original character-defining features read visually and are retained;
- Replacement windows may be acceptable if the openings have not been changed or re-sized;
- Metal striping may be removed;
- Removal of decorative ornament and/or relief sculpture;
- Removal of original signage;
- Unacceptable alterations;
- Removal or infill of curve, e.g., introduction of orthogonal corner;
- Removal of original tower.\(^90\)

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:

- Is a significant example that embodies the distinctive characteristics of the Art Deco style;
- Demonstrates highest quality of design;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

\(^90\) Ibid.
CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
• Is a significant example that embodies the distinctive characteristics of the Art Deco style;
• Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Is a significant example that embodies the distinctive characteristics of the Art Deco style;
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.

CONTEXT: RESIDENTIAL DEVELOPMENT AND SUBURBANIZATION, 1913-1945

Building types and architectural styles showcased the economic health and vitality of the Wilshire Corridor and surrounding areas. From department stores to houses of worship to luxury multistory residential towers, the city’s best-known architects employed the latest in design trends and construction methods to further establish a growing sense of urbane sophistication. The presence of the Ambassador and other nightlife spots drew thousands for nighttime recreation. (Extant establishments include The Prince, HMS Bounty, and Taylor’s.) Many of the lounges and nightclubs were located at the basement or ground floors of residential buildings. Sunset (Lafayette) Park provided respite – albeit small – from the surrounding pressures of city life.

Many grand mid- to high-rise apartments and hotels were built during the boom of the 1920s, preceding the onset of the Great Depression. An elaborate Craftsman home built by Packard dealer Earle C. Anthony (who was the first in the country to install a neon sign) and designed by the famed Pasadena team of Greene and Greene was moved from the southeast corner of Wilshire and Berendo to Beverly Hills in 1923. Aleck Curlett and Claud Beelman designed the brick-clad apartment hotel tower that occupied the site and was named for Norma Talmadge, who occupied a unit there with her husband Joseph Schenck. The thirteen-story
Gaylord on Wilshire and Kenmore was constructed in 1924 and was among the first buildings to offer “own your own” units. The Los Angeles Times noted “vast quantities of materials were used in the construction of the building.” The height-limit structure, designed by Walker and Eisen, contained businesses and amenities available to residents on the ground floor, and the proximity to the Ambassador and the Cocoanut Grove was an additional draw. (Yet the Barcelona, an imposing twelve-story, 344-unit Spanish Colonial Revival structure designed by Aleck Curlett, was slated in 1921 to be built on the south side of Wilshire between Normandie and Mariposa, immediately west of the Ambassador and never materialized. The site remained a driving range until the Tishman Company built three towers designed by Curlett’s former partner Claud Beelman in 1950.)

**Theme: Apartment Streetcar Suburbs, 1906-1945**

When Henry E. Huntington established the Pacific Electric Railway Company in 1901, it was as much a real estate concern as a transportation corporation. Within ten years, its fleet of hundreds of cars and aggressive real estate activities helped propel the city’s expansion. The dovetailing of land subdivision, sales, transportation infrastructure, and economic development made Huntington among the wealthiest Los Angeles area residents. Rail lines were used to promote and sell tracts of land, though the latter eventually wound up subsidizing the former. Huntington’s system also included the preexisting Los Angeles Railway Company (the “Big Yellow Cars”), which were incorporated into the vast interurban system of P.E.’s “Big Red Cars.” The P.E. merged with the Southern Pacific Railroad upon Huntington’s sale of his company and retirement. Ridership peaked in the mid-1920s, and the system began its slow, inexorable decline in the 1930s. Railway lines are significant in the history of Los Angeles for their influence on the development and growth of early Los Angeles. Railway lines along West Sixth Street, West Eighth Street, Ninth Street, Western Avenue, and Vermont Avenue and initiated the construction of apartment buildings in the survey area between 1906 and 1945.

**Associated Property Types**

Multi-Family Residential Buildings.

---

93 “Propose to Build Great Apartment House Here.” LAT. April 3, 1921. P. V1.
Areas of Significance

Event (A/1/1).

Period of Significance

1906-1945.

Eligibility Standards

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Demonstrates significant residential use oriented to streetcar or interurban service;
2. Was located along a former street railway;
3. Was constructed before 1945;
4. Demonstrates a lack of designed automobile accommodation;
5. Retains character defining features of its original architectural style;
6. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

N/A.

Integrity Aspects

Required:

- Location;
- Design;
- Workmanship;
- Feeling.

Not required:

- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).
VI. Historical Context Statement

Alterations/Considerations

- Replacement of roof materials in kind or with compatible materials;
- Some replacement of windows or doors if original openings were not resized.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Demonstrates significant residential use oriented to streetcar or interurban service;
- Demonstrates highest quality of design;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
- Demonstrates significant residential use oriented to streetcar or interurban service;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Demonstrates significant residential use oriented to streetcar or interurban service;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.
CONTEXT: COMMERCIAL DEVELOPMENT IN THE EARLY 20TH CENTURY, 1913-1945

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

As Los Angeles grew and matured during the 1913-1945 period, commercial infill development replaced residential properties along the city’s primary commercial strips. Aided by the expansion of the railway, commercial development expanded in height as population and property values increased. The railcars peaked in popularity, profitability, and number of routes around 1925. Between the late 1920s and 1945, buses began to replace the railway. Most commercial buildings in Los Angeles associated with this theme were constructed between 1913 and the 1920s.

As an example, the See’s Candy Building and Kitchen #1 at 135-139 N. Western Avenue, owned by dentist Dr. Francis K. Ledyard, was just such a development. The first building permit was issued on July 11, 1921 along the Western Avenue streetcar line and had a two-story frontage with the rest of the building retaining its one story height.  

Associated Property Types

Commercial Buildings.

Areas of Significance

Event (A/1/1).

Eligibility Standards

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Demonstrates an association with street railway transportation;

---

94 Charlene E. Nichols, City of Los Angeles Historic-Cultural Monument Application, See’s Candy Shop and Kitchen #1, January 8, 2009.
2. Was constructed between approximately 1909 and 1934;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

**Period of Significance**

1909-1934.

**Character-Defining Features**

N/A.

**Integrity Aspects**

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

**Applicable CHR Status Codes**

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Demonstrates an association with street railway transportation;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.
VI. Historical Context Statement

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
  • Demonstrates an association with street railway transportation;
  • Retains required aspects of integrity;
  • Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
  • Demonstrates an association with street railway transportation;
  • Retains required aspects of integrity;
  • Warrants a CHR status code of 5S2.

Theme: Commercial Development and the Automobile, 1910-1945

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, while nationally, it was only one car per 6.6. By 1924, Los Angeles had the highest percentage of automobile ownership in the world.\(^95\)

Multiple factors unique to Los Angeles led to this early and sustained dominance. The dry climate kept unpaved roads in operation most of the year. The street grid was flat and straight in the heavily populated Los Angeles basin. Tar to make asphalt paving was locally abundant. The Automobile Club of Southern California was founded in 1900 (predating the formation of AAA by two years), promoting automobile ownership, hosting events, and

encouraging road improvements and safety measures. Local newspapers devoted a weekly Sunday section devoted to new cars. Major local oil discoveries kept the fuel supply high and costs low. Jitneys (early taxis) were popular and offered an alternative to streetcars. The success of Ford’s Model T, 1909-1927, made automobiles affordable to the masses. The decentralization after World War I of Midwest automobile and rubber companies, resulted in a Ford Motor Assembly Plant in nearby Long Beach (1930), and Samson, Goodyear, Goodrich, and Firestone tire factories in metropolitan Los Angeles, provided not only cars but related services and products.96

Wilshire Boulevard

Originally intended as one of the city’s first elite enclaves, Wilshire Boulevard was embraced by the local elite who constructed their lavish residences along it. By 1907, a little more than a decade since the tract’s original platting, the Wilshire Boulevard Tract had fully arrived as an upscale residential district. However, the tract’s prominence as a residential area was short-lived as speculators eventually purchased and leveled many of the tract’s grand residences for apartment houses. In ensuing decades, as the city continued expanding to the west, Wilshire Boulevard was the beneficiary of over a decade of explosive growth.

During the 1920s, commercial real estate values in the survey area soared and Wilshire Boulevard gained its moniker, “Fifth Avenue of the West.”97 An array of newly built commercial buildings and their associated neon signs began to visually define the survey area from its surroundings. The development of Wilshire Boulevard as a commercial area was closely tied to the rise of the automobile. Los Angeles embraced the automobile earlier and to a greater extent than other American cities during the interwar years. As driving downtown to conduct one’s business became increasingly inconvenient, the amenities along Wilshire Boulevard provided a pleasant and attractive alternative. While the commercial decentralization out of downtown Los Angeles began in the early 1920s, it wasn’t until the late 1920s and 1930s that commercial centers west of downtown, like Wilshire Boulevard, became true retail destinations. With the increased use of the automobile and a growing residential population near Wilshire, developers touted Wilshire Boulevard’s diverse selection of department stores and wide, auto-oriented streetscape.98

Extant properties in period revival styles represent the 1920s and 1930s era of automobile-related commercial development. Period revival styles exemplify the exuberant period of expansion

98 Kevin Roderick and J. Eric Lynxwiler, Wilshire Boulevard: Grand Concourse of Los Angeles, (Santa Monica: Angel City Press, 2005).
during the 1920s fueled by the oil, automotive, and motion picture industries and the Southern California population boom.

**Associated Property Types**

Commercial Store.

**Areas of Significance**

Event (A/1/1).

**Period of Significance**

1913-1945.

**Eligibility Standards**

Few examples of this type are extant in the survey area. Any example of this type is eligible within this theme if it retains enough integrity to represent its style architecturally.

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Demonstrates automobile-related commercial development;
2. Was constructed between approximately 1913 and 1945;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

**Character-Defining Features**

N/A.

**Integrity Aspects**

Required:

- Location;
- Design;
• Workmanship;
• Feeling.

Not required:
• Setting (surrounding buildings and land uses may have changed);
• Materials (some original materials may have been altered or removed);
• Association (original use may have changed).

Alterations/Considerations

Extant examples of automobile-related commercial development are rare, and may still be significant despite a substantial loss of integrity.

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
• Demonstrates automobile-related commercial development;
• Retains all aspects of integrity, unless they are not essential in conveying the significance;
• Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
• Demonstrates automobile-related commercial development;
• Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Demonstrates automobile-related commercial development;
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.

CONTEXT: SOCIAL INSTITUTIONS AND MOVEMENTS, 1913-1945

Theme: Social Clubs and Public Service Organizations, 1913-1945

Robert Fogelson describes niche groups and organizations as crucial to the social, cultural, and economic fabric of Los Angeles, since “the voluntary associations first introduced the immigrant to the community and afterwards linked him with it.”\textsuperscript{99} Fraternal organizations such as the Freemasons have an extensive history in Los Angeles, dating back to when the Masonic Temple was established at the original Plaza in 1858. Many Masonic lodges were founded by 1890, according to the city directory, and other civic organizations were located around the Plaza, such as the Fire Department (1886).\textsuperscript{100} The elaborate Elks Lodge 99 is located just outside the survey area in the Westlake district on Park View and 6\textsuperscript{th} Street (Curlett and Beelman, 1925). In the survey area, B.P.O Elks Lodge 99 is located at 607 S. Western Avenue. Women’s organizations founded in the late nineteenth century included the Friday Morning Club downtown and the Ebell Club, located at Wilshire and Lucerne Avenue (west of the survey area), also performed social and charitable functions. In 1906, Ms. Minnie Barton, the city’s first female patrol officer, founded The Big Sister League (Children’s Institute) located at 701 South New Hampshire. The Big Sister League provided assistance, including child care services, to unmarried young women.\textsuperscript{101}

**Associated Property Types**

Mixed-Use Commercial and Social Buildings.

**Areas of Significance**

Event (A/1/1).

\textsuperscript{99} Fogelson. Fragmented Metropolis. P. 187.

\textsuperscript{100} Los Angeles A to Z. p. 157.

\textsuperscript{101} Fogelson. Fragmented Metropolis. P. 187.

Eligibility Standards

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Demonstrates an association with social clubs and private organizations;
2. Was constructed between approximately 1913 and 1945;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Period of Significance

1913-1945.

Character-Defining Features

N/A.

Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).
Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Demonstrates an association with social clubs and private organizations;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
- Demonstrates an association with social clubs and private organizations;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Demonstrates an association with social clubs and private organizations;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.

Theme: Education, Public and Private Schools, Colleges and Universities, 1913-1945

The Felipe De Neve Library located within Lafayette Park (listed on National Register of Historic Places) was named for the Spanish governor of Las Californias territory who issued the proclamation to establish the Pueblo de Los Angeles in 1781. The branch – the forty-eighth of the Los Angeles Public Library – was dedicated on September 4, 1929, in order to coincide with the 148th anniversary celebration of Los Angeles. Ceremonies at the library were tied to the ritual pageant that commemorated the founding of the original Pueblo at the Plaza. These festivities at both the new library and Pueblo
reflected lingering nostalgia and persistent myths about the region’s “Old Spain” era. Westlake School for Girls relocated from Macarthur Park to the area on Westmoreland and Fourth Street in 1917, moving again in 1925 to the newly subdivided Holmby Hills area. The Shatto Recreation Center currently stands on the former site of the Westlake School for Girls.

**Associated Property Types**

School.

**Areas of Significance**

Event (A/1/1).

**Period of Significance**

1913-1945.

**Eligibility Standards**

Few examples of this type are extant in the survey area. Any example of this type is eligible within this theme if it retains enough integrity to represent its style architecturally.

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Is a significant example of an educational use;
2. Was constructed between approximately 1913 and 1945;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

**Character-Defining Features**

N/A.

**Integrity Aspects**

Required:
- Location;
VI. Historical Context Statement

- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Is a significant example of an educational use;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
- Is a significant example of an educational use;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Is a significant example of an educational use;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.
VI. Historical Context Statement

Theme: Public and Private Recreation, 1913-1945

In addition to luxury residences and urbane shopping experiences, the Wilshire Center area offered ample recreational opportunities. In 1900, in a wetland located to the north of the Wilshire Boulevard Tract, prospector A. H. Headley struck 104-degree hot springs instead of oil. In 1903, David W. Edwards transformed the springs into the Bimini Baths, which he named after a Bahamian island where Spanish explorer Ponce de Leon reportedly searched for the Fountain of Youth. The Bimini Baths supported several associated ventures, including the Bimini Water Company, which provided hot water to local residents before water mains were constructed in 1915, and the Bimini Inn, one of the city’s earliest and most renowned spas.

The well-loved Bimini Baths were an immediate hit attracting a diverse crowd of water polo enthusiasts, professional swimmers, and the health-conscious who sought the springs’ sodium-rich water as a cure for a variety of ailments. During the 1920s, the Bimini Baths were the core attraction of a recreational district that also supported a movie house and bowling alley. The nearby Palomar Ballroom, often credited as the location where Benny Goodman began the swing era in 1935, hosted star entertainers such as Glenn Miller and Tommy Dorsey. A nearby middle-class residential Mission Revival commercial buildings within the survey area dating from 1890-1935 are significant for their association with the architectural styles and culture of late 19th/early 20th century architecture. They represent the influence of Mission Revival architecture on the architects, designers, and builders working in the survey area from the 1890s-1930s. The Bimini-White House tract developed in part due to the hot springs popularity and cachet. The Bimini Baths declined during the worldwide polio epidemic of the 1930s and withstood a serious blow after the Palomar Ballroom burned in 1939. The Bimini Baths went bankrupt in 1951 and were demolished in 1959, however, a grouping of resort hotels originally associated with the Bimini Baths remains extant.102

Associated Property Types


102 Carson Anderson, Bimini-White House Place Historic District, Los Angeles County, Request for a Determination of Eligibility for the California Register of Historic Resources, August 10, 1999.

Areas of Significance

Design/Construction (C/3/3).

Period of Significance

1913-1945.

Eligibility Standards

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Was constructed between approximately 1913 and 1945;
2. Retains character defining features of its original architectural style;
3. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

N/A.

Integrity Aspects

Required:

• Location;
• Design;
• Workmanship;
• Feeling.

Not required:

• Setting (surrounding buildings and land uses may have changed);
• Materials (some original materials may have been altered or removed);
• Association (original use may have changed).
Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
- Demonstrates significant residential use oriented to recreational uses;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

NRHP District Contributor
- Adds to the district’s historic or architectural character;
- Was constructed within the district’s overall period of significance;
- Retains most aspects of integrity;
- Is located within the boundary of a district or makes a significant contribution to a discontiguous district that is eligible for the NRHP within one or more contexts;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
- Demonstrates significant residential use oriented to recreational uses;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Demonstrates significant residential use oriented to recreational uses;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.
The founding of traditional religious institutions and new spiritual movements dovetailed with the growth of Los Angeles. Around the turn of the 20th century, 231 Christian churches with approximately 80,000 members had been established. Protestant and evangelist sects maintained the strongest presence in the city. Fundamentalist movements made their mark by the 1920s, as well as a host of alternative religions and spiritualities, such as Aimee Semple McPherson’s Foursquare Gospel Church (outside the project area) and Pentecostalism. Spiritual diversity was reflected in the establishment of Buddhist, Jewish, and Mormon institutions in the nineteenth century. The African Methodist Episcopal Church was founded by a group of charter members in Biddy Mason’s South Spring Street home in 1872.

Most early religious institutions were located downtown, and subsequently followed their congregants as they set up residence in emerging pockets of the city. The Wilshire Boulevard corridor west of Lafayette (Sunset) Park would later witness the establishment of major houses of worship that relocated during the 1920s, such as First Congregational Church, Immanuel Presbyterian Church, Wilshire Boulevard Temple (Congregation B’nai B’rith founded 1862), Sinai Temple, First Baptist Church, and St. James Episcopal Church.

Religious institutions reached out to existing and new congregants as residential patterns across the city shifted. Impressive houses of worship such as Immanuel Presbyterian’s “country church” at Wilshire and Berendo, the Wilshire Christian Church, Wilshire Boulevard Temple, First Congregational Church, First Baptist Church on Westmoreland, and Sinai Temple on New Hampshire Avenue welcomed thousands of worshipers. Architects such as Robert Orr, S. Tilden Norton, Chauncey Skilling, and Allison and Allison, were commissioned to design these monumental edifices.

**Associated Property Types**

Churches, Synagogues.

**Areas of Significance**

Event (A/1/1).
Eligibility Standards

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Demonstrates an association with religious uses;
2. Was constructed between approximately 1913 and 1945;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Period of Significance

1913-1945.

Character-Defining Features

N/a.

Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).
Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

NRHP Individual:
- Demonstrates an association with religious uses;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual
- Demonstrates an association with religious uses
- Retains required aspects of integrity
- Warrants a CHR status code of 3CS

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual
- Retains required aspects of integrity
- Warrants a CHR status code of 5S2.

CONTEXT: LA MODERNISM, 1919–1945

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

The earliest expressions of Modernism in Los Angeles, 1919-1929, established many different interpretations of modernity, embodied in the diverse and highly individual expressions of radical architects Irving Gill, Richard Neutra, R.M. Schindler and Lloyd and Frank Lloyd Wright. They established a national and international presence, a presence sustained with subsequent memorable expressions of Modernisms.
These pungent, early interpretations provided a fertile soil for the second and subsequent examples and schools of Modernism in Los Angeles.\textsuperscript{103}

After 1929, experiments in Modernism were tempered by many factors. These include acknowledging traditional American building practices; evolving urban design mores driven by the automobile; consumer desire for single-family homes; the decline of the bungalow; the Great Depression; emerging wartime restrictions during World War II; available land, normalization of land use and zoning patterns; new and stringent earthquake standards; and technologies and materials (in part a product of defense and aerospace developments right here in Los Angeles, such as exterior-grade marine plywood; large-plate glass; steel and products).\textsuperscript{104}

Both the Great Depression and World War II provided limitations but opportunities as well, which Modernists seized and exploited. The Depression underwrote affordable housing, for example. During World War II, if materials such as steel were restricted, wood became the medium to express Modernism.\textsuperscript{105}

Propelled by a diverse clientele including the Hollywood elite, émigré intellectuals, and middle class progressives, Modernism became associated with many more buildings types including theatres, schools, factories, gas stations, retail stores, churches, apartment buildings, libraries, in addition to the free-standing house. Along with the continuing work and influence of Neutra and Schindler, a second, important generation of architects emerged, including Gregory Ain, J.R. Davidson, Gordon Drake, Harwell Hamilton Harris, John Lautner, Lloyd Wright, and Rafael Soriano and others.\textsuperscript{106}

Early Modernist architecture in Los Angeles was typically composed of polemical, iconoclastic statements by highly talented and highly individualistic outsiders. However, these important prototypes all served as inspirations not only for local or regional architects and designers but those of national and international reputation. Schindler and Neutra’s work, particularly, has been exceptionally influential in the built environment of Los Angeles, and their work and techniques absorbed and reinterpreted in many architectural schools, particularly the University of Southern California (USC). They played a significant role in the careers of

\textsuperscript{103} Survey LA, Los Angeles Historic Resources Survey, 2009.
\textsuperscript{104} Ibid.
\textsuperscript{105} Ibid.
\textsuperscript{106} Ibid.
“Second Generation” Modernists such as Gregory Ain, Harwell Hamilton Harris, and seminal Case Study House architects such as Rafael Soriano, Craig Ellwood, and Pierre Koenig.

Streamline Moderne

Under the larger umbrella of Modernism, the Streamline Moderne style and its two principal related styles, PWA Moderne and Hollywood Regency are particularly representative of Los Angeles. Though comparatively rare, and in vogue for not much more than a decade, these styles were highly influential because they embody the integration of four unlikely features unique to Los Angeles: changing patterns of land use, a popular response to early 20th century progress and technology; the birth of new industries; and a sense of fantasy fueled by Hollywood and the movie industry that propelled the city’s myths and legends. Streamline Moderne, PWA Moderne, and Hollywood Regency are associated with the city’s sustained prominence in automobile and early aerospace industry and culture; with the special horizontal quality of growth that characterizes Los Angeles as a 20th century “suburban metropolis” city.

Moderne and the automobile went together:

The city and its environs were a haven for the popular version of the new architecture, the Streamline Moderne ... No other designer in the country could equal the output and quality of commercial Moderne that came from the L.A. office of Stiles O. Clements. The shopping center, the drive-in supermarket, and the auto-oriented suburban department store were new architectural forms, which he helped to perfect functionally by 1941. Plans by eastern and mid-western designers for suburban motion-picture theatres—in the ‘30s, one of the few building types that continued to be constructed all over the country—seemed pale in comparison to the hundred plus designs that came from the L.A. office of S. Charles Lee.

Associated Property Types

Multi-Family Residential Buildings, Commercial Buildings.

107 Ibid.
108 Ibid.
109 Ibid.
Areas of Significance

Design/Construction (C/3/3).

Period of Significance

1929-1945.

Eligibility Standards

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Is a significant example that embodies the distinctive characteristics of early Modernism or the Streamline Moderne style;
2. Was constructed between approximately 1929 and 1945;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

Streamline Moderne

- Strong sense of horizontality;
- Port-holes windows;
- “Windswept” corners (gently rounded corners) to create sense of motion;
- Use of glass block;
- Metal pipe railings at roof lines;
- Metal (often aluminum) windows;
- Metal strips added as “speed lines”;
- Curved semi-circular volumes integrated with orthogonal volumes;
- Windows “punched” into walls;
- Relatively unadorned, unornamented surfaces;
- Raised bands of horizontal moldings often doubled or tripled;
• Canopies at entrances;
• The use of a “festoonal tower” which had little function except to serve as a vertical sign;
• Lavish use of aluminum or stainless steel metal, seen in casement windows, decorative panels, ornament, window spandrels and trim.110

Integrity Aspects

Required:
• Location;
• Design;
• Workmanship;
• Feeling.

Not required:
• Setting (surrounding buildings and land uses may have changed);
• Materials (some original materials may have been altered or removed);
• Association (original use may have changed).

Alterations/Considerations

• Stucco application may be acceptable if original character-defining features read visually and are retained;
• Replacement windows may be acceptable if the openings have not been changed or re-sized;
• Metal striping may be removed;
• Removal of canopy;
• Removal of decorative ornament and/or relief sculpture;
• Removal of original signage;
• Unacceptable alterations;
• Removal or infill of curve, e.g., introduction of orthogonal corner;

110 Ibid.
• Removal of original tower.\textsuperscript{111}

**Applicable CHR Status Codes**

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
• Demonstrates highest quality of design;
• Retains all aspects of integrity, unless they are not essential in conveying the significance;
• Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
• Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.

**CONTEXT: LA MODERNISM, 1946–1964**

**Theme: Mid-Century Modern, 1946-1964**

In the post-World War II period in America, the predominant idiom applied to corporate architecture was the International Style, which came to be known as Corporate Modernism. Deriving from the 1920s origins of Modernism in Europe, the International Style was characterized by rectilinear...
forms, flat roofs, open floor plans, use of steel and glass, and lack of applied ornamentation. During the 1950s and 1960s, distinct and broadly identifiable stylistic variants of the International Style evolved, including Corporate Modernism which was influenced by the work of German architect, Mies Van der Rohe, and by Formalism, which abstracted and interpreted fundamental classical forms using modern materials and technology. It was not uncommon for an architectural firm or individual architect to work in a variety of idioms, the selection of which was generally related to the proposed building’s functional use, the design of the surrounding urban fabric and the client’s own stylistic preferences. There are examples of both Corporate Modernism and Formalism within the survey area.

**Commercial Modernism**

Commercial office tower architecture of the 1950s-1960s is generally characterized by a tight integration of materials, construction systems and aesthetic minimalism. For a generation, Corporate Modernism became the accepted look for America’s office buildings based upon a stylistic preference for its perceived modernity and practicality, as well as its inherent overall economy of construction. In plan, the regular structural grid enabled the creation of large spaces with few interruptions and made them flexible enough to accommodate a variety of functions. Such adaptability was particularly welcome in office buildings where tenants changed frequently and interior partition walls could be erected, altered, or removed based upon the tenant’s requirements. The exterior of the Corporate Modern tower usually had a glazed curtain wall (Miesian) or vertical non-structural columns divided by fixed glazing (Formalism).

During this period in the Los Angeles region the three largest locally-based architectural firms - Welton Becket and Associates, Pereira and Luckman (after 1958, known individually as William Pereira and Associates and Charles Luckman Associates), and Albert C. Martin and Associates - designed numerous high-rise office buildings in this vein. Wilshire Boulevard flourished during the 1950s and 1960s as developers such as Norman Tishman embraced Wilshire Boulevard, which became a highly sought after business address. Eligible properties associated with this theme in the survey area include 3435 Wilshire Boulevard (Welton Becket and Associates), 3348 Wilshire Boulevard (Welton Becket and Associates), 3600 Wilshire Boulevard (Welton Becket and Associates), 3424 Wilshire Boulevard (Pereira and Luckman), 3540 Wilshire Boulevard (Victor Gruen, AIA), 3440 Wilshire Boulevard (Claud Beelman), and 3243 Wilshire Boulevard (W. A. Sarmiento).

Corporate Modern commercial buildings within the survey area dating from 1946-1964 are significant for their association with the architectural styles and culture of mid-20th century commercial architecture. They represent the influence of the Modern Movement in Arts and Architecture on the architects, designers, and builders working in the survey during the postwar period.
The postwar Corporate Office Tower is significant for its association with the transition of mid-century Los Angeles into an international center of trade and business. Although there are examples of the type in Downtown Los Angeles, Century City, Westwood, and Miracle Mile, Wilshire Center has a significant concentration of the property along Wilshire Boulevard. Excellent examples of this type along Wilshire Boulevard that retain integrity would be significant at the federal, state, or local level under Criterion Design/Construction (C/3/3, respectively).

**Associated Property Types**

Corporate Office Towers.

**Areas of Significance**

Architecture (C/3/3).

**Period of Significance**

1946-1964.

**Eligibility Standards**

A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:

1. Is a significant example that embodies the distinctive characteristics of a Corporate Modern Tower;
2. Was constructed between approximately 1946 and 1964;
3. Retains character defining features of its original architectural;
4. Retains aspects of integrity that are necessary to convey its significance.

**Character-Defining Features**

- Over three stories in height;
- Glazed curtain wall with spandrels or vertical non-structural columns divided by fixed glazing on the exterior rectilinear form with flat roof open floor plans use of steel, concrete, and glass.
Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Alterations/Considerations

- Replacement windows and doors may be acceptable if the openings have not been changed or re-sized;
- Painting of wood;
- Additions not within public view which do not alter the original roof line, which are clearly distinct from, compatible with and subordinate to original design intent. “Compatible with” especially addresses overall scale of addition as well as the scale of the units of the building materials;
- Minor changes to historic material, e.g., cladding;
- Major changes to roofline;
- Removal of primary character-defining features;
- Changes to patterns of window openings on public facades;
- Filling in articulated volumes or filling in of spaces meant to act as voids;
- Additions that compromise articulated volumes or that can be seen from the street;
- Major or whole removal of historic material, e.g., cladding;
- Irreversibly covering exposed framing, open soffits, beam ends;
- Additions or using building materials whose scale is incompatible with overall massing of building or the scale of original building materials;
• Areas reserved for glass shall not be infilled with sold/opaque walls.112

Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

NRHP Individual:
• Is a significant example that embodies the distinctive characteristics of Commercial Modernism;
• Retains all aspects of integrity, unless they are not essential in conveying the significance;
• Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

CRHR Individual:
• Is a significant example that embodies the distinctive characteristics of Commercial Modernism or Brutalism;
• Retains required aspects of integrity;
• Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
• Is a significant example that embodies the distinctive characteristics of Commercial Modernism or Brutalism;
• Retains required aspects of integrity;
• Warrants a CHR status code of 5S2.

VI. Historical Context Statement

CONTEXT: LATE-MODERN ERA DEVELOPMENT, 1965-1980

Theme: Ethnic, Cultural and Gender Diversity, 1965-1980

The Korean community was first located south of what is now known as Koreatown, along Jefferson Boulevard. These immigrants arrived in the United States as part of the first wave of immigration that coincided with the Japanese occupation of Korea. The first Korean Presbyterian Church was founded in 1905 and served as an important community anchor. The second wave followed World War II and the Korean War, and consisted of mostly students who left Korea during the 1950s and 1960s. Koreans inhabited what is now known as Koreatown beginning in the 1970s.

The 1965 changes to U.S. immigration law created new opportunities for newcomers who arrived in the U.S. in growing numbers, particularly during the 1970s. According to a USC survey, a seven-plus fold increase in Korean immigration took place between 1970 and 1977 in the Los Angeles area. Immigration was vastly transforming the region. The Los Angeles Times identified “Persevering Asians” as the “new middle class” in 1980. One estimate put Korean business failure rate at only 2%, and Korean real estate transactions in Koreatown at $20 million for 200 properties. Despite all the emphasis on the growing Korean community, approximately half the population of what was loosely identified as Koreatown was Latino through the 1980s.

**Associated Property Types**

Commercial Buildings;

**Areas of Significance**

Event (A/1/1).

**Period of Significance**


---


Eligibility Standards

A property is eligible within this context under Criterion Event (A/1/1) if it:

1. Is a significant example that embodies ethnic, cultural or gender diversity;
2. Was constructed between approximately 1965 and 1980;
3. Retains character defining features of its original architectural style;
4. Retains aspects of integrity that are necessary to convey its significance.

Character-Defining Features

N/A.

Integrity Aspects

Required:
- Location;
- Design;
- Workmanship;
- Feeling.

Not required:
- Setting (surrounding buildings and land uses may have changed);
- Materials (some original materials may have been altered or removed);
- Association (original use may have changed).

Alterations/Considerations

- Removal of primary character-defining features;
- Changes to patterns of window openings on public facades.
Applicable CHR Status Codes

NRHP (3S): To be eligible for the NRHP under Criterion A or Criteria Consideration G, *Properties That Have Achieved Significance Within the Last Fifty Years*, the property meets the Eligibility Standards and:

NRHP Individual:
- Is a significant example that embodies ethnic, cultural or gender diversity;
- Retains all aspects of integrity, unless they are not essential in conveying the significance;
- Warrants a CHR Status code of 3S.

CRHR (3CS): To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

CRHR Individual:
- Is a significant example that embodies ethnic, cultural or gender diversity;
- Retains required aspects of integrity;
- Warrants a CHR status code of 3CS.

LA (5S2): To be eligible under a local designation, the property meets the Eligibility Standards and:

LAHCM Individual:
- Is a significant example that embodies ethnic, cultural or gender diversity;
- Retains required aspects of integrity;
- Warrants a CHR status code of 5S2.
VII. SURVEY RESULTS AND CONCLUSIONS

RESULTS OF HISTORIC RESOURCES EVALUATIONS

Description of Resources Surveyed

The historic resources survey involved the visual examination of a total of 1,911 properties constructed before 1962, with an additional 348 properties with unknown construction dates located within the Project Area surveyed during the windshield reconnaissance and intensive pedestrian surveys. There were a total of 97 previously recorded historic resources present in the Project Area that currently appear to remain eligible (1D, 1S, 2D2, 2S, 2S2, 5S1), and one (1) previously recorded historic resource that has been altered and now appears ineligible for historic designation (6Z).

A map book of the Project Area is provided in Attachment A. The survey inventory provided in Attachment B summarizes the results of the historic resources evaluation by theme, and Attachment C summarizes the results of the historic resources evaluation by address. The location and status code for these resources are shown on Figure 3, Potential Historic Districts in 6Q Zones in Wilshire Area, on page 106.

The survey documented a total of 135 parcels in the study area which were newly identified during the survey as eligible historic properties (3B, 3CS, 3S), either individually and/or as contributors in a historic district. There are three (3) previously recorded historic districts situated within the Project Area, the South Serrano Historic District (1S), Figure 4, the Normandie Mariposa Historic District (2S2), Figure 5, and the Wilshire Center Apartment District, (2S2), Figure 6 on pages 107 through 109. In addition, there was one (1) eligible historic district that was newly identified and documented during the survey, the Bimini Bath Historic District (3S), Figure 7 on page 110.

DISTRICTS

One potentially eligible historic district was newly identified within the survey area. A property may be eligible as a contributor to a district if it falls within identifiable boundaries containing a significant concentration of related historic resources. A district must contain a majority of contributing versus non-contributing properties. District contributors may include individually eligible properties as well as contributing properties that as a group represent a significant and distinguishable entity but alone may lack individual distinction. District
LEGEND

Previously Designated Historic District (Approximate Boundaries)

Previously Designated

CRA Historic Resources Survey
South Serrano Historic District

SOURCE: Aerials provided by City of Los Angeles Community Redevelopment Agency (2005)
LEGEND

Previously Designated Historic District (Approximate Boundaries)

Previously Designated

CRA Historic Resources Survey
Normandie Mariposa Historic District
contributors may be eligible both as individual resources and as contributors to a proposed district. Therefore design review of alterations, additions, or the rehabilitation of individually eligible properties within a district should be weighed against both the impact to the individual building and to the larger district. However, design review of alterations, additions, or rehabilitation of not individually eligible district contributors should evaluate whether changes to the property impact the district as a whole. Because the proposed districts continue to operate in their historic uses, alterations to district contributors required for the continuing occupation and use of the subject buildings should be considered a less than significant impact as long as changes are made in conformance with the Secretary of the Interior's Rehabilitation Standards.

Bimini Baths Historic District

Situated along the 100 block of Bimini Place and the 3000 block of West 2nd Street, and in the northeast portion of Wilshire Center near East Hollywood is a grouping of six primarily two- and three-story multi-family residential buildings representing various architectural styles that were erected between 1913 and 1938. The district contributors are associated with the former Bimini Baths, a popular natural spring resort that flourished during the interwar years in Los Angeles.

In 1900, in a wetland located to the north of the Wilshire Boulevard Tract, prospector A. H. Headley struck 104-degree hot springs instead of oil. In 1903, David W. Edwards transformed the hot springs into the Bimini Baths, which he named after a Bahamian island where Spanish explorer Ponce de Leon reportedly searched for the Fountain of Youth. The Bimini Baths supported several associated ventures, including the Bimini Water Company, which provided hot water to local residents before water mains were constructed in 1915, and the Bimini Inn, one of the city’s earliest and most renowned spas. The well-loved Bimini Baths were an immediate hit attracting a diverse crowd of water polo enthusiasts, professional swimmers, and the health-conscious who sought the springs’ sodium-rich water as a cure for a variety of ailments. During the 1920s, the Bimini Baths were the core attraction of a recreational area that also supported a movie house and bowling alley. The nearby Palomar Ballroom, often credited as the location where Benny Goodman began the swing era in 1935, hosted star entertainers such as Glenn Miller and Tommy Dorsey. A middle-class residential development—the Bimini-White House tract—developed in part due to the hot spring’s popularity and cachet. The Bimini Baths declined during the worldwide polio epidemic of the 1930s and withstood a serious blow after the Palomar Ballroom burned in 1939. In 1951, The Bimini Baths went bankrupt and were demolished in 1959; however, a grouping of resort hotels that were formerly associated with the Bimini Baths is extant and is currently in use as multi-family residential buildings.

Architecturally distinctive contributors are representative examples of the Mediterranean Revival and Mission Revival styles. Each of the district’s contributors is representative of resort
and leisure architecture from early 20th century Los Angeles. Together these properties constitute a significant concentration of associated historical resources.

**District Contributors:**

163 Bimini Place;

155 Bimini Place;

140 Bimini Place;

127 Bimini Place;

117 Bimini Place;

3441 West Second Street;

3530 White House Place.

**6Q ZONES**

Enhancement of community character and sense of place are primary benefits of incorporating the survey findings into the planning process, and one of the most significant potential benefits of historic preservation from both the economic standpoint and the perspective of community identity. To this end, it is recommended that the CRA develop historic preservation design guidelines for historic districts, as well as important concentrations of properties that still possess architectural character as a group but may not rise to the threshold of significance for formal designation as historic districts. These latter property concentrations have been identified as 6Q zones in the survey and the individual parcels have been assigned a status code of 6Q in the HAI database. Properties assigned a 6Q status code were resources determined ineligible for local listing or designation as a historic district through the survey process, but may warrant special consideration for local planning. The use of this status code was recently recommended by OHR in SurveyLA, the Citywide Historic Resources Survey.\(^{115}\) The 6Q zones are shown on Figure 3, *Potential Historic Districts and 6Q Zones*, on page 107.

\(^{115}\) S. Gail Goldberg, AICP, Director of Planning, Ken Bernstein, Manager, Office of Historic Resources, and Janet Hansen, Deputy Manager, Office of Historic Resources, “Approval of New California Historical Resource (CHR) Status Codes for Use During SurveyLA-The Citywide Historic Resource Survey,” Los Angeles Department of City Planning Recommendation Report, June 5, 1008.
and include commercial properties along Wilshire Boulevard, Figure 8, south of Wilshire between South Normandie and Catalina Avenues, Figure 9, as well as a large grouping of single-family Craftsman residences in the northwestern portion of the study area, and an important grouping of multi-family residences in the area below Mariposa, Figure 10.
VIII. RECOMMENDATIONS

The purpose of this intensive-level survey project was to identify, document and prepare and inventory of historic properties within the Wilshire Center/Koreatown Recovery Redevelopment Project Area, to assist the CRA in complying with CEQA, and to help guide future preservation efforts, new project planning, and the adaptive reuse and rehabilitation of historic resources. To achieve these goals, PCR recommends the findings of the current study be made available to CRA Staff, OHR and the public. For example, an electronic copy (pdf) of the survey report may be made available to CRA staff and the public through the CRA website. In addition, it is recommended the survey data in the HAI be uploaded to the CRA’s property database, and the information incorporated into ZIMAS and the OHR’s SurveyLA database. Hard copies of the survey report and DPR forms may also be made available through the California Historical Records Information System, and placed on file at the South Central Coastal Information Center, California State University, Fullerton, Department of Anthropology. These measures would ensure the survey report and results will be available to the public, developers and environmental consultants for consideration as a part of the environmental planning process for future redevelopment or rehabilitation projects.

Additionally, it is recommended that the CRA develop an education program to educate CRA staff and the public in understanding the survey findings and implications, including permit review requirements for properties assigned a CHR status code of 1-5 and 6Q/6DQ. The public education program may include explanatory information posted on the CRA website and provided in paper handouts, guidance on applying for federal and state tax credits, as well as a series of public workshops. Public workshops may be conducted by the CRA and/or in conjunction with programs developed by the OHR as well as other preservation organizations such as the Los Angeles Conservancy and the California Preservation Foundation. Other organizations such as the National Trust for Historic Preservation, the Association for Preservation Technology, and the Getty Conservation Institute may also have educational programs from time to time that would be useful and for CRA staff and the public to attend. There are a variety of National Register publications available on historic resources management and preservation that would be useful resources for CRA staff and the public, which are available from the following website: http://www.nps.gov/history/nr/publications/.

It is also important to provide the public with information and guidance on available preservation/rehabilitation funding resources and incentives for properties assigned a CHR status code of 1-5 as well as those assigned a 6Q/6DQ status code. While properties assigned a CHR status code of 1-5 may be eligible for federal and state preservation incentives such as the Mills Act Property Tax Abatement Program, properties currently assigned a 6Q/6DQ status code may
also become eligible for preservation incentives if, after rehabilitation, they merit assignment of a CHR status code of 1-5. Information on the Federal Tax Credit Program is available at the following website, http://www.nps.gov/history/tax.htm. Information on the Mills Act program is available via the World Wide Web at http://www.surveyla.org/mills-act. In addition to tax credits, other funding resources such as preservation grants may also be available from a variety of public and private organizations. Furthermore, recent studies\textsuperscript{116} have shown that the financial benefits of historic preservation include a measurable increase in heritage tourism, enhanced opportunities for local employment in the building trades, measurable decreases in property vacancies, and greater availability of affordable commercial space for start-up businesses which support adaptive reuse of existing building stock for live-work uses.

Enhancement of community character and sense of place are primary benefits of incorporating the survey findings into the planning process, and one of the most significant potential benefits of historic preservation from both the economic standpoint and the perspective of community identity. To this end, it is recommended that the CRA develop historic preservation design guidelines for historic districts, as well as important concentrations of properties that still possess architectural character as a group but may not rise to the threshold of significance for formal designation as historic districts. These latter property concentrations have been identified as 6Q zones in the survey. The design guidelines would establish standards, similar to the Miracle Mile Design Overlay District\textsuperscript{117} which would provide guidance and direction for the design of new and rehabilitation of existing buildings and storefronts in order to improve the appearance, enhance the identity and promote the pedestrian environment of the historic districts and 6Q zones in the Wilshire Center/Koreatown area. All projects within the boundaries of the historic districts and 6Q zones would be required to comply with the design guidelines and development standards, which would be tailored to the architecture of each district/zone. The overall goal of these guidelines would be to preserve the unique architectural character of the districts and zones while attracting new businesses and customers, and providing for the comfort, convenience, and safety of workers, residents and shoppers. The guidelines would require that alterations, additions, rehabilitations and new construction be developed in a compatible manner such that the architectural character of these districts and zones would be preserved and rehabilitated, thereby enhancing community character and sense of place.


\textsuperscript{117} The Miracle Mile Design Overlay District was approved by the City Planning Commission on July 8, 2004.
Finally, to ensure the potential opportunities and benefits of this study are fully realized in the future, it is recommended that the CRA develop a historic preservation plan for the Wilshire Center/Koreatown Recovery Redevelopment Area and that this preservation plan be incorporated into the Hollywood & Central Regional Area Community Plan, to assist agency staff in managing historic resources on a day-to-day basis and to ensure that the above recommendations are implemented over the short and long term.
IX. BIBLIOGRAPHY


City of Los Angeles, Department of Public Works Electronic Vault.

Counting California, Website: [www.countingcalifornia.cdlib.org](http://www.countingcalifornia.cdlib.org).


Guinn, J.M. *The First Los Angeles City and County Directory*. 1872.


VIII. Recommendations


Los Angeles County Tax Assessor’s information.

Los Angeles Public Library, Photographs Collection.

Los Angeles Public Library, California Regional History Index.

Los Angeles Time Machines. http://www.latimemachines.com/

Los Angeles Times, Historical archives.


Neighborhood Knowledge Los Angeles: http://nkla.ucla.edu/


Wilson, Benjamin. “*A Valuable Historical Reminiscence-Autobiographical*” in *History of Los Angeles County*.
IX. ATTACHMENTS

ATTACHMENT A – MAP BOOK
ATTACHMENT B - INVENTORY OF SURVEYED RESOURCES BY THEME
ATTACHMENT C – IDENTIFIED RESOURCES BY ADDRESS
ATTACHMENT D – PROFESSIONAL QUALIFICATIONS
ATTACHMENT E – DPR FORMS
Surveyed, Appears Eligible
Previously Listed/Eligible
Not Eligible
Not Surveyed
Surveyed, Appears Eligible
Previously Listed/Eligible
Not Eligible
Not Surveyed