

HISTORIC BUILDING SURVEY

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM

REPORT FOR DETERMINATION OF ELIGIBILITY

January, 1979

INTRODUCTION

The following report is submitted to the Department of the Interior for a determination of eligibility of various buildings and structures along the route of the proposed Los Angeles Downtown People Mover, in accordance with the requirements of the National Historic Preservation Act of 1966 as amended.

The report consists of the following materials:

- Part I. Route map showing location of potentially eligible buildings
- Part II. Technical Report describing the scope of work and explaining the information contained in the survey forms
- Part III. Building by building analysis consisting of a survey form, a map indicating the location of the building, exterior and interior photographs, Sanborn map of the building, and a WPA sketch of the building where available.

BACKGROUND

The material presented in this report represents a distillation of a preliminary building survey performed for the Los Angeles Downtown People Mover Program in June, 1978. At that time, approximately 100 buildings adjacent to the proposed DPM route were surveyed to determine potential sites eligible for historic consideration. The survey results were reported in the Los Angeles Downtown People Mover Historic Resources Survey (Community Redevelopment Agency, June, 1978). The survey and supporting documents were forwarded to the California State Historic Preservation Office (SHPO) for review in July, 1978.

The SHPO presented a final list of buildings potentially eligible for nomination to the National Register of Historic Places on October 24, 1978. The final list is composed of 19 structures, each of which was the subject of additional research in November and December, 1978.

Additional information gathered about each of the buildings concentrated on verifying information gathered in the preliminary survey (for example,

building dates, architect's names), expanding information about the historical or architectural significance of the structure, and gathering biographical information about the architects. Consequently the information presented in this survey is much more extensive and detailed than that presented in the preliminary survey.

TABLE OF CONTENTS

	Page
Introduction	i-1
Background	i-2

PART I

MAP OF PROPOSED ROUTE

Map.	1-1
Key to Map	1-2

PART II

TECHNICAL REPORT

Scope of Work.	2-1
Procedural Notes	2-2
Sources of Information and Methodology	2-3
Work Plan and Use of The Form.	2-4
Information Limitation	2-9

PART III

BUILDING SURVEY

Los Angeles City Hall - 200 North Spring Street.	3-1
Los Angeles Times Building - 202 West First Street	3-17
Fire Station No. 3 - 219 South Hill Street	3-35
Home Telephone Building - 246 South Hill Street.	3-47
Grand Central Market - 315 South Broadway.	3-57
The Myrick Hotel - 324½ South Hill Street.	3-70
The Markham Hotel - 326½ South Hill Street	3-71
Subway Terminal Building - 415-417 South Hill Street	3-85

TABLE OF CONTENTS (continued)

Page

PART III

BUILDING SURVEY

Federal Title Building - 437 South Hill Street	3-98
Title Guarantee Building - 401 West Fifth Street	3-107
Pershing Square Building - 448 South Hill Street	3-120
Biltmore Hotel - 515 South Olive Street.	3-132
Edison Building - 601 West Fifth Street.	3-146
California Club - 538 South Flower Street.	3-159
St. Paul's Cathedral - 615 South Figueroa Street	3-171
Fire Station No. 28 - 644 South Figueroa Street.	3-185
Barker Brothers - 800 West Seventh Street.	3-196
Brownstein Building - 751 South Figueroa	3-208
Friday Morning Club - 938-40 South Figueroa.	3-220

KEY TO DPM ALIGNMENT MAP

1. Los Angeles City Hall
2. Los Angeles Times Building
3. Fire Station No. 3
4. Home Telephone Building
5. Grand Central Market
6. Myrick and Markham Hotels
7. Subway Terminal Building
8. Federal Title Building
9. Title Guarantee Building
10. Pershing Square Building
11. Biltmore Hotel
12. Edison Building
13. California Club
14. St. Paul's Cathedral
15. Fire Station No. 28
16. Barker Brothers Building
17. Brownstein-Louis Building
18. Friday Morning Club

Note:

The following document was prepared in accordance with published federal guidelines relating to the location of historic and cultural resources, and to specific requirements set forth by representatives of the Community Redevelopment Agency Transportation Department. It is intended to assist in the final determination of eligibility of those buildings and structures deemed appropriate from information presented in the initial Los Angeles Downtown People Mover Historic and Cultural Resources Survey of June, 1978. Questions regarding information presented here should be directed to:

Roger G. Hatheway
Suite 300
727 West 7th Street
Los Angeles, Ca. 90017
Attn: Myra Frank

SCOPE OF WORK

The project consisted primarily of expanding the physical description, statement of significance, and documentary evidence of buildings originally presented in the June 1978 survey. The project was funded for a fifteen day period to include field work research and writing. Field work is here designated as the on-site inspection of external and when possible interior features of the buildings. Research is here designated as the gathering of additional information relating to specific buildings. Writing consisted both of the preparation of individual forms and the preparation of a technical report.

The actual designated buildings and structures researched were City Hall, the Los Angeles Times Building, Fire Station #3, Grand Central Market, Myrick Hotel, Markham Hotel, Subway Terminal Building, Federal Title, Title Guarantee, Pershing Square Building, The Biltmore, Edison Building, The California Club, St. Paul's, Fire Station #28, Barker Brothers, Brownstein-Louis Building and the Friday Morning Club.

The report was to cover these buildings and structures only. No landscape or street furniture has been discussed or researched in any further detail than as presented in the initial June 1978 report.

PROCEDURAL NOTES

All field work and research was conducted in a systematic manner which included a check of the following sources:

1. Sanborn Maps;
2. Contractors' journals;
3. Building permits;
4. Los Angeles Times Building Notes; and
5. Available library information.

Standard forms were prepared to document the present physical appearance of the structure, an analysis and evaluation of the form and style of architecture, a statement of historical significance, and an evaluation of any apparent socio-cultural significance of the structure. Additional portions of the form include space for biographical notes on the architect, and representation of the building or structure in any previous survey.

All other information provided by the author of this report has been compiled through both on-site and archival research. All documents are standard sources of publically available information. For further information concerning archival material please consult the further notes on bibliographical material.

SOURCES OF INFORMATION AND METHODOLOGY

The street address of each structure, the name of the owner, and the current address of the owner were provided by CRA planners through the use of the Land Use Planning and Management System File (LUPAMS). In addition, the lot size and an approximate date of construction of each building were also provided by the CRA planners through the use of the LUPAMS file.

Ownership information contained in the LUPAMS file is accurate only to June of 1977. In addition, in many instances the dating of the LUPAMS file was found to be quite inaccurate, with the margin of error ranging from one to as many as thirteen years. Through the use of alternate sources of information the majority of such errors are believed to have been corrected.

Buildings with an estimated date were probably built within one or two years of the date provided. Such dates were estimated through the use of all sources of information, and an analysis of architectural and stylistic characteristics. Obviously, the range of error for initial construction becomes greater for those buildings built in the nineteenth century.

WORK PLAN AND USE OF THE FORM

Sections 1 and 2

The common name is the name by which the building is generally referred to today. The historic name is the name by which the building was originally known. The only building in this report without a common name is the Home Telephone Building. It is entirely vacant and has no distinguishing logo or function that would provide such a name.

Sections 3 and 4

This information was provided by the LUPAMS file. As previously noted, this information is accurate through June, 1977. The ownership of several properties has changed during the interim period. Properties known to have changed ownership are the Friday Morning Club, and Fire Station #3. The Title Guarantee Building is reportedly in escrow. Sale of the building is being negotiated with representatives of the jewelery trade.

Section 5

This section was completed by means of both research and on-site investigation of designated buildings and structures.

Section 6

Classification was made in compliance with federal guidelines.

It is important to note that the descriptive portion of each form uses the terms "structure" and "building" interchangeably. This is for descriptive purposes only. The official designation is as it appears in section 6.

Section 7

This information was provided through the LUPAMS file by Community Redevelopment representatives.

Section 8

The condition of the buildings as noted on the survey form, does not constitute an engineering analysis of the structure. The condition of each building was checked only from an on-site visual analysis of the exterior of the structure. Criteria for evaluation were:

Excellent - showing special care in maintenance and appearance.

Good - If the building appears sound and well maintained.

Fair - If the building shows some marks of disrepair or neglect.

Deteriorated - If the building is obviously dilapidated or in a generally deteriorated condition.

Section 9

Nearly every building, regardless of age, has been altered to some extent. With the exception of the California Club, every building has been marked as being altered. This does not mean that the building has been altered beyond recognition. The majority of buildings has an exterior facade that is nearly intact. Furthermore, the original architectural intent is clearly evident, despite any alterations.

Section 10

This was completed as part of the on-site investigation. All of the buildings are clearly within the downtown area of Los Angeles.

Section 11

The standard form refers to possible threats to the site. As this survey is conducted in order to determine the environmental impact of the Los Angeles People Mover Program the understanding of a possible intrusion or "threat" to any structure along the proposed route is self-evident. No determination of ultimate "threat" to an individual site has been made. This report has been compiled with the understanding that this undertaking is the responsibility of local, state and federal agencies.

Section 12

All photographs were taken in November of 1978, by an employee of the Community Redevelopment Agency. The pictures were taken at the instruction of the author of this report and in conjunction with federal guidelines relating to historic and cultural resources. A budgetary limit was placed on the number of photographs that could be produced. This greatly reduced the number of interior photographs that have been presented.

Section 13

This was completed through both on-site investigations and examinations of contractors' trade journals.

Section 14

The year of initial construction is here referred to as the date of initial groundbreaking or excavation that led directly to the construction of the building or structure. In the majority of cases this date agrees with previously determined dates. Several dates have however, been changed. The Los Angeles Times Building for example, is now dated 1933 rather than 1934.

Sections 15, 16 and 17

This information was compiled during the research process. The primary source of evidence was the Southwest Builder and Contractor. This journal carried legal notices of construction and it remains a highly accurate source of information.

Section 18

This section was completed through an on-site evaluation of the building or structure.

Section 19

Every one of the buildings or structures surveyed is of some architectural significance. Wherever possible therefore, a theme other than architecture has been indicated. This is of course only with the understanding that each building or structure is also of architectural significance.

Section 20

Current address of the Community Redevelopment Agency.

Section 21

Descriptions were prepared both from visits to the site and from the published reports in newspapers and contractors' trade journals. For further information on the building plan please refer to the Sanborn Map Drawings. For further information relating to alterations please refer to the WPA Map Drawings, dated 1935-1940.

Section 22

The statement of significance was completed following an examination of all bibliographical information and from the field inspection of each building or structure. For further information relating the history of Los Angeles to the downtown area see the appendix and bibliographical information contained in the June, 1978 report.

Section 23

The majority of the buildings listed here have been represented in previous surveys. This does not mean that buildings not represented in previous surveys are of lesser importance. The Los Angeles Downtown People Mover Historic and Cultural Resources Survey is one of the first structure by structure surveys to be conducted in the downtown area. It is not unnatural that new resources would be discovered in the course of such a systematic study.

Sections 24 and 25

This information was prepared through an examination of all documentary resources.

Section 26

The bibliographical notes are prepared for retrieval of information only.

INFORMATION LIMITATION

This document was prepared to assist in the evaluation process. Due to the time and budgetary limitations, the information provided does not necessarily represent all existing data on each individual structure.

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Los Angeles City Hall
2. Historic name, if known: Los Angeles City Hall
3. Street or rural address 200 North Spring Street
City: Los Angeles ZIP: 90012 County: Los Angeles
4. Present owner, if known: City of Los Angeles Address: 200 North Spring St.
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Government Original Use: Government
Other past uses: _____
6. Classification Building
7. Approximate property size:
Lot size (in feet) Frontage 430'
Depth 250'
or approx. acreage _____
8. Condition: (Check one)
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered?
b. Unaltered?
10. Surroundings: (Check more than one if necessary)
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other Government Buildings
11. Threats to site:
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached Technical Report
12. Date(s) of enclosed photograph(s) NOV. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1926 This date is: a. Factual b. Estimated
16. Architect (if known): John Parkinson, John Austin, Albert Martin
17. Builder (if known): C.J. Kubach
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other Additions
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION.

Los Angeles City Hall is a steel reinforced concrete skyscraper stepped back in a regular and symmetrical manner. A light colored granite is used from ground level to a point just above the third floor. The granite of the terrace walls is of varied hues. The facade of the building above the third story is faced with terra cotta in a tone that nearly matches the granite below.

The form is representative of a "modern" architectural ideal common to Governmental buildings across the country.

The fenestration of the windows is classically inspired, emphasizing the continuity of the wall surface. Some of the windows are set back behind the walls in vertical beams. The tower accentuates the massiveness of the walls through the use of solid pier corners detailed to appear as buttresses. This is further emphasized by the pier like elements which fill in the angles of the Greek cross tower plan.

(Continued on following page)

22. SIGNIFICANCE

Three of the most important architects of the period, Austin, Parkinson and Martin, designed this structure as a joint project. This was the result of the desire of the City of Los Angeles to design an impressive and monumental edifice. The result was spectacular. City Hall was for many years the tallest structure in the city, serving as a symbol of the modern and progressive city of Los Angeles. This building was an attempt to impart a new building style to the city through its use of the neo-classical skyscraper form.

It has become an architectural landmark in the downtown area. It is also CHB landmark 150.

The landscaping and open spaces surrounding the structure serve to make this an important social as well as architecturally important building. The trees along First Street help to enclose this park-like space and are an important aspect of the overall design.

The interior spaces of City Hall are remarkable for their carvings, bronze doors, murals, tile mosaics, and ornate lighting fixtures. There are twenty seven different types of marble found in City Hall.

Among numerous other contributions, decoration is by Herman Sachs and Antony Heinsenbergen.

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 234

Los Angeles Cultural-Historic Monuments - 150

21. DESCRIPTION (Continued)

The building is eclectic employing elements from a range of periods. The detailing is in a free neo-classic style, combining low pitched tile roofs, large scale, and simply detailed cornices below attic stories.

The principal entrance is on Spring Street. It is approached by two broad tiers of granite steps which lead to a colonnaded forecourt. The passages on three sides of the forecourt form access to secondary entrances. The ceilings of these passages are tiled groined arcades between granite stiles. Inserts are placed into panels depicting the city's main industries.

The monumental entrance is of Greek design with inscriptions carved in granite over the portal. The doors are in bronze, depicting scenes from California's history. The rotunda is the main interior feature. The floor of the rotunda is of marble in many colors and shapes. In the center is a bronze insert of an old Spanish caravel.

The walls of the rotunda are of French limestone. There are monolithic marble columns in many different colors. The barrel vaults, domed ceilings and pendants are faced with acoustic tile.

The elevator lobby is equally ornate, with extensive use of marble and bronze.

The north and south axis constitutes the principal corridor. The walls are marble paneled with ornamental ceilings.

The landscape and grounds surrounding City Hall are well maintained. Features include brick and stone walkways; Moretan Bay Figs, palm trees and several varieties of flowering plants.

22. SIGNIFICANCE (Continued)

The building was originally placed on the CHB landmark list because of the unique architectural history of the building and as the symbol that it stands for in service to Los Angeles.

Its previous recognition, architectural merit, remarkable interior, and functional landscape area, serve to make City Hall a most significant building.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

John Austin - Austin was born in England in 1870. He was educated in private schools and was apprenticed to William S. Barwick, Architect.

In 1891 he moved to and settled in Philadelphia and was in the employ of Benjamin Linfoot, a prominent architect in that city. After a brief return to England, Austin sailed to and permanently settled in California. He arrived in Los Angeles in 1894. After working for several firms in the area he began to design independently.

Austin built in a variety of styles for many different types of buildings. From the Mission style to the skyscraper, Austin designed structures throughout the entire southwest and Pacific coast area. (Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

City Hall is connected by an elevated and enclosed walkway over Main Street to City Hall East.

26. BIBLIOGRAPHY

Los Angeles Times
September 26, 1926, V, 1.
October 24, 1926, V, 7.
November 28, 1926, V, 2.
December 26, 1926, V, 5.
February 20, 1977, II, 1.

Los Angeles Herald Examiner
March 23, 1976, A, 3.
April 28, 1974, A, 10.

Southwest Builder and Contractor
October 2, 1925, pp 44-45.
March 7, 1930, p. 18.
November 7, 1930, p. 40.

Architect and Engineer
May 1941, p. 22.

Architectural Digest
1928, Vol G, No. 4, pp 4-5.

Civic Center News
March 23 - April 12, 1976, p. 1.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

John Parkinson (1861-1935) - Parkinson was born in England. After unsuccessfully attempting to establish an architectural office there he moved to Napa, California in 1885.

From 1890 to 1894 he practiced in Seattle and in 1894 he moved his office to Los Angeles. One of his first important commissions was the Homer Laughlin Building (now Grand Central Market).

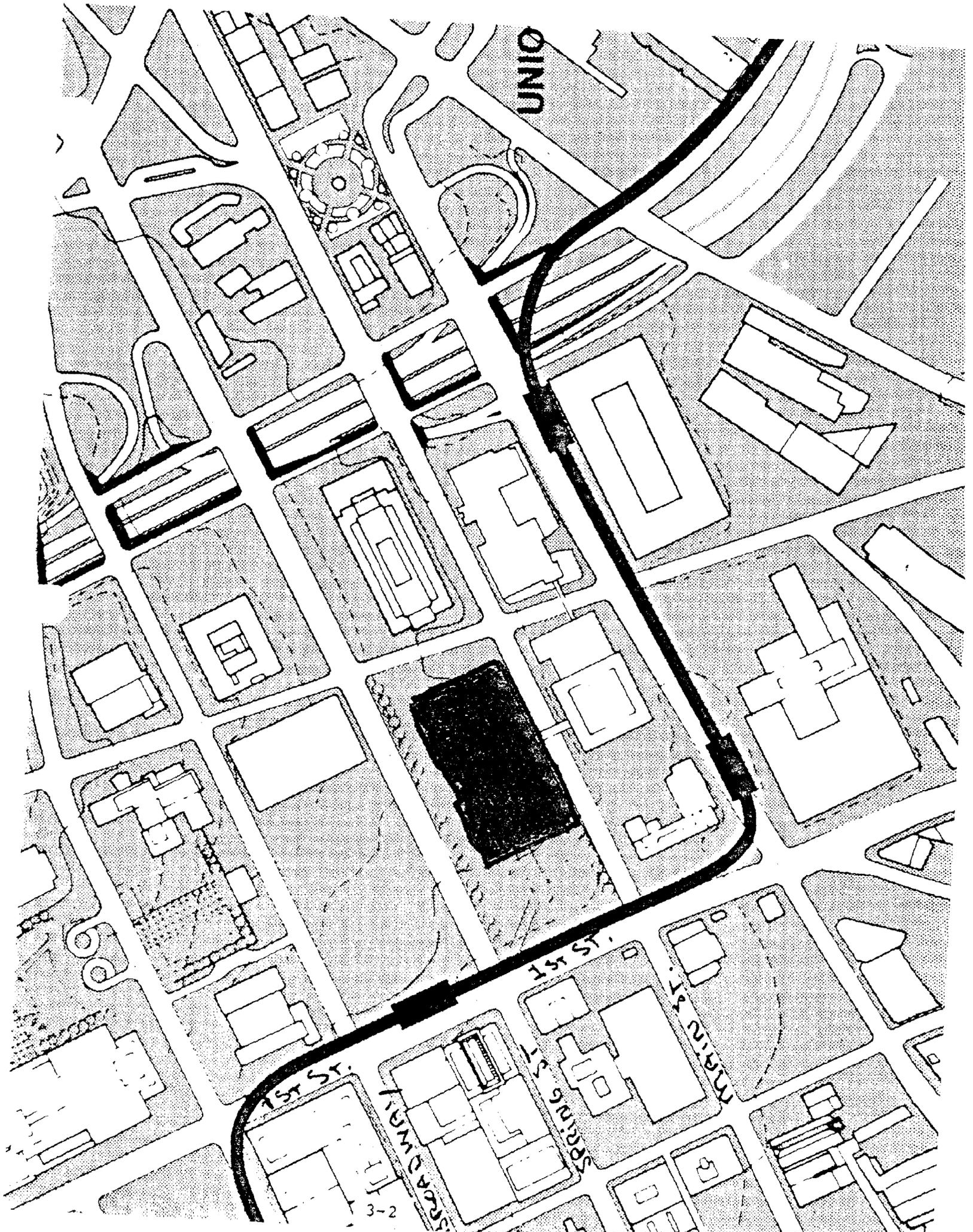
In 1905 he formed a partnership with Edwin Bergstrom. This firm designed numerous important structures in Los Angeles, including the original California Club, the Alexandria Hotel, the Citizens National Bank Building, the Metropolitan Building, and the Bullocks Broadway.

The partnership with Bergstrom was ended in 1915. After this John Parkinson continued practice with his son Donald. During this final period in his career his most important works were the Title Guarantee, Title Insurance Building and a collaboration on the Los Angeles City Hall.

The last major work he helped design was the Los Angeles Union Station. Parkinson was one of the most important architects in Los Angeles. During his lifetime he designed or helped to design more major buildings than any other architect in the city. His work shows that he was familiar with a variety of architectural styles, and that the value of this was recognized by businessmen and developers throughout Southern California.

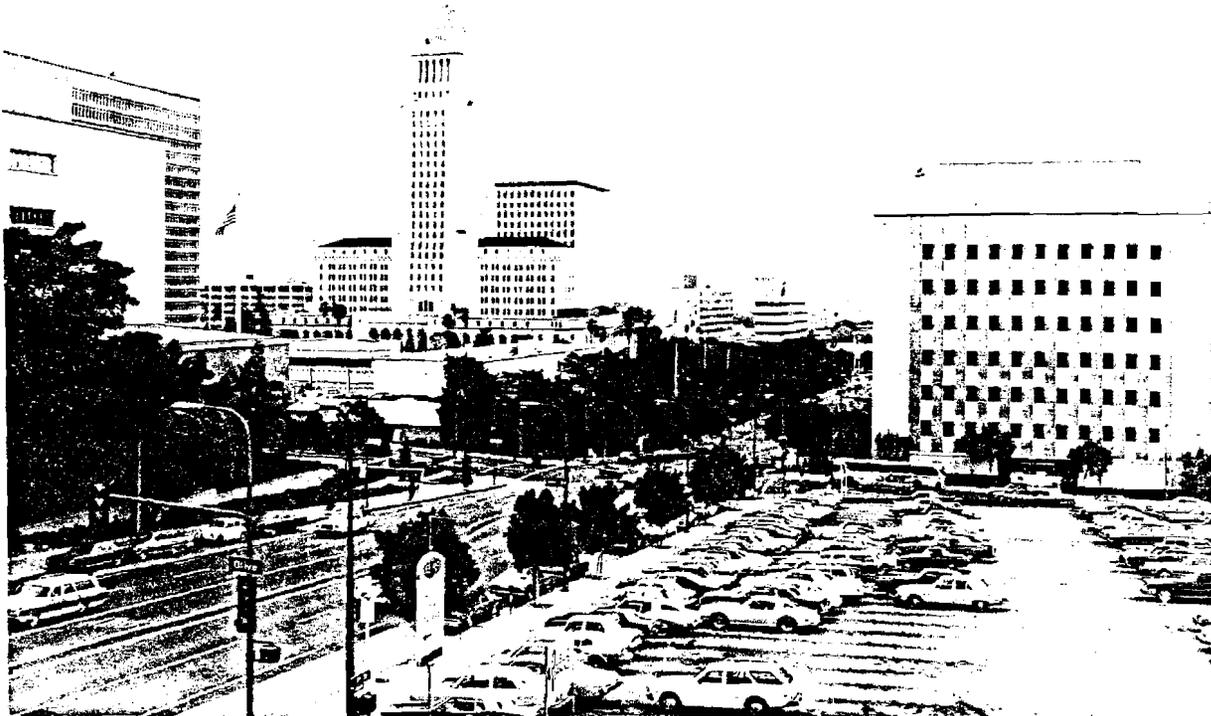
A.C. Martin - A native of Illinois, Martin came to Los Angeles in 1904 and established what grew to be a large and very successful architectural firm. Among other buildings Martin designed and supervised the construction of Graumans Million Dollar Theatre, St Vincent's Church and the Ventura County Court House and Hospital.

Mr. Martin was extremely active in the City Planning Commission and the Chamber of Commerce.





LOS ANGELES CITY HALL
FROM CORNER OF FIRST AND
MAIN



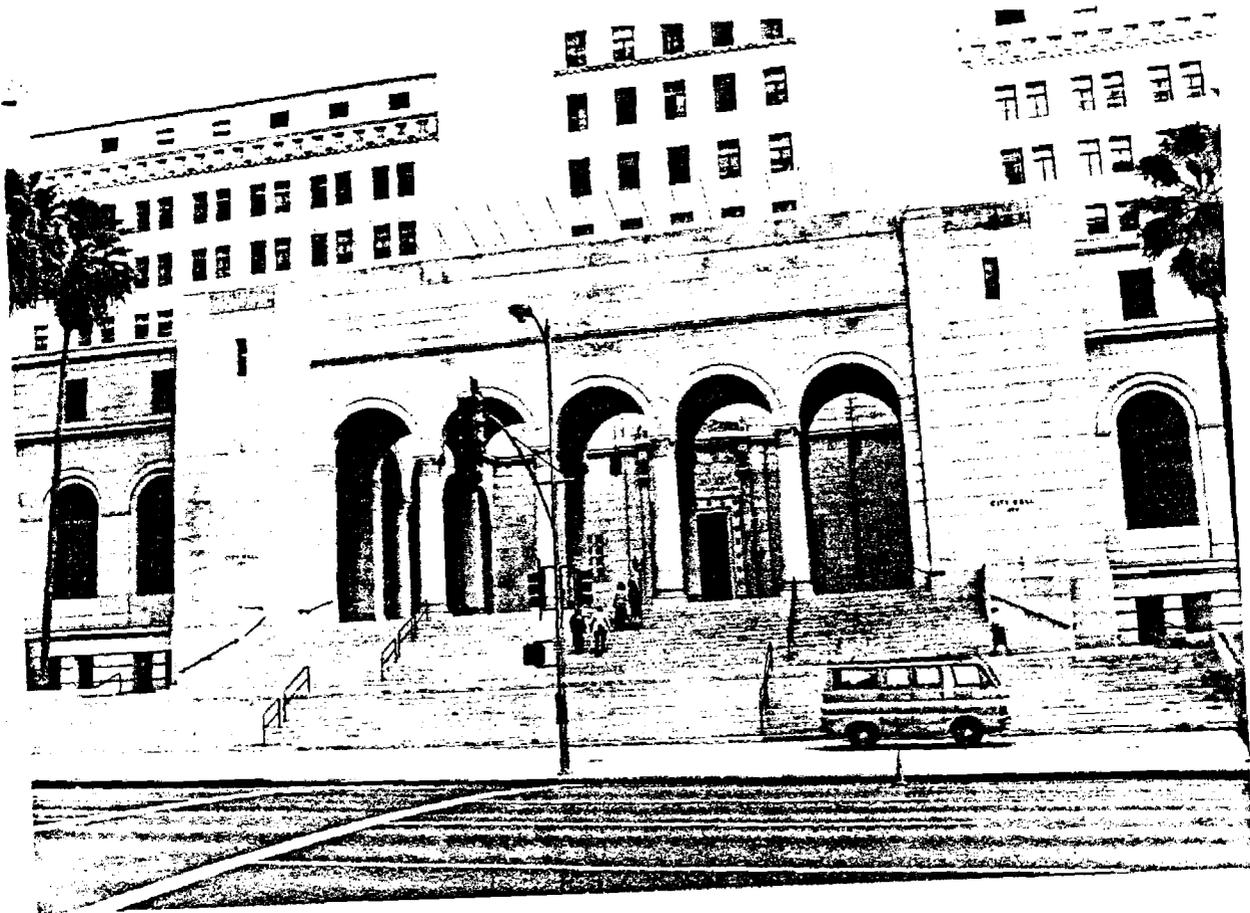
VIEW OF CITY HALL FROM
THE CORNER OF OLIVE AND
FIRST



L. A. CITY HALL



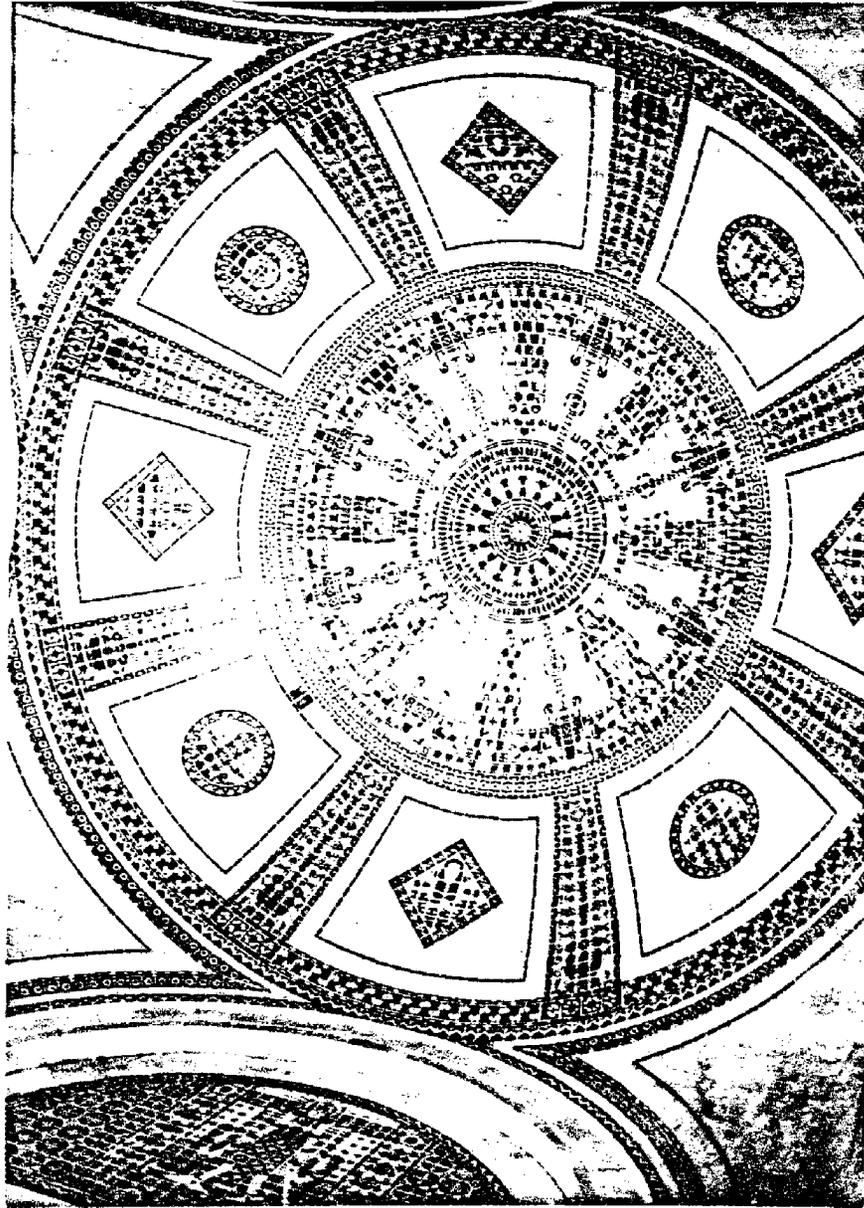
DETAIL OF TEMPLE STREET
ENTRANCE OF CITY HALL



SPRING STREET ENTRANCE
OF CITY HALL



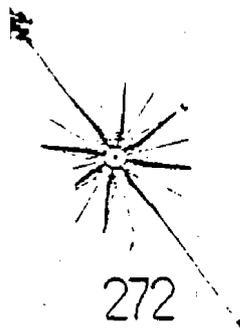
MARBLE COLUMNS
INTERIOR L. A. CITY HALL



DOME OF ROTUNDA
CITY HALL

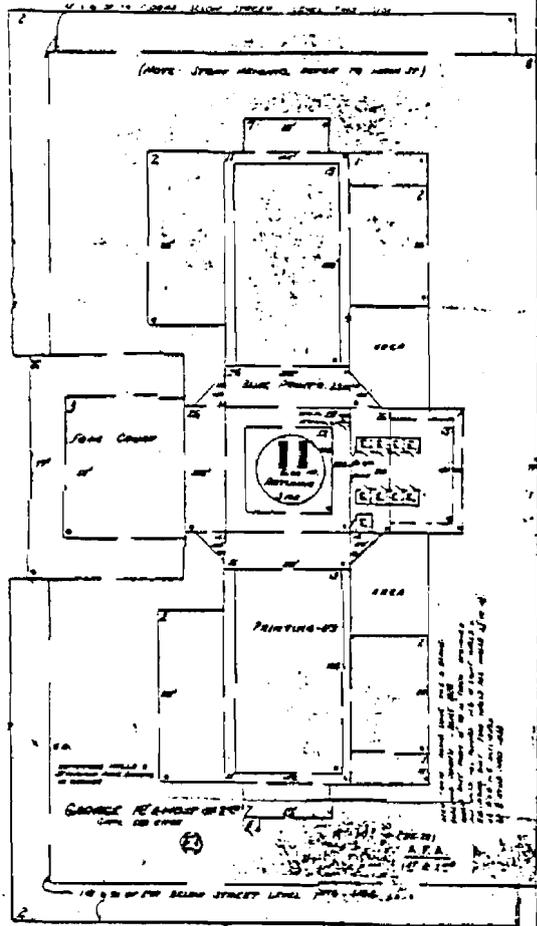


BRONZE SHIP IN ROTUNDA,
LOS ANGELES CITY HALL



272

N SPRING



LOS ANGELES CITY HALL

N MAIN

274

22



271

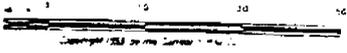
W. 1ST ST.

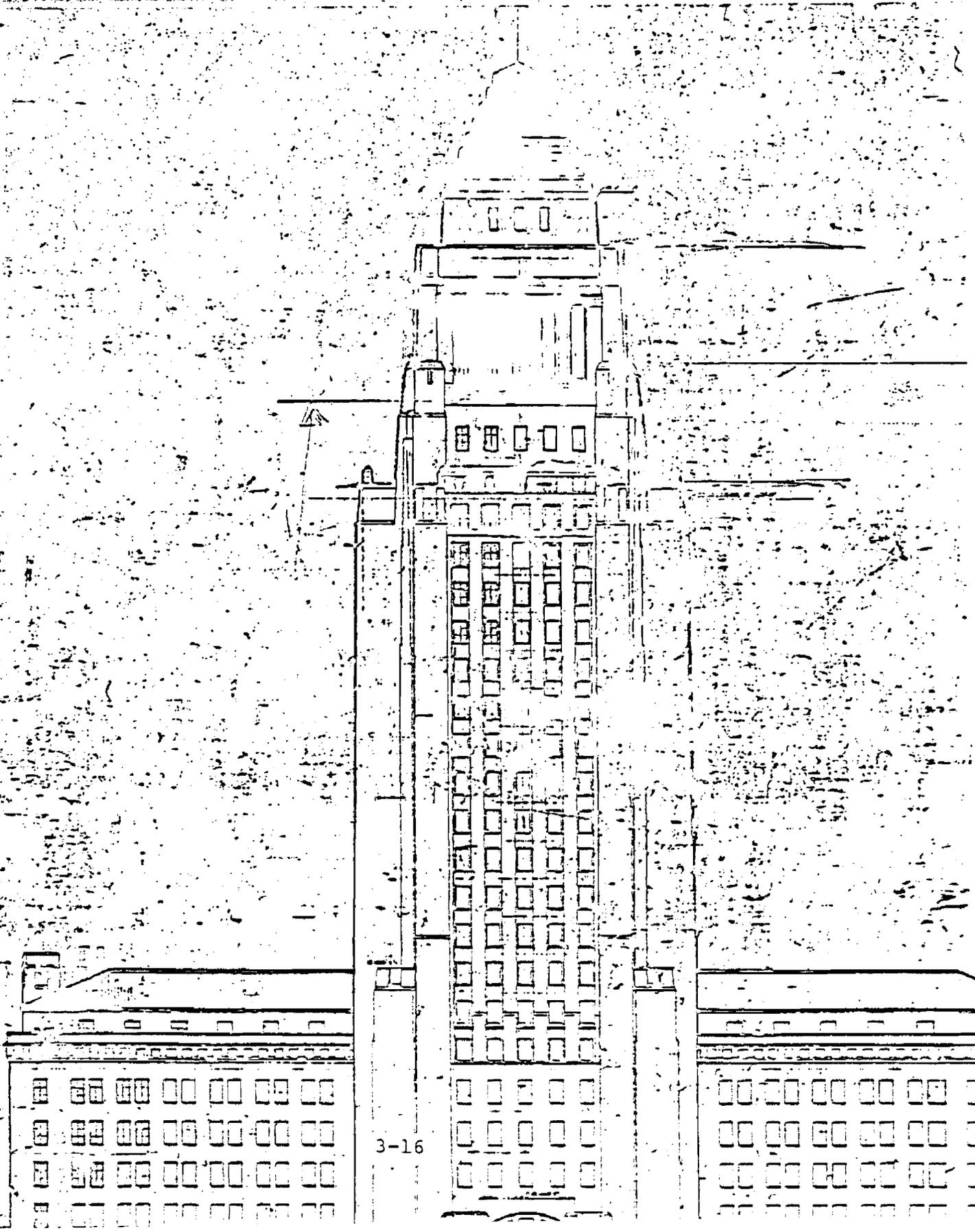
S SPRING ST

W I D I U M A T W A

S MAIN ST

E 1st ST

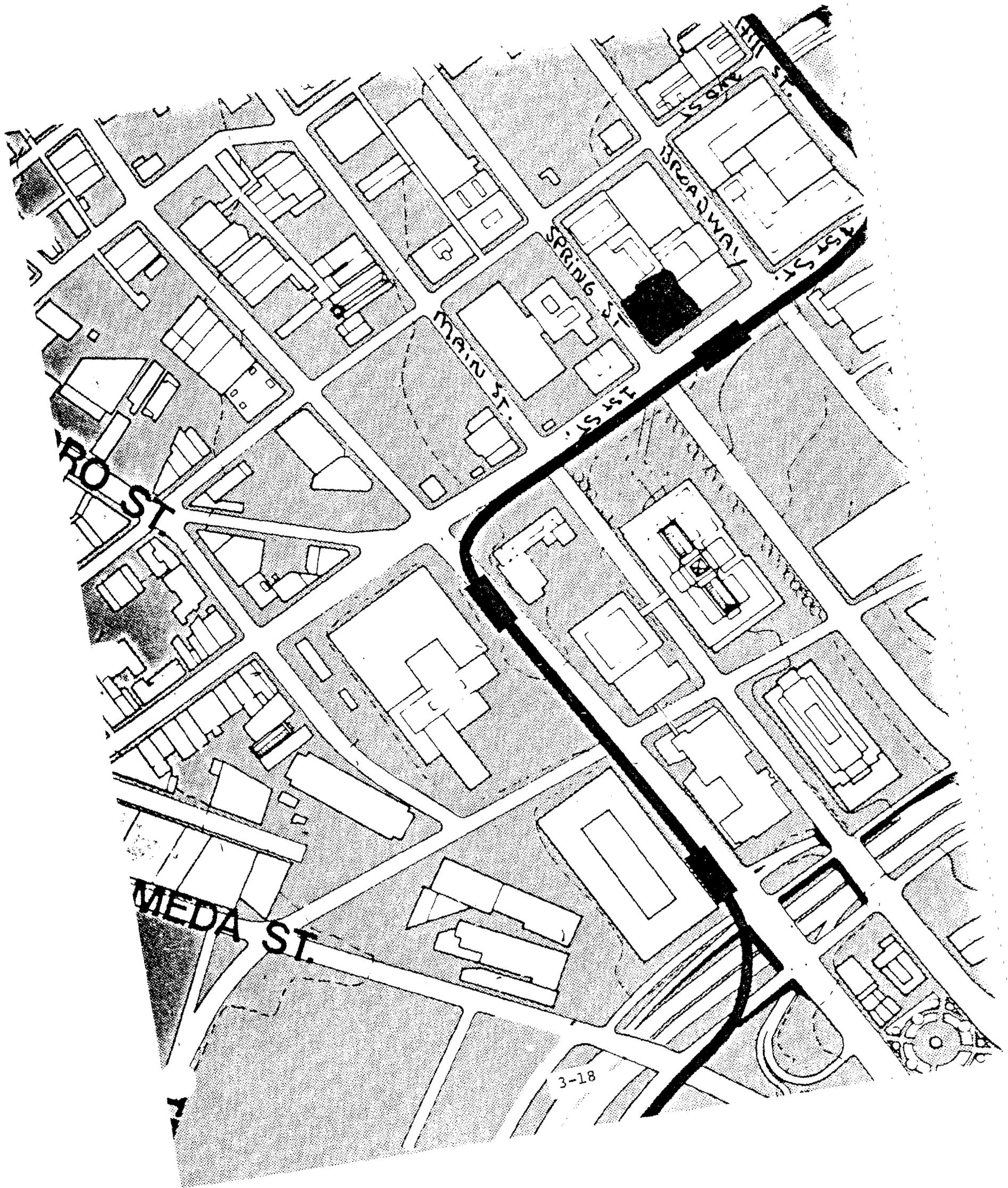




Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Los Angeles Times Building.
2. Historic name, if known: Los Angeles Times Building.
3. Street or rural address 202 W. First Street.
City: Los Angeles ZIP: 90012 County: Los Angeles
4. Present owner, if known: Times Mirror Co. Address: Times Mirror Square
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Publishing Co. Original Use: Publishing Co.
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 164.7'
Depth 364.36'
or approx. acreage 1.392
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other City Government Building
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See Attached
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
Technical Report
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1933 This date is: a. Factual b. Estimated
16. Architect (if known): Gordon B. Kaufmann
17. Builder (if known): P.J. Walker
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other Several
i. None Additions to Structure (See Sections 21 and 22)
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St. City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.



BO ST

MAIN ST

SPRING ST

BROADWAY

MEDINA ST

3-18

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

The building is a monitor shaped, multi-story structure ranging from five to eight stories in height with a basement and sub-basement. The building is of Class A fireproof construction, with skeleton steel frame, and reinforced concrete filler walls, floors and roof slabs. Granite and Indiana limestone are the primary facing materials. Exterior spandrels are of deplated aluminum and the showcase windows are set in bronze. The form of the building is stepped in a symmetrical and pyramidal manner with a central entrance on First Street. The facade is articulated through the use of grooved vertical ribs dividing the window bays. Ornamentation is confined primarily to spandrel panels although there is some decorative detail surrounding the showcase windows, a repeating eagle motif in stone, and three carved figures above the central entrance. The building is designed in the Moderne style, representing the importance of structural form and utility in design rather than ornamentation.

There have been several additions to the Kaufmann designed Times Structure. These additions now comprise the Times Mirror Square

(Continued on following page)

22. SIGNIFICANCE

The structure was designed by the prominent Southern California Architect, Gordon B. Kaufmann. This structure is perhaps the best example of what has come to be known as the WPA moderne in the downtown area.

When it was built the Times Building was the largest structure in the west, designed for and occupied entirely by a daily newspaper. It embodied the latest ideas in planning, construction and equipment and was a symbol of the growth and progress of the Los Angeles Times.

Two of the most outstanding construction features were the earthquake resistant design and the building air-conditioning plant. The building was actually designed as two separate structural units. A space of six inches separates the two units and they are connected by slip joints of metal. This insured that the building components would have two different periods of oscillation, and would be safer in the event of a severe earthquake. The air-conditioning system was then the most extensive and complex of any in the west. It included special humidity controls designed to maintain the proper moisture level in the mechanical and printing departments.

The building itself must also be viewed as part of growth of the Times Mirror Company. The first issue of the Times appeared on December 4, 1881. Six months later the original publishers sold an interest in the paper to

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

The Times Building is not represented in any survey other than the initial Los Angeles Downtown People Mover Historical Resources inventory. A form does, however exist for the Butterfield Stage Station which was located at the site of the present Times Complex, the form is California Historical Resources Inventory #466.

21. DESCRIPTION (Continued)

a complex of structures devoted entirely to the publishing industry. The most notable addition is located at the corner of Broadway and First Street and is directly adjacent to the older Kaufmann designed building. This newer building was erected in 1973 and is in a form influenced by the corporate international style. All of the additions are compatible with the original.

The interior of the building has been remodeled to accommodate the growth of the newspaper. The lobby remains, however much in its original condition. Floors are of inlaid marble with bronze relief; panels surround a large, centrally located globe. The elevator waiting area is ornamented in a mixture of deco and streamline moderne motifs. The only major alteration to the lobby area consists of the covering up of a large circular painted mural with metal screening.

22. SIGNIFICANCE (Continued)

Harrison Gray Otis, a prominent and influential citizen. As the major stockholder Otis moved the paper to the Broadway and First Street location in downtown Los Angeles.

This structure was destroyed by a bombing in 1910, but a new building was erected on the same site. This structure served as the Times office until the Kaufmann designed building was erected.

The Times building must therefore, be considered as significant not only for its design and structural characteristics, but as a symbol of the growth of the Times Mirror Company.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Kaufmann, Gordon B. (1888 - 3/1/1949)

Kaufmann was born in London, England. He was educated at the London Polytechnic Institute, and graduated at the age of twenty. He moved to and established residence in Los Angeles, California in 1914 and, in 1920 formed a partnership with Reginald Johnson and Roland Coate.

The partnership produced a considerable number of residential and public buildings, perhaps the most notable of which is St. Pauls Cathedral.

continued on next page

25. ADDITIONAL HISTORICAL NOTES

Leadership of the Times passed to Harry Chandler in 1917, upon the death of his father-in-law Otis. The Times has since remained under the guidance of the Chandler family. Today the Times is the third ranked newspaper in the nation according to a publishers survey.

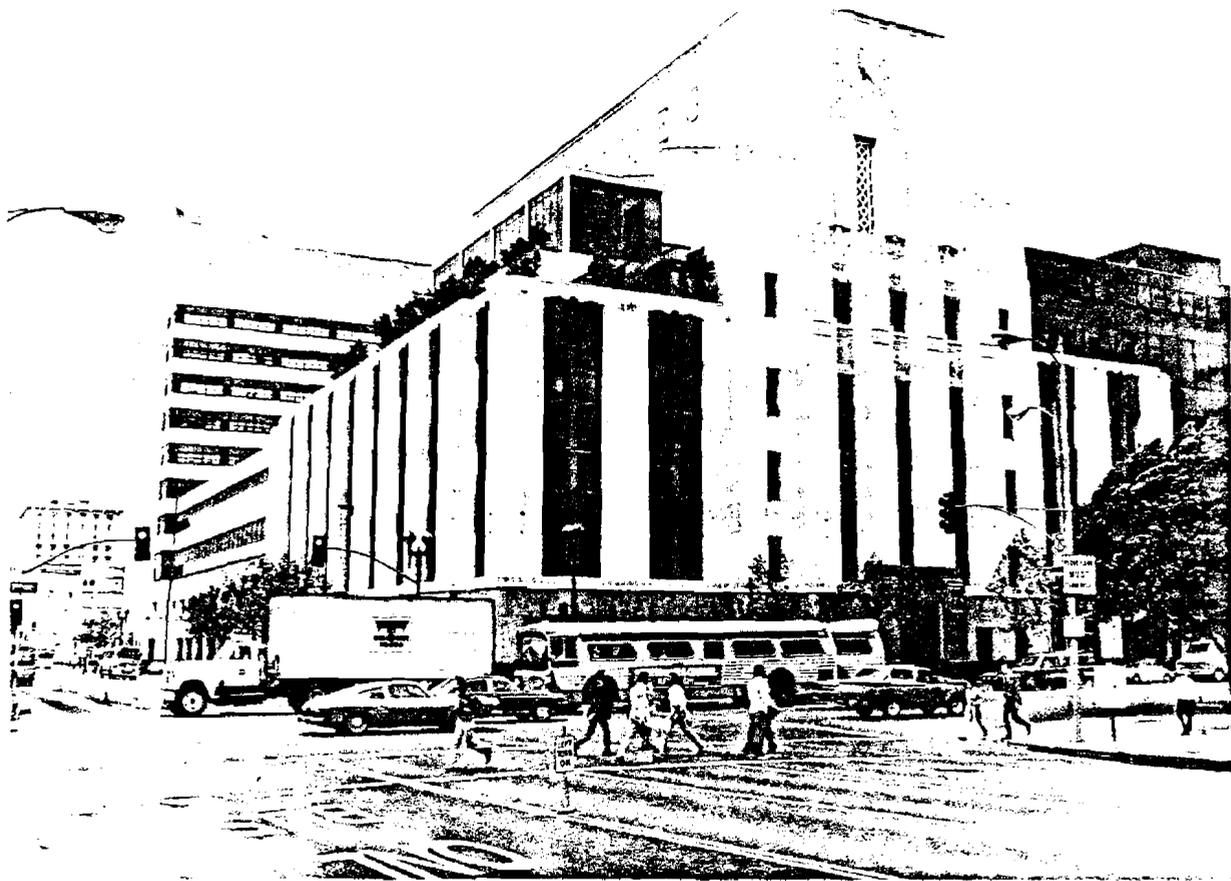
26. BIBLIOGRAPHY

- Southwest Builder and Contractor
December 29, 1933, p. 23.
- Southwest Builder and Contractor
April 13, 1934, pp. 18-20.
- Architect and Engineer
May 1937, Vol 129, No. 2, p. 13-18.
- Los Angeles Times,
December 7, 1935, I, 1.
- Ainsworth, E.M., History of the Los Angeles Times, Los Angeles
- Facts About the Times,
Times Mirror Co. Los Angeles, 1978.
- Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.
- Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958
- Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939
- Building Permits, City of Los Angeles.
- Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

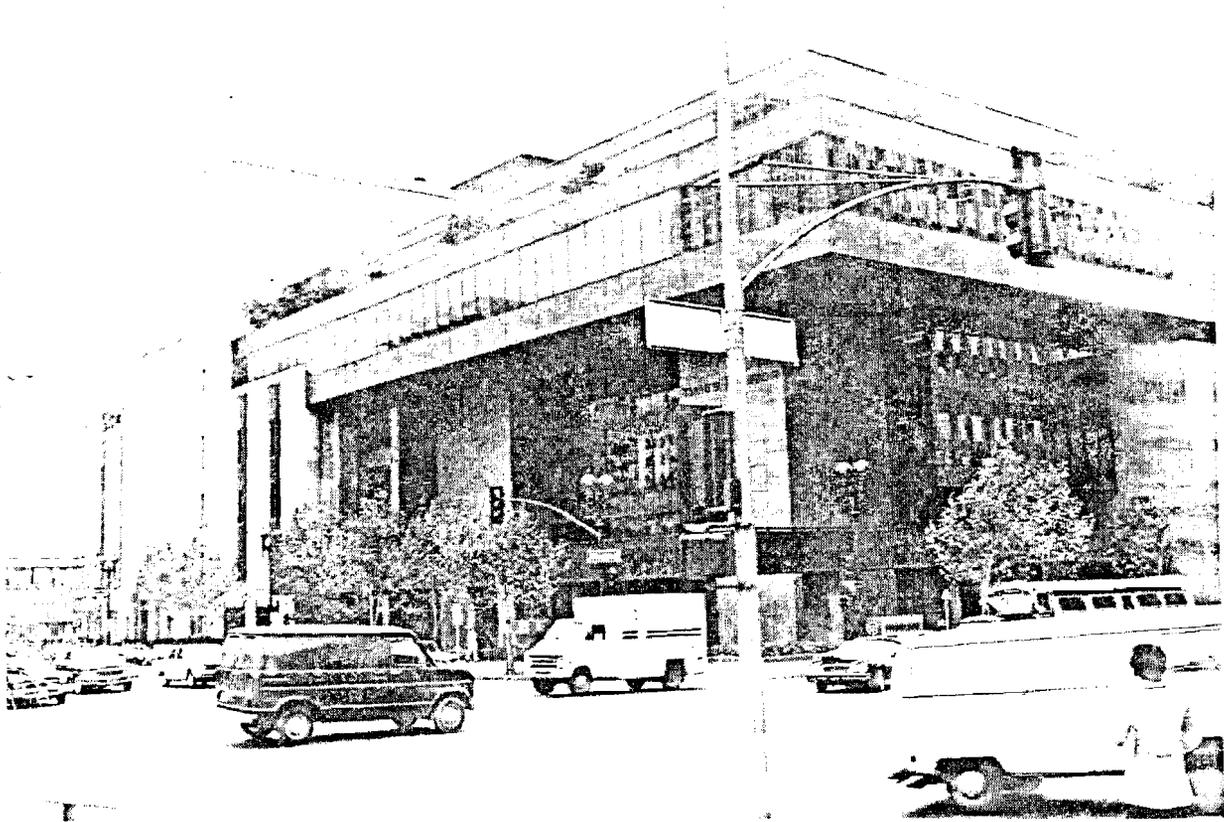
24. BIOGRAPHICAL NOTES ON THE ARCHITECT cont....

Kaufmann designed the Times building as an independent project and it is generally regarded as the outstanding example of his architectural creativity, although he was equally familiar with a number of other styles including Italian, Spanish, French, English, and Old World Renaissance.

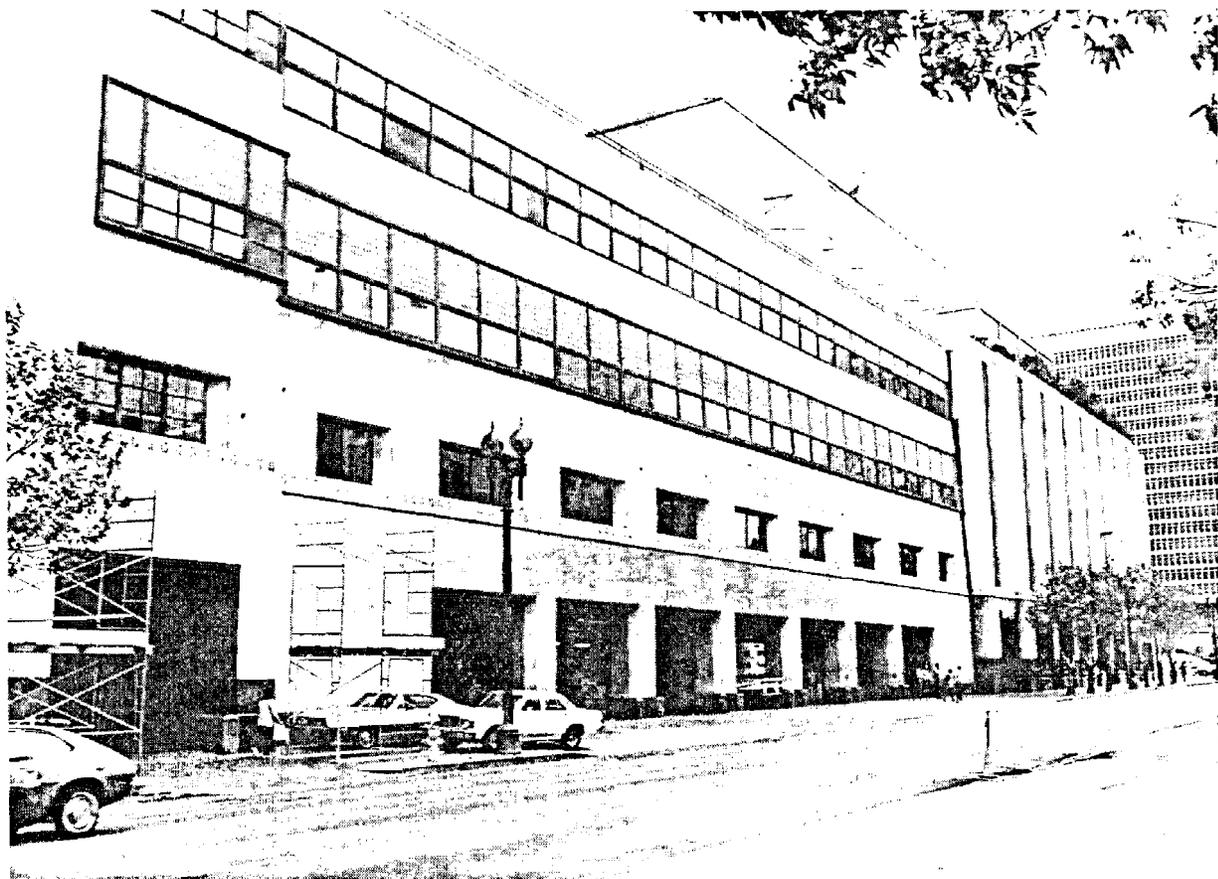
Kaufmann designed structures throughout Southern California, and was a well known and respected member of the American Institute of Architects.



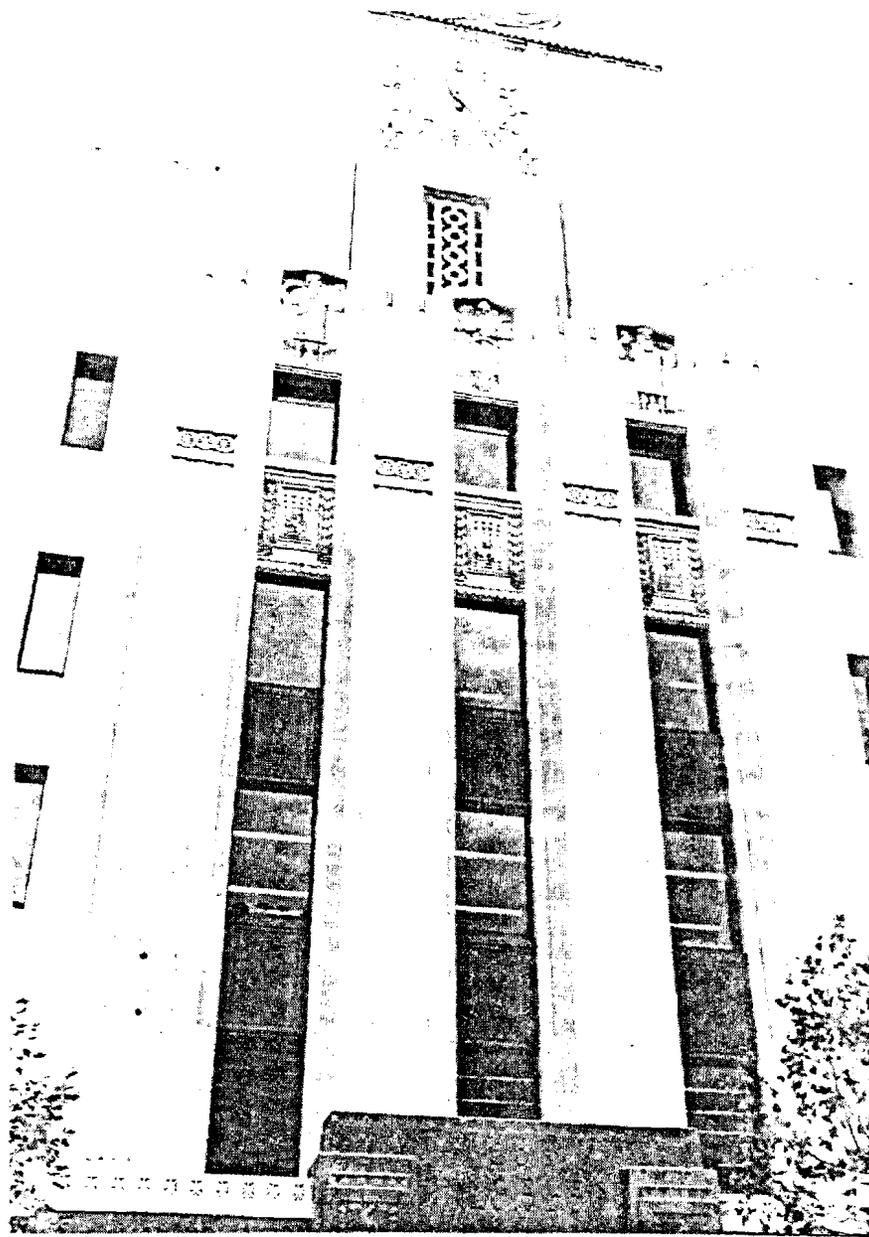
LOS ANGELES TIMES BLDG.
FROM N.E. CORNER OF FIRST
AND SPRING STREETS



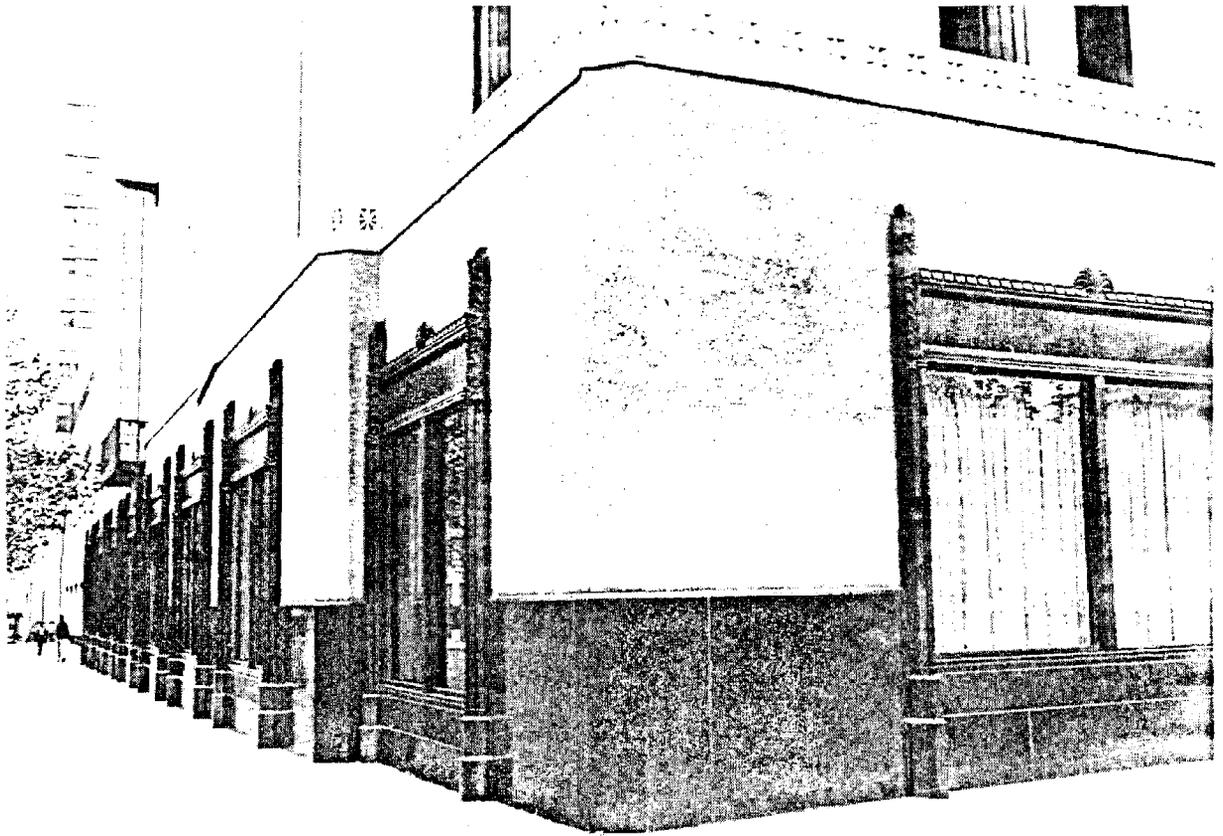
LOS ANGELES TIMES BUILDING
FROM THE N.W. CORNER OF
FIRST AND BROADWAY



LOS ANGELES TIMES BLDG.
FROM THE S.E. CORNER OF
SECOND AND SPRING STS.



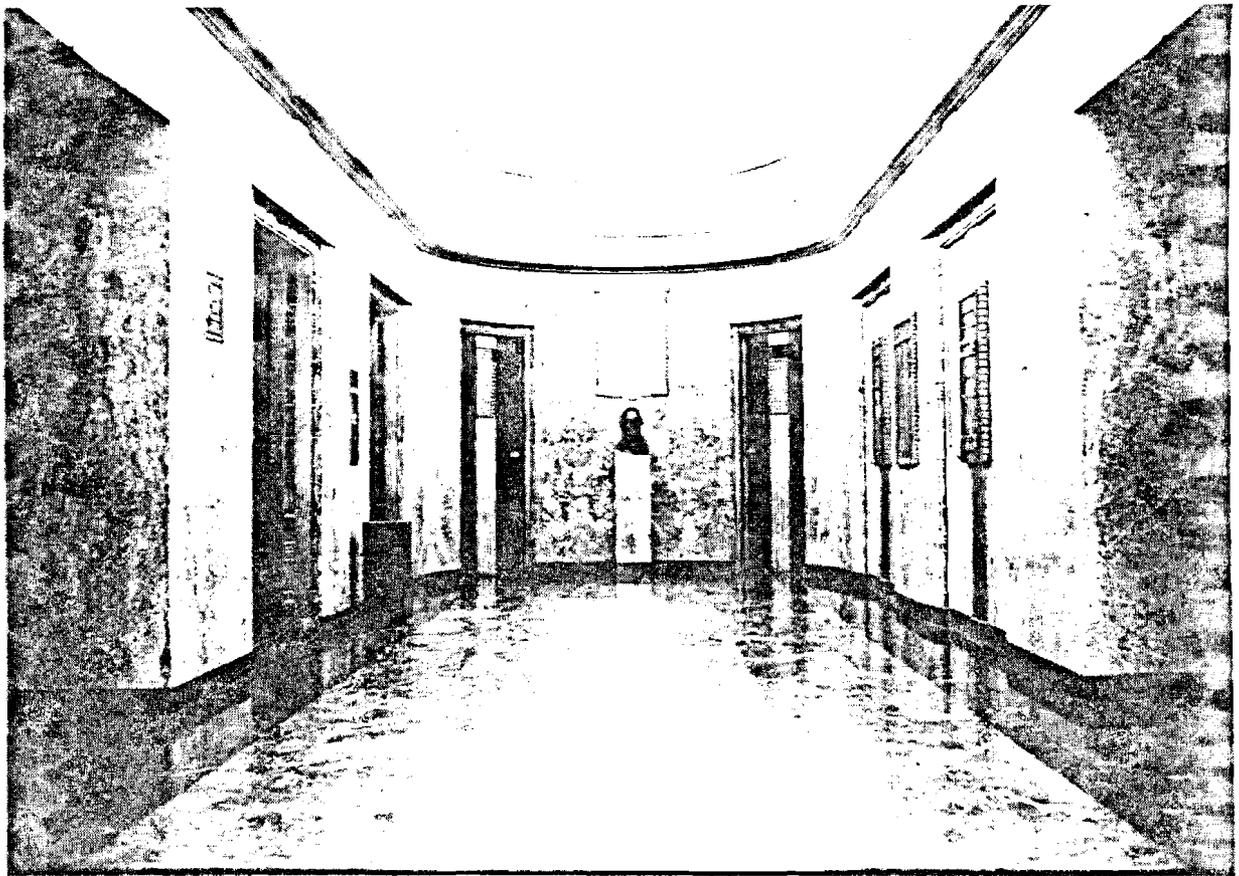
DETAIL OF FACADE OF THE
LOS ANGELES TIMES BLDG.



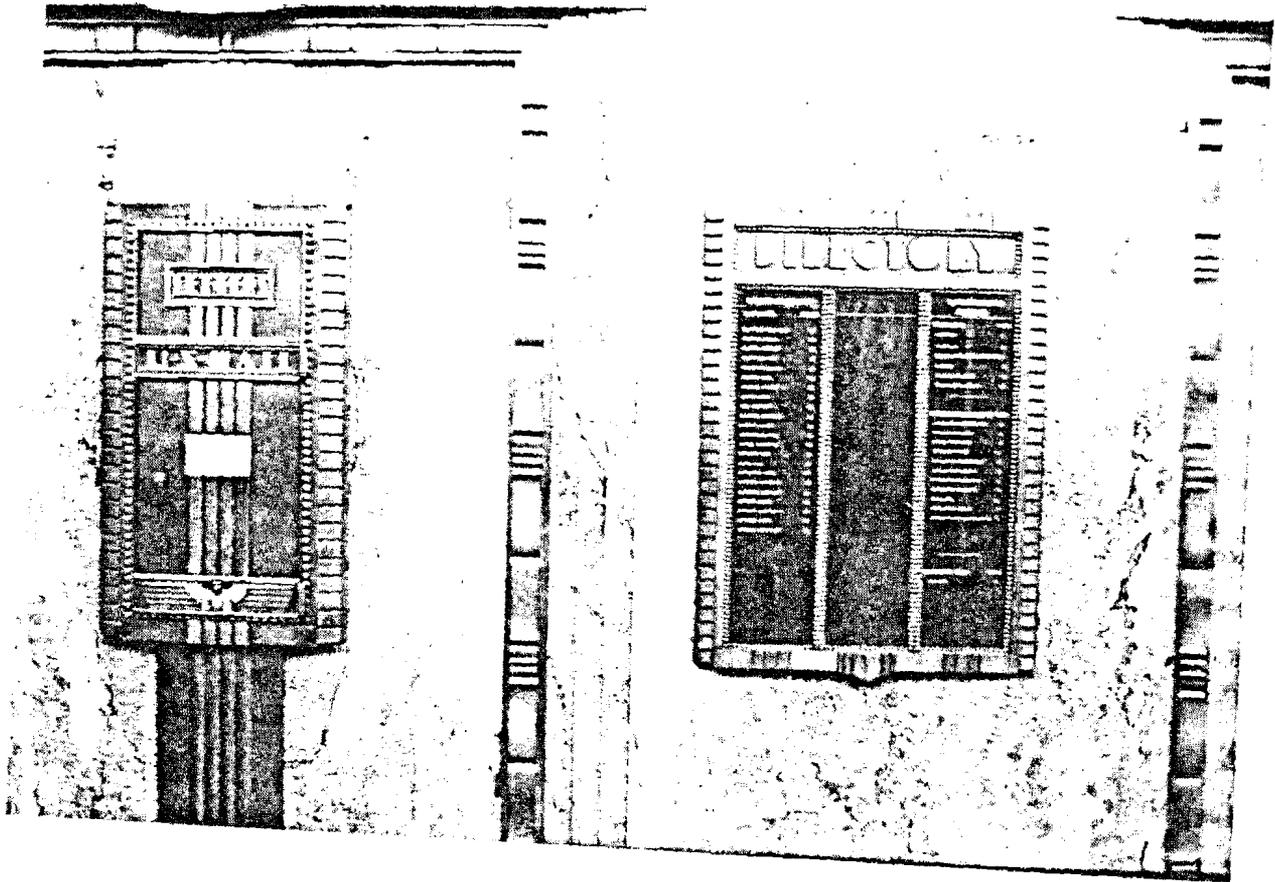
DETAIL OF SHOWCASE WIN-
DOWS - LOS ANGELES TIMES
BUILDING



L. A. TIMES BUILDING
LOBBY



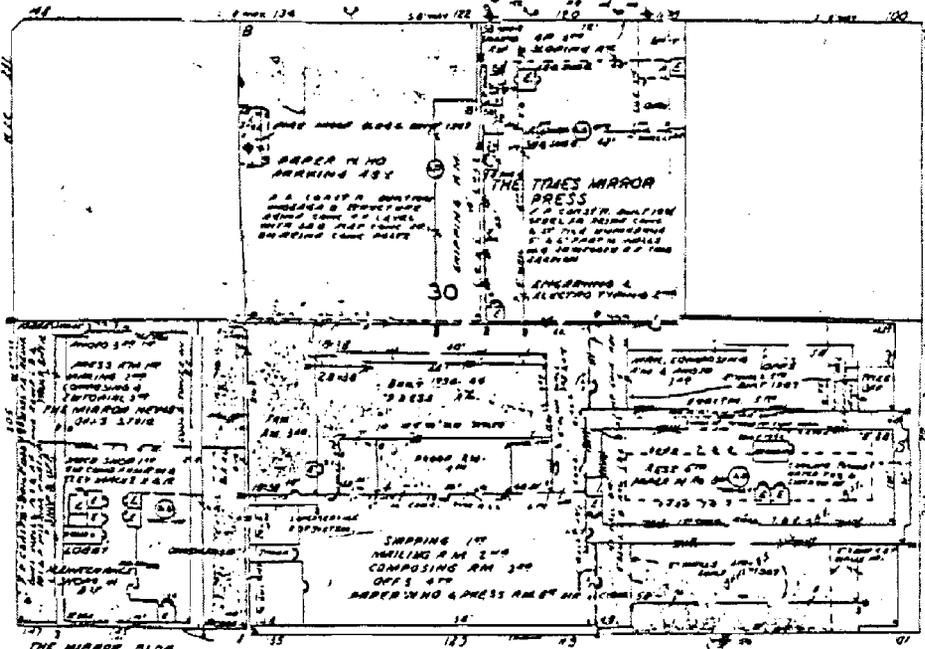
ELEVATOR LOBBY
LOS ANGELES TIMES BLDG.



LOBBY DETAIL OF
LOS ANGELES TIMES BLDG.

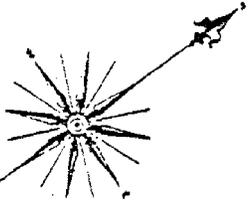
See Volume One

S. BROADWAY



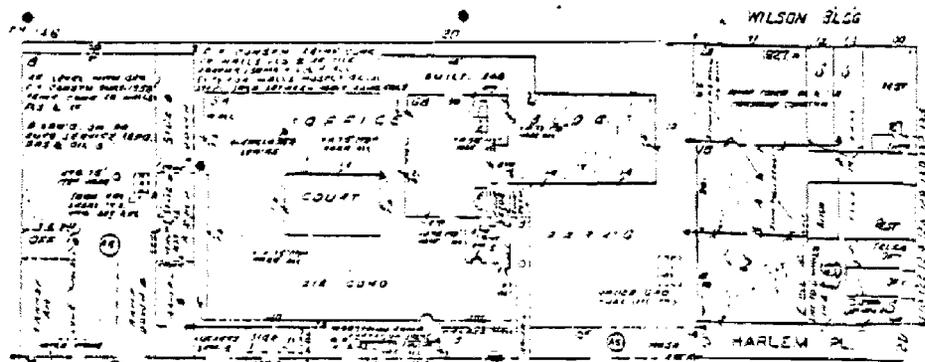
THREE

S. SPRING 30 ft wide



VOLUME B

W. 21st



3-31

SPRING STREET

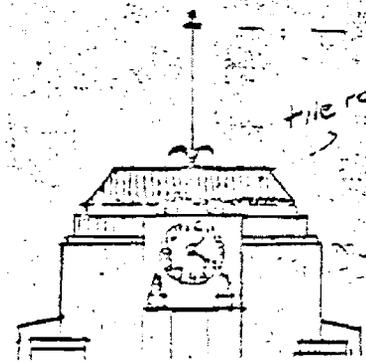
LOS ANGELES TIMES

FIRST STREET



light gray stone

the roof

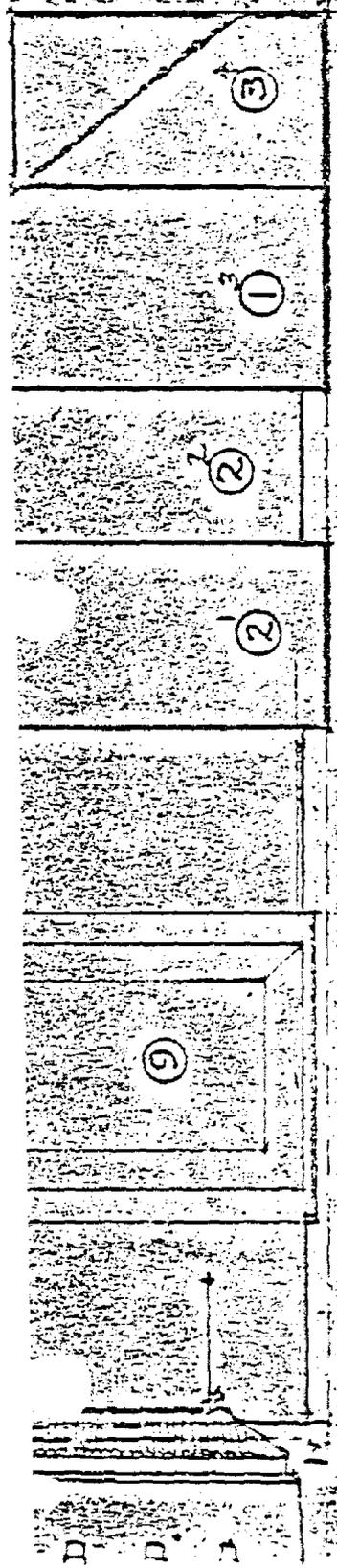
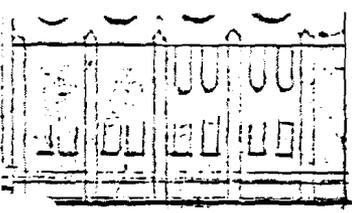


For keys

D 71

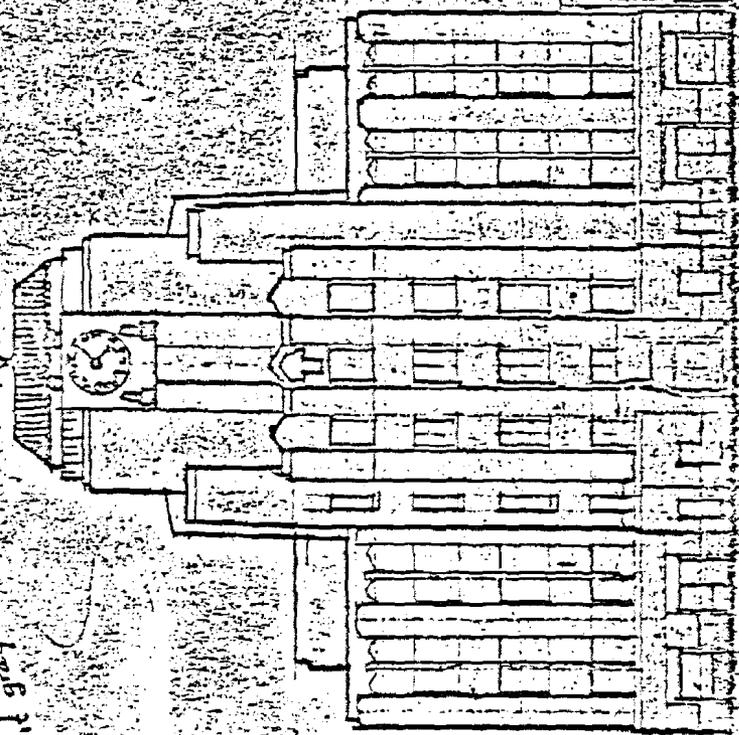
PLOTTED BY *[Signature]*

BUILDINGS CONSTRUCTED BY
William Leitch
Placed on board



FIRST STREET

tile roof
light gray stone



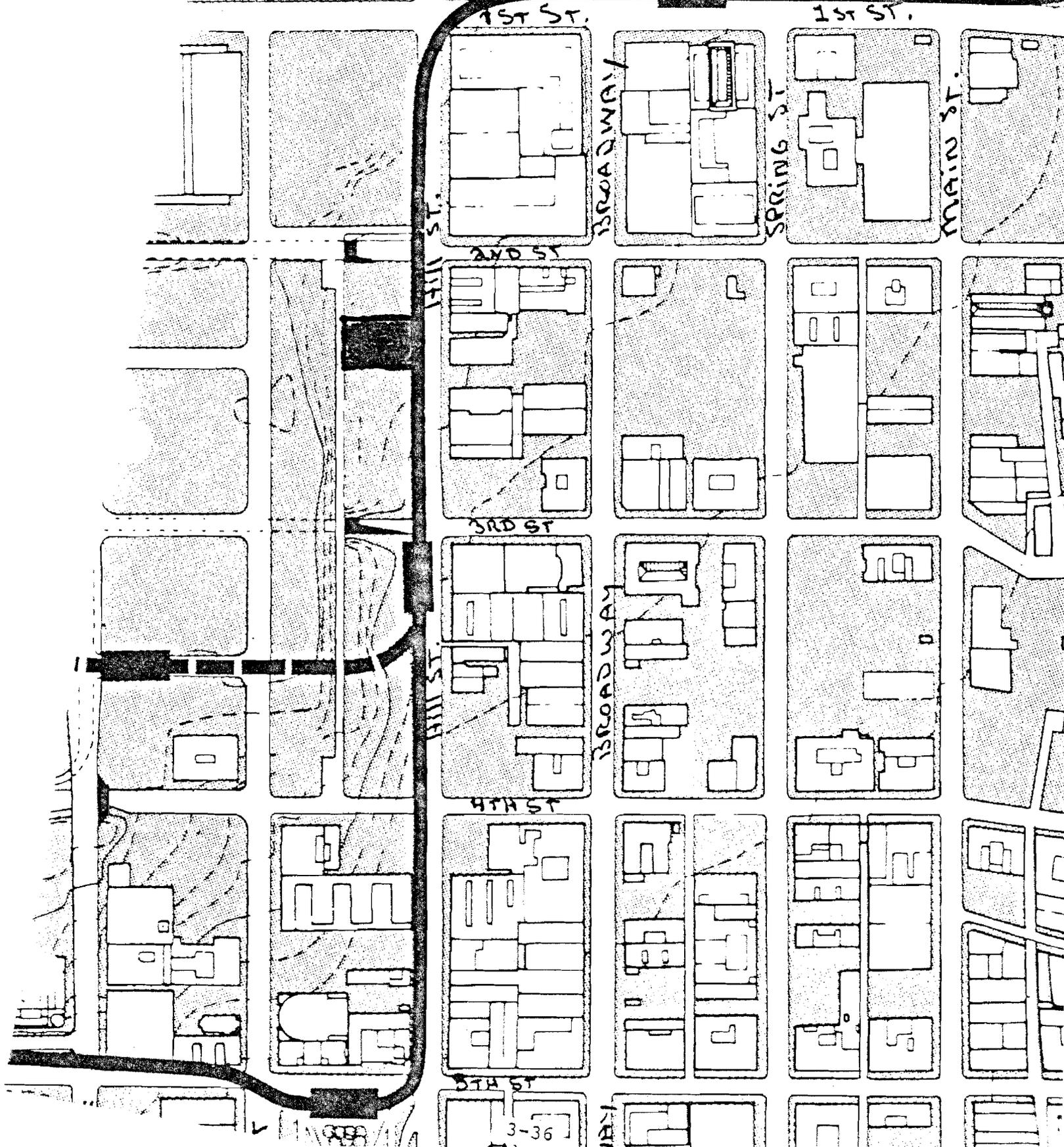
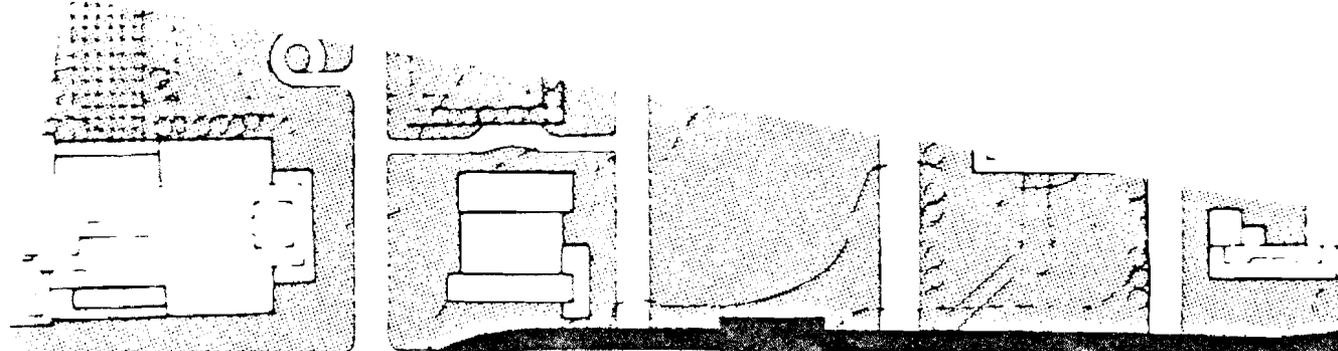
Street
Street

ELEVATION REMODELED

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Fire Station No. 3
2. Historic name, if known: Fire Department Headquarters
3. Street or rural address 219 South Hill Street
City: Los Angeles ZIP: 90012 County: Los Angeles
4. Present owner, if known: Los Angeles City Address: 200 North Spring St.
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Fire Station Original Use: Fire Station
Other past uses: _____
6. Classification Building
7. Approximate property size:
Lot size (in feet) Frontage 283'
Depth 165'
or approx. acreage 1.117
8. Condition: (Check one)
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered?
b. Unaltered?
10. Surroundings: (Check more than one if necessary)
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
11. Threats to site:
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
12. Date(s) of enclosed photograph(s) Nov 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1924 This date is: a. Factual b. Estimated
16. Architect (if known): A. Zimmerman/A.C. Martin
17. Builder (if known): _____
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other Additions
i. None to building
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: CRA



21. DESCRIPTION

This fireproof structure consists of four stories and is built of reinforced concrete and brick with a stone and concrete facing. The style is Italian Renaissance modeled after Florentine Palazzi. The bottom story is rusticated with stringcourses above the first and third stories. There is an arcaded cornice supported on brackets at the roofline. The wall openings of the bottom three floors have a pointed archivolt. The windows on the street facade are casement and are recessed into the wall. The three bays of the ground floor arcade are placed off center from the window bays above. Details include carriage lamps, a decorative shield, and original wood frame doors.

The structure is built in a rectangular plan with a flat wall surface. Window openings of the facade are both flat and semi-elliptical and the windows are of both sash and casement types.

An addition has been made adjoining the original building directly to the south. This four story addition has banded metal frame windows, and is

(Continued on the following page)

22. SIGNIFICANCE

Fire Station #3 was originally the Headquarters Station of the Los Angeles Fire Department. The station was built when Fire Engines were still pulled by draft horses. Shortly thereafter the horses were phased out in favor of modern motorized equipment.

Los Angeles has in fact always maintained an excellent Fire Department. The station and its addition were a symbol of this fact and of the growth and progress of the city itself.

The building itself is an important reference point in the downtown area. It still serves as an active Fire Department and is responsible for protecting a significant portion of downtown Los Angeles.

The building has been recognized by the Los Angeles cultural Heritage Board as being of importance to the history of the Los Angeles community.

23. REPRESENTATION IN EXISTING SURVEYS

Fire Station #3 - Los Angeles Cultural-Historic Monument - 37

21. DESCRIPTION

of irregular shape. The exterior of the main facade is flat and the central entrance is off-center.

Alterations to the original are minimal and consist primarily in the structural reinforcing of the building in order to bring it up to code-standards. The facade is intact.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Archie Zimmerman received his certificate to practice architecture in California in 1921. With the exception of a few commissions he confined his work to Southern California. He designed a large number of public buildings and churches. He served for a period of time on the architectural division of the Los Angeles Board of public schools.

A.C. Martin - A native of Illinois, Martin came to Los Angeles in 1904, and established what grew to be a large and very successful architectural firm. Among other buildings, Martin designed and supervised the construction of Graumans Million Dollar Theatre, St. Vincents Church and the Ventura County Court House and Hospital.

(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

Fire Station #3 has been purchased by the Community Redevelopment Agency. Approval for this sale was made in February of 1977. The Fire Department will move as soon as possible to new facilities.

26. BIBLIOGRAPHY

Southwest Builders and Contractor
September 19, 1924, p. 46.

Los Angeles Times
February 24, 1977, II, 2.

Los Angeles Herald Examiner
June 2, 1974, A, 3.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

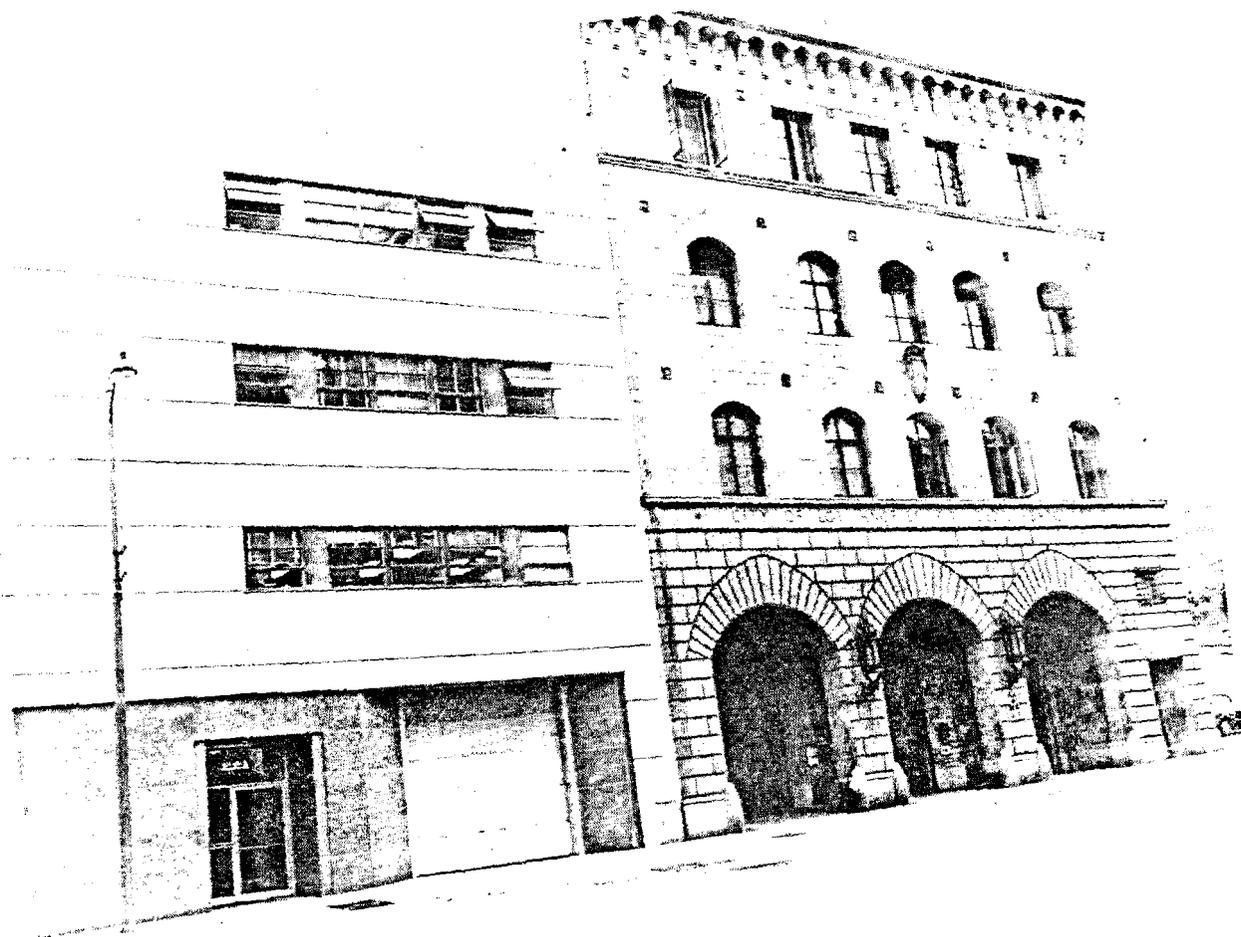
Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

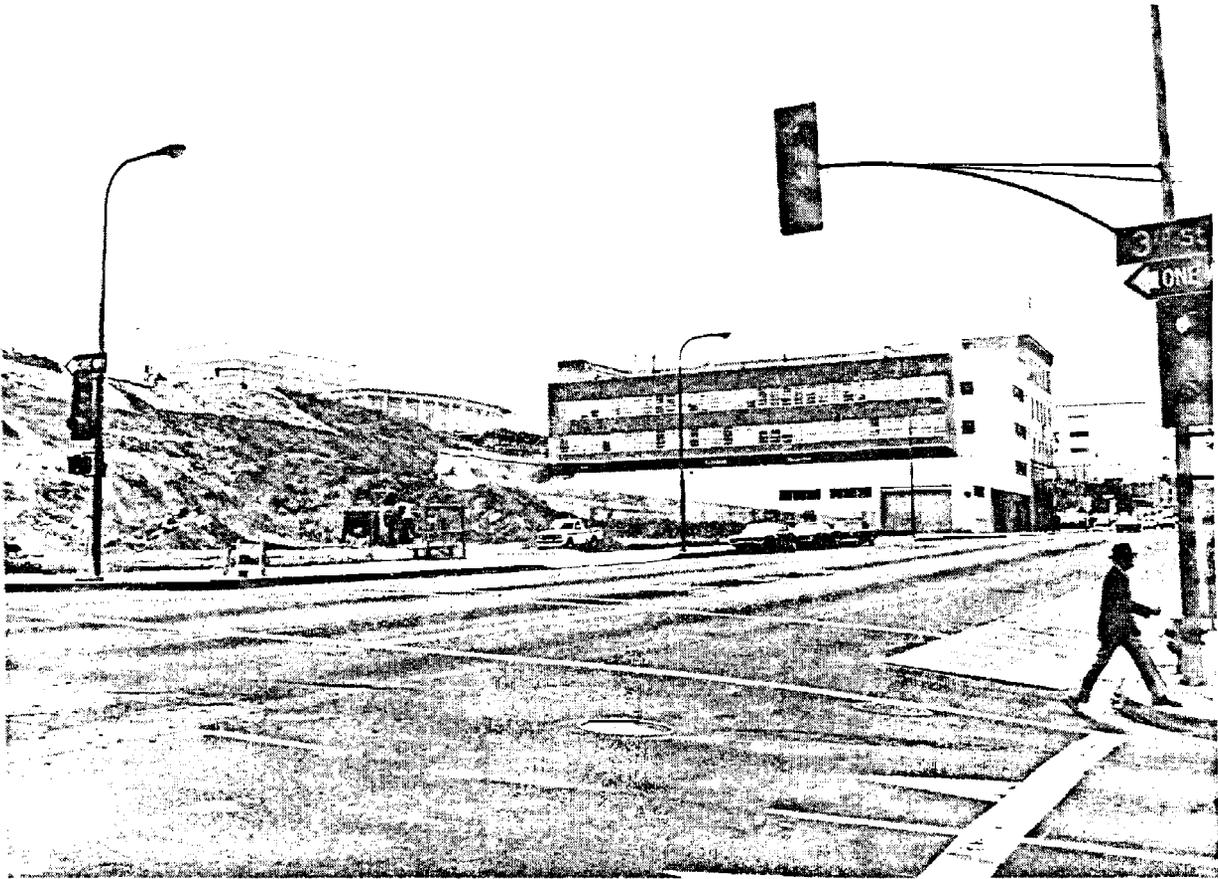
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

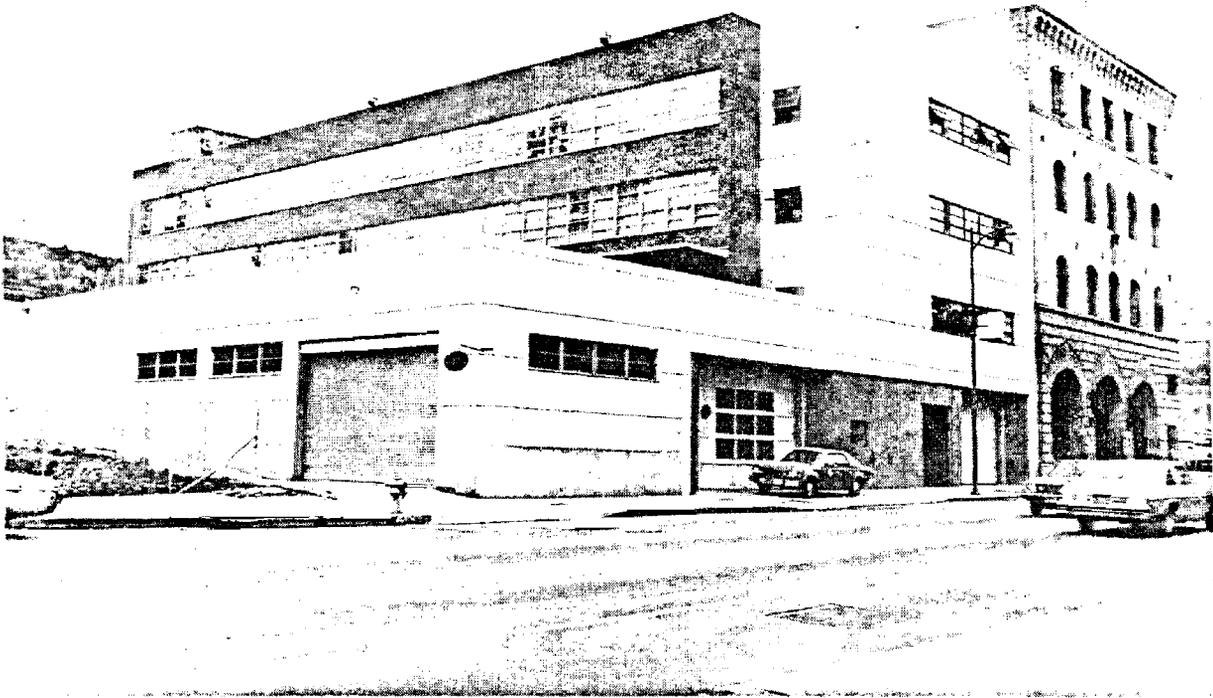
Mr. Martin was extremely active in the City Planning Commission and the Chamber of Commerce.



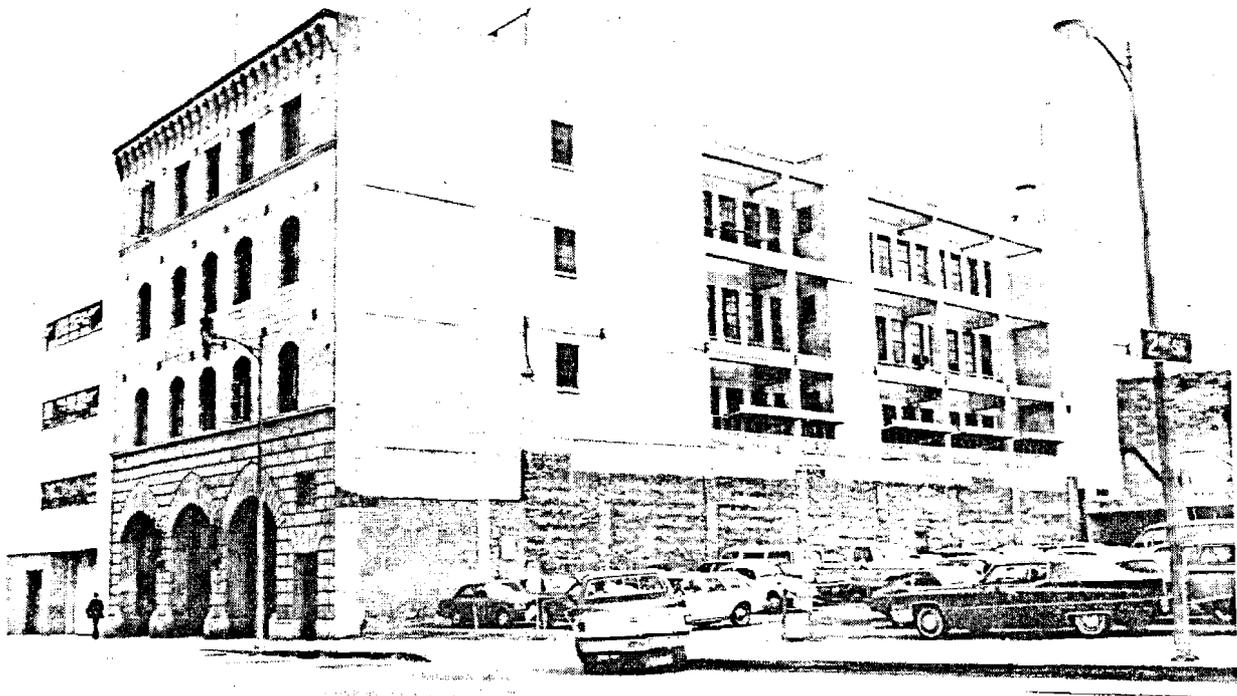
FIRE STATION #3



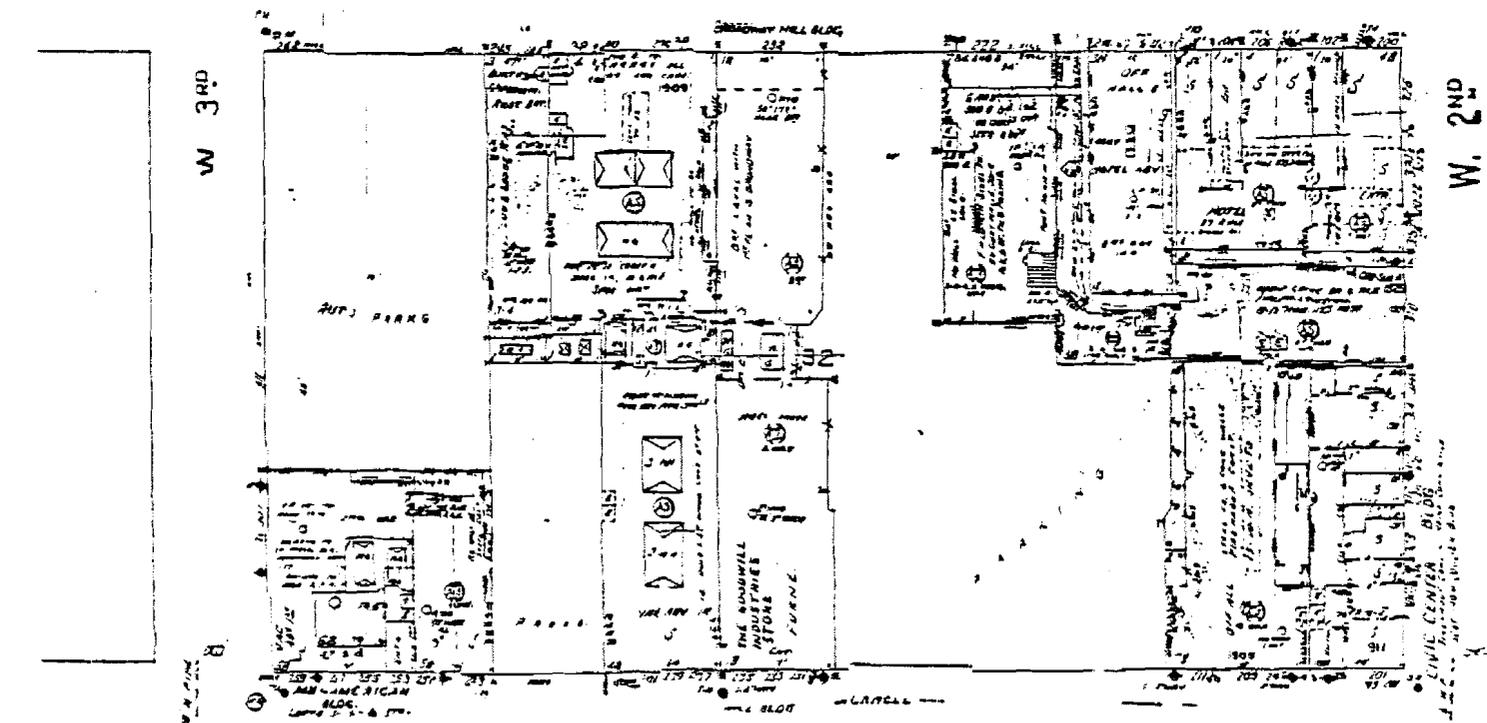
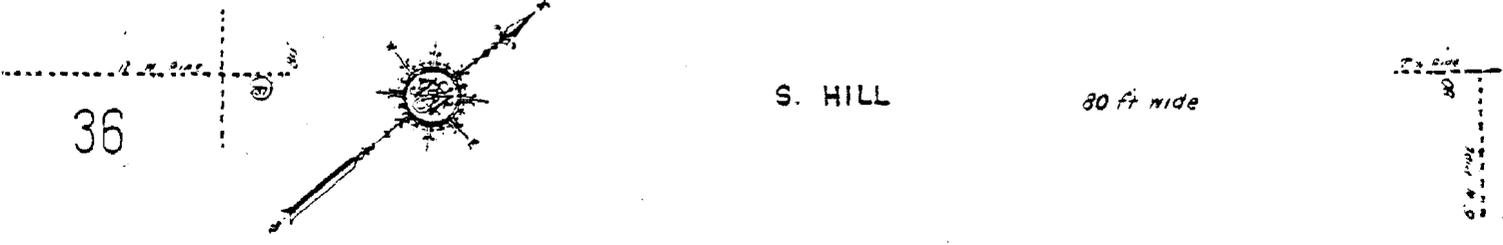
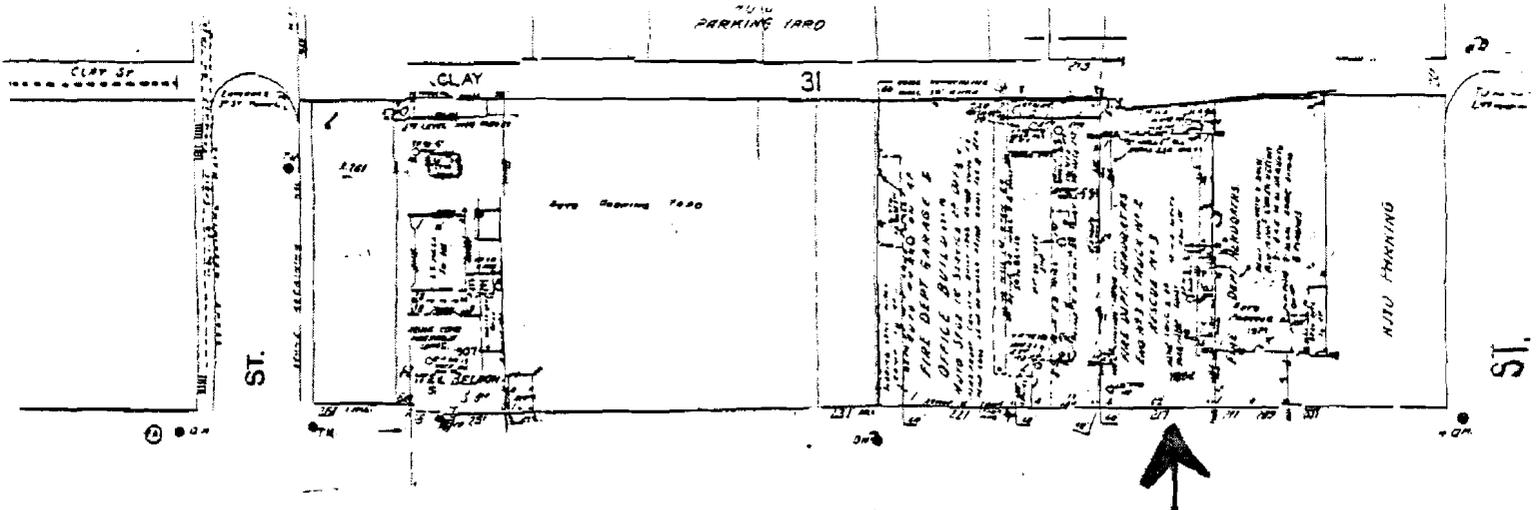
STREETSCAPE OF VIEW
TOWARD FIRE STATION #3
FROM S.E. CORNER OF
THIRD AND HILL STS.



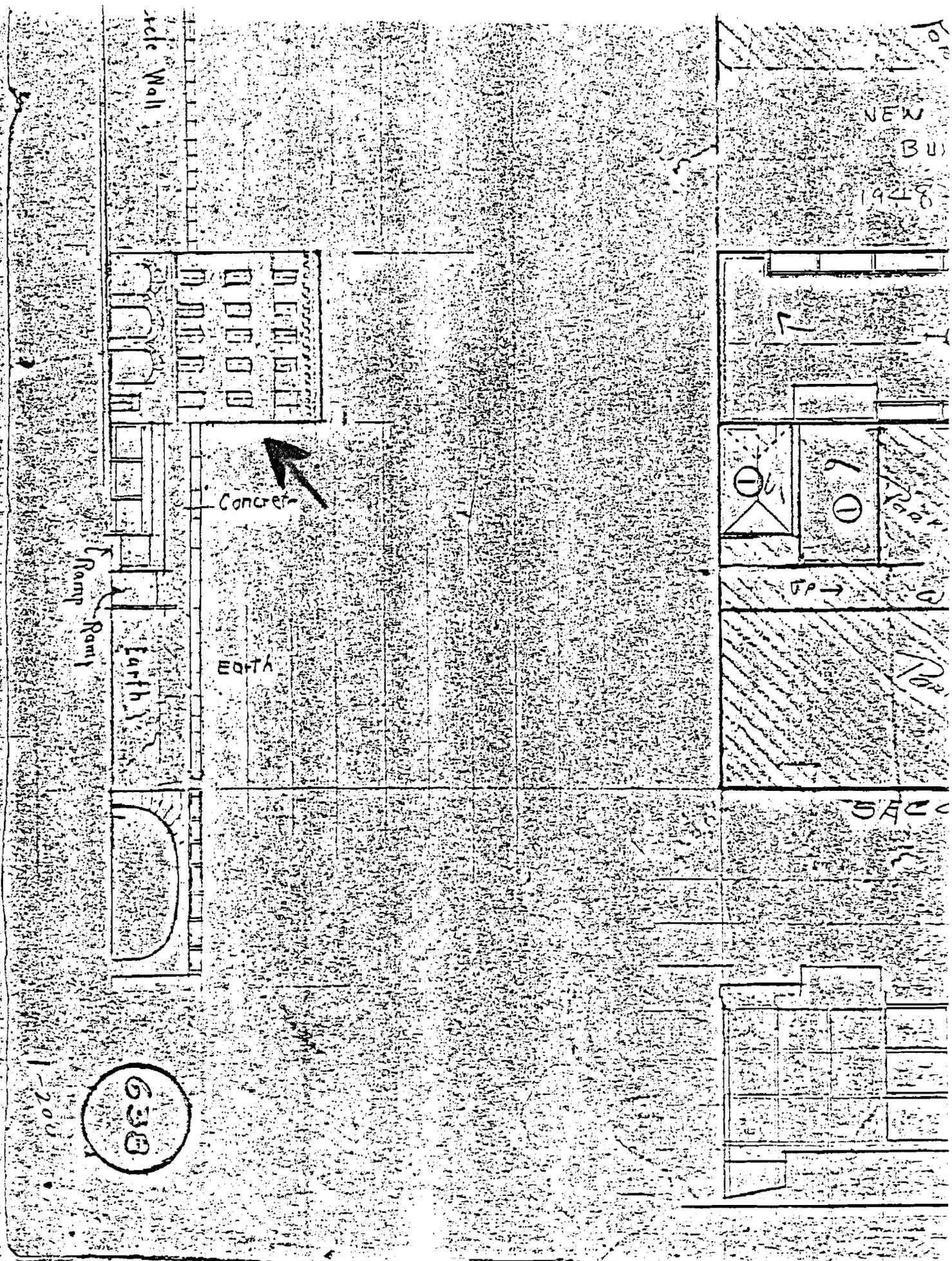
FIRE STATION #3
FROM NEAR THE S.E. CORNER
OF THIRD AND HILL STS.



FIRE STATION #3 FROM
THE S.E. CORNER OF
SECOND AND HILL STS.



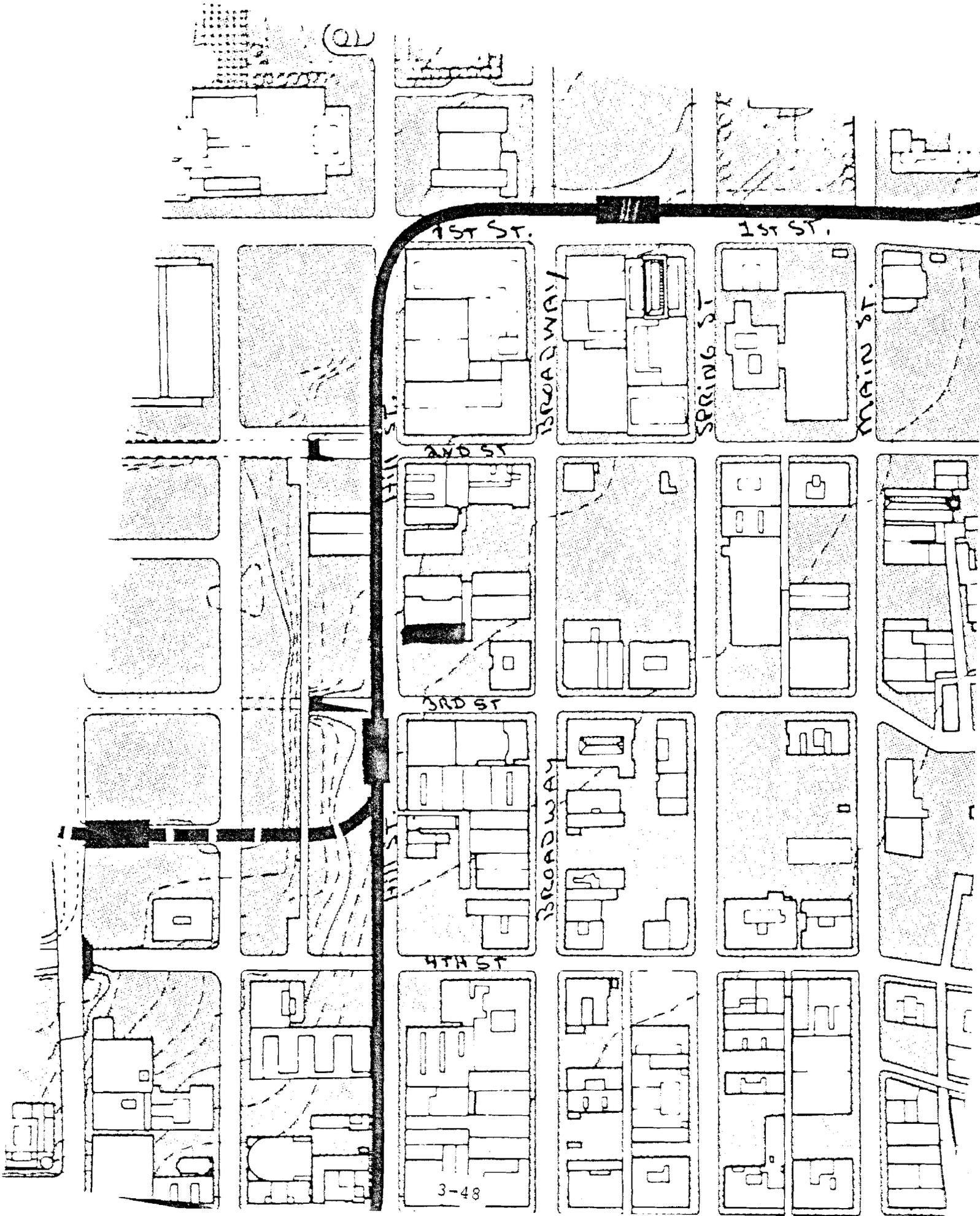
2 2 2 U I D 2 T W O



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Vacant
2. Historic name, if known: Home Telephone
3. Street or rural address 246 South Hill Street
City: Los Angeles ZIP: 90012 County: Los Angeles
4. Present owner, if known: Fritz B. Burns Address: 4950 Wilshire Boulevard
City: Los Angeles ZIP: 90010 Ownership is: Public Private
5. Present Use: Vacant Original Use: Home Telephone Office
Other past uses: Club and Lodge
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage _____
Depth _____
or approx. acreage .129
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1902 This date is: a. Factual b. Estimated
16. Architect (if known): Train and Williams
17. Builder (if known): _____
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City: Los Angeles ZIP: 90017
Phone: 688-7520 - Suite 300 Organization: CRA



1ST ST.

1ST ST.

HILLS ST.

BROADWAY

SPRING ST.

MAIN ST.

2ND ST.

3RD ST.

4TH ST.

BROADWAY

3-48

21. DESCRIPTION

The structure is three stories and is built of brick and faced with stone. The structure was basically designed as a late nineteenth or early twentieth century office building, with a heavily ornamented facade. Architectural details include a compound area entrance with a scroll keystone supported by clustered Romanesque collonettes. There are giant order pilasters. These pilasters are grooved and banded with composite capitals. Above the first and third stories there is a cornice. The attic windows are lunette and are placed between large scroll brackets. There is a parapet wall roof.

The structure is built in a rectangular plan. There is a centrally located arched entrance area surrounded by the previously noted clustered Romanesque collonettes. The building has flat window openings with double hung sash windows.

The building is presently in an advanced state of deterioration. The facade is intact but the interior is in very poor condition. Despite this, the building conveys a distinct sense of time and place and the original architectural intent is certainly evident.

22. SIGNIFICANCE

This structure presents one of the most interesting building facades in the downtown area. Its design detail is eclectic, and the ornament was applied over a basically utilitarian structure. The building is in poor condition but the visual nature of the facade continues to make this a notable as well as unusual building.

Plans for this building were completed by May of 1902. The structure was built for the Home Telephone Company which was originally known as the Independent Telephone and Telegraph Company.

The building originally housed a 10,000 manual switchboard, but the popularity of the telephone and the success of the company necessitated new quarters and new equipment. An automatic swtichboard system was first installed and shortly thereafter the company moved to a more central downtown address.

The significance of this structure is historical as well as architectural as it was the original location of one of the most important early public service industries in Los Angeles. Its primary importance is however, architectural. The design is remarkable in the massive and compression of ornamental detailing. There is no other example of this particular combination of architectural elements in the downtown area.

23. REPRESENTATION IN EXISTING SURVEYS

The Home Telephone Building appears in no other survey apart from initial Los Angeles Downtown People Mover cultural resources survey.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Train and Williams - Robert Farquahr Train and Robert Edmund Williams were members of one of the first prominent architectural firms in Los Angeles, known as Howard, Train and Williams.

As early as 1896 the firm opened a branch office in Hawaii. Their designs included residential, commercial, industrial, public, and governemental buildings. The original firm was soon dissolved, but Train and Williams practiced together during the first two decades of the twentieth century.

Born in England in 1870, Train arrived in California in 1894. Born in Canada, Williams arrived in California in 1895. The Home Telephone Building was one of the first commercial structures designed by the two men.

25. ADDITIONAL HISTORICAL NOTES

The Home Telephone Company was in large part responsible for the widespread acceptance and use of the telephone in Los Angeles. Automatic equipment reduced the time spent in placing a call to four seconds, and insured the privacy of one's call. The advantages of these features to the business community are obvious.

26. BIBLIOGRAPHY

Los Angeles Times
May 25, 1902, II. I.

Building Permits, City of Los Angeles.

Hume, M. Los Angeles Architecture
Los Angeles, 1902

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

Longpre, P., Land of Heart's Desire Southern California
Los Angeles, 1911

Hylan, A., Bunker Hill
Los Angeles, Dawsons Book Shop, 1976

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

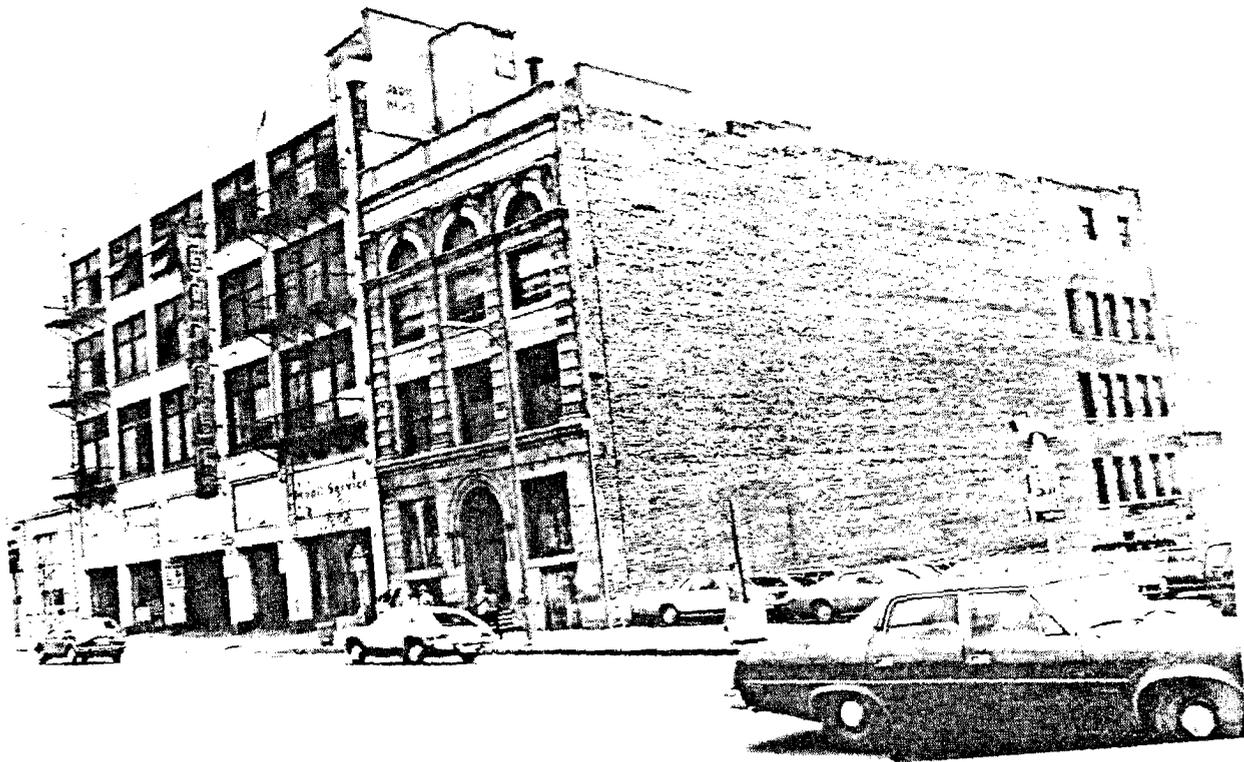
Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939



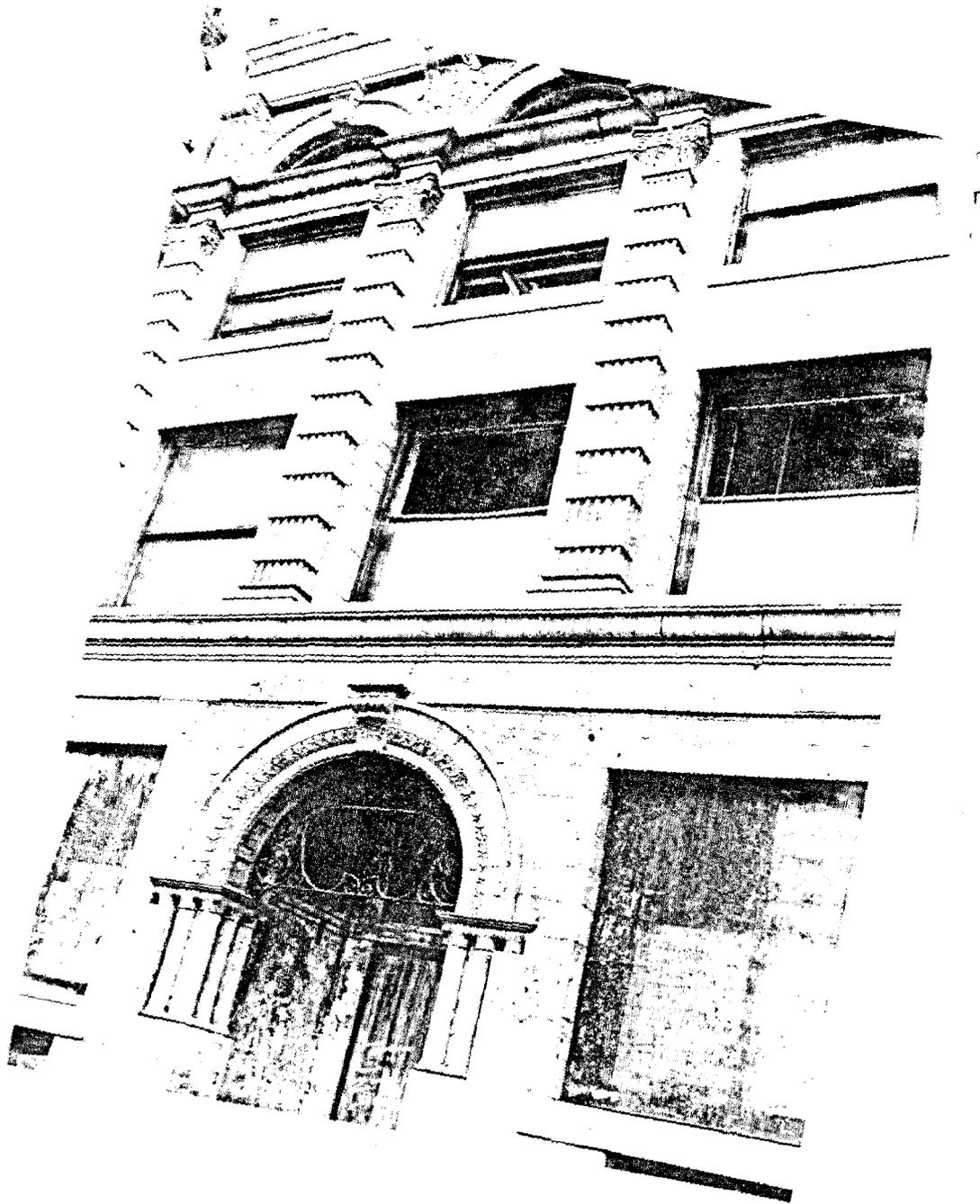
HOME TELEPHONE BUILDING
FROM EAST SIDE OF HILL ST.



HOME TELEPHONE BUILDING
FROM THE S.W. CORNER OF
THIRD AND HILL



HOME TELEPHONE BUILDING
FROM WEST SIDE OF HILL

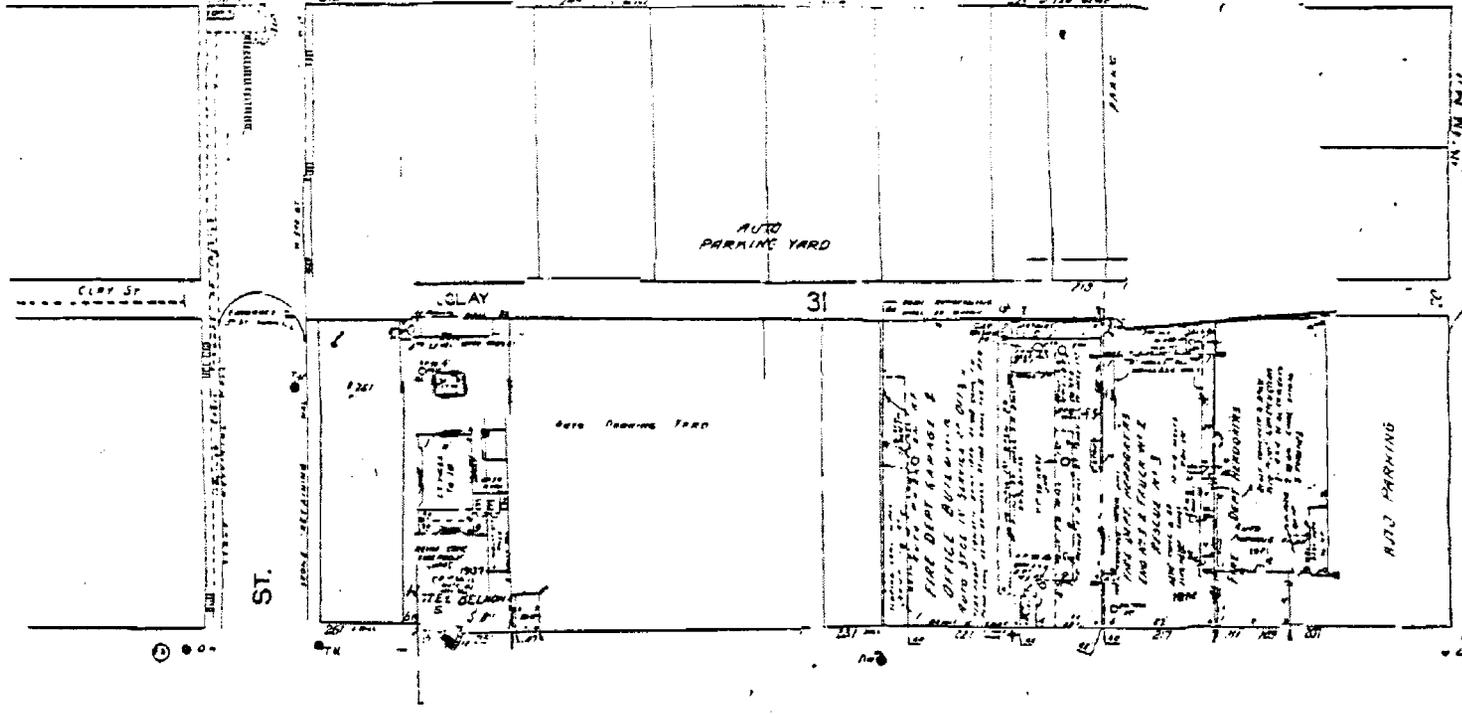


DETAIL OF THE HOME
TELEPHONE BUILDING

32

33

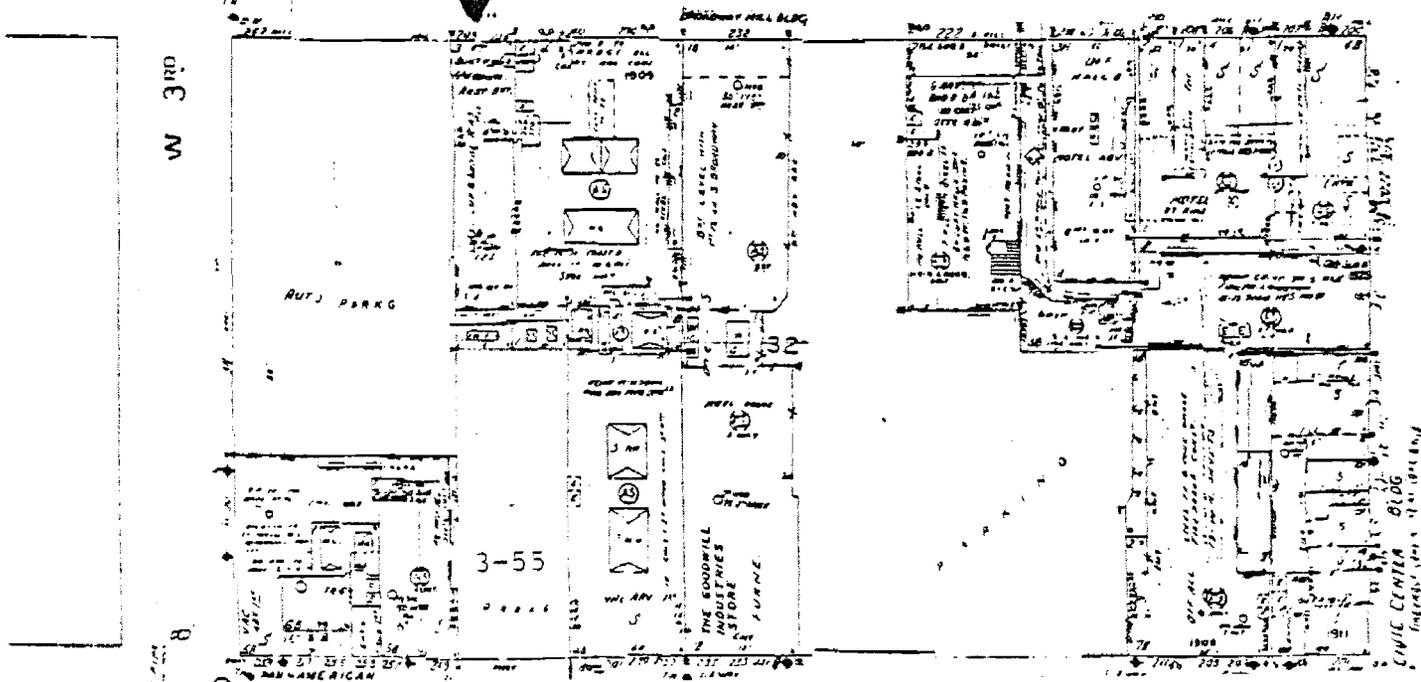
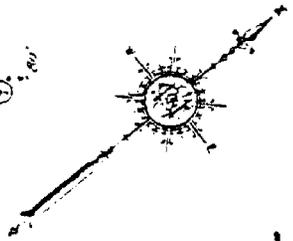
S. OLIVE



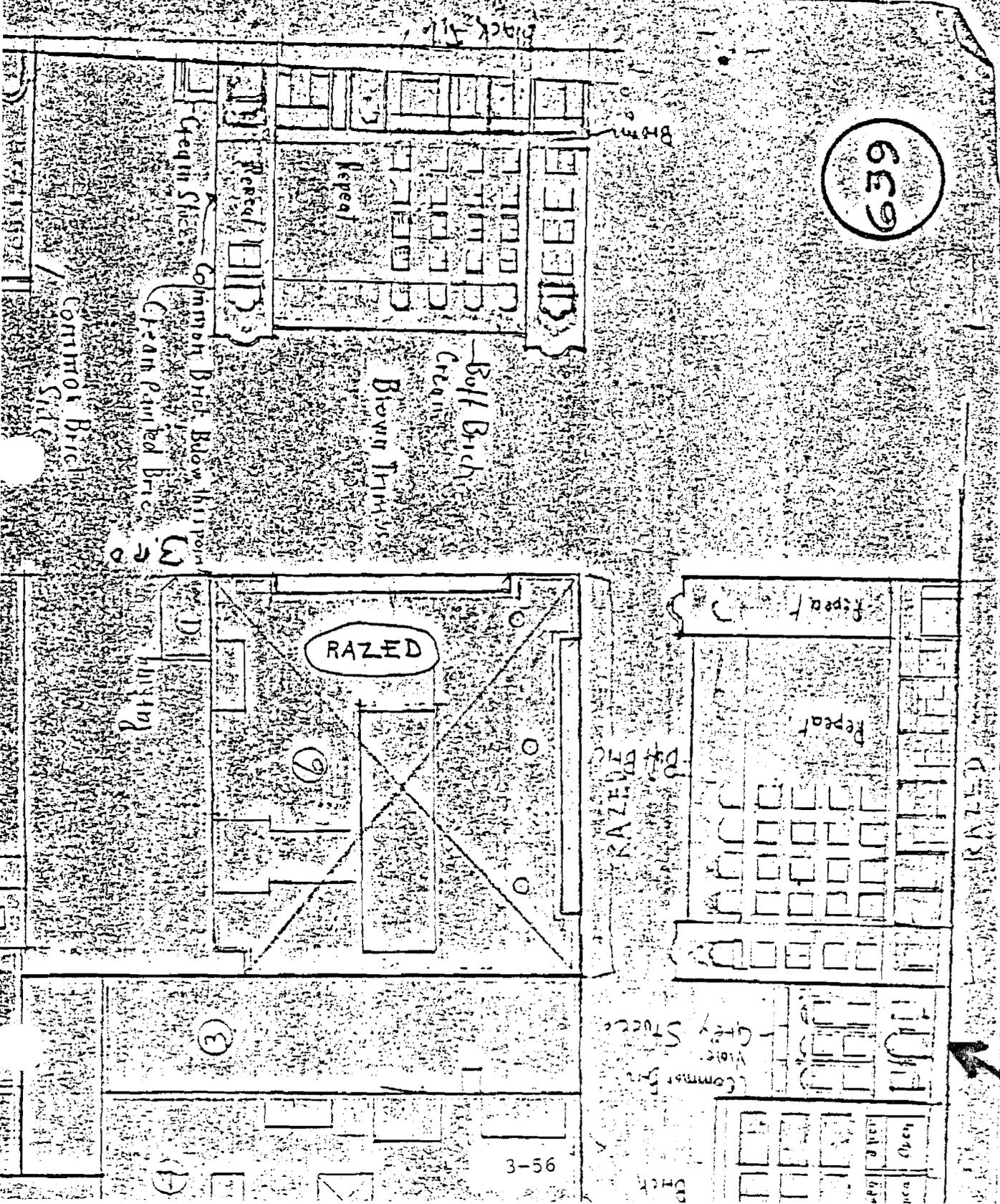
36

S. HILL

80 ft wide



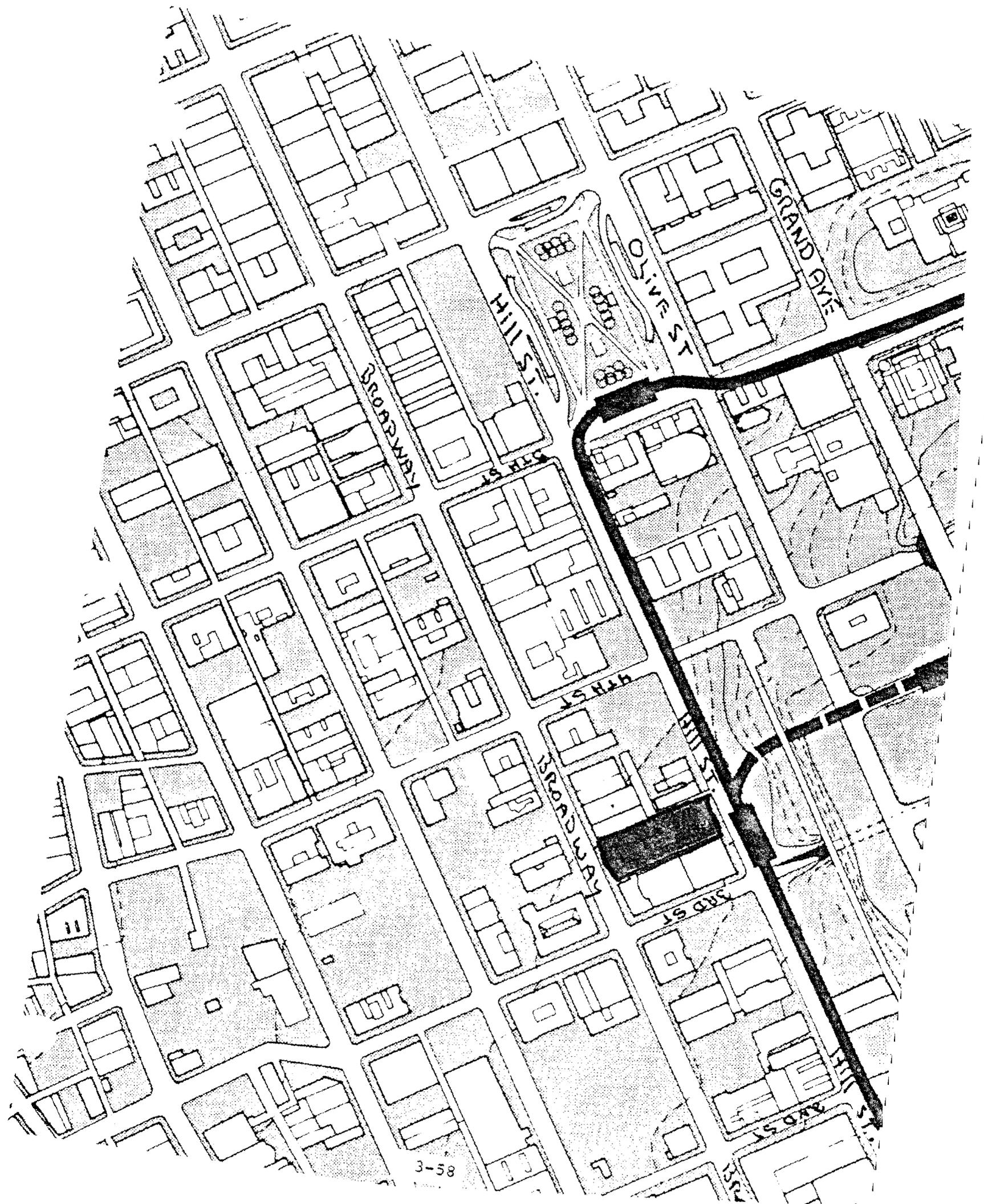
639



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Grand Central Market
2. Historic name, if known: Homer Laughlin Building
3. Street or rural address 315 South Broadway
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Abigail J. Laughlin, et al Address: 315 South Broadway
City: Los Angeles ZIP: 90013 Ownership is: Public Private
5. Present Use: Store, Market Original Use: Store
Other past uses: Department Store, Office, Library
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 126'
Depth 332'
or approx. acreage _____
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Metal/Concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
1905
15. Year of initial construction 1897 This date is: a. Factual b. Estimated
16. Architect (if known): John Parkinson (1897)
17. Builder (if known): Carl Leonard (1897)
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 BY (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA



3-58

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

The building is located between Hill Street and Broadway. It consists of two master building elements, now joined together in both a functional and structural way.

The Hill Street portion of Grand Central Market consists of a three story and basement structure built of brick and reinforced concrete. The present facade consists of blue metal sheathing which serves as a background for the market logo. A metal awning runs the full length of this facade.

The Broadway structure consists of a six story building of reinforced brick and terra cotta. The building is rectangular in plan, and has a flat wall surface with applied ornamentation. Window openings are flat, and the windows are the double hung sash type. A decorative cornice has been removed, but many decorative features remain including stone columns in between the upper story windows.

Major alterations have been made to the lower portion of the facade. It has been sheathed in metal, and an awning runs the full length of the street frontage. The alterations have not been so extensive however to obliterate the original architectural intent.

22. SIGNIFICANCE

Historically, this building is associated with Homer Laughlin, a leading financier in Los Angeles at the turn of the century. The Laughlin Building, now Grand Central Market, was his first major building investment. It was the first Class A building in Southern California. As such, the building has tremendous historical importance. It was also designed by the prominent architect John Parkinson. It was one of his first major commissions.

Originally the building served as a department store, and was at one point the single largest store of this nature in Los Angeles. It was also served as an office building and as the temporary headquarters of the Los Angeles Public Library.

The 1905 addition also adds to the historical importance of the market for it was one of the first major reinforced concrete buildings in Los Angeles.

The market itself is a landmark. The market idea was conceived of by C.A. Goss in 1920. By 1927 the conversion was a complete success. The building was advertised as the most largely patronized retail market in the world, with approximately 100,000 people shopping daily. Even today the market has maintained its functional characteristics, with stalls owned by individual vendors. It continues to act as a major focal point

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

Grand Central Market - California Historic Resource Inventory - 216

Pending National Register Historic District Component.

Los Angeles Conservancy Guide to downtown Los Angeles.

22. SIGNIFICANCE (Continued)

of public use in the downtown area.

The market is of major significance therefore, for several reasons. It is of historical importance for its long and continued use and its association with Homer Laughlin. It is of architectural significance through association with John Parkinson and the fact that it was the first Class A structure in Los Angeles. It is of social importance as a central gathering point.

Grand Central Market is one of the most important and exciting buildings in Los Angeles.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

John Parkinson (1861-1935) - Parkinson was born in England. After unsuccessfully attempting to establish an architectural office there he moved to Napa, California in 1885.

From 1890 to 1894 he practiced in Seattle and in 1894 he moved his office to Los Angeles. One of his first important commissions was the Homer Laughlin Building (now Grand Central Market).

In 1905 he formed a partnership with Edwin Bergstrom. This firm designed numerous important structures in Los Angeles, including the original California Club, the Alexandria Hotel, the Citizens National Bank Building,

(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

26. BIBLIOGRAPHY

Southwest Builder and Contractor
August 6, 1920, p. 12.

Los Angeles Times
June 25, 1897, p. 14
July 2, 1897, p. 9.
September 3, 1897, p. 9.
April 9, 1905, V, p. 16.

Los Angeles Evening Express Yearbook
Los Angeles, 1926.

Press Reference Library, Southwest Edition
Los Angeles: Herald Examiner, 1912.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

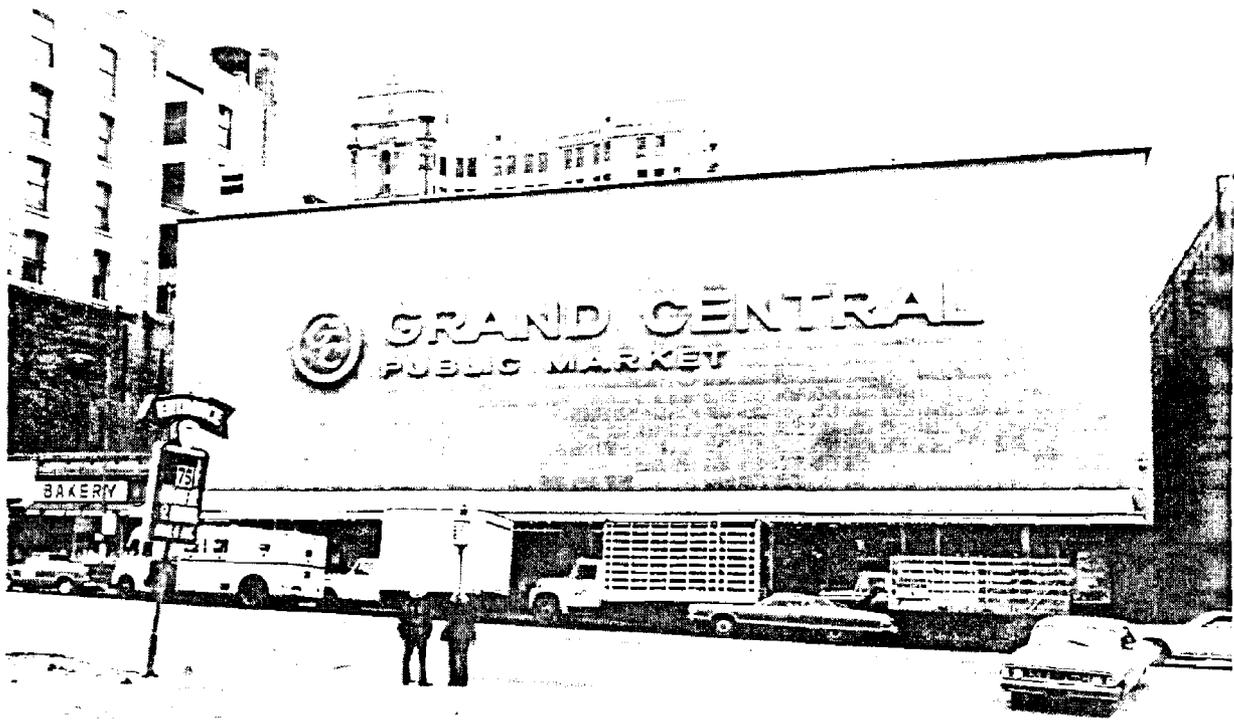
the Metropolitan Building, and the Bullocks Broadway.

The partnership with Bergstrom was ended in 1915. After this John Parkinson continued practice with his son Donald. During this final period in his career his most important works were the Title Guarantee, Title Insurance Building and a collaboration on the Los Angeles City Hall.

The last major work he helped design was the Los Angeles Union Station. Parkinson was one of the most important architects in Los Angeles during his lifetime. He designed or helped to design more major buildings than any other architect in the city. His work shows that he was familiar with a variety of architectural styles, and that the value of this was recognized by businessmen and developers throughout Southern California.



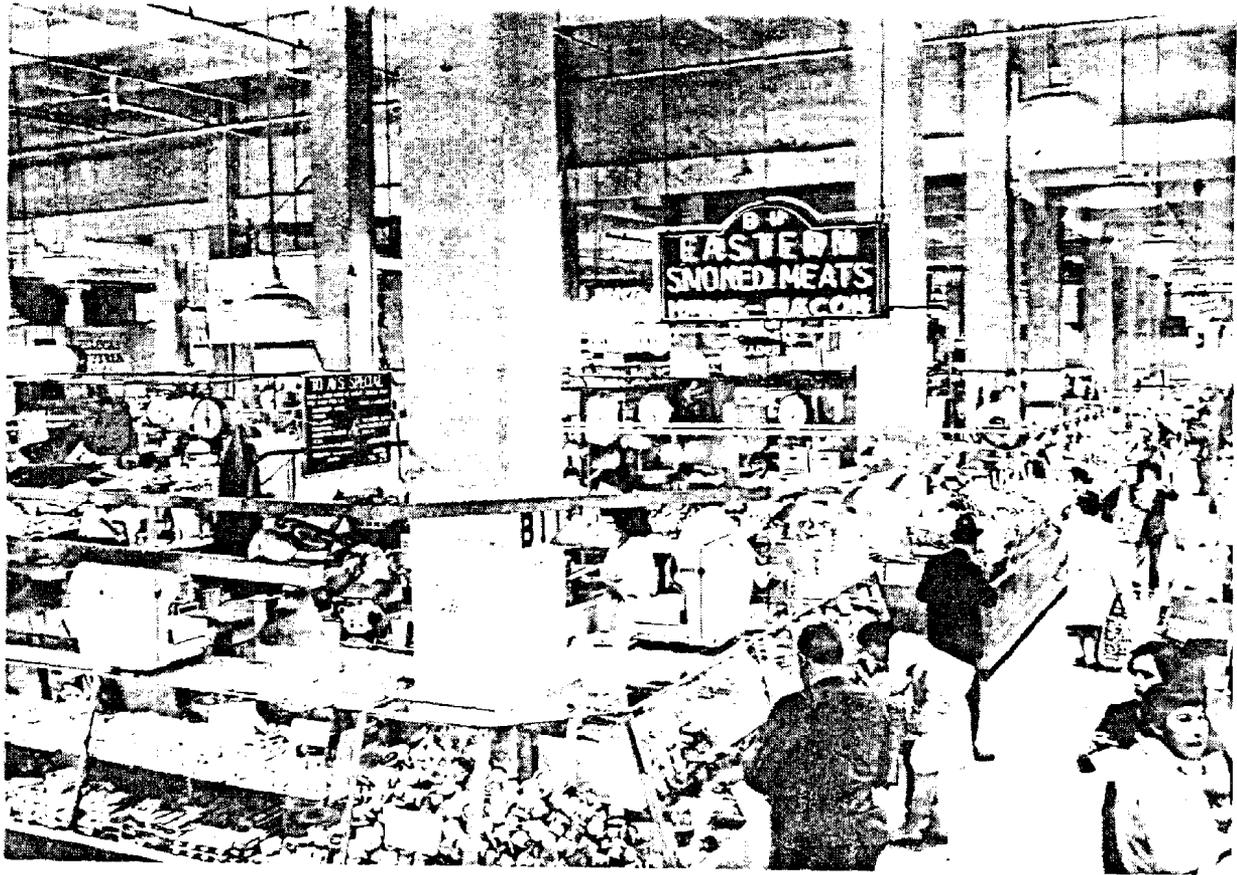
STREETSCAPE OF HOMER
LAUGHLIN BLDG. (GRAND
CENTRAL MARKET) FROM E.
SIDE BROADWAY



HILL STREET FACADE OF
GRAND CENTRAL MARKET
WEST SIDE



HOMER LAUGHLIN BUILDING
FACADE OF GRAND CENTRAL
MARKET FROM E. SIDE OF
BROADWAY



INTERIOR GRAND CENTRAL
MARKET

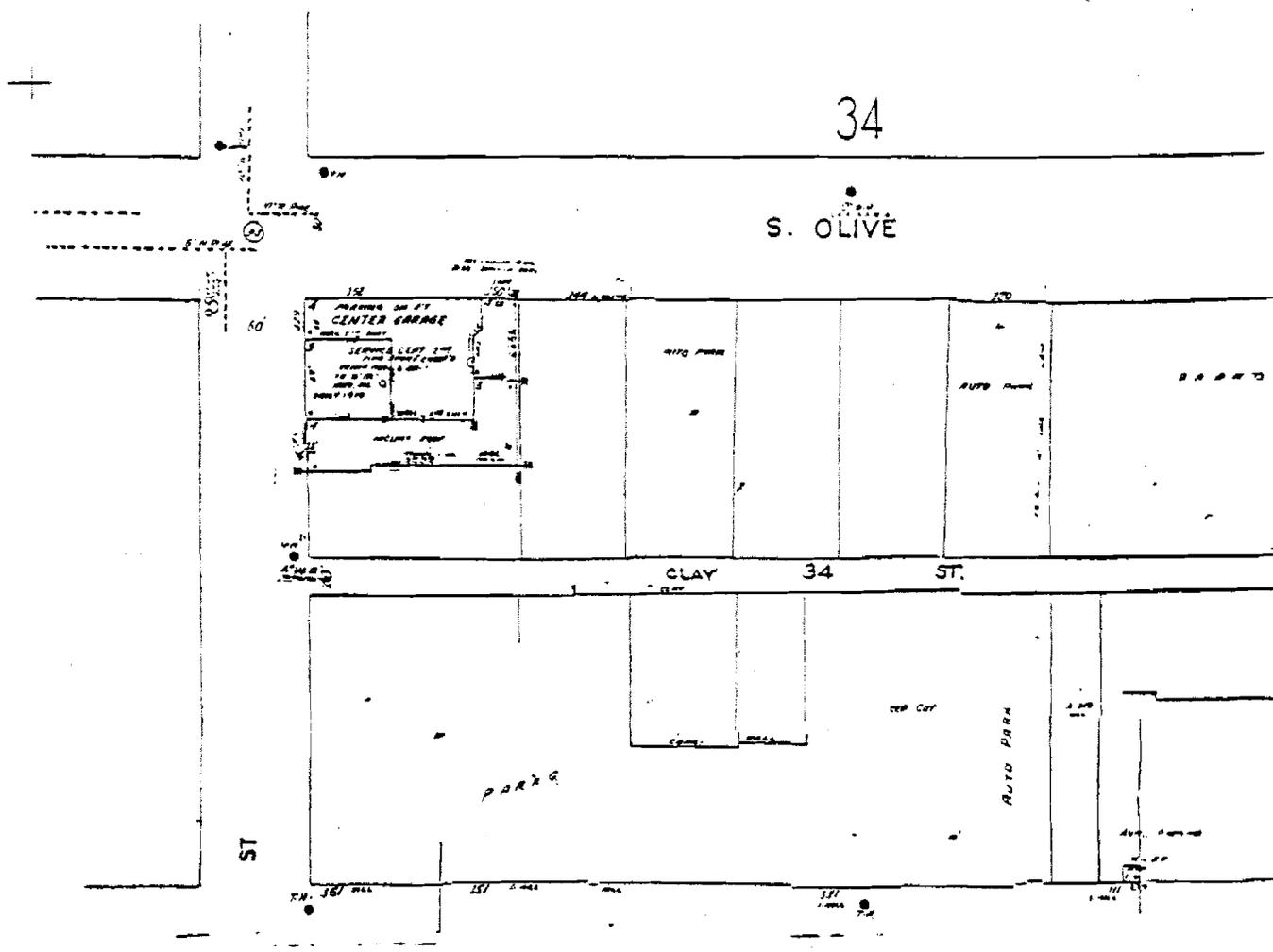


INTERIOR OF LOWER LEVEL

GRAND CENTRAL MARKET

34

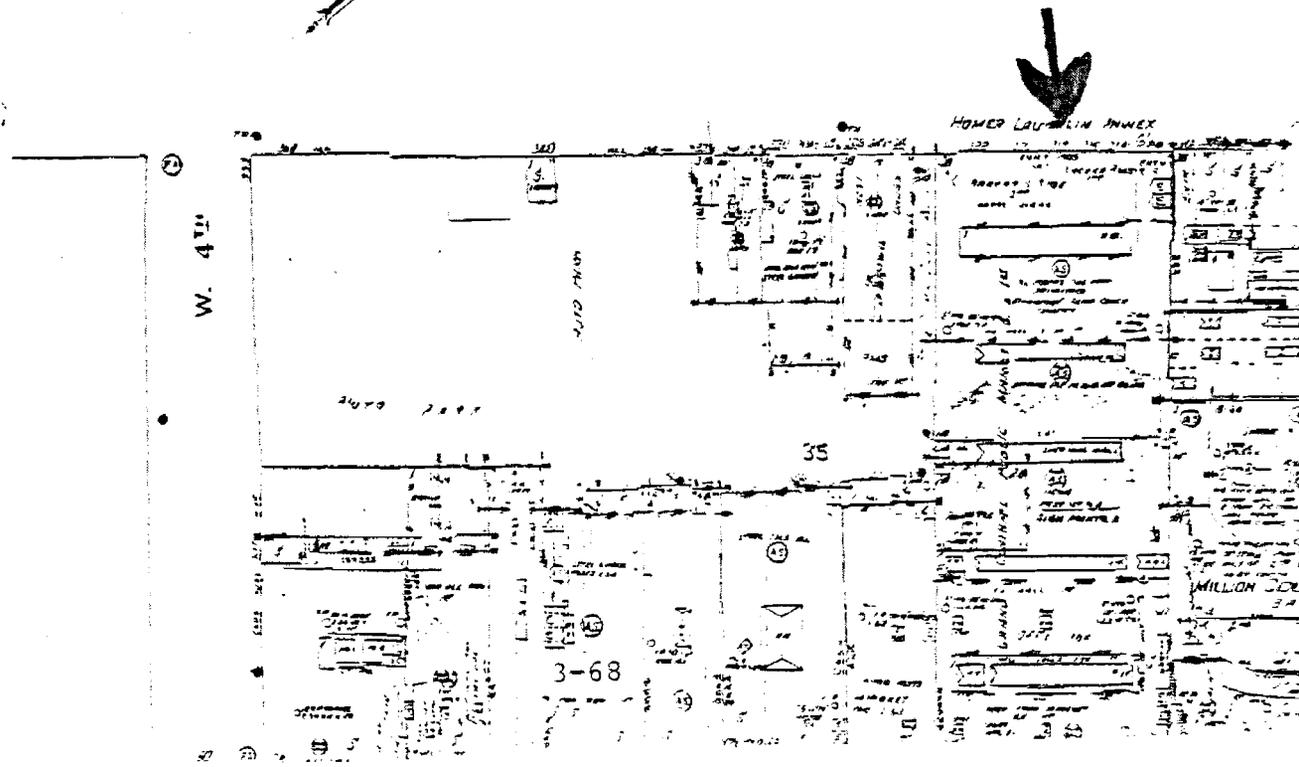
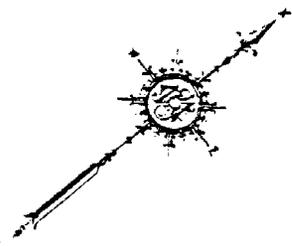
S. OLIVE

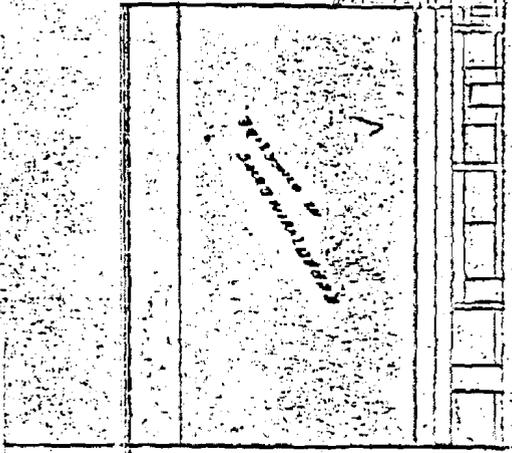


35

S. HILL

30 ft wide

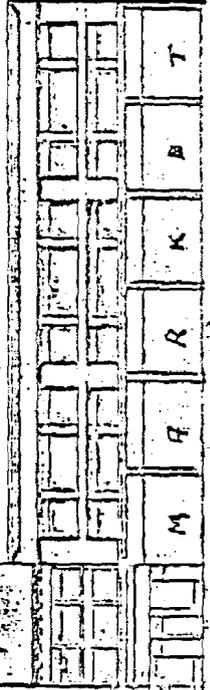




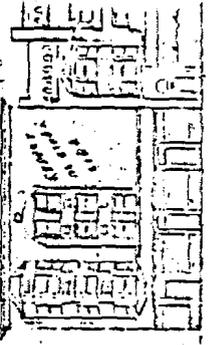
14



15



CREAM CEYOR ERICK BLDG



ERICK BUILDINGS TRN

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

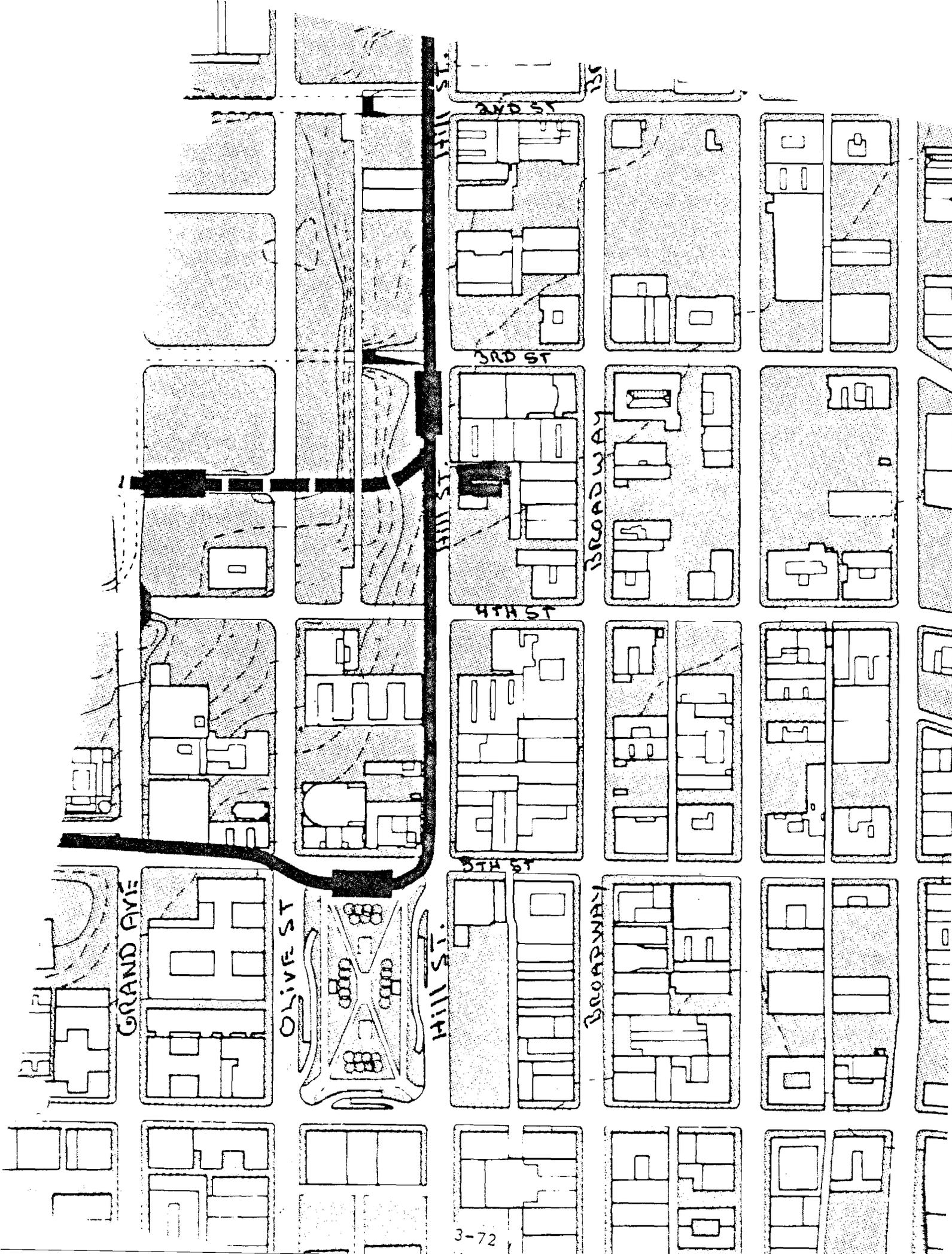
IDENTIFICATION

1. Common name: The Myrick Hotel
2. Historic name, if known: The Aldine
3. Street or rural address 324½ South Hill Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Albert Greenberg Address: 9454 Wilshire Boulevard
City: Beverly Hills ZIP: 90212 Ownership is: Public Private
5. Present Use: Store/Residential Original Use: Hotel and Shops
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 41.97'
Depth 145'
or approx. acreage .140
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached technical report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Plaster
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1897 This date is: a. Factual b. Estimated
16. Architect (if known): _____
17. Builder (if known): _____
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: The Markham Hotel
2. Historic name, if known: The Whipple
3. Street or rural address 326½ South Hill Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Grand Bazar Incorp. Address: 328 South Hill Street
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Store/Hotel Original Use: Hotel and Shops
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary),
7. Approximate property size: a. Open land b. Scattered buildings
Lot size (in feet) Frontage 41.92' c. Densely built-up d. Residential
Depth 145' e. Commercial f. Industrial
or approx. acreage .140 g. Other _____
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair a. None known b. Private development
d. Deteriorated e. No longer in existence c. Zoning d. Public Works project
e. Vandalism f. Other See attached
technical report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other _____
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1893 This date is: a. Factual b. Estimated
16. Architect (if known): _____
17. Builder (if known): _____
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA



GRAND AVE

OLIVE ST

HILL ST

BROADWAY

HILL ST

2ND ST

3RD ST

4TH ST

5TH ST

135

21. DESCRIPTION

Markham - The structure consists of a three story building with a basement and built of brick. The form of the structure is characteristic of small rooming houses and hotels in the late nineteenth and very early twentieth centuries in Los Angeles. Major architectural details include twin slanted bays in the top two stories slightly inset into arched surrounds. The central bay of the top two stories consists of a door surrounded by a transom and two narrow sidelights. The bays are detailed with grooved pilasters and paneling. Other details include stepped brick buttresses and a metal fire escape. Windows are of the sash type with flat openings. The structure is built in a rectangular plan with an off center main entrance at street level. The street level shop frontage has been altered. The original architectural intent is still clearly evident despite the fact that a stepped parapet and circular balcony have been removed.

(Continued on following page)

22. SIGNIFICANCE

The Markham and the Myrick are to be considered as related elements in the determination of eligibility. This was suggested by the original review process of the June 1978 report. A single statement of significance has therefore been prepared for both structures.

The Markham and Myrick are two of the few remaining Bay window structures in Los Angeles. They constitute a unique and unusual architectural unit in the downtown area. The masonry of Bay window buildings in the central city area of Los Angeles have either been entirely remodeled or demolished. This particular design feature was rather prevalent in the nineteenth century.

Both the Markham and the Myrick have facades that are relatively intact. As two of the few remaining nearly intact examples of a once common architectural style they have an added importance.

They were built originally as rooming houses with steps below. Their long and continued use as rooming houses also adds to their significance.

23. REPRESENTATION IN EXISTING SURVEYS

Markham and Myrick - California Historic Resource Inventory - 120 and 125

21. DESCRIPTION (Continued)

Myrick - The structure consists of a four story building with basement. It is built of brick. The form of the structure is characteristic of small rooming houses and hotels in the late nineteenth and very early twentieth centuries in California. Major architectural details include twin slanted bays in the upper three stories. A slightly projecting surround contains the windows of the middle bay, culminating in an arch. Spandrel panels contain decorative scrollwork as does tympanum of the central arch. There are anthemions on the cornice over the entrance. Windows are of the sash type with flat opening. The structure is built in a rectangular plan with a centrally located entrance at street level. The street level shop frontage has been altered and a cornice has been removed. The original architectural detailing and intent, however, is still clearly evident.

22. SIGNIFICANCE (See previous page)

23. REPRESENTATION IN EXISTING SURVEYS

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

25. ADDITIONAL HISTORICAL NOTES

To date no information has been discovered to indicate the architect of either building or a factual date of construction. This should not detract from their significance as they are of primary importance as examples of a now almost non-existent architectural style.

26. BIBLIOGRAPHY

Los Angeles City Directories
1893-1905.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905



MYRICK AND MARKHAM HOTELS
FROM W. SIDE OF HILL ST.



STREETSCAPE OF MARKHAM
AND MYRICK FROM N.W.
CORNER FOURTH & HILL STS.



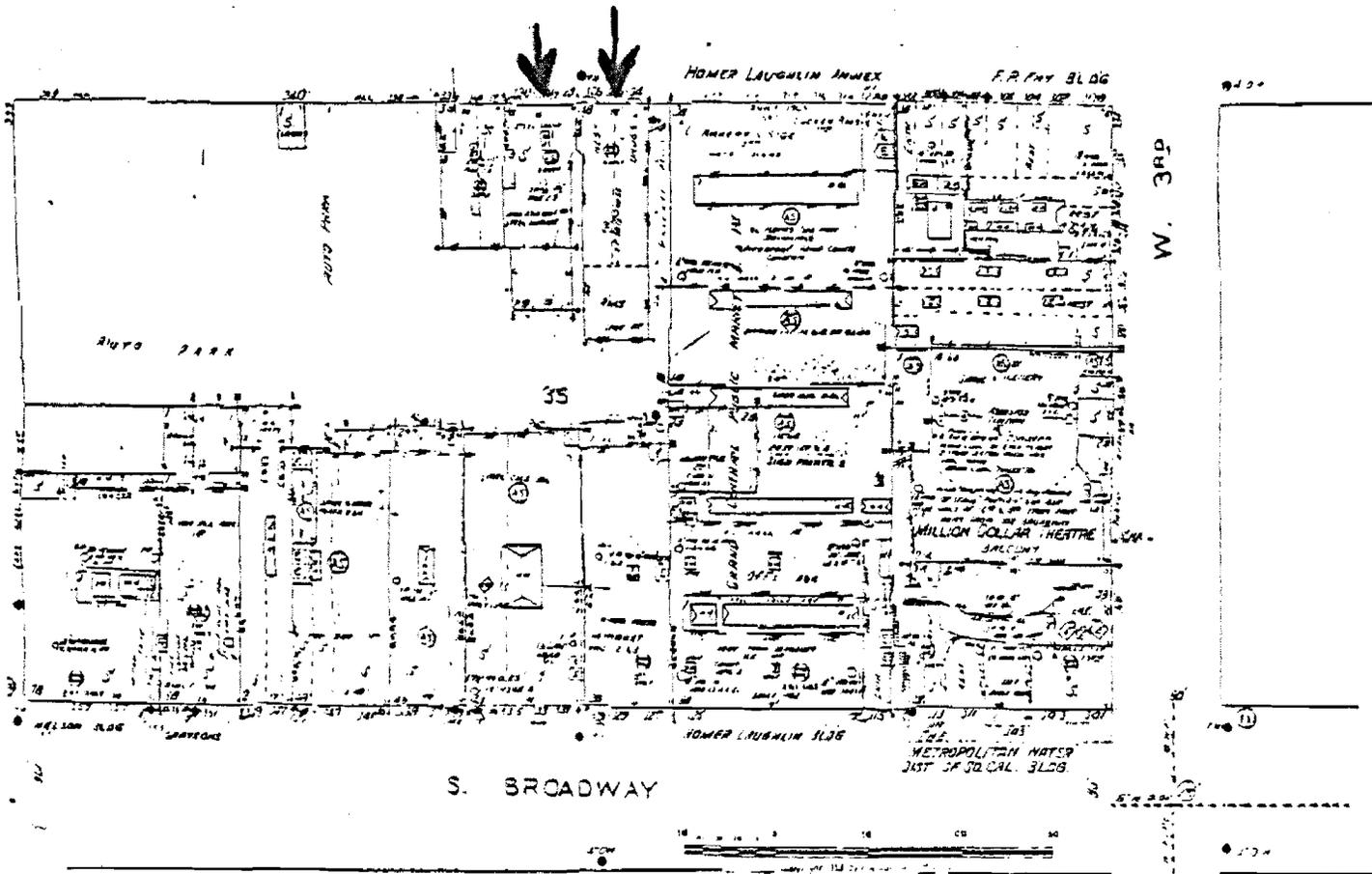
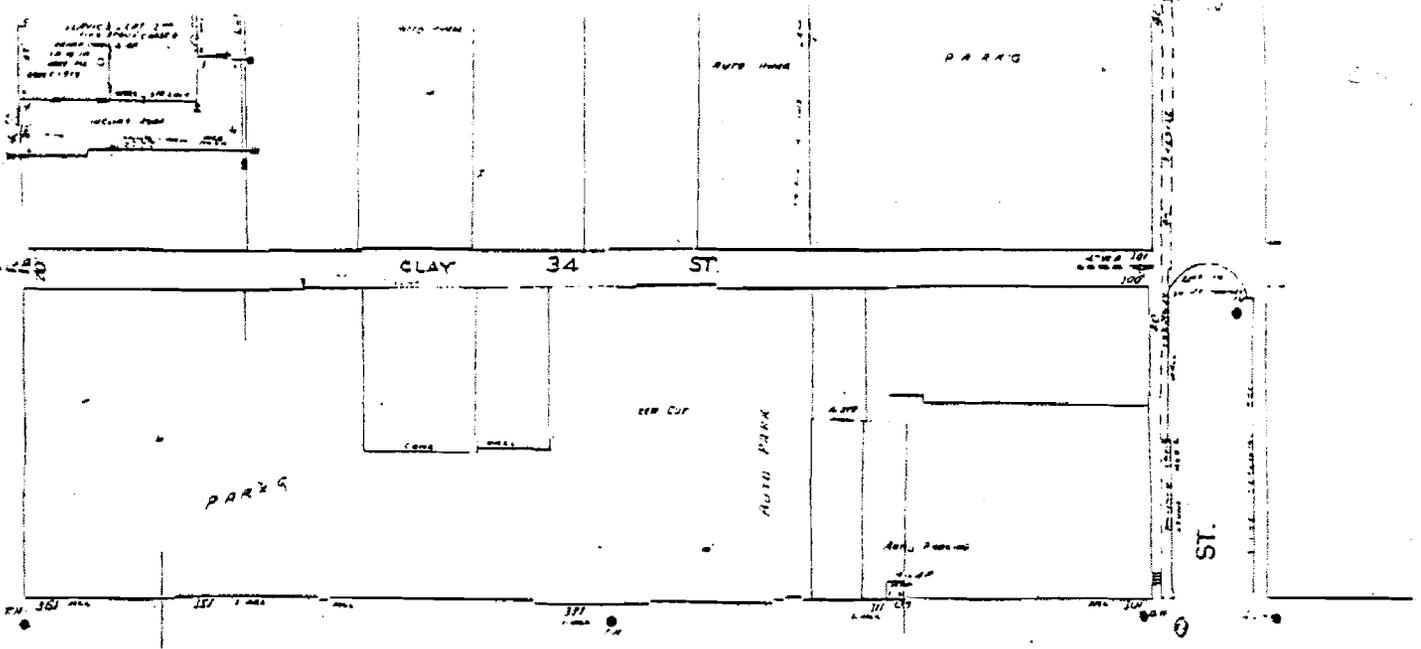
MARKHAM HOTEL
FROM WEST SIDE OF HILL

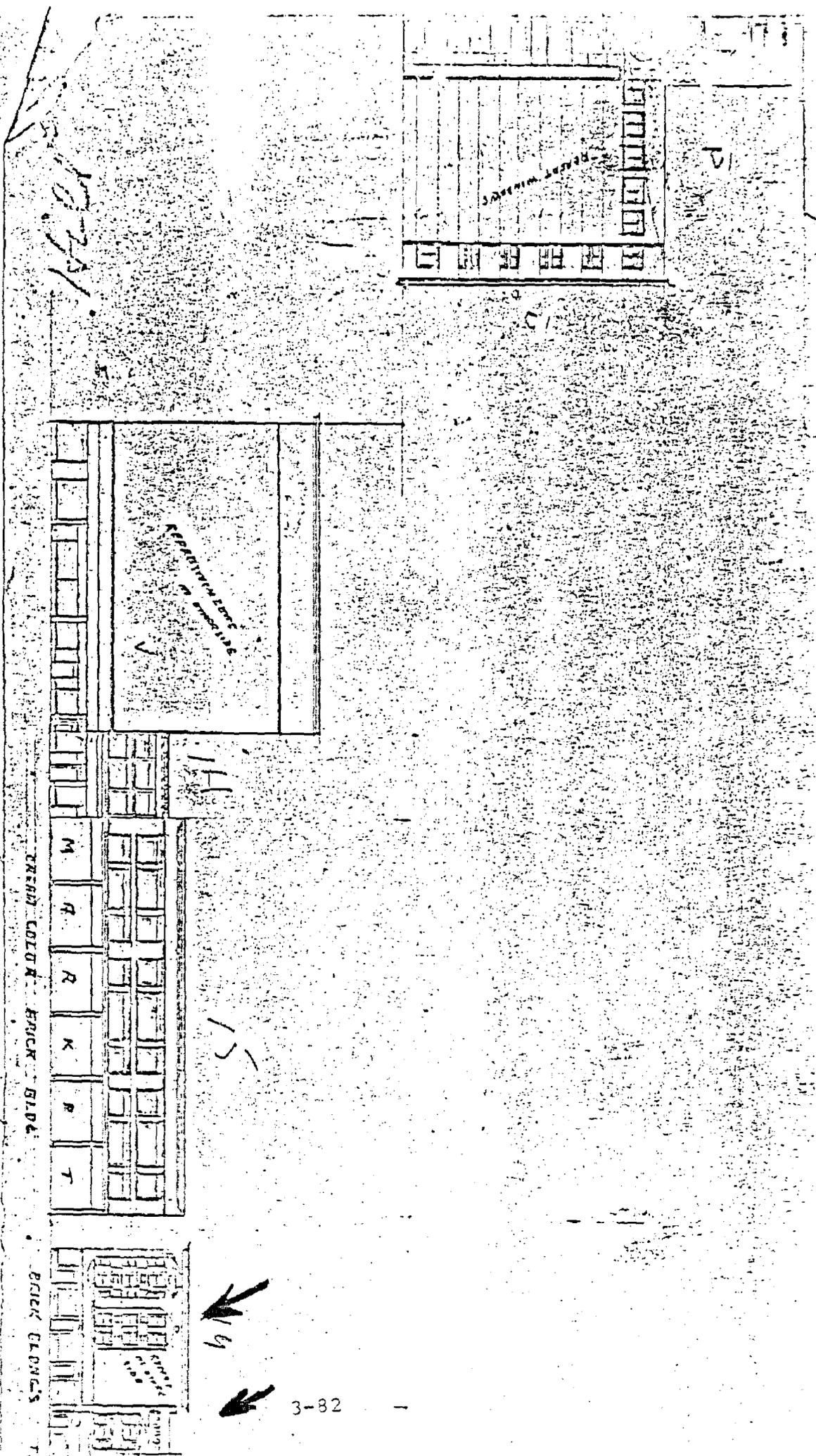


MYRICK HOTEL
FROM E. SIDE OF HILL



DETAIL OF MARKHAM AND
MYRICK HOTELS





17

RECEPTION ROOM

GREEN COLORED BRICK GLAZED

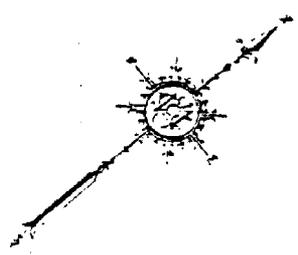
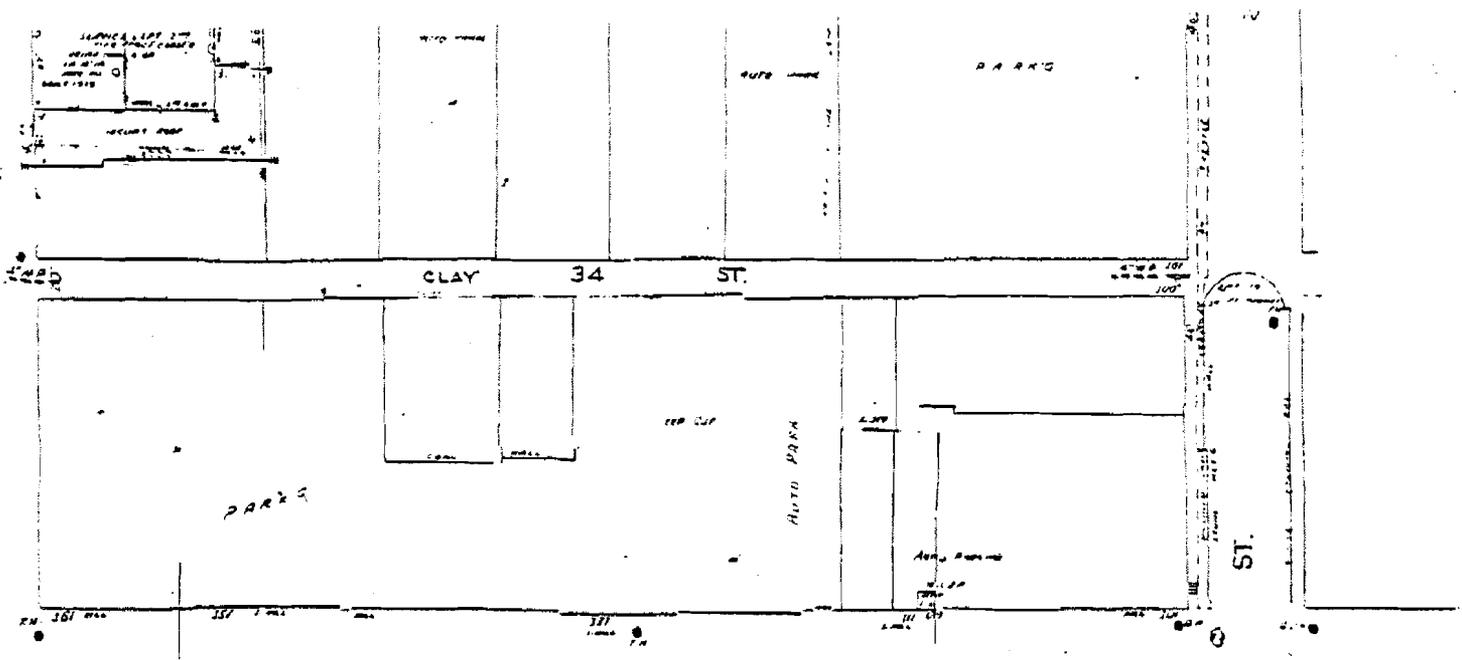
BRICK CLONGS

14

15

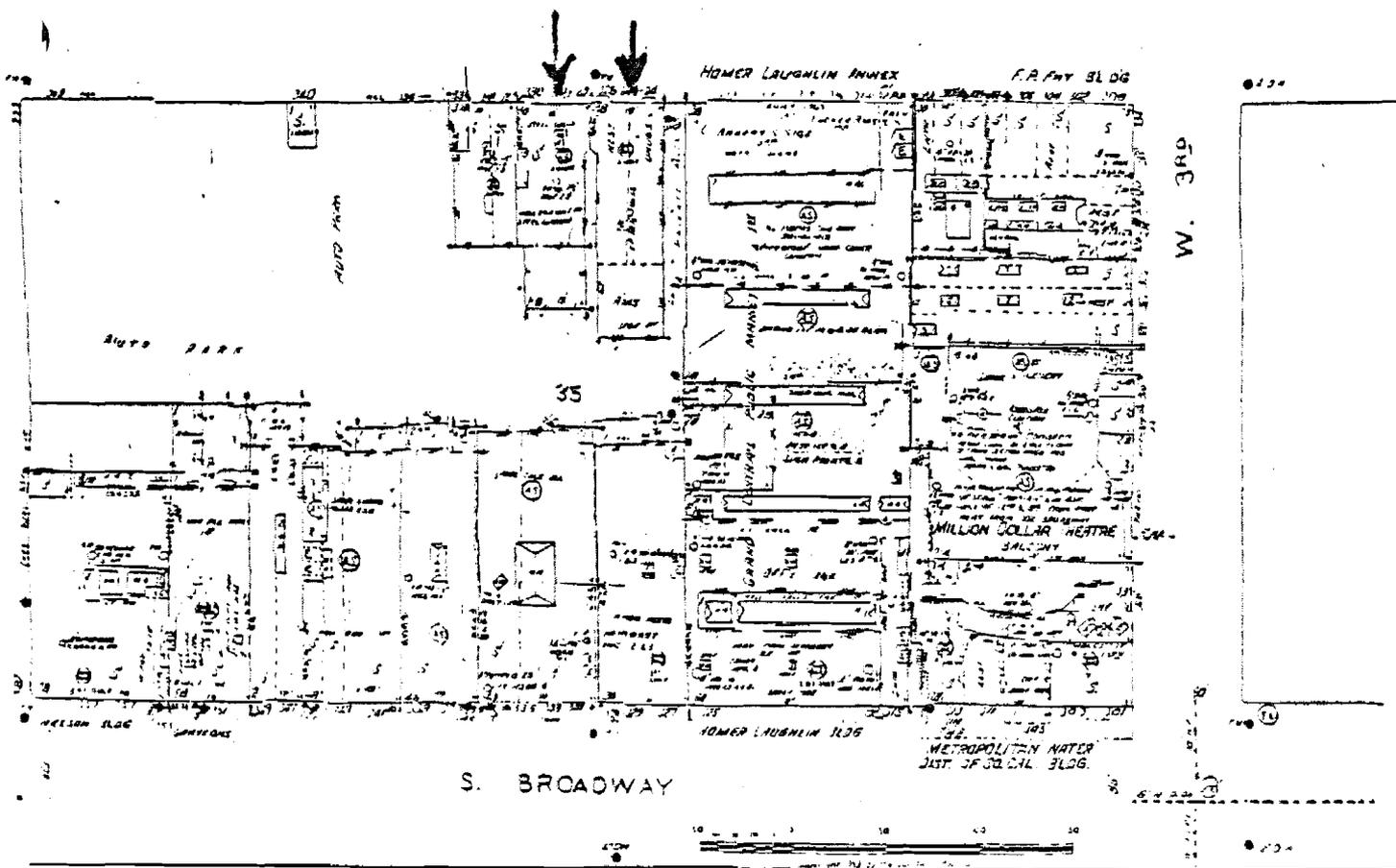
16

17



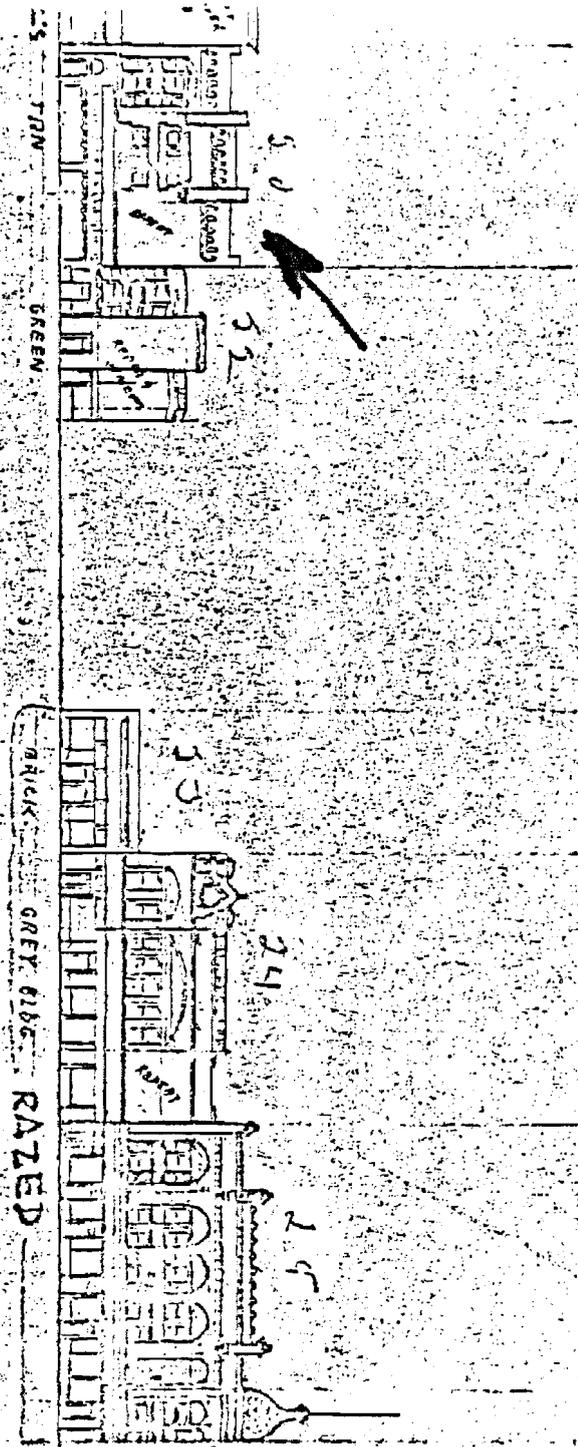
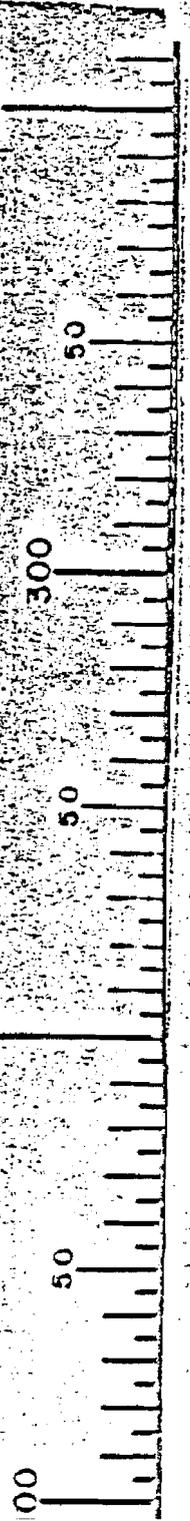
S. HILL 80 ft wide

37



SCALE = 50'
CITY OF LOS ANGELES

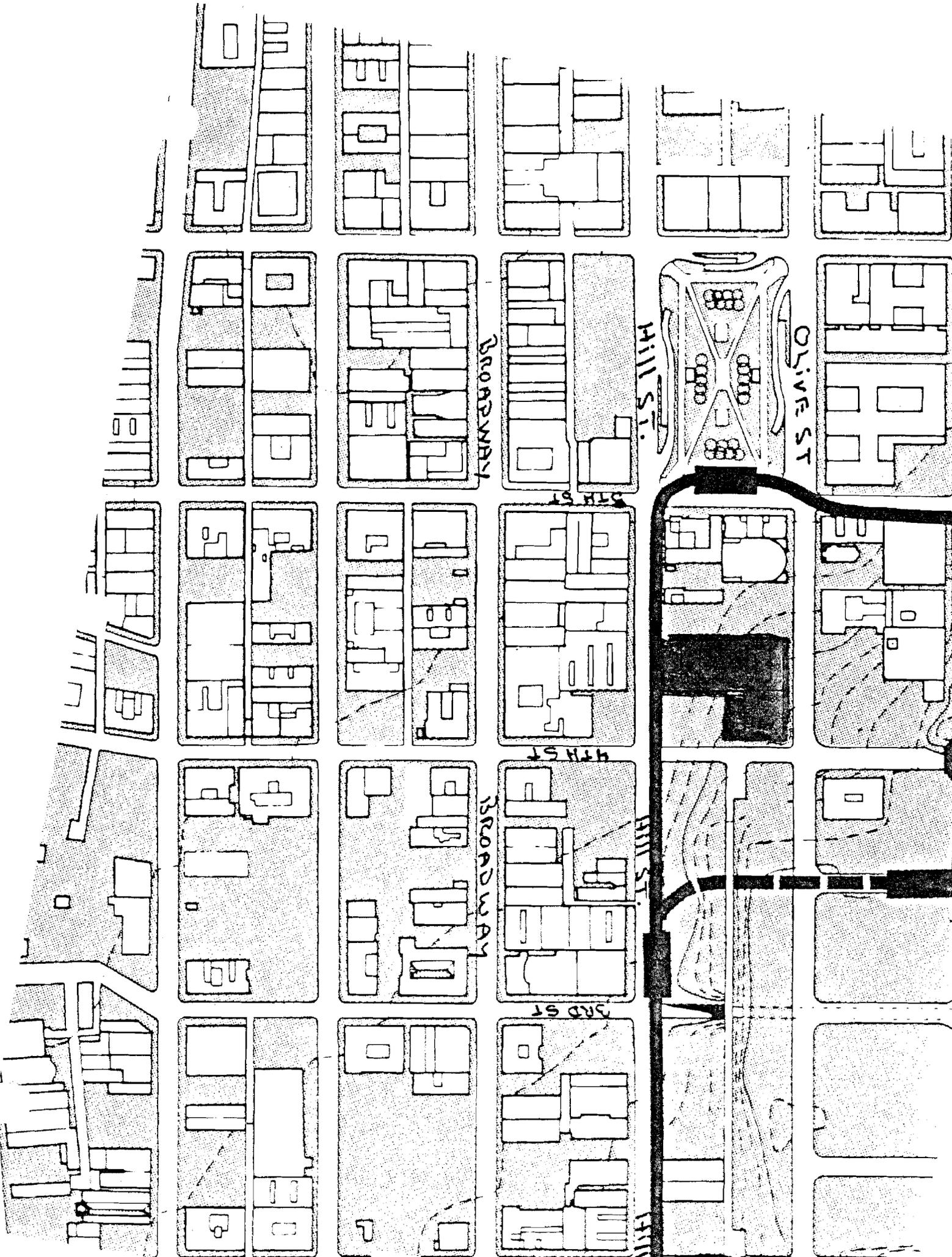
200



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Subway Terminal Building
2. Historic name, if known: Subway Terminal Building
3. Street or rural address 415-417 South Hill Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Subway Terminal Corp. Address: 417 South Hill Street
City: Los Angeles ZIP: 90013 Ownership is: Public Private
5. Present Use: Office Original Use: Office and Subway Terminal
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 141'
Depth 330'
or approx. acreage 1.167
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached technical report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Terra Cotta
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1925 This date is: a. Factual b. Estimated
16. Architect (if known): Schultze and Weaver
17. Builder (if known): P.J. Walker
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA



OLIVE ST

HILL ST.

BROADWAY

1ST ST

4TH ST

BROADWAY

HILL ST.

3RD ST

HILL ST.

21. DESCRIPTION

The building consists of a twelve story and basement, fireproof structure. It is built out of steel frame construction with reinforced concrete, brick and tile. Entrance to the building is on Hill Street. Light courts on the south side of the building divide it into four bays. Exterior walls of the building are brick with terra cotta facing on the Hill Street facade above the lower stories. The lower stories are faced in granite.

Major architectural details include the set back of the upper two stories with a broad bracketed cornice above. In the top two floors the windows are paired in a single arched surround with central corinthian columns and paired composite pilasters. Above the tenth floor there is a bracketed cornice. The tenth story windows alternate with shield panels. All windows on the Hill Street facade are sash windows. The bottom two stories are rusticated stone, and there are two large arched entrances with glass mosaic panels and coffered ceilings. These panels depict symbolic transportation scenes which illustrate the functional theme of the building. The building is in the Italian Renaissance style and is symmetrical in

(Continued on following page)

22. SIGNIFICANCE

The Subway Terminal Building was designed by the prominent architectural firm of Schultze and Weaver who were responsible for many buildings in the Los Angeles area done in the Italian Renaissance style.

The building was rated locally as the largest and most important project of the year. It is also an important part of the history of transportation efforts in Los Angeles. The building was once the central terminal for the Pacific Electric Transportation system, and the eastern terminus of a double track "subway" system from Los Angeles to Hollywood.

The system was designed to provide traffic relief in the downtown area. By removing nearly 1200 Pacific Electric cars from the surface daily and placing them in a tunnel system which ran from the back and basement of the building, under Bunker Hill, and emerged at a point which is immediately to the west of the Harbor Freeway.

The project was designed specifically to reduce commuting time from the suburbs to the downtown area. It was also envisioned as a means of increasing property values in the heart of the metropolitan area. It was also thought of as a means to stabilize the values through the creation of a large central reference point. The location of the business district in Los Angeles had already begun to shift, and it was thought that a

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

Subway Terminal - California Historic Resource Inventory - 246

Los Angeles Cultural Historic Monuments - 177

21. DESCRIPTION (Continued)

form and detail on the entrance facade.

The entrance lobby is done in marble with large decorated columns, coffered ceiling, decorative stenciling and decorative metalwork. A bronze copy of Rodin's, The Thinker, is also located in the elevator lobby.

There has been some minor alteration to the street level facade but the building is virtually intact.

22. SIGNIFICANCE (Continued)

permanent reference point would further end the shifting process.

The building is significant for both architectural and historical reasons. It is truly an outstanding symbol of the City of Los Angeles and the importance of transportation in the growth and development of the southland.

Its association with the Title Guarantee and Federal Title Building constitutes an interesting historical and architectural grouping.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Schultze and Weaver - The firm of Schultze and Weaver designed a large number of prominent buildings in Los Angeles. Schultze, the senior member of the firm died in 1951 at the age of 73. He was a renowned Manhattan Architect and a nephew of Lillian Russell. He was devoted to Beaux Arts design and once remarked "every architect ought to go at least once a year to Paris." He designed a number of structures in New York, including the Biltmore, Ambassador and Commodore Hotels. He was also chief architect for the Grand Central Terminal. Other notable structures include the Miami Biltmore and the Breakers, at Newport.

In addition to the Biltmore and the Subway Terminal Building, Schultze and Weaver designed the Johnathan Club.

25. ADDITIONAL HISTORICAL NOTES

The tracks, passenger station, and portions of the tunnel of the Pacific Electric Subway system remain intact although they have not been used for a number of years. There were originally five tracks in the subway station. Entrance to the area was off Hill Street on the south side of the building.

The trains were not actually subway cars, but were the standard surface car altered somewhat so as to permit travel underground for short periods of time.

26. BIBLIOGRAPHY

Los Angeles Times
April 12, 1925, V, 3.
May 28, 1972, G, 4.

Southwest Builder and Contractor
June 12, 1925, p. 46-47
January 17, 1930, p. 5.

Architectural Digest,
1926, Vol G, No. 2, p.44.

L A Evening Express Yearbook
1926

Architectural Forum
September 1951, p. 68.

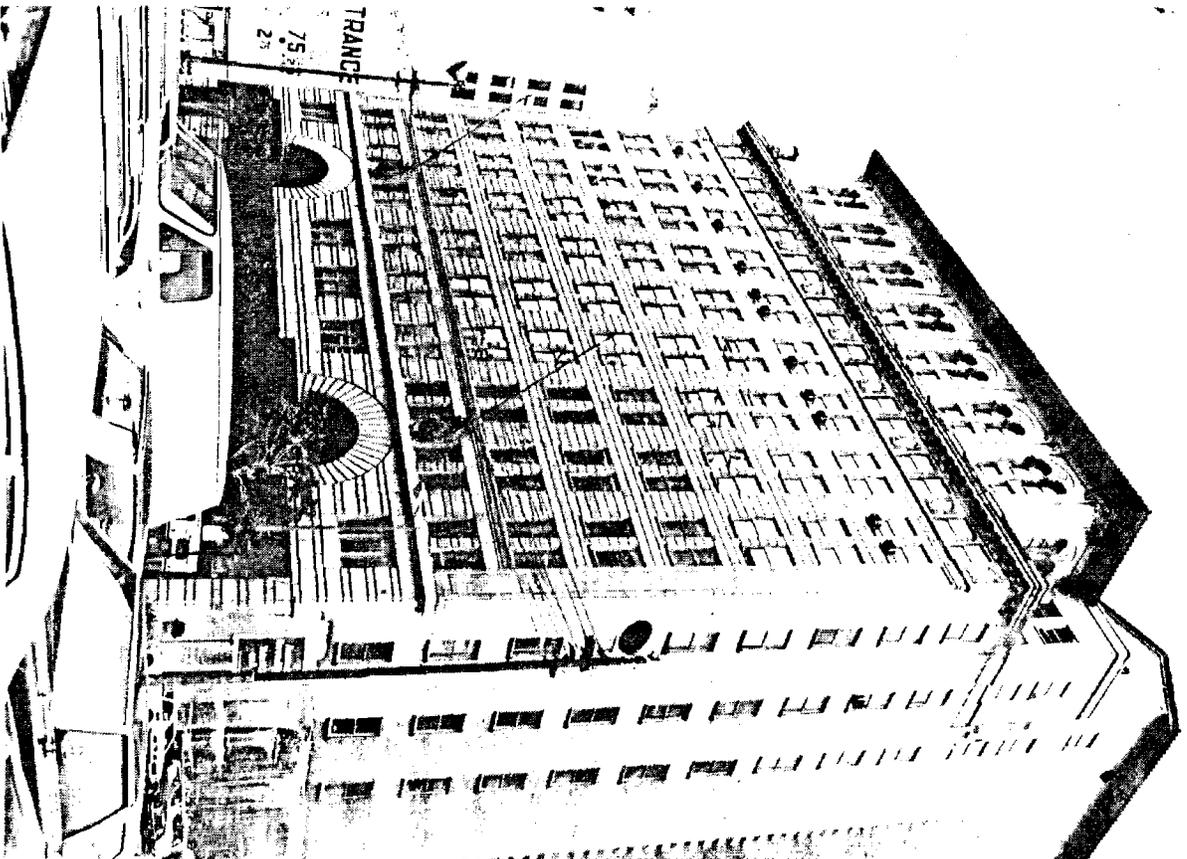
Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

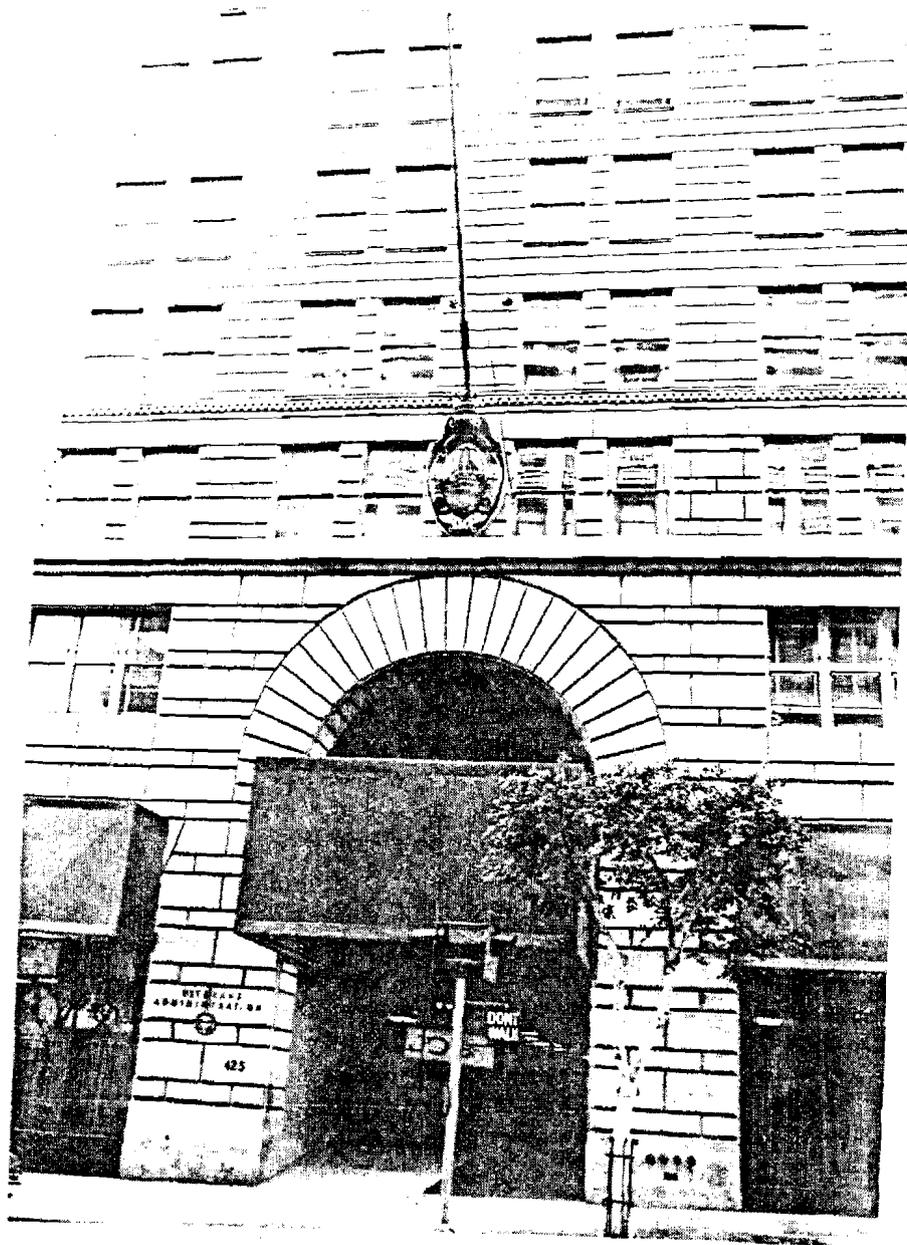
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905



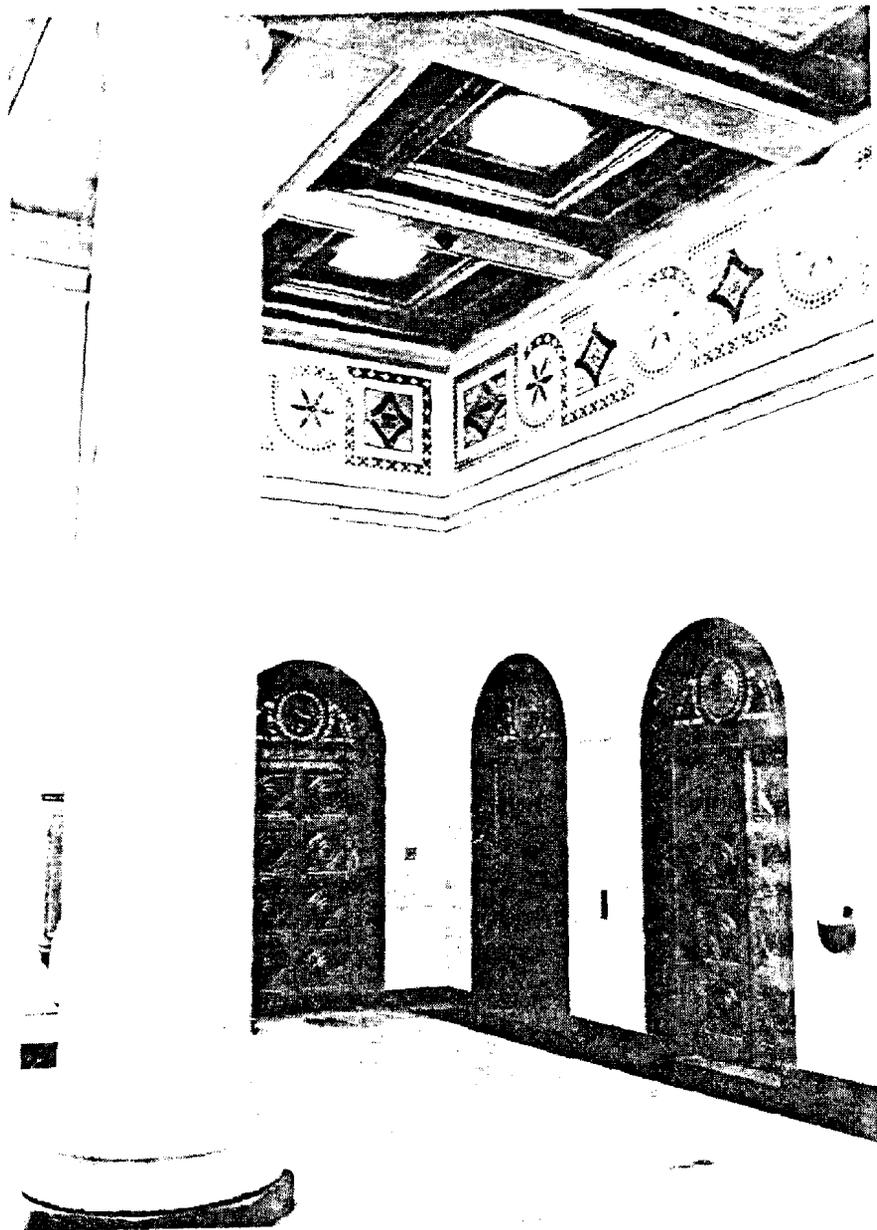
SUBWAY TERMINAL
FROM THE EAST SIDE OF
HILL STREET



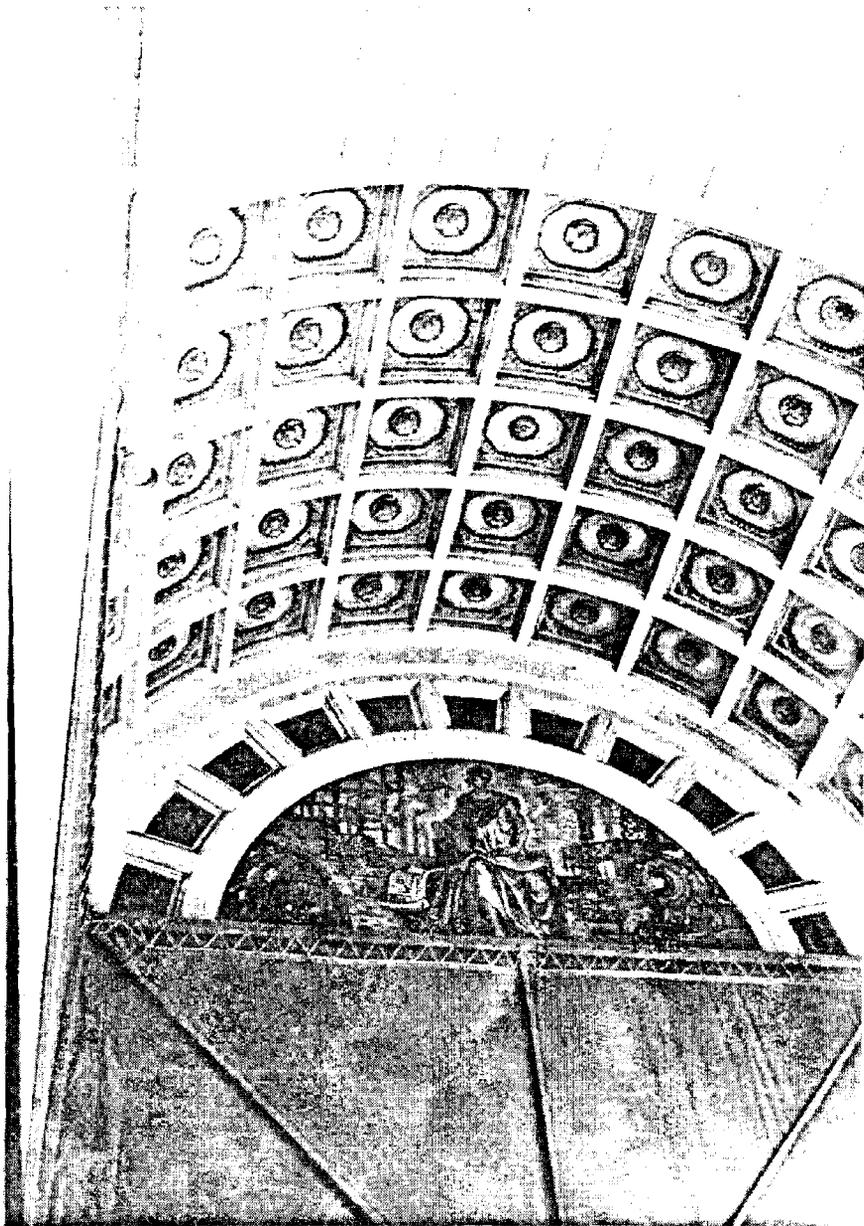
SUBWAY TERMINAL FROM
MID-BLOCK E. SIDE OF
HILL, N. OF FOURTH ST.



DETAIL OF SUBWAY
TERMINAL FACADE



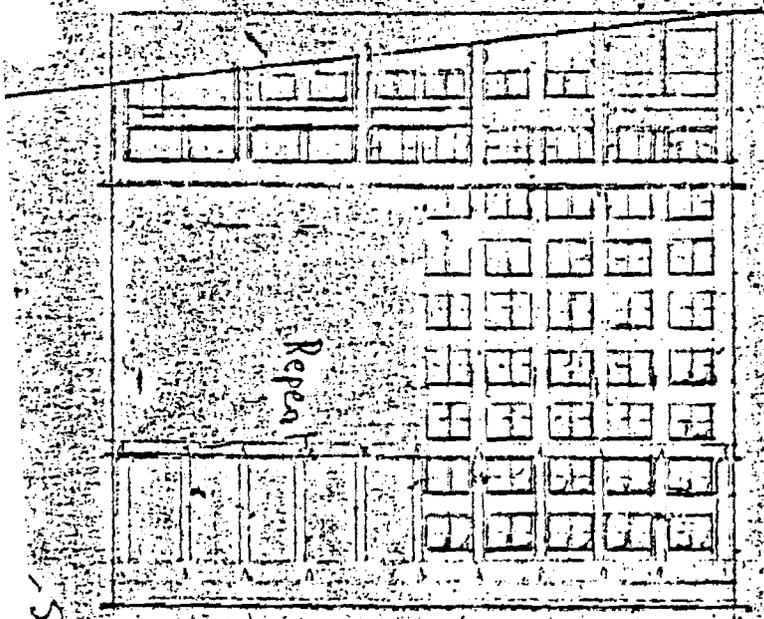
INTERIOR OF ELEVATOR
LOBBY SUBWAY TERMINAL



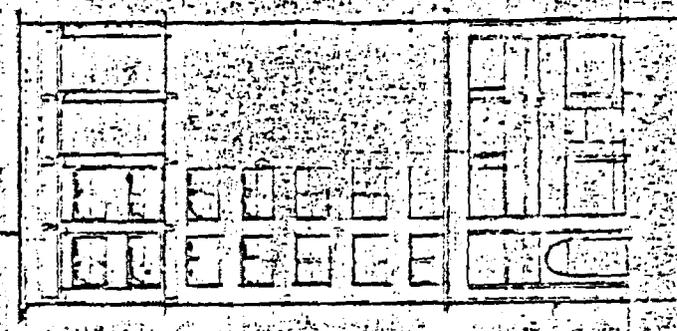
TILE MOSAIC OF SUBWAY
TERMINAL



STATUE IN SUBWAY TERMINAL
LOBBY

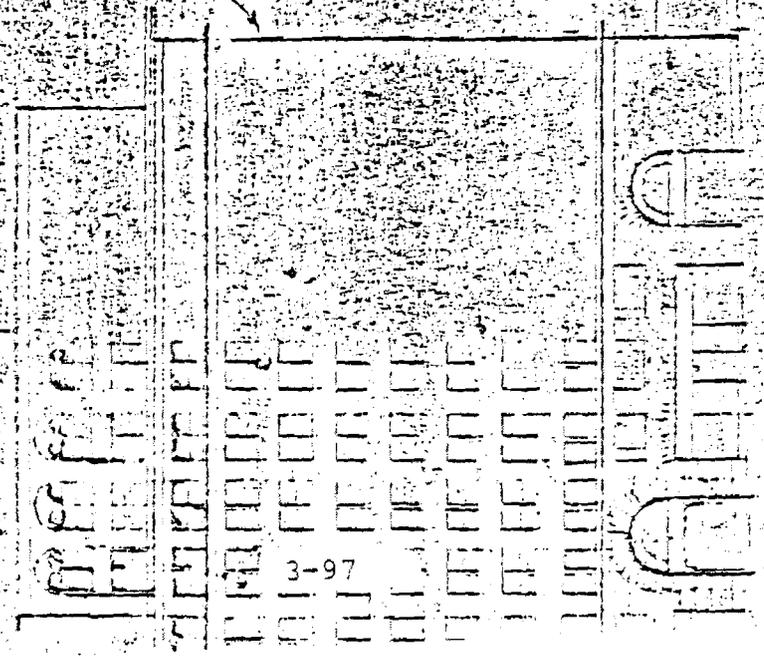


Sides Corner
 Cream
 Cream



and 20ft Down from the top

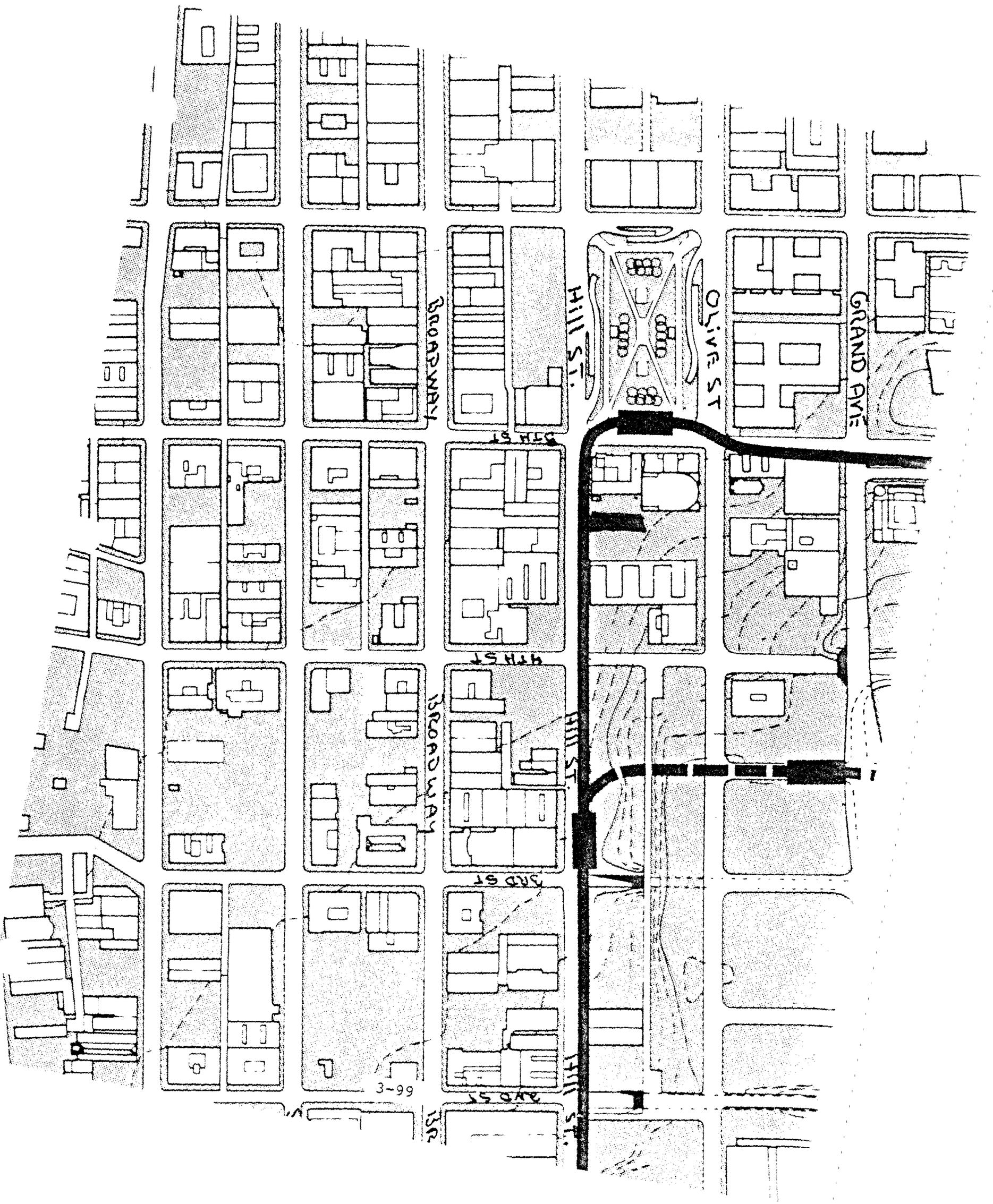
Wall of Rear of Lot



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

NOTIFICATION

1. Common name: Federal Title Building
2. Historic name, if known: National Bank of Commerce
3. Street or rural address 437 South Hill Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: A. and L. Levinson Address: 222 Emanville Street
City: Compton ZIP: 90220 Ownership is: Public Private
5. Present Use: Vacant Original Use: Bank and Offices
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 40'
Depth 159'
or approx. acreage .146
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached technical report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1927 This date is: a. Factual b. Estimated
16. Architect (if known): Walker and Eisen
17. Builder (if known): R. Milsap
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA



21. DESCRIPTION

This structure consists of a Class A building of fireproof construction built of steel reinforced concrete. The building is ten stories in height and has a basement. Major architectural features include sash windows set in between vertical ribs with metal spandrel panels. The building terminates in three arched window bays with keystones above the tenth floor. The ornamentation mixes both classical and moderne influences. One notable feature is composed of the sculptured panels at the second story level. These depict human figures in the various stages of economic evolution from the earliest times to the 1920's.

The bank interior is largely intact. Walls of the lobby are in travertine. Walls of the banking room are in caen stone. The beams and girders over the banking room have been used as decoration, having been covered with a surface of concrete and tinted and stenciled.

The building is of concrete construction throughout with a joint system of floors and hollow terra cotta partitions. It was originally interpreted
(Continued on following page)

22. SIGNIFICANCE

The structure was designed by Walker and Eisen, a prominent Southern California architectural firm. It is an important part of the Hill Street streetscape. In particular, its association with the Subway Terminal and Title Guarantee Building constitute an interesting historic and architectural group.

The building is also significant in that it utilized a very narrow lot through ingenious and sensitive planning. The lot is twenty feet narrower than the average width of a lot in the downtown business district. This space was not generally suited to the idea of a commodious banking room. The lobby of the bank was placed however, in such a manner that it became a part of the bank when that business was open and a distinctive lobby when the bank was closed. This interesting use of space was accomplished through the use of sliding doors.

An additional feature of interest is the original placement of the fire escape. Los Angeles building code then required that a fire escape be placed on the front of the building. Such a device would have destroyed the visual and architectural continuity of the facade on such a narrow building. To obviate this a narrow four foot recess was made on the north side of the building. From the street opposite the fire escape was virtually invisible.

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

The Federal Title Building appears in no other survey apart from the initial Downtown People Mover cultural resources inventory.

21. DESCRIPTION (Continued)

as a modern adaptation of the Renaissance style.

Today the style is generally known as a form of the zig zag moderne.

Alterations to the structure consist only of very minor changes such as the addition of modern aluminum frame doors and the filling-in of several windows on the north side.

The building is currently vacant.

22. SIGNIFICANCE (Continued)

The architectural features of this building serve to make it a significant and important structure.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Albert R. Walker and Percy Eisen organized the firm of Walker and Eisen in 1920. The practice prospered and for over twenty-five years they designed numerous structures, public and private throughout Southern California.

Some of the more prominent buildings include the Signal Hill Oil Building, Beverly Wilshire Hotel, Gaylord Apartment Hotel, Wurlitzer Building, National City Bank, Hollywood Plaza Hotel, The Hilton Hotel at Long Beach, the Torrance Public Library, and the Commerical Exchange Building.

The firm dissolved after World War II, shortly before Eisen's death late in 1946.

25. ADDITIONAL HISTORICAL NOTES

The primary reason for the narrow lot is that the original Ord survey was resubdivided. In order to balance out the majority of lots an occasional forty foot lot had to be created.

26. BIBLIOGRAPHY

Los Angeles Times
July 3, 1927, V, 3.

Southwest Builder and Contractor
July 27, 1927, p. 62.
July 13, 1928, p. 36-37.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905.



FEDERAL TITLE FROM THE
N.E. CORNER OF FIFTH
AND HILL

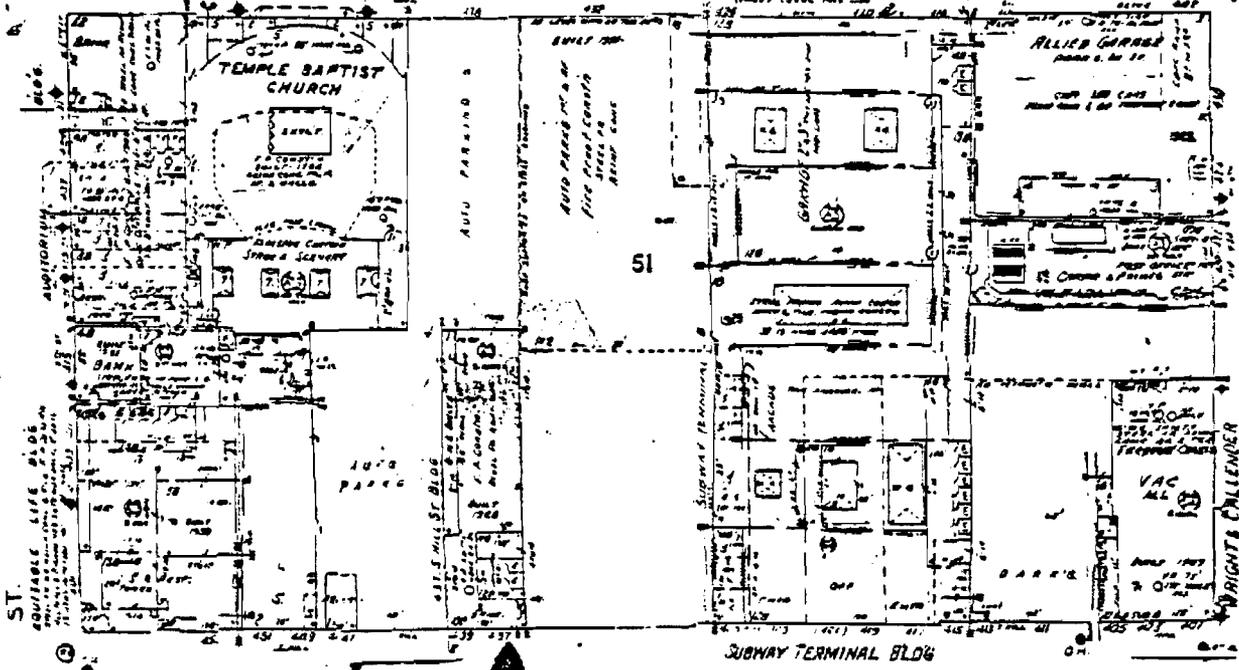


DETAIL OF FEDERAL TITLE

35

34

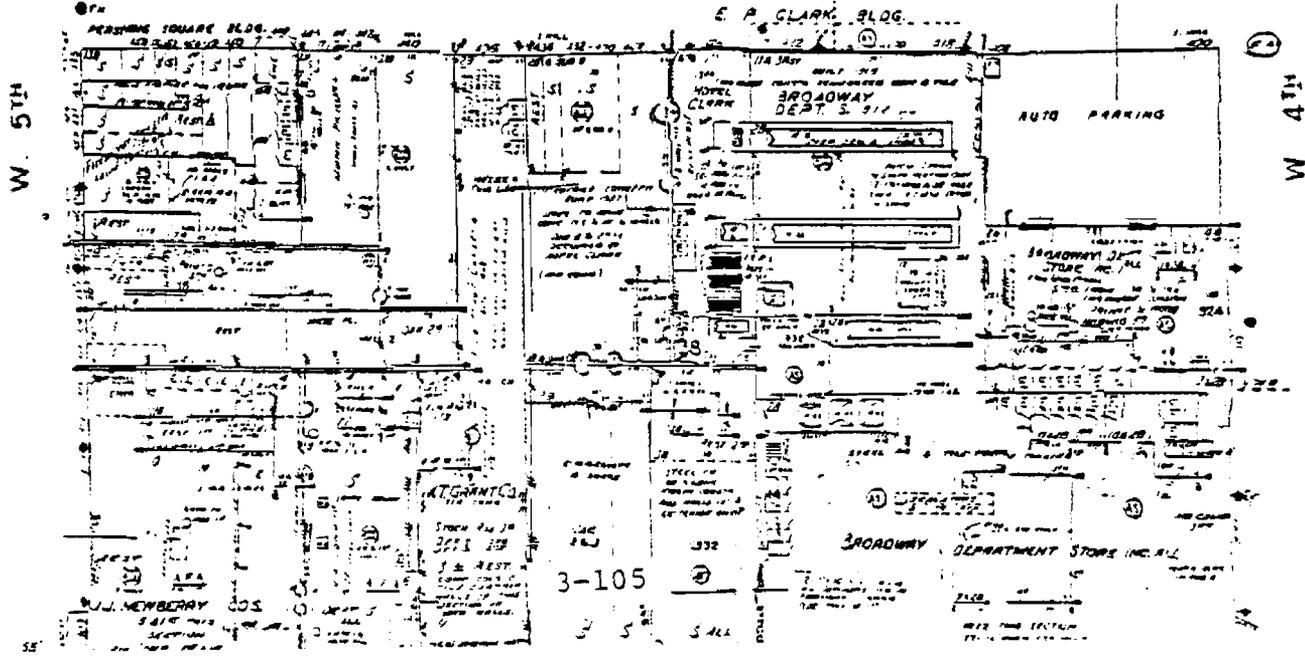
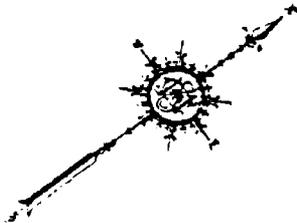
S. OLIVE

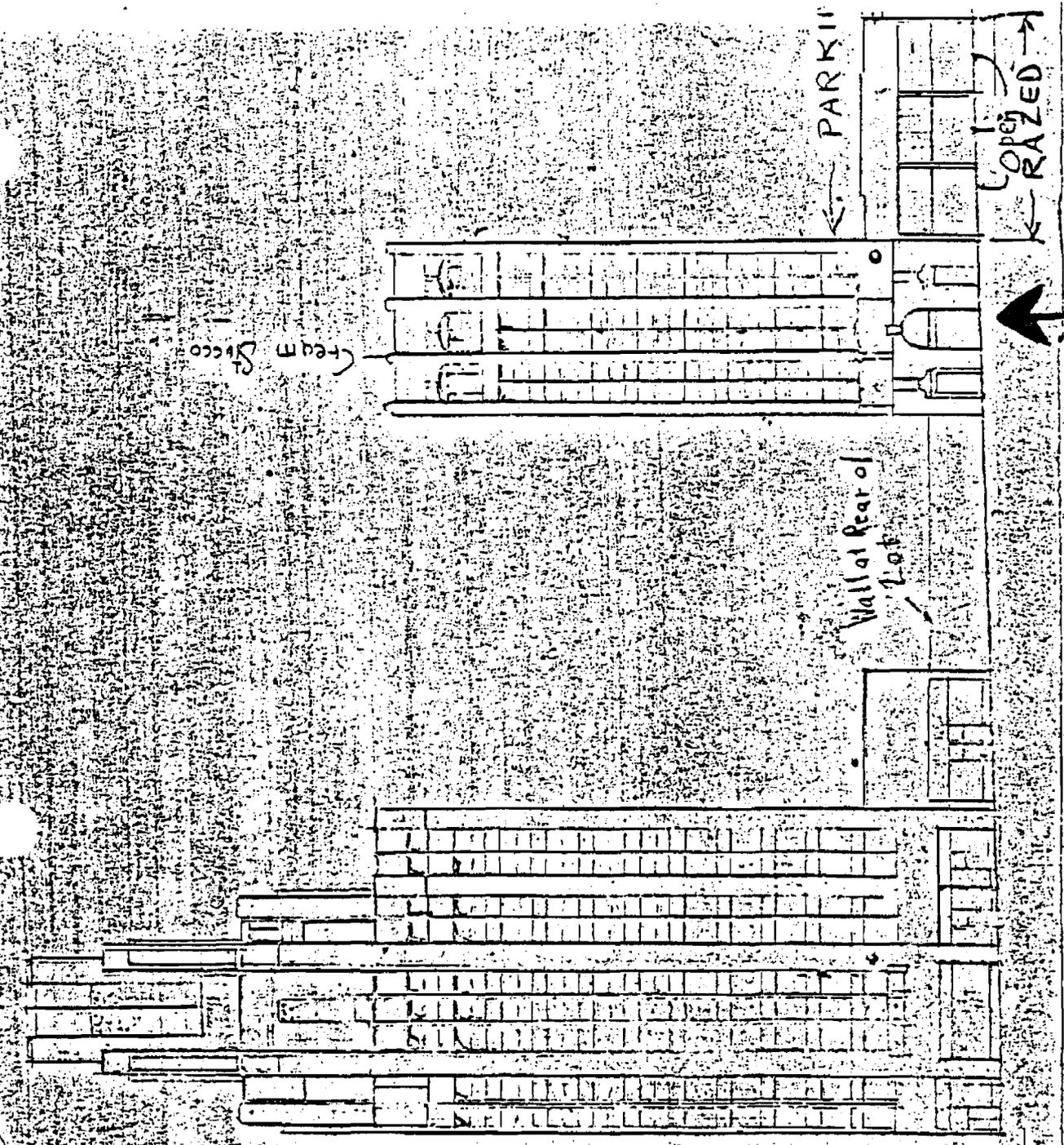


52

S. HILL

80 ft wide





Top Elevation

Cream Stucco

PARKING

CORNER RAZED

Wall at Rear of Lot

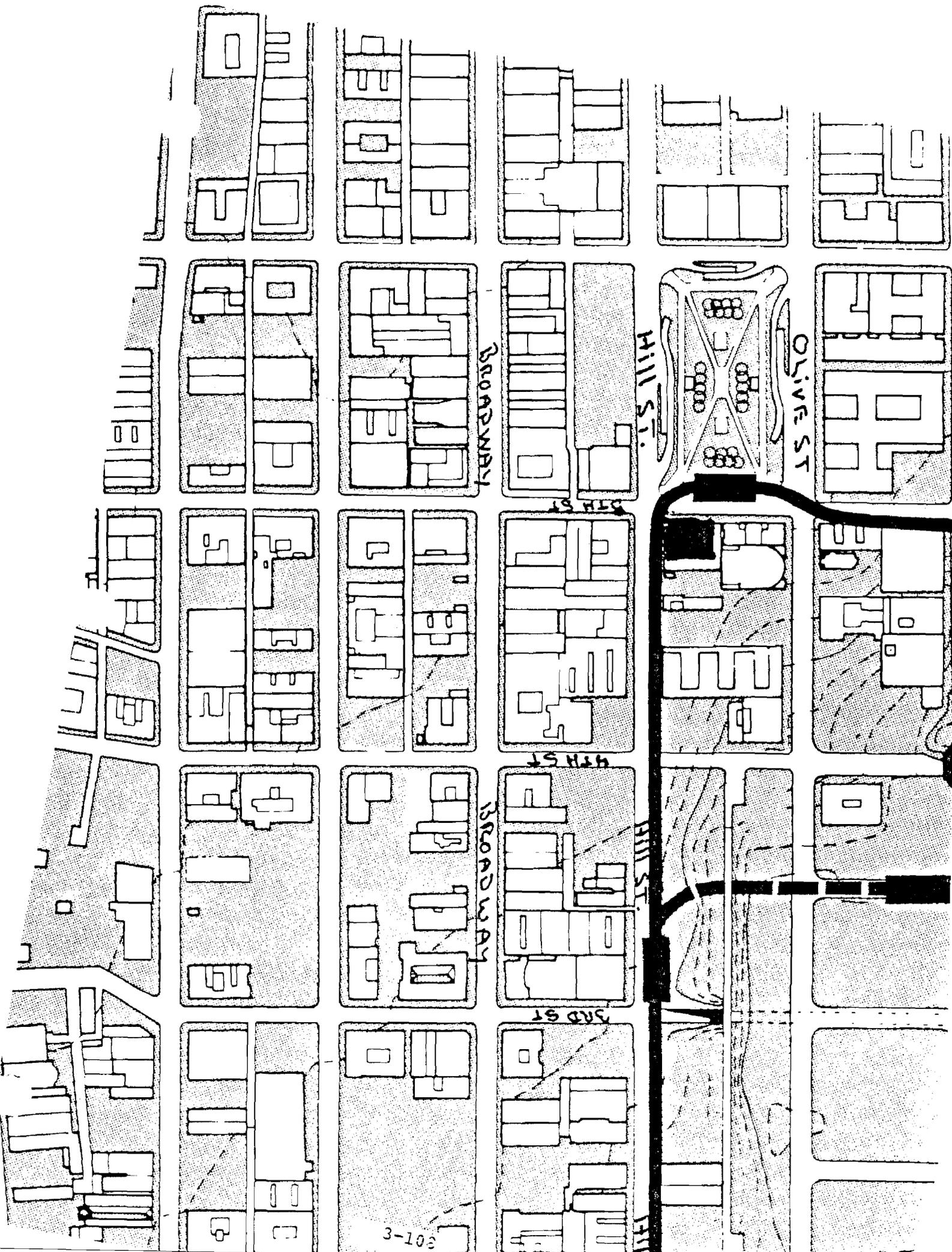
10/19 ✓
Sheet No. 2.

SEC
Block No. 1011
Photo
St. Louis
Missouri

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Title Guarantee (Thrifty Drug)
2. Historic name, if known: Title Guarantee
3. Street or rural address 401 West 5th Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Thrifty Realty Company Address: 5051 Rodeo Drive
City: Los Angeles ZIP: 90016 Ownership is: Public Private
5. Present Use: Store and office Original Use: Office and stores
Other past uses: _____
6. Classification building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 120'
Depth 86'
or approx. acreage _____
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other _____
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached technical report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Architectural terra cotta
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1930 This date is: a. Factual b. Estimated
16. Architect (if known): John and Donald Parkinson
17. Builder (if known): P.J. Walker
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA



OLIVE ST

HILL ST.

BROADWAY

BROADWAY

3-100

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

This structure consists of an irregular, multi-story building ranging up to twelve stories, with a basement. The structure is fireproof and is built of steel frame construction with reinforced concrete and tile. Major architectural details include vertical ribs, twin sash windows, and panels of zig zag ornament above the eleventh floor. The stepped back tower is flanked by flying buttresses, with moderne grills. The bottom story windows are surrounded by decorative metal frames. The bottom two stories also contain bas relief panels.

The set back is used to build up in even proportioned masses to the roof. This, in conjunction with the flying buttresses, adds to the grace and symmetry of the tower and assists in carrying the sense of verticality to the highest point of structure.

(Continued on following page)

22. SIGNIFICANCE

Designed by the prominent architectural firm of John and Donald Parkinson, Title Guarantee is one of the better examples of the zig zag style in Los Angeles.

The treatment of the entrance is especially interesting. The walls of the lobby are decorated by a set of six paintings by Hugo Ballin, a distinguished artist. The first panel shows a prehistoric scene in the Brea Pits; the second depicts life in the Spanish and Mexican period; the third shows the signing of the Treaty of Cahuenga; the fourth, Lieutenant Ord and his survey; the fifth the coming of the railroad, and the sixth and final panel shows the City of Los Angeles during the construction of the Title Guarantee Building.

23. REPRESENTATION IN EXISTING SURVEYS

Title Guarantee - Gebhard and Winter, A Guide to Southern California Architecture

21. DESCRIPTION

The building was a height limit structure. It originally contained approximately 220 rooms above the first or ground floor. It is faced in terra cotta, and has relatively little ornamentation. The simplicity of detail adds greatly however, to the graceful lines and massing effect of the structure itself.

In addition, the building shows the possibility of the combination of the Gothic and the moderne. With the exception of some alteration to the street level shop frontage, the building facade is intact.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

John Parkinson (1861-1935) - Parkinson was born in England. After unsuccessfully attempting to establish an architectural office there he moved to Napa, California in 1885.

From 1890 to 1894 he practiced in Seattle and in 1894 he moved his office to Los Angeles. One of his first important commissions was the Homer Laughlin Building (now Grand Central Market).

In 1905 he formed a partnership with Edwin Bergstrom. This firm designed numerous important structures in Los Angeles, including the original California Club, the Alexandria Hotel, the Citizens National Bank Building, the Metropolitan Building, and the Bullocks Broadway.

25. ADDITIONAL HISTORICAL NOTES (Continued on following Page)

The Title Guarantee Building was built on the site of the old California Club. It was erected at a cost of over \$1,250,000. It was a symbol of the modern ideal in Los Angeles both architecturally and financially. Its location on Pershing Square served to make it an extremely attractive property when first built.

26. BIBLIOGRAPHY

Los Angeles Times,
September 1, 1930, II, 2.

Southwest Builder and Contractor
November 7, 1930, p. 53.
July 17, 1931, pp 46-47.

Architectural Digest
1931, Vol. 8, No. 2, pp 48-49

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

The partnership with Bergstrom was ended in 1915. After this John Parkinson continued practice with his son Donald. During this final period in his career his most important works were the Title Guarantee, Title Insurance Building and a collaboration on the Los Angeles City Hall.

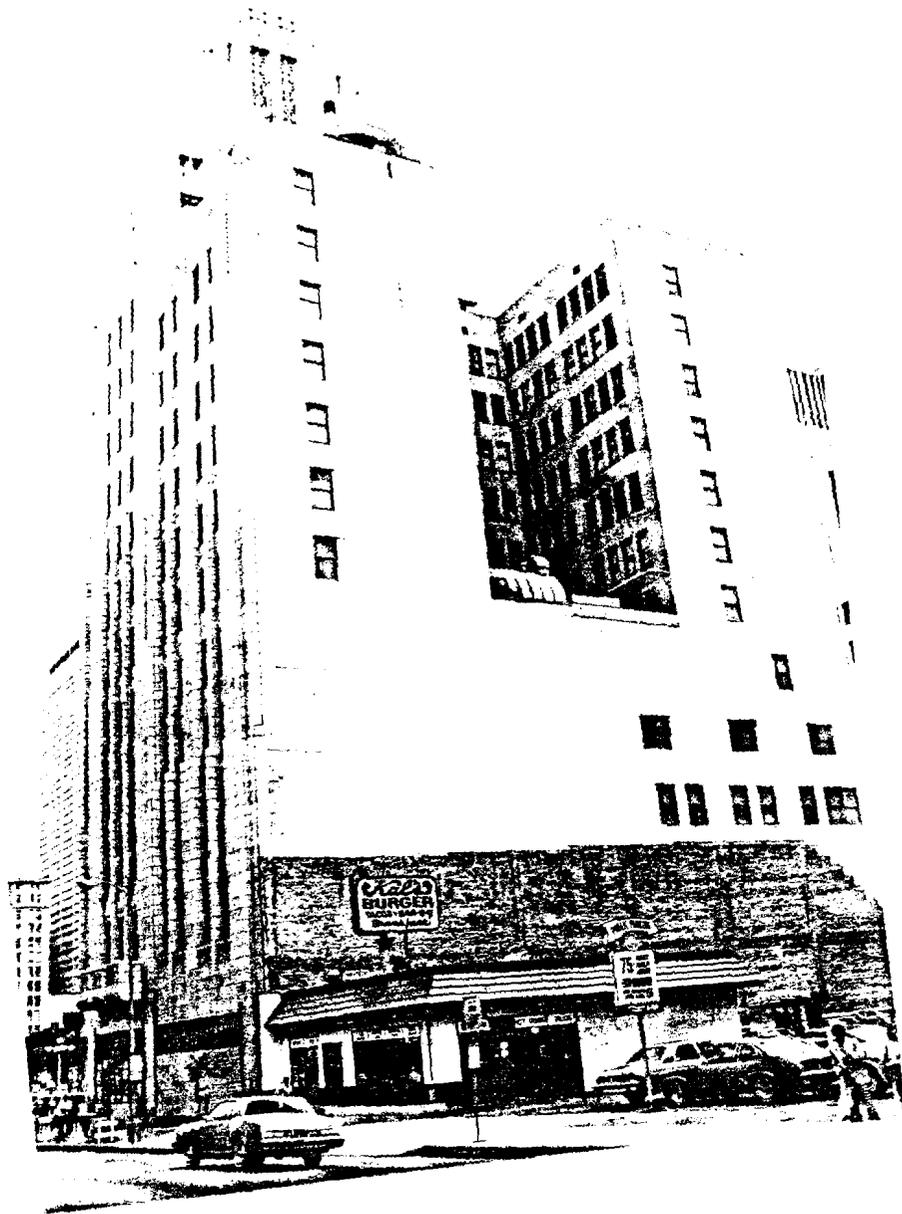
The last major work he helped design was The Los Angeles Union Station. Parkinson was one of the most important architects in Los Angeles during his lifetime. He designed or helped to design more major buildings than any other architect in the city. His work shows that he was familiar with a variety of architectural styles, and that the value of this was recognized by businessmen and developers throughout Southern California.

Donald Parkinson (1895-1945) - Donald was the son of John Parkinson. He studied at the Massachusetts Institute of Technology and returned to Los Angeles after graduation to work in his father's office.

In 1920 he began practice under the firm name of John and Donald Parkinson. The firm designed a number of prominent buildings. (See Donald Parkinson) Independently, John Parkinson designed such structures as the Lockheed Air Center.



TITLE GUARANTEE FROM
S.E. CORNER OF FIFTH
& HILL STREETS



TITLE GUARANTEE, MIDBLOCK EAST SIDE
OF HILL NORTH OF FIFTH



STREETScape OF TITLE GUARANTEE,
FROM NEAR N.E. CORNER OF SIXTH AND
HILL.

NOTE THE RELATION TO PERSHING SQUARE,
FEDERAL TITLE, SUBWAY TERMINAL

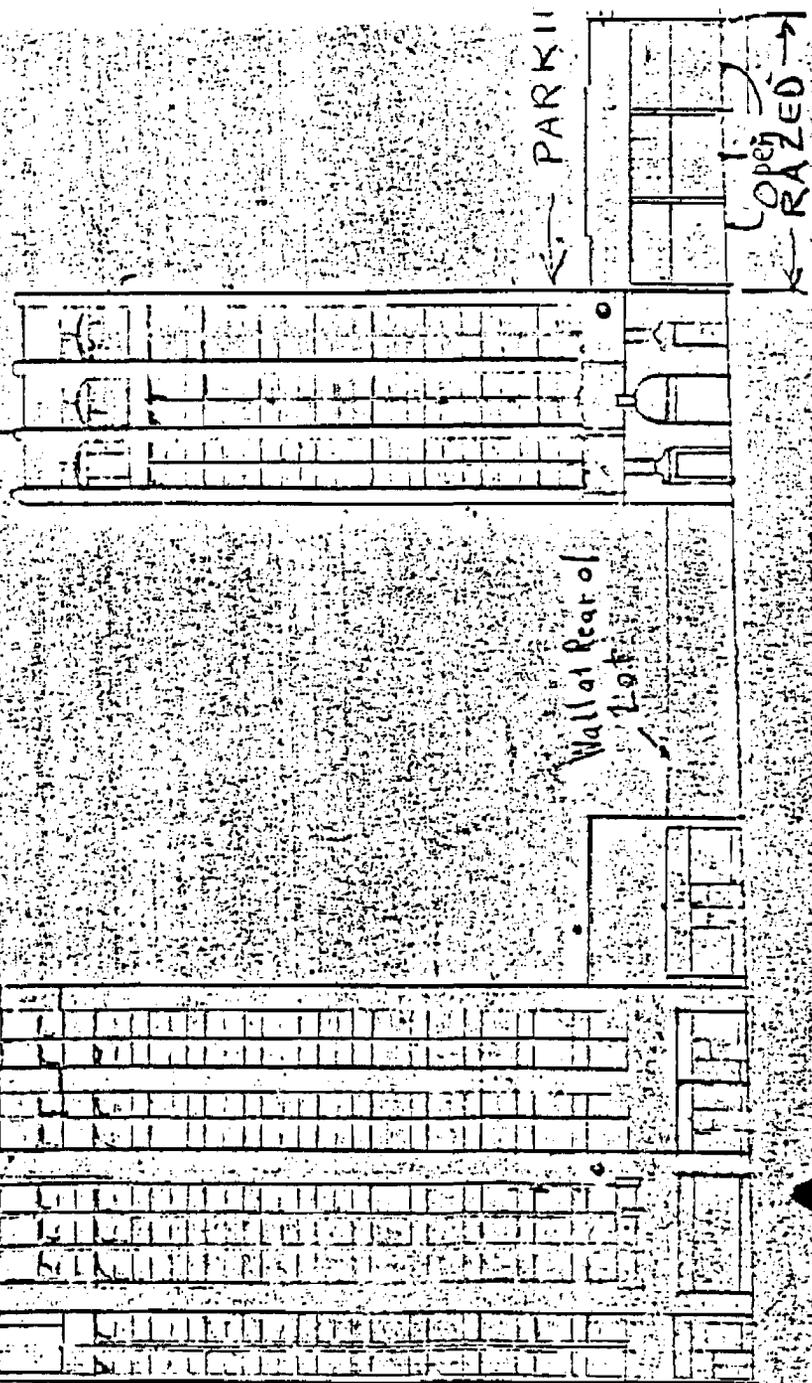


TITLE GUARANTEE STREET
LEVEL FACADE FROM EAST
SIDE OF HILL ST.



HUGO BALLIN MURAL
IN TITLE GUARANTEE BLDG.

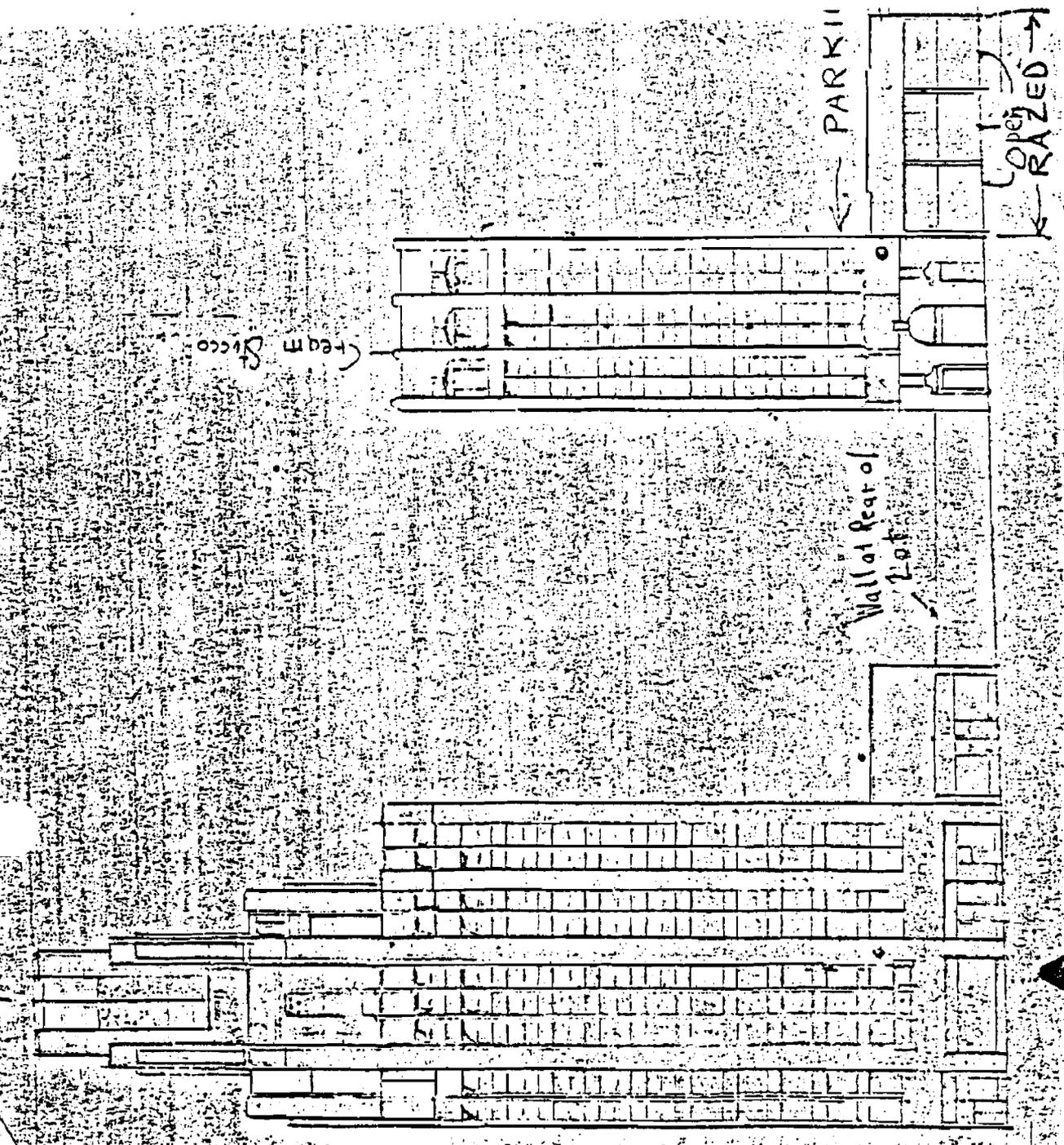
3-117



Top Elevation

10/19 J
Sheet No. 2.

SFC
Block No. 101
Photo
Sketch by [unclear]



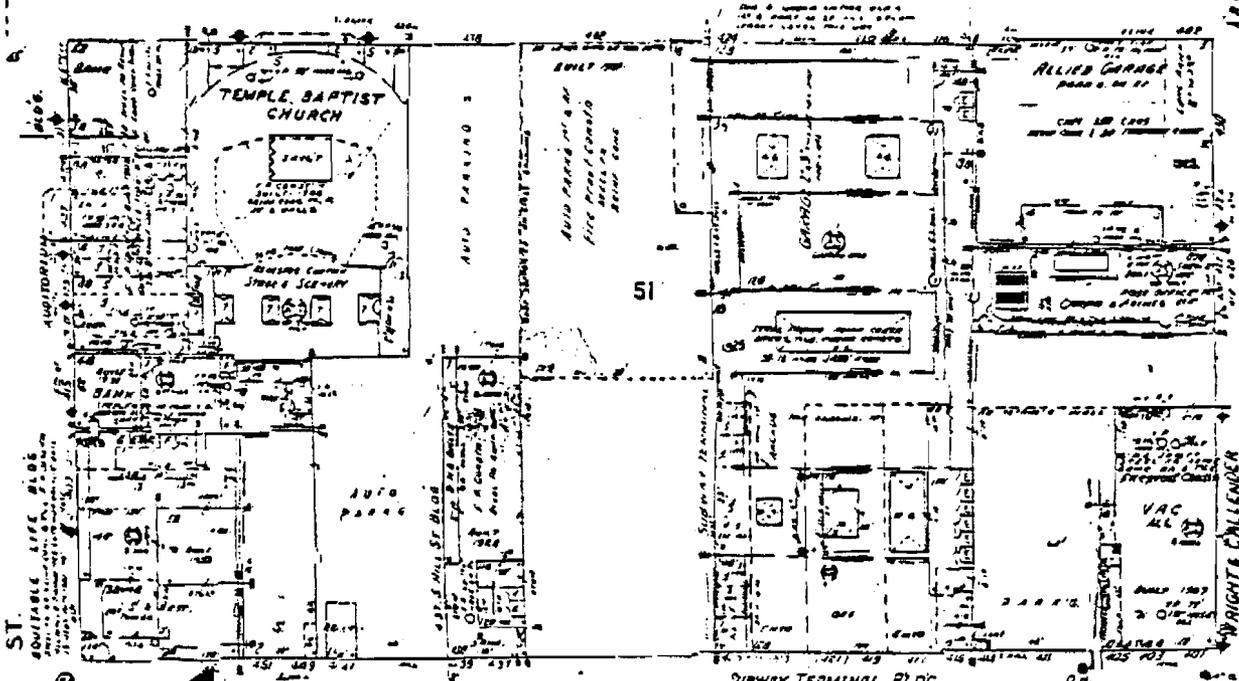
SEC
 Block No 101
 Photo
 Sfr
 1 by Handprint

1014 J
 Sheet No 2.

35

34

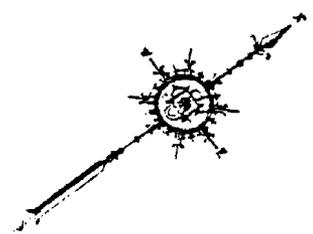
S. OLIVE



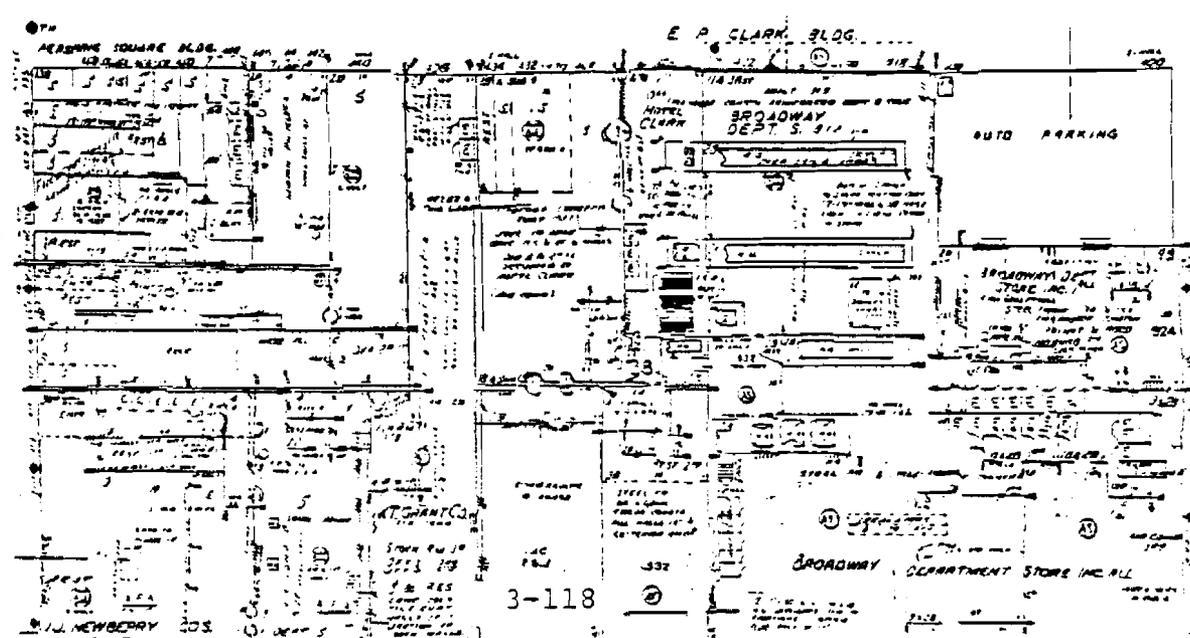
52

S. HILL

80 ft wide

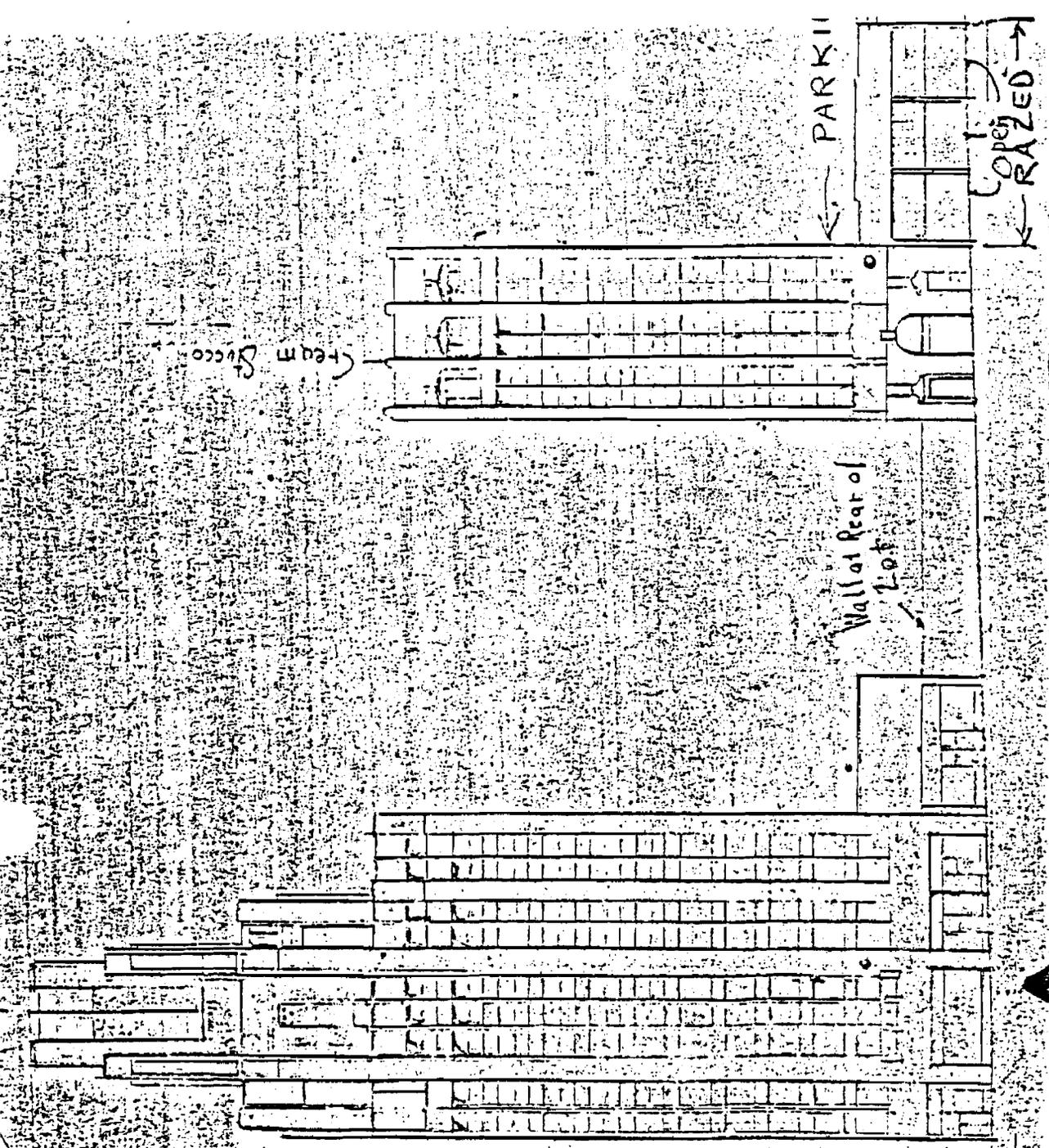


W. 5TH



3-118

W. 4TH



Top Elevation

Team Stucco

PARK II

COPED

Wall at Rear of Lot

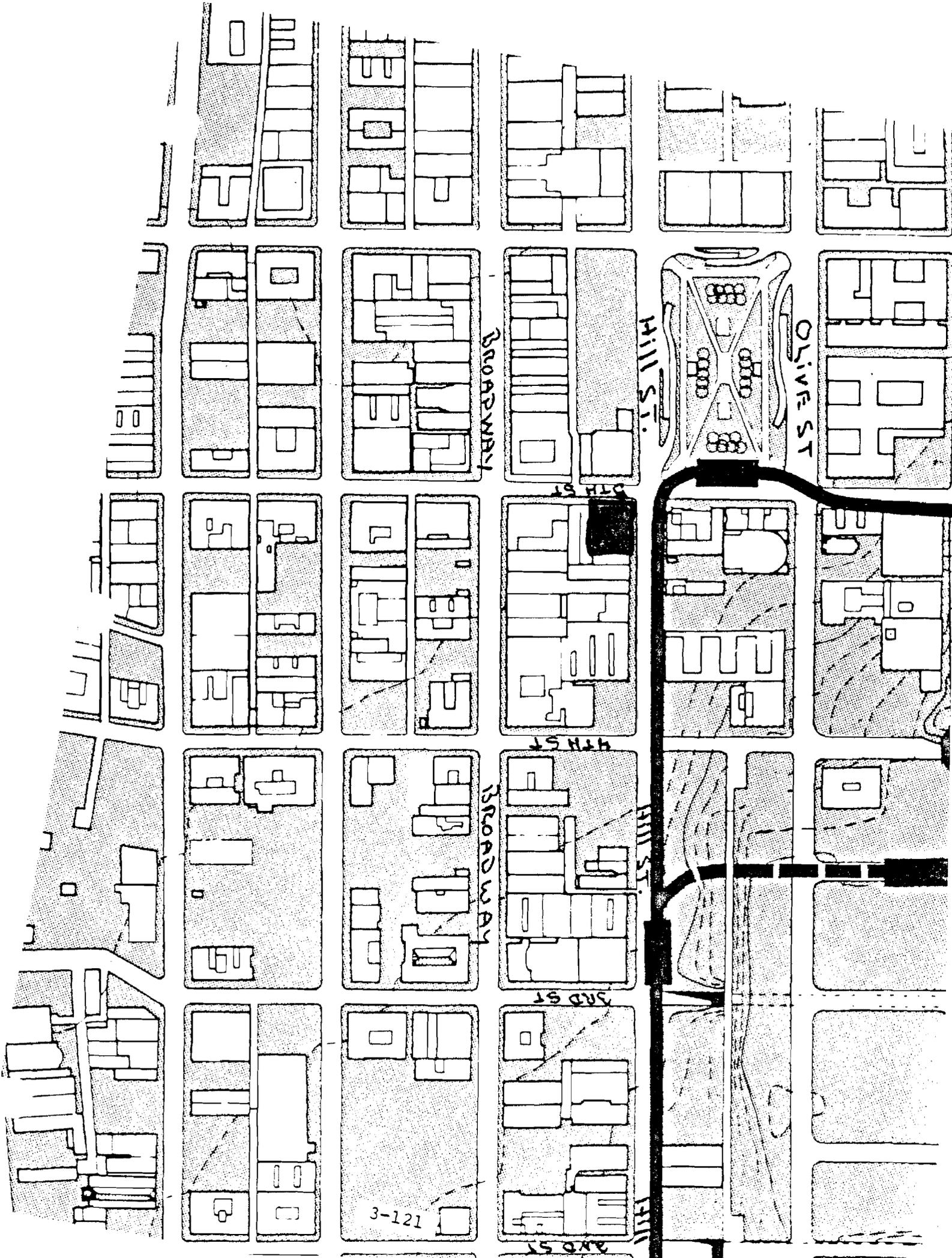
1919
Sheet No. 2.

SEC
Block No. 101
Plotted by [unclear]
St. [unclear]

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Pershing Square Building
2. Historic name, if known: Pershing Square Building
3. Street or rural address 448 South Hill Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Western Management Corp Address: 448 South Hill Street
City: Los Angeles ZIP: 90013 Ownership is: Public Private
5. Present Use: Office Building Original Use: Office Building & Stores
Other past uses: _____
6. Classification Building
7. Approximate property size:
Lot size (in feet) Frontage 120'
Depth 100'
or approx. acreage .275
8. Condition: (Check one)
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered?
b. Unaltered?
10. Surroundings: (Check more than one if necessary)
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
11. Threats to site:
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other see attached technical report
12. Date(s) of enclosed photograph(s) Nov., 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1923 This date is: a. Factual b. Estimated
16. Architect (if known): Curlett & Beelman
17. Builder (if known): Scofield Engineering
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec., 1978 By (name): Roger G. Hatheway
Address: 727 West 7th Street City Los Angeles ZIP: 90017
Phone: 688-7520 Suite 300 Organization: CRA



BROADWAY

HILL ST.

OLIVE ST

4TH ST

BROADWAY

3RD ST

3-121

21. DESCRIPTION

The structure consists of a Class A steel frame and reinforced concrete structure of thirteen stories and a basement. The building is of fire-proof construction with concrete, brick and tile. Major architectural features include an arcaded cornice on simple brackets, windows set in station arches on the top floor, a continuous balcony set on oversized two-tiered brackets and sash windows with sills. There is a frieze of garlands above the fourth story, metal framed windows with spiral colonettes on the second story, and a frieze of decorative Ram and Griffin head panels above the first floor.

The entrance to the office portion of the building is on Hill Street at the north portion of the property. The building itself is built in a rectangular plan, with flat wall surfaces, and applied decoration. The building is an example of a style and plan of design particularly popular in the third decade of the twentieth century in Los Angeles. It is a basically utilitarian office building, but the decoration is applied in a striking manner. Additional decorative features include metal scrollwork,
(Continued on following page)

22. SIGNIFICANCE

The Pershing Square Building was designed by the prominent architectural firm of Curlett and Beelman. The building is designed in what was, in 1923, a very popular Italian Renaissance style. It represents a departure from the general characteristic of the style which calls for a masonry treatment. Rather, the building is done in terra cotta with a gray tone.

The design is essentially utilitarian with applied decoration. The building has had long and continued use as an office building. It occupies a commanding location on the corner of 5th and Hill Streets, and it relates well to the buildings that surround the entire Pershing Square area.

The interior reflects the utilitarian element of the exterior. There is no large lobby area. Decoration and ornament is applied however, throughout the interior spaces, including the use of Phillipine Mahogany, Columbia marble, Italian marble and St. Genevieve marble.

The utilitarian plan and decorative detailing of this building mark an important step in the evolution of corporate architecture in Los Angeles.

23. REPRESENTATION IN EXISTING SURVEYS

Pershing Square - California Historic Resource Inventory - 256

21. DESCRIPTION (Continued)

bronze cherubs heads, and architectural terra cotta.

The floor of the elevator lobby area is of real travertine, cut in oblong blocks and laid in a herringbone pattern. The lobby area has been altered but the major decorative features are still apparent. The exterior facade with the exception of minor alterations to the street level frontage is intact.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Curlett and Beelman (1880-1942) - Alexander Curlett was born in San Francisco. He began to practice architecture in his father's office in that city (William Curlett) but moved to Los Angeles in 1913. He formed a partnership with Claud Beelman in 1921, and the firm carried on a successful practice in Los Angeles until 1932. The designs produced by the firm include the Roosevelt Building, Elks Temple, and the Union Oil Building.

25. ADDITIONAL HISTORICAL NOTES

26. BIBLIOGRAPHY

Southwest Builder and Contractor
November 21, 1924, pp 44-45.
July 26, 1925, p. 37.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905



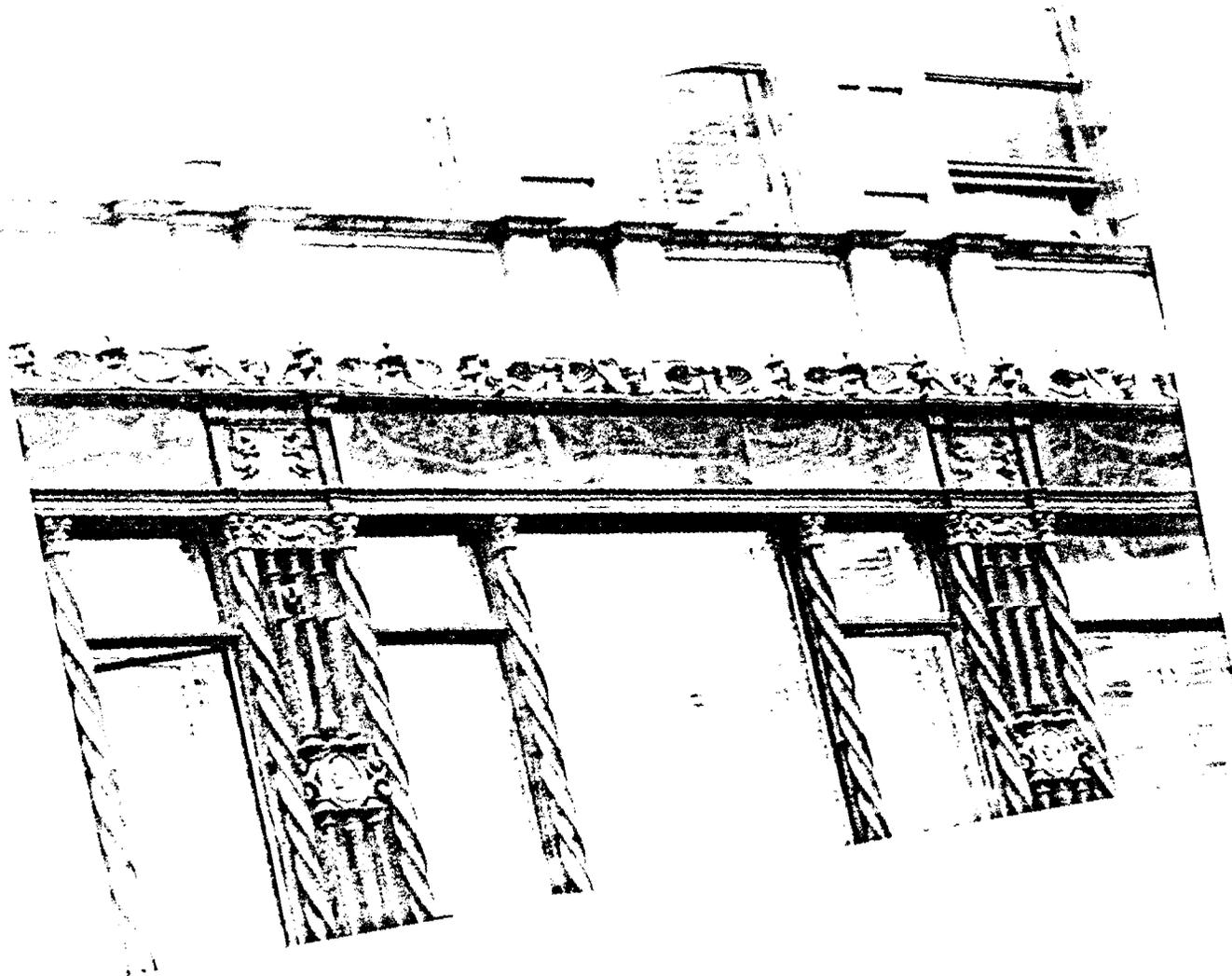
FACADE OF PERSHING
SQUARE BLDG. FROM S.W.
CORNER FIFTH & HILL STS.



STREETSCAPE OF PERSHING
SQUARE FROM NEAR THE S.W.
CORNER OF FIFTH & HILL



PERSHING SQUARE BUILDING
ENTRANCE FROM WEST SIDE
OF HILL ST.



DETAIL OF PERSHING SQUARE
BUILDING - DECORATIVE
METALWORK

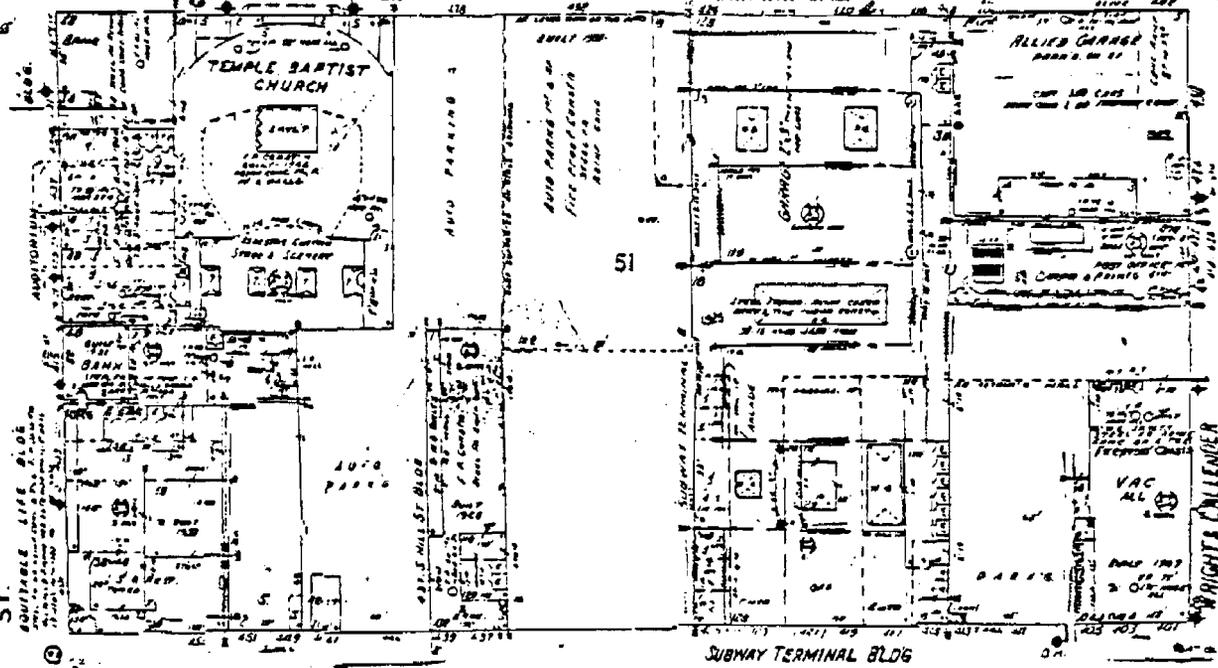


INTERIOR PERSHING SQUARE
BUILDING

35

34

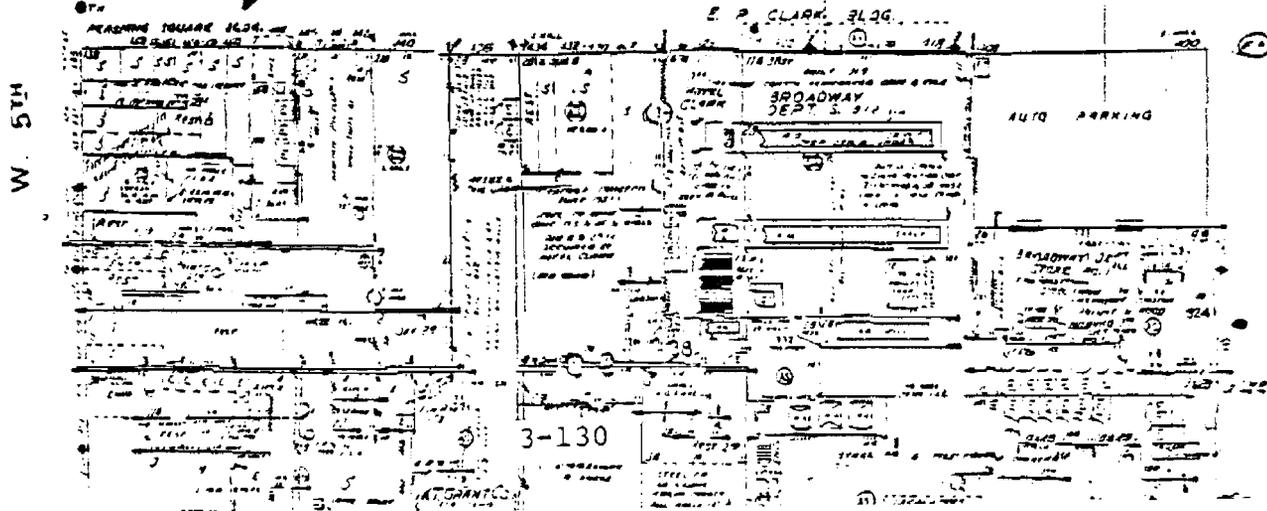
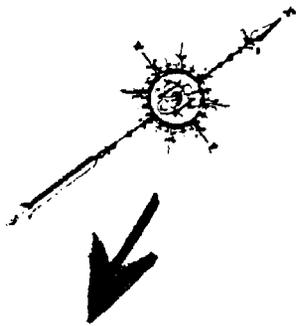
S. OLIVE



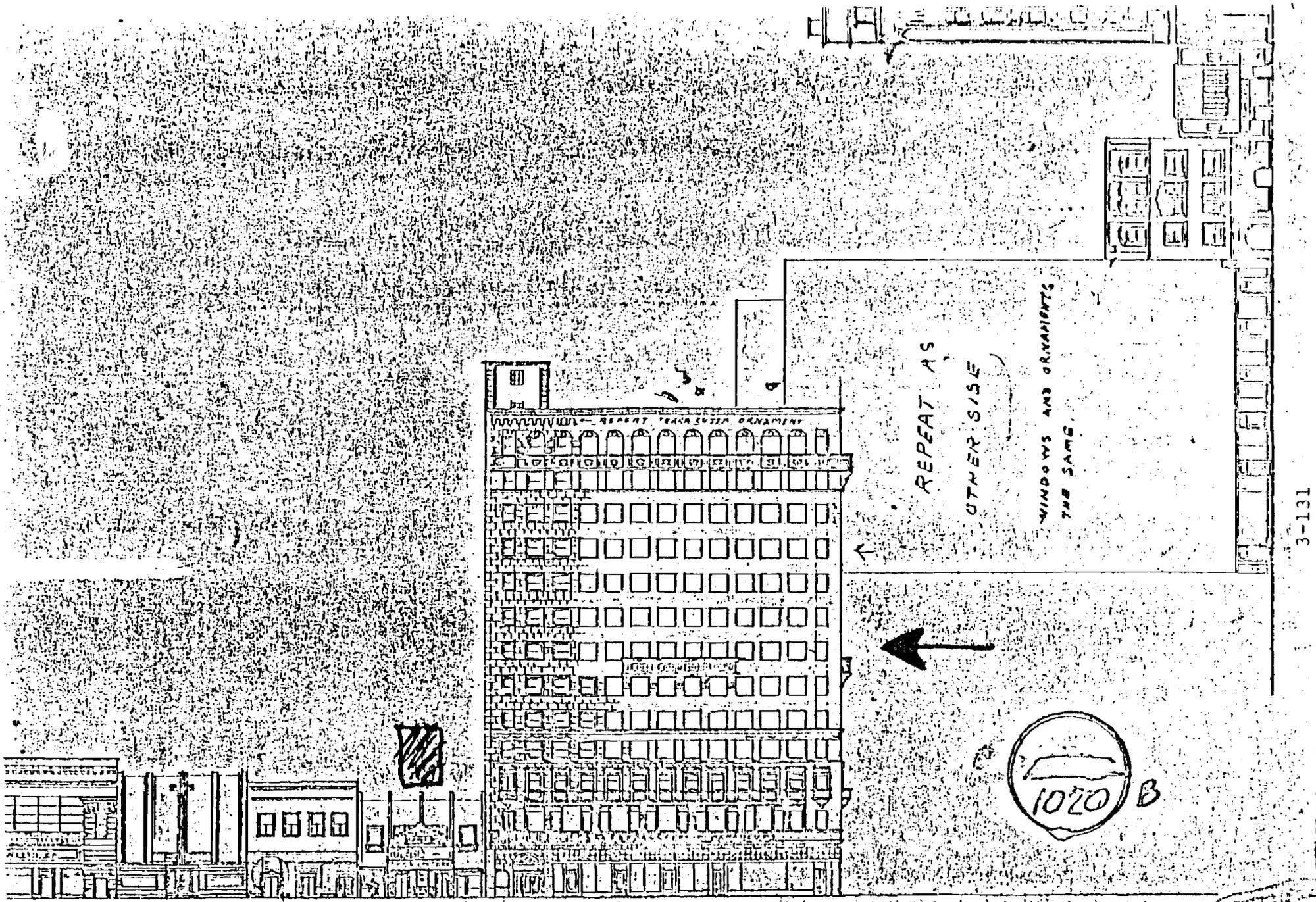
52

S. HILL

80 ft wide



3-130



REPEAT TERRAZZA ORNAMENT

REPEAT AS
OTHER SIDE

WINDOWS AND ORNAMENTS
THE SAME.

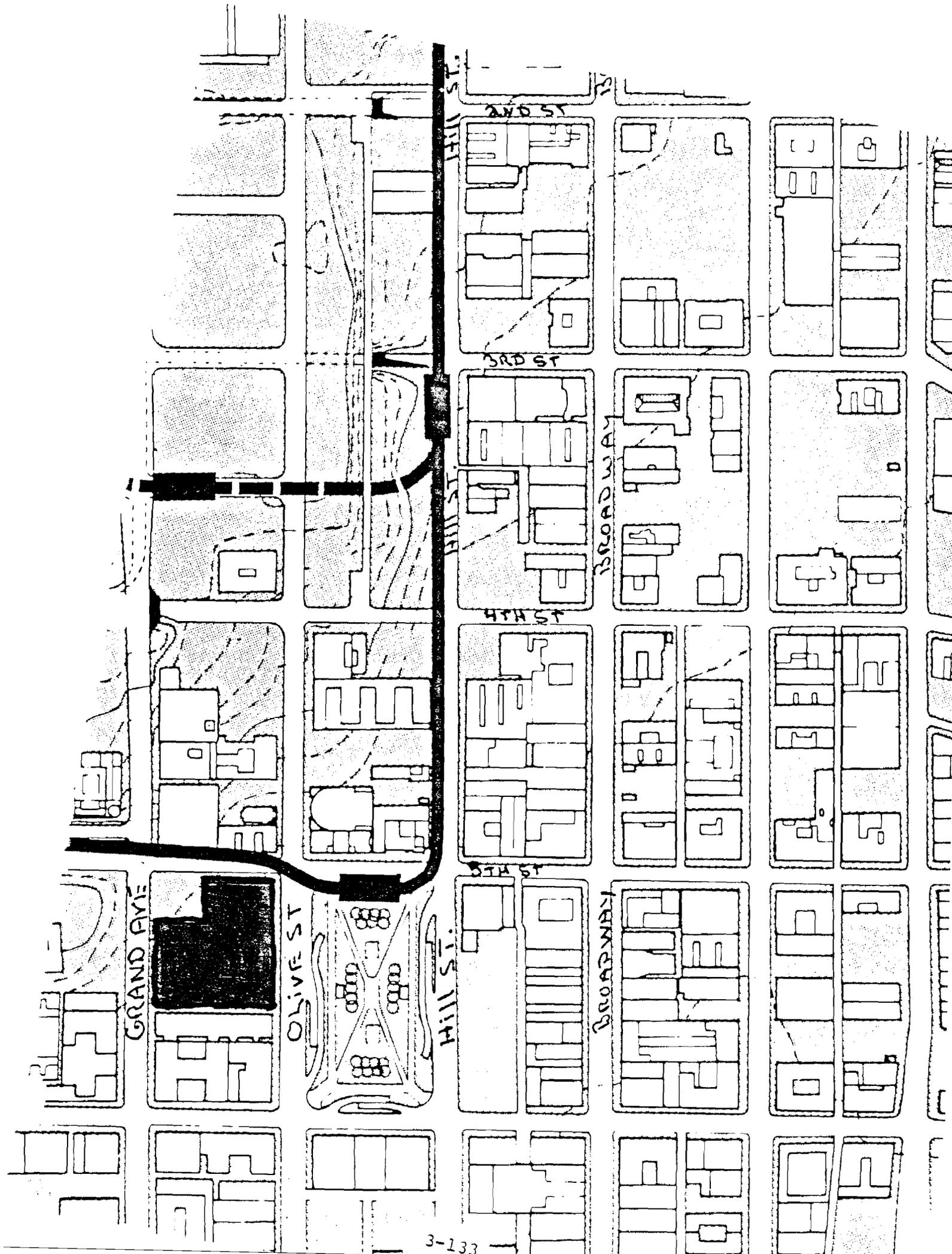
1020 B

HILL ST. ELEVATION

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Biltmore Hotel
2. Historic name, if known: Biltmore Hotel
3. Street or rural address 515 South Olive Street
City: Los Angeles ZIP: 90013 County: Los Angeles
4. Present owner, if known: Biltmore Address: 610 Newport Center
City: Newport Beach ZIP: 92660 Ownership is: Public Private
5. Present Use: Hotel Original Use: Hotel
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 360.04'
Depth 337.98'
or approx. acreage 2.414
- a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1922 This date is: a. Factual b. Estimated
16. Architect (if known): Schultze and Weaver
17. Builder (if known): Scofield Engineering
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other Associated
i. None Buildings
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 by (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.



21. DESCRIPTION

The structure consists of a multi-story building ranging to fourteen stories and having as many as three basements. The structure is fire-proof and is built of steel reinforced concrete, brick and tile. Major architectural details include wide projecting eaves with styled rafter ends. Windows in the top floor are arched. All windows in the structure with the exception of those at street level are small paned sash windows. Details include adjoining shallow balconies at the sixth story, and a continuous balustrade and parapet wall above the ground floor. Windows at the ground floor are arched and are set between engaged corinthian columns. The entrance is in a triumphal arch motif and is supported by ionic columns.

The main facade is on Olive Street. Two large light courts divide the building into three bays above the lower stories. The style is of Spanish-Italian Renaissance references. The building is done in reddish brick, relieved by stone, antique copper on the cornice and

(Continued on following page)

22. SIGNIFICANCE

The Biltmore Hotel was designed by the prominent architectural firm of Schultz and Weaver. This team is responsible for a number of Italian Renaissance style buildings in the City of Los Angeles. The structure stands today as the largest and most elegant hotel in the City. Its interior spaces are impressive and well maintained. They contain many works of the famed artist Giovanni B. Smeraldi. The whole constitutes one of the most enjoyable buildings in the downtown area. Its long and continued use as a hotel also adds to this structure's importance.

Historically, the Biltmore has had a rather distinguished career. It served as the home of the Academy Awards in 1931, 1935-39, 1941-42, and has been a gathering place for political conventions, business and royalty throughout its history.

The Biltmore has recently been renovated, after a period of decline, to much of its former elegance. Private rooms have been modernized and the decorative detailing of the public rooms has been cleaned and restored.

The Biltmore is undoubtedly one of the most important historical, architectural, and decorative monuments in the City. (Please see Section 25)

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 16

Los Angeles Cultural Historic Monuments - 60

Los Angeles Conservancy Guide to Downtown Los Angeles

21. DESCRIPTION (Continued)

terra-cotta roof tiles. The lower three stories are done in granite and Indiana limestone.

The interior of the Biltmore is one of the best executed in Los Angeles. It includes painting, carving, sculpture, metalwork, and ornamental bronze, all in character and in harmony with the classic ideal of the exterior. All ceilings of the large rooms on the first floor are done in plaster with beam and coffer effects. The ceiling of the ballroom is a masterpiece, representing like many of the other public rooms in the building, the work of the famed artist, Giovanni B. Smeraldi. Gold is used extensively throughout the major public spaces as decoration. The interior of the building is in excellent condition, having been recently restored.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Schultze and Weaver - The firm of Schultze and Weaver designed a large number of prominent buildings in Los Angeles. Schultze, the senior member of the firm, died in 1951 at the age of 73. He was a renowned Manhattan architect and a nephew of Lillian Russell. He was devoted to Beaux Arts design and once remarked, "Every architect ought to go at least once a year to Paris." He designed a number of structures in New York, including the Commodore Hotel. He was also chief architect for the Grand Central Terminal. Other notable structures include the Miami Biltmore and The Breakers at Newport.

In addition to the Biltmore and the Subway Terminal Building, Schultze and Weaver designed the Jonathan Club.

25. ADDITIONAL HISTORICAL NOTES

Giovanni B. Smeraldi came to the United States from Palermo, Italy, in 1889. He was widely recognized on the East Coast for his assistance in the decoration of the White House and Grand Central Station. He came to Los Angeles in 1921 specifically to work on the Biltmore. He remained in Los Angeles until his death in 1947.

His work is truly monumental. He is largely responsible for making the Biltmore one of the most splendid interior spaces in Los Angeles.

26. BIBLIOGRAPHY

Southwest Building and Contractor,
May 22, 1926, p.10.
April 27, 1921, p.14.
September 28, 1923, pp.36-38.
November 14, 1924, p.54.

Los Angeles Times,
March 20, 1921, II, 1.
February 11, 1923, V, 7.
October 1, 1923, I, 7.
May 15, 1927, V, 1.
March 3, 1976, II, 8.
July 18, 1976, V, 1.
May 9, 1977, IV, 1.

Architectural Digest, 1923, p.11.

Architect and Engineer, January 1925, pp.51-73.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905



THE BILTMORE FROM THE
WEST SIDE OF HILL ST.



BILTMORE HOTEL FROM
N.E. CORNER OF OLIVE
AND SIXTH STREETS



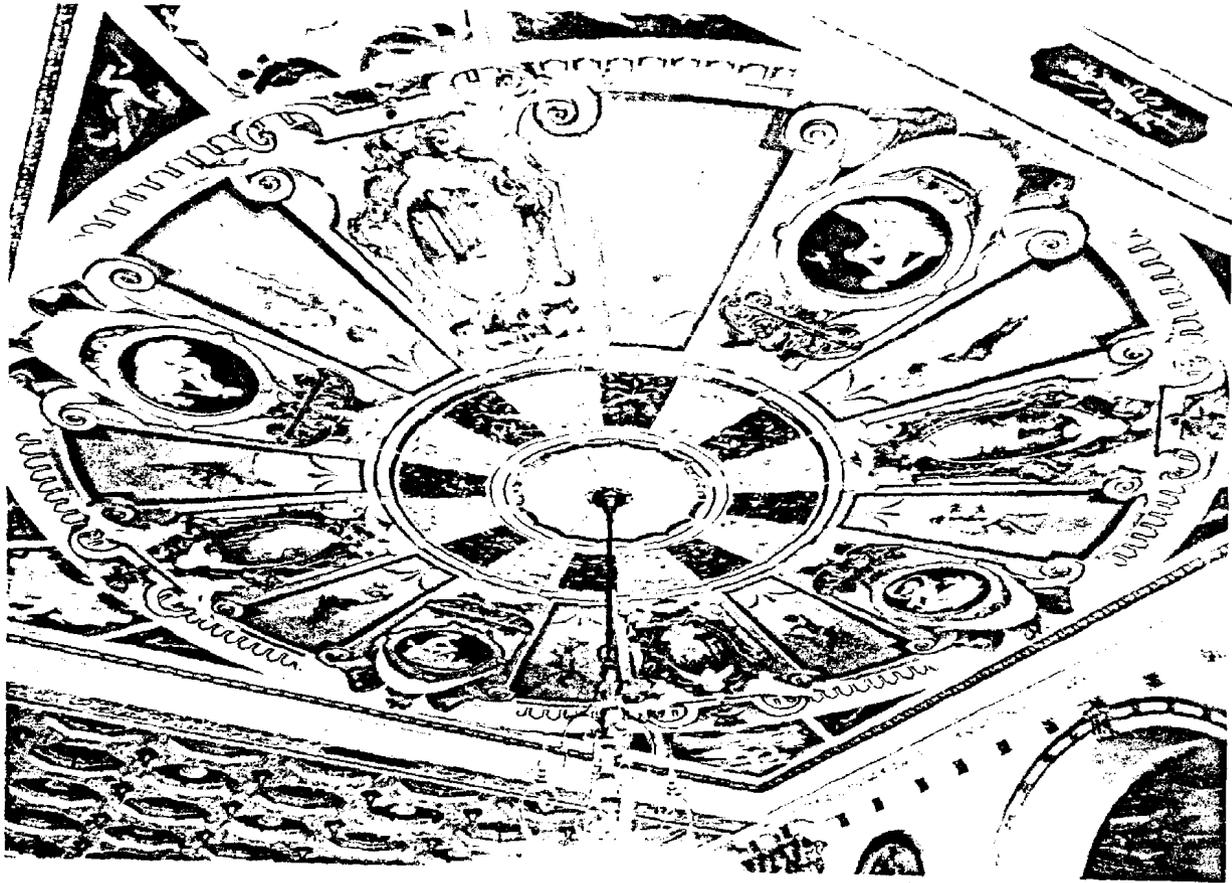
BILTMORE HOTEL FROM
HOPE STREET ABOVE FIFTH



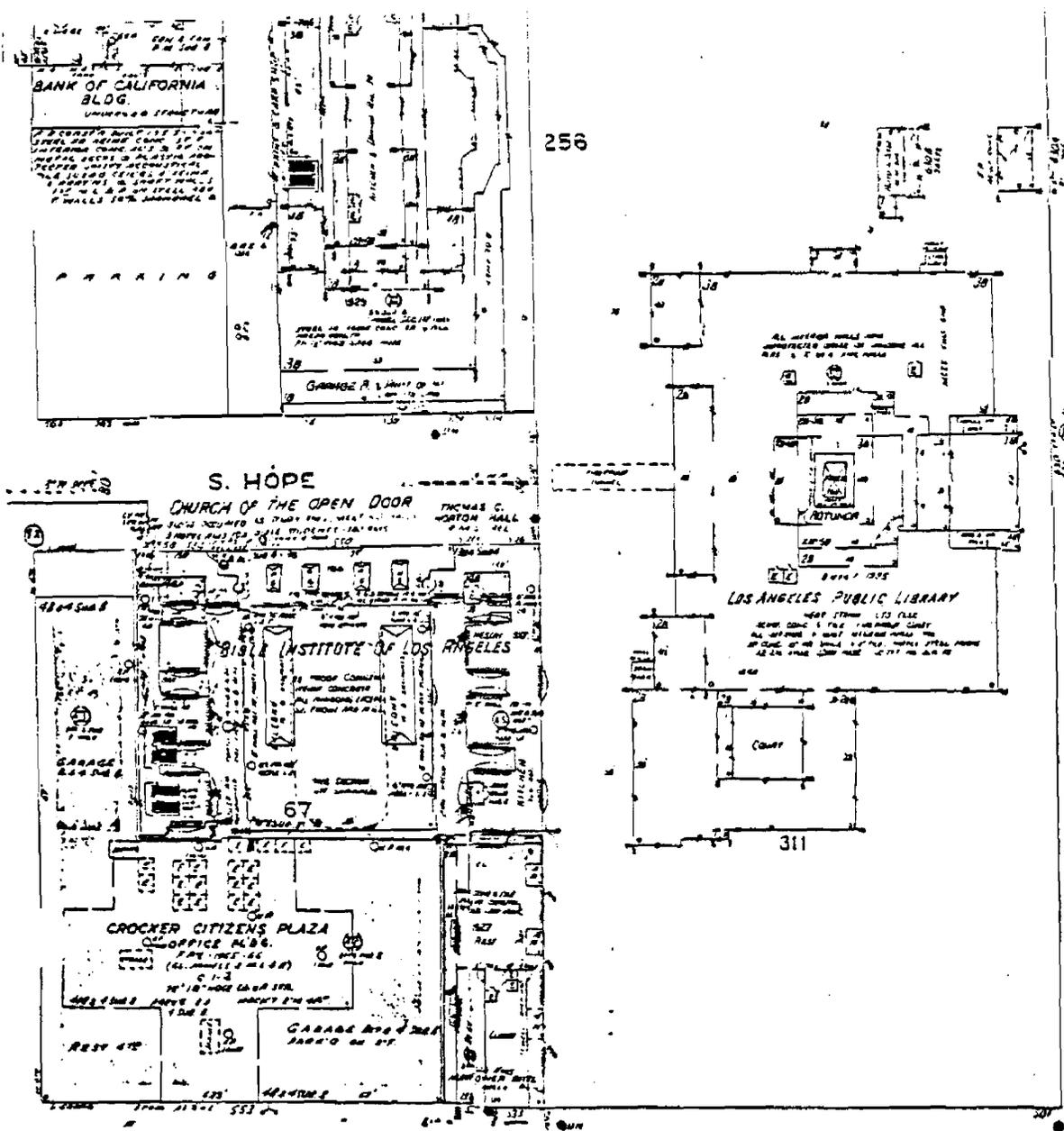
INTERIOR OF BILTMORE



INTERIOR MURAL OF
BILTMORE HOTEL



INTERIOR OF BILTMORE



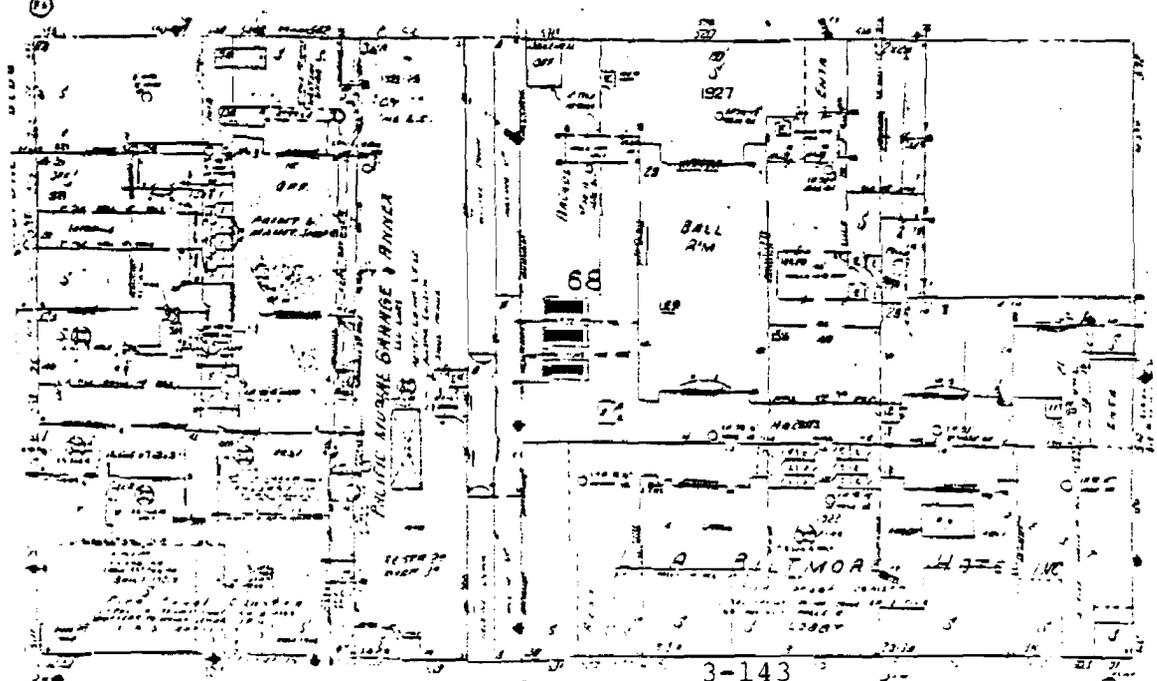
32

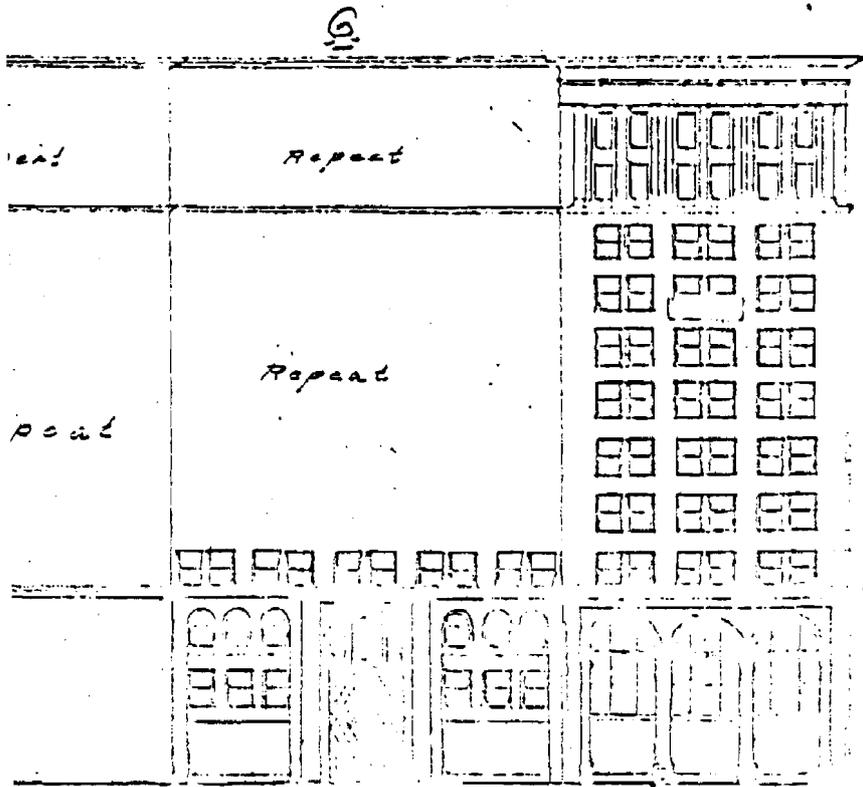
W. 5TH ST.

S. HOPE ST.

34

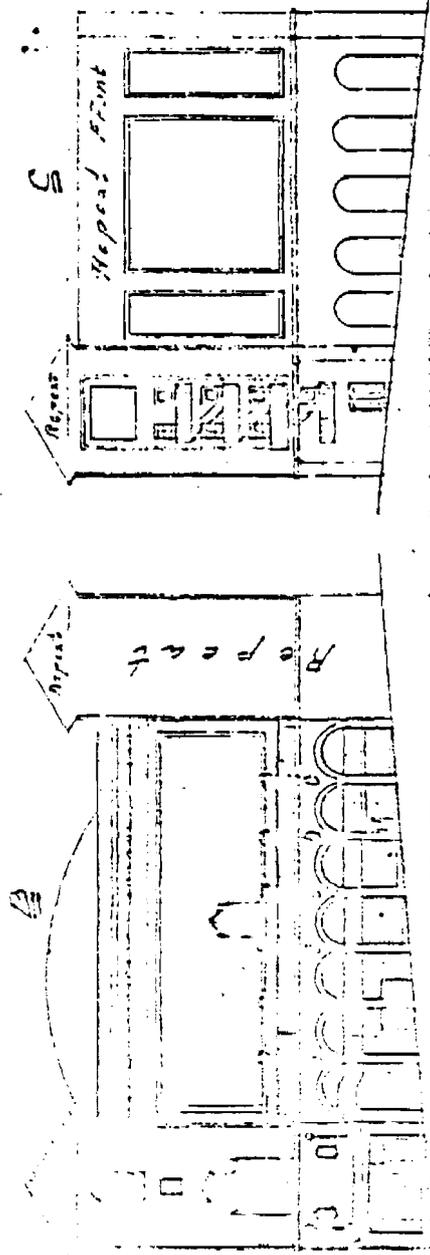
S. GRAND AV.





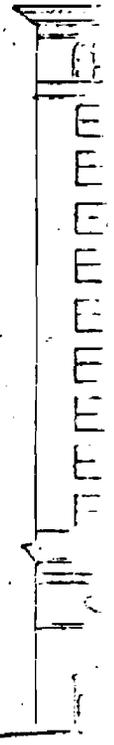
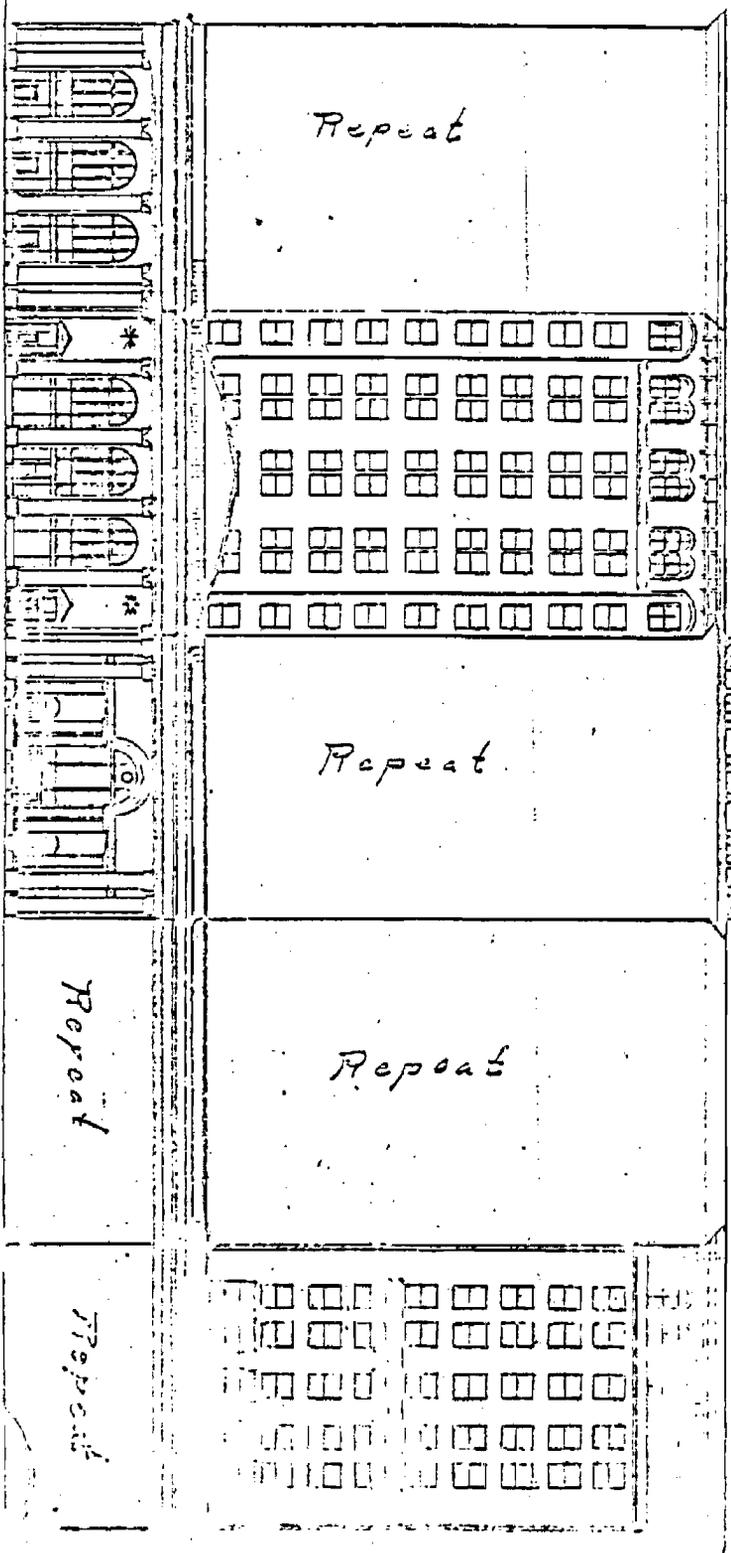
South Elevation

3-144



Fifth St. Elevation
 Grand Ave. Elevation
 Diltmore Theatre
 Red Brick & White Trim

Olive St Elevation - Dittmar Hotel



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Number One Bunker Hill
2. Historic name, if known: Edison Building
3. Street or rural address 601 West Fifth Street
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: One Bunker Hill Co. Address: 601 W. 5th St.
City: Los Angeles ZIP: 90017 Ownership is: Public Private
5. Present Use: Office Building Original Use: Office Building
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 170.46' Depth 176'
or approx. acreage .586
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered? b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete and Terra-Cotta
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1929 This date is: a. Factual b. Estimated
16. Architect (if known): Allison and Allison
17. Builder (if known): P.J. Walker
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other An Annex
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.

21. DESCRIPTION

The structure consists of an irregular multi-story building of up to fourteen stories with a basement. It is built of steel frame construction with reinforced concrete, brick, stone, and terra-cotta. Major architectural features include a pyramidal set-back culminating in a tower. This particular set-back was a feature of many American buildings in the late 1920's and throughout the 1930's. The building has flat window openings with sash windows set back and into the vertical bands of the wall surface. The lower portion of the exterior is faced in Indiana limestone with a granite base. The upper stories are faced with terra-cotta.

The ground floor has a polygonal shaped corner entrance with carved bas-relief panels by Merrell Gage. The entrance has a granite floor and base with stone walls and a decorated domed ceiling.

Entrance to the elevator lobby is gained by passing through a large corridor with marble floors and a Spanish Renaissance ceiling. At
(Continued on following page)

22. SIGNIFICANCE

The building was designed by the prominent architectural firm of Allison and Allison. The building was opened on March 20, 1931. It was the first major all-electric heated and cooled building in the Western United States. It took approximately two and one-half years to build.

The building was built for the Southern California Edison Company. In 1971 the company moved its offices to Rosemead and the property and building were purchased by One Bunker Hill Company, a limited partnership.

The building is well maintained and virtually unaltered. In addition, it contains representative work of several artists of prominence, including Hugo Ballin, Barse Miller, Conrad Buff, and E. Batchelder.

The building has several notable features of construction. It was designed to be earthquake resistant, according to the accepted practice of the time, and its construction represented one of the most complex engineering projects ever attempted in Southern California.

The building combined therefore, great artistic and architectural qualities with a number of utilitarian advantages. It has been a

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 190

21. DESCRIPTION (Continued)

the far end of this corridor, there is a large painting by Hugo Ballin. Other murals represent the work of Barse Miller and Conrad Buff.

The overall architectural style is a blend of zigzag and WPA modern. The facade of the structure is virtually intact. Alterations are minor and are largely confined to the tower area.

The structure is connected by means of an enclosed and elevated walkway to a building directly to the west and facing on Hope Street.

22. SIGNIFICANCE (Continued)

landmark reference in the City of Los Angeles from initial construction to the present.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Allison and Allison - The firm of Allison and Allison designed a large number of significant structures throughout the Southwest, and in particular in Southern California.

The firm was responsible for supervising design plans for the University of California at Los Angeles. In addition to the Friday Morning Club and the Southern California Edison Company Building, Allison and Allison designed the University Club, Shakespeare Club, and the Women's Athletic Club.

Senior member of this firm was David Clark Allison. Born in 1881,
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

The building is located near the corner of Fifth Street and Grand Avenue. It was built at approximately the same time as the Fifth Street retaining wall. A portion of the Fifth Street wall was designed by Allison and Allison. This portion of the wall is clearly evident as it contrasts with the detailing of the majority of the structure. The retaining wall along Fifth Street must be considered as an associated structure by design element and location.

26. BIBLIOGRAPHY

Los Angeles Times,
June 24, 1928, V, 1.
January 30, 1972, II, 1.

Architectural Digest,
Vol. 8, No. 2, pp. 91-100.

Southwest Builder and Contractor,
March 6, 1931, p. 41.
May 22, 1931, pp. 47-48.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

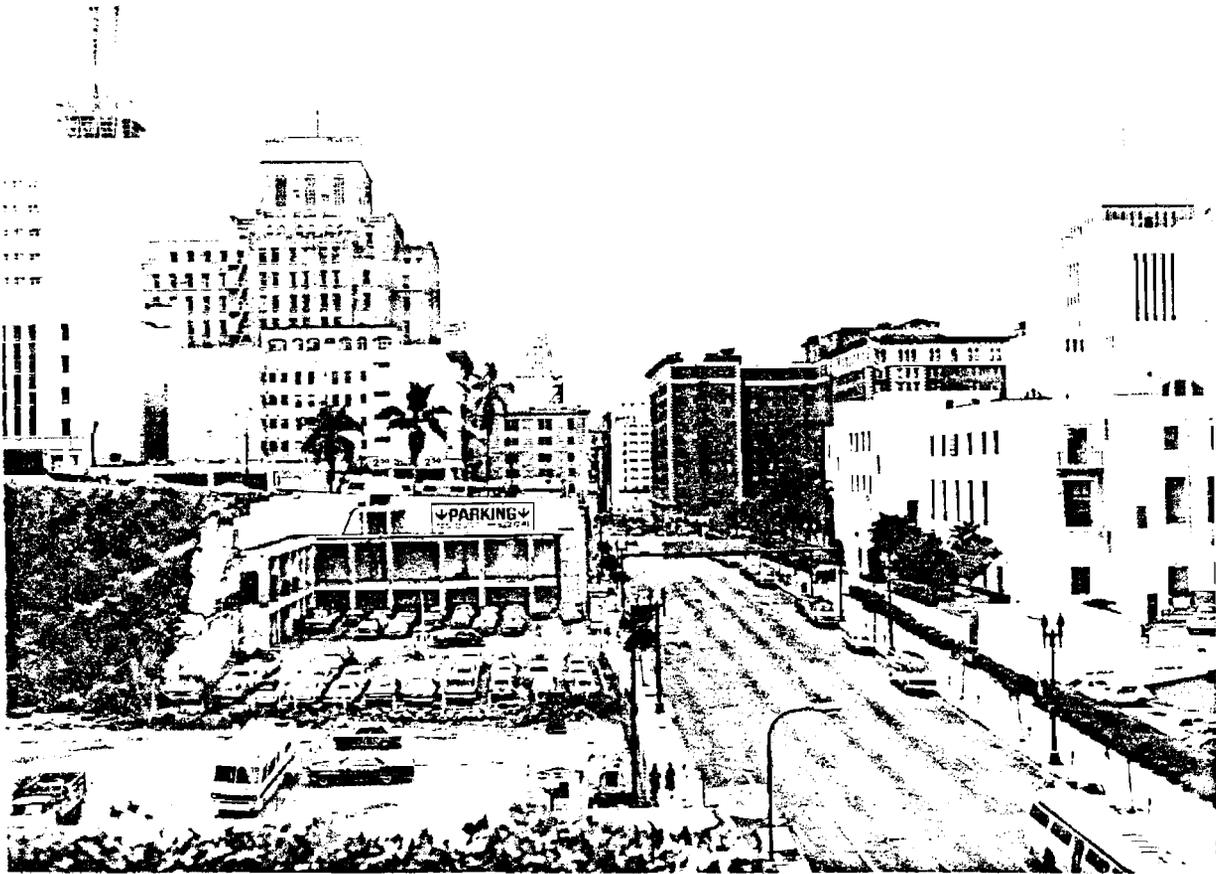
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

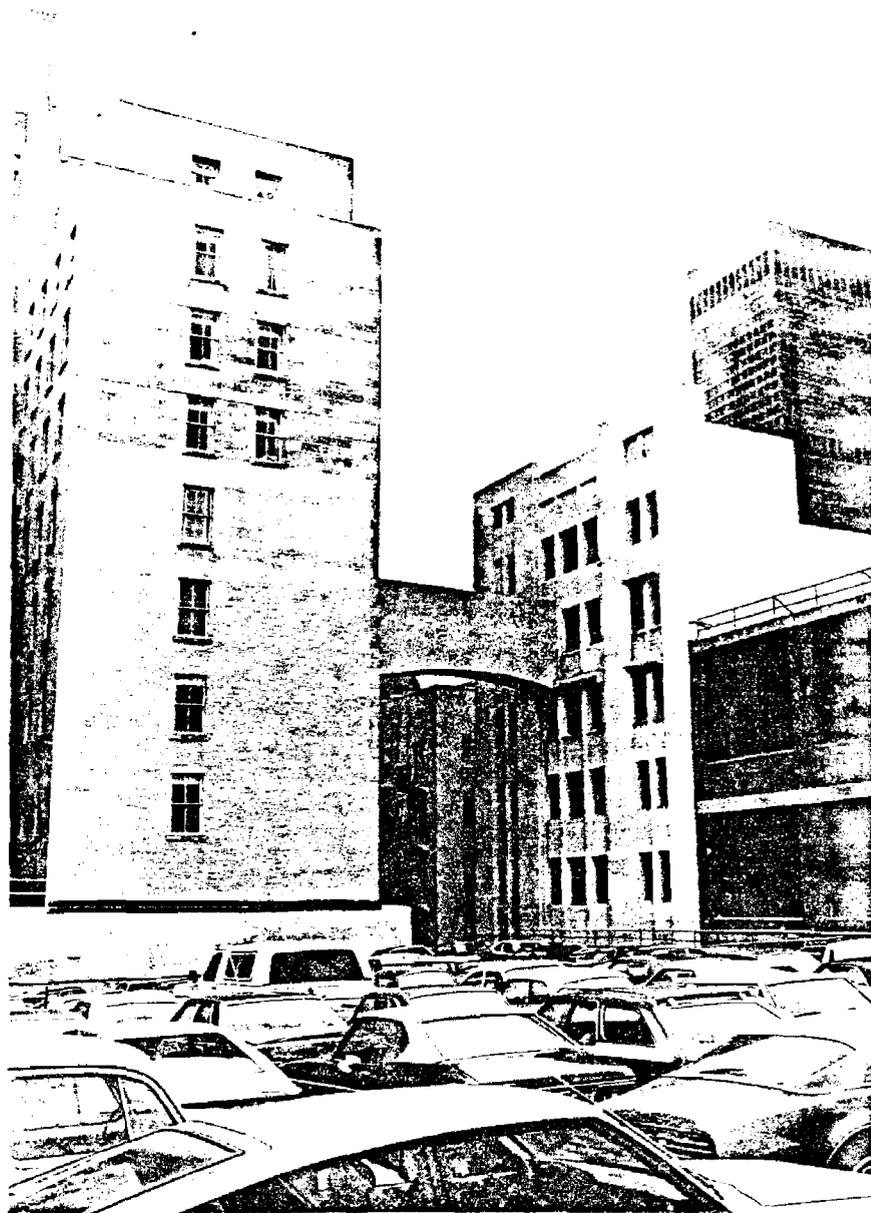
Allison was educated at the University of Pennsylvania and later studied at the Ecole Des Beaux Arts, Paris. Allsion moved to Los Angeles in 1910 and immediately established a successful practice in architecture.



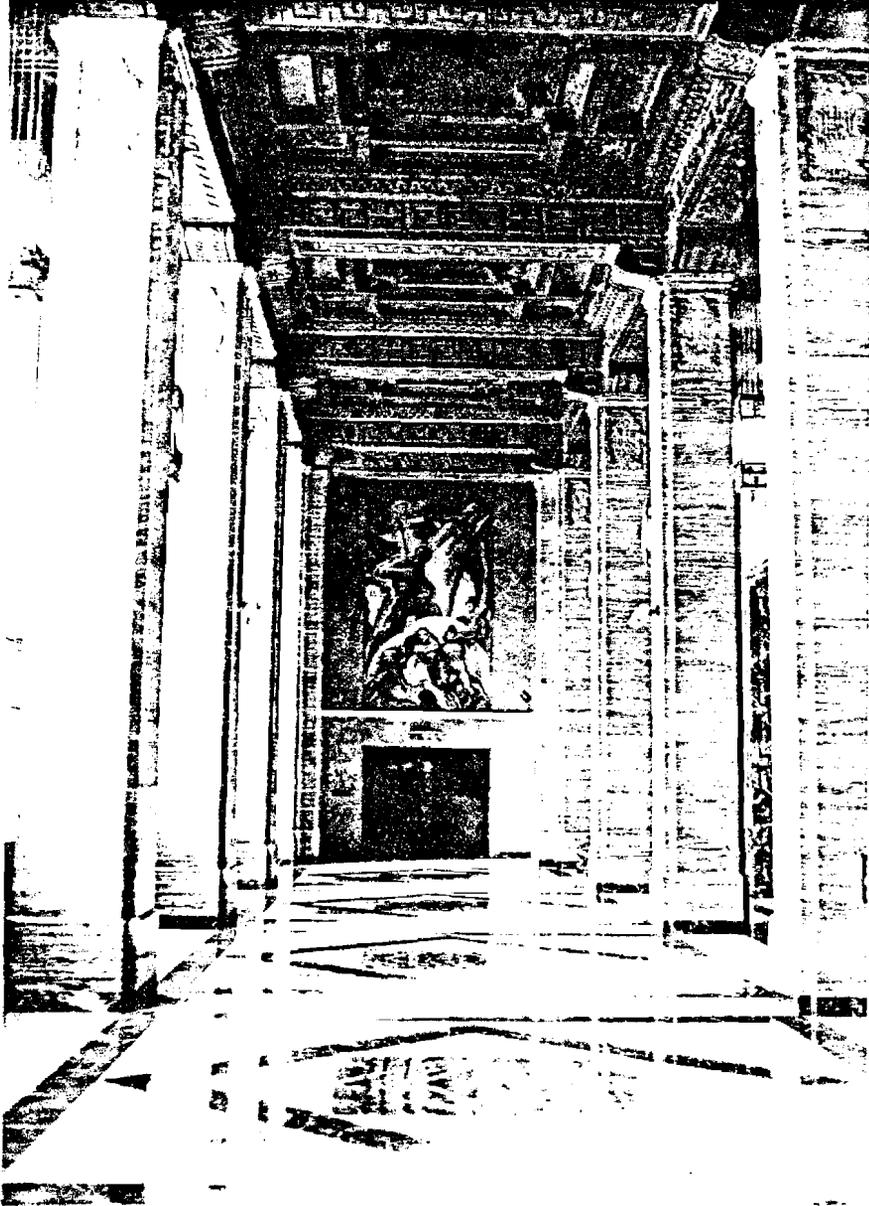
EDISON BUILDING
FACADE



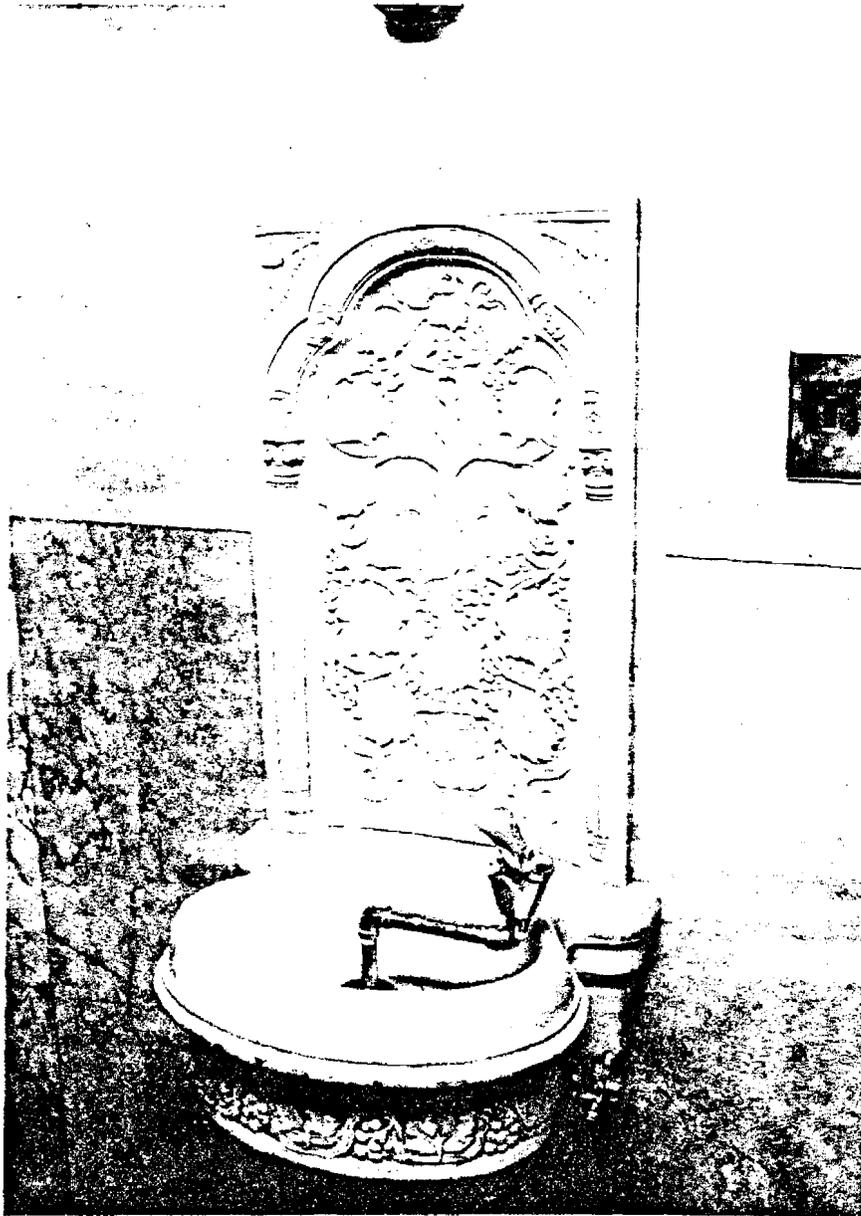
STREET VIEW TOWARD EDISON
BUILDING FROM NEAR N.E.
CORNER OF FIFTH & FLOWER



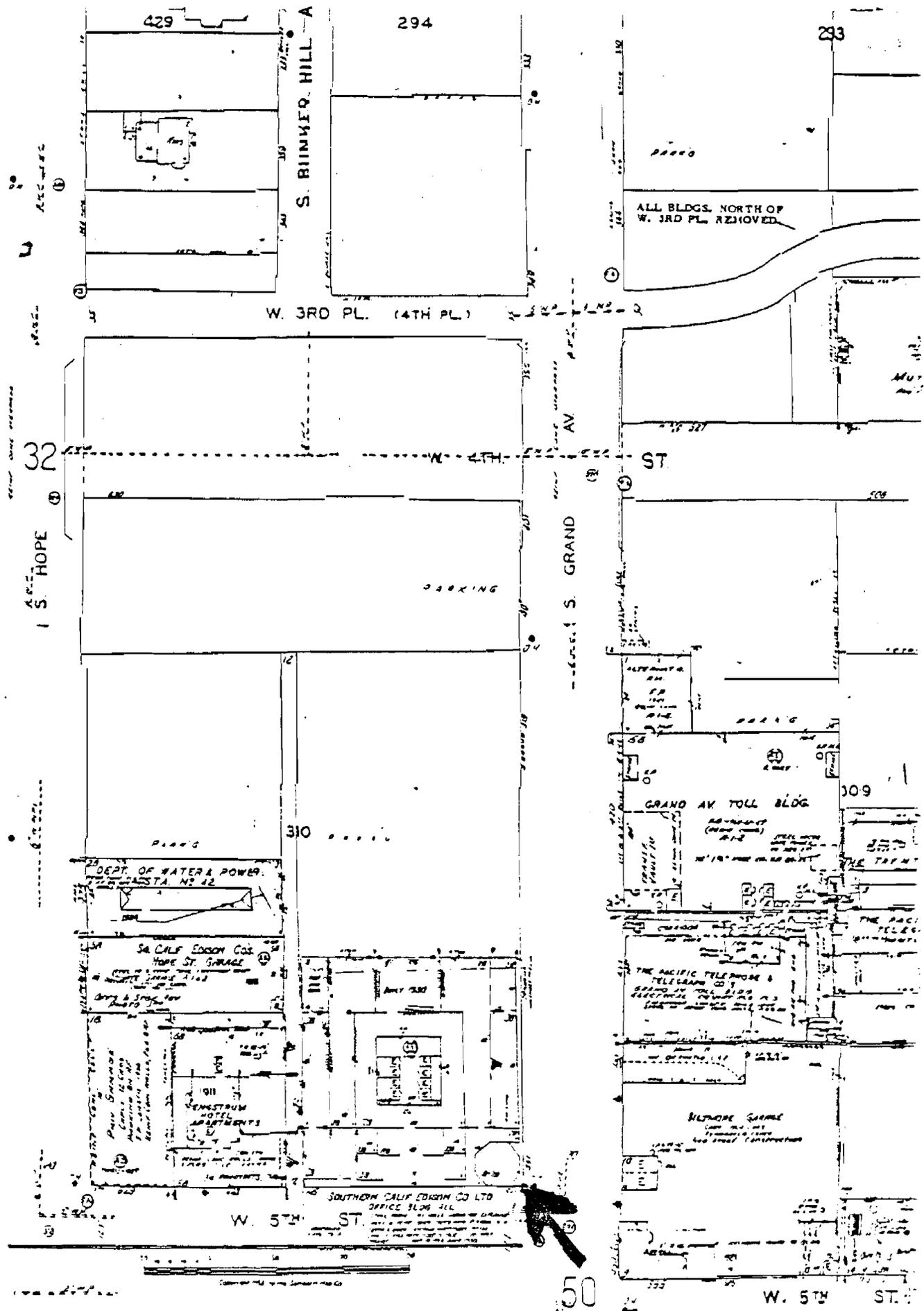
DETAIL OF REAR OF
EDISON BLDG. AND ADJOIN-
ING STRUCTURES



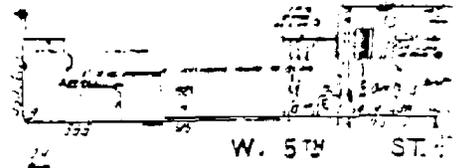
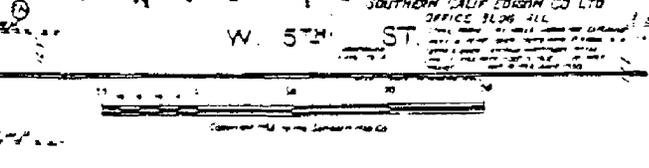
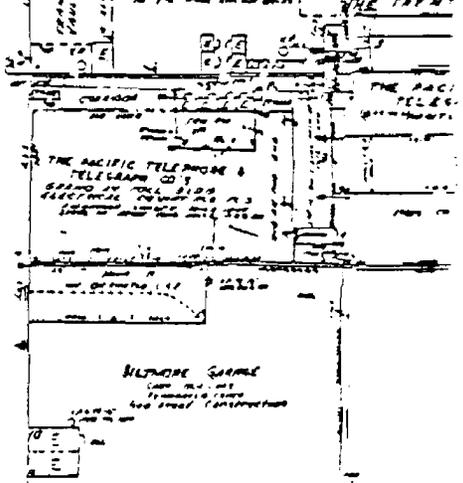
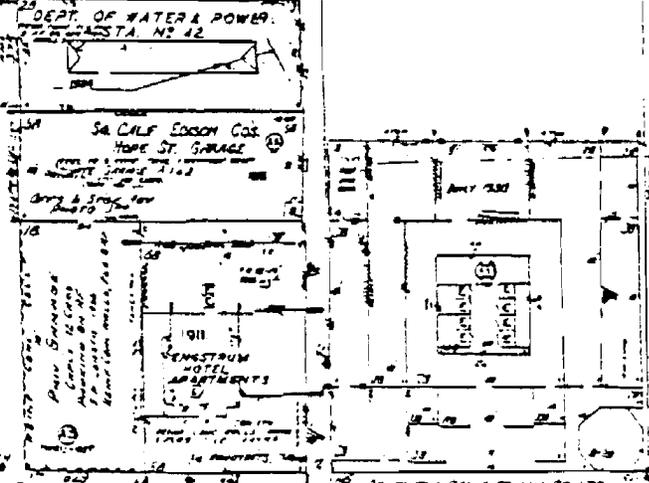
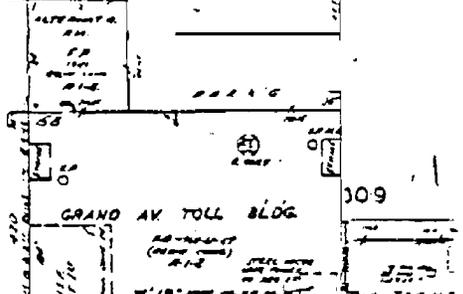
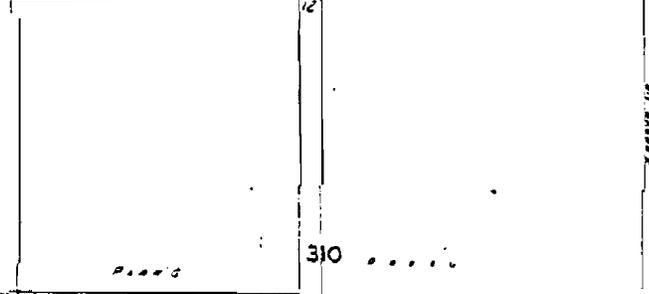
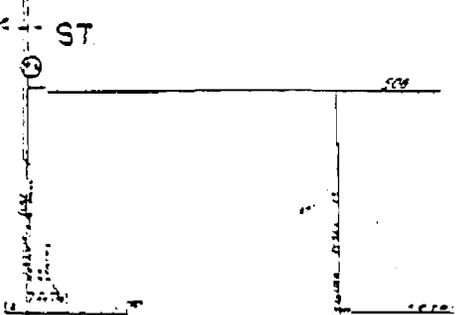
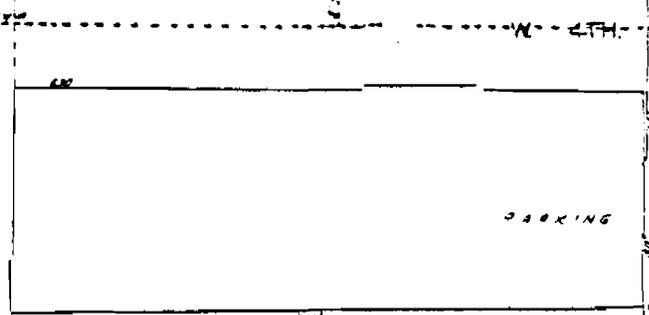
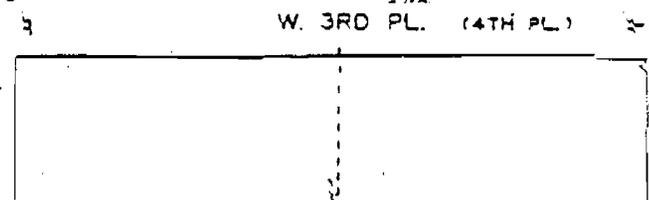
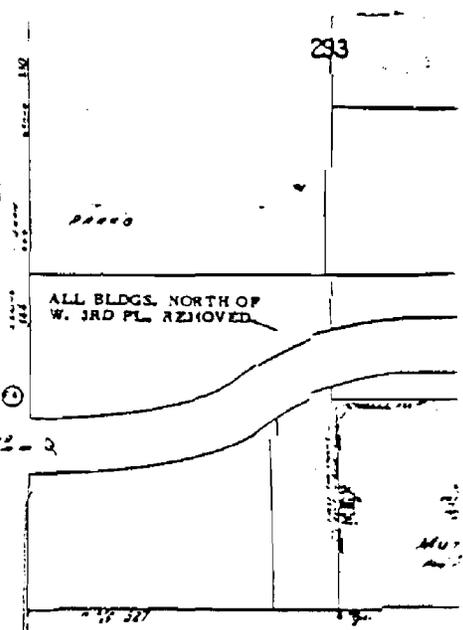
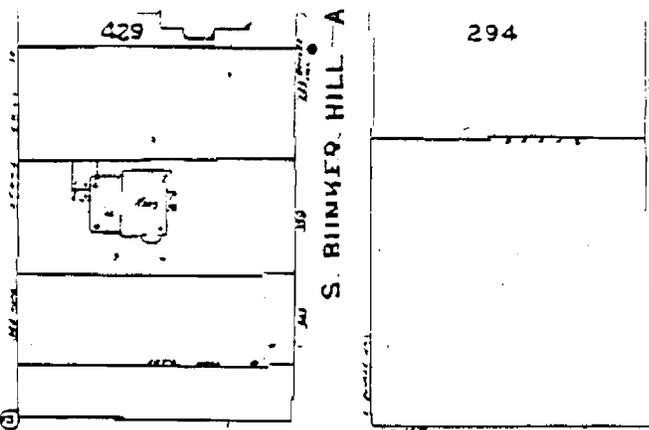
INTERIOR OF EDISON BLDG.
HUGO BALLIN MURAL



EDISON BUILDING -
Batchelder Fountain



429
 294
 233
 S. RINKER HILL - A
 W. 3RD PL. (4TH PL.)
 W. 4TH ST.
 W. 5TH ST.
 S. HOPE
 S. GRAND

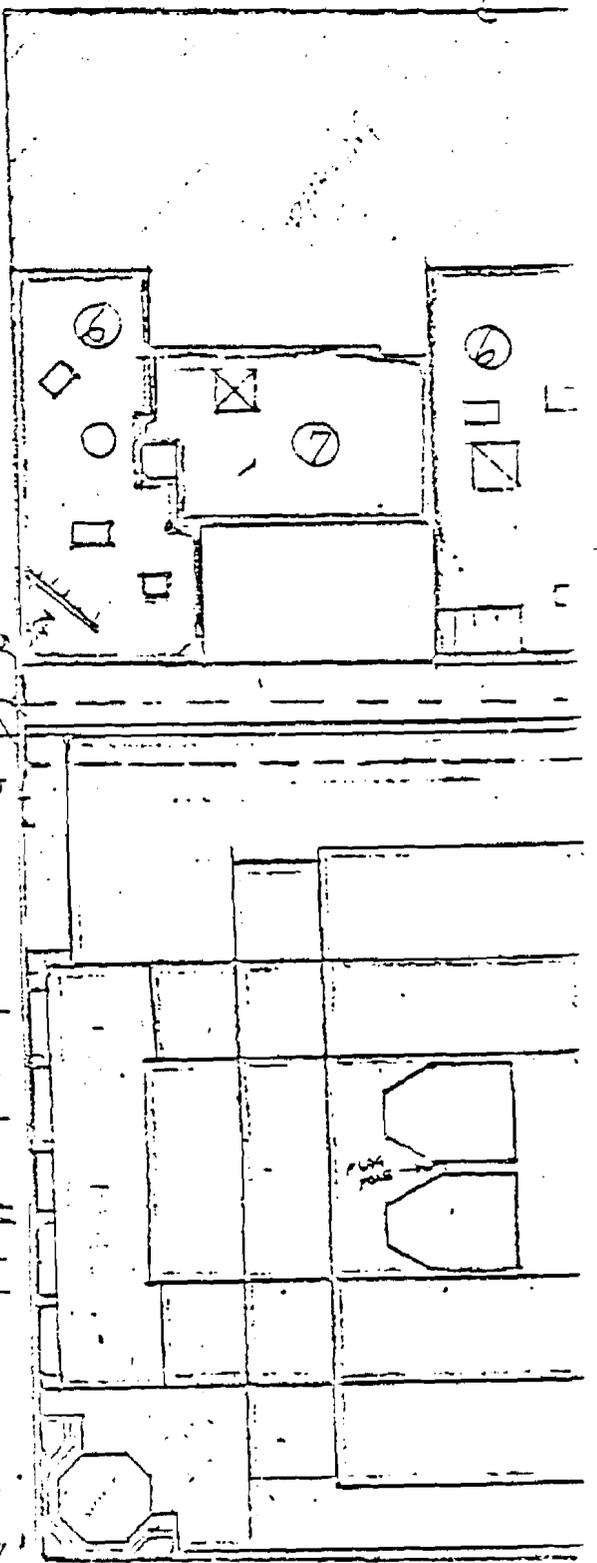


5

Alley Moved to make room
for existing Model

RAMP TO HOPE ST

Dimension of existing Model
Dotted lines show alley on our Maps



GRAND

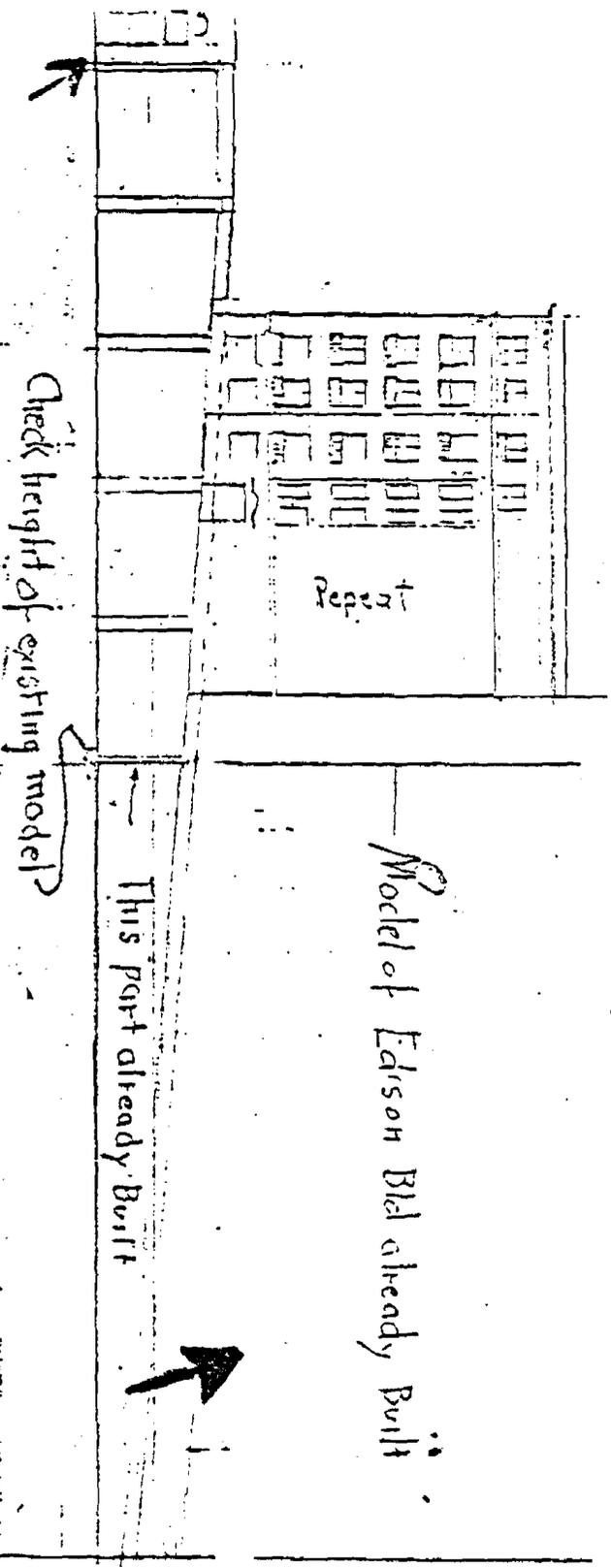
FIFTH ST

Model of Edison Bld already Built

This part already Built

Check height of existing model

Repeat



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: California Club
2. Historic name, if known: California Club
3. Street or rural address 538 South Flower
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: California Club Address: 538 South Flower
City: Los Angeles ZIP: 90017 Ownership is: Public Private
5. Present Use: Club Original Use: Club
Other past uses: _____
6. Classification Building
7. Approximate property size:
Lot size (in feet) Frontage _____
Depth _____
or approx. acreage 1.32
8. Condition: (Check one)
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered?
b. Unaltered?
10. Surroundings: (Check more than one if necessary)
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other Public
11. Threats to site:
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other _____
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1929 This date is: a. Factual b. Estimated
16. Architect (if known): Robert D. Farquahr
17. Builder (if known): P.J. Walker
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other _____
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

The structure consists of a multi-story building ranging from three to eight stories with a basement. It is built of steel frame construction with reinforced concrete, brick and tile. Major architectural features include a regular set back of the building mass, use of roof terraces, low pitched tile roof with large chimneys. The windows on the body of the structure are small paned sash windows with sill. Windows on the lower three stories are small paned french windows surrounded by stone frames. The building is symmetrical, and combines Mediterranean and Georgian features. The original facade of the structure is intact. It is also a well landscaped building including the use of palms, hedges and roof gardens.

The building is built in a monitor shape, along a rectangular plan. Its architectural style was originally referred to as being of Italian-French origin. The building has a two-floor garage and is equipped with nearly every amenity including a Turkish bath, billiard

(Continued on following page)

22. SIGNIFICANCE

The California Club was designed by the prominent architect Robert D. Farquahr. The building is a particularly distinguished design in that it combines restraint of design articulation with an unusually elegant form. The building is well maintained and has been solely occupied by the club throughout its history.

The club itself was founded in 1888. The old California Club building was located on the site of the present Title Guarantee building (see form in this report). Today the club is generally considered to be the most prestigious in the city.

The building is therefore of social significance as well as being of historical and architectural importance.

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 24

Los Angeles Cultural-Historic Monuments - 43

21. DESCRIPTION (Continued)

room, squash court, and card rooms. It is furnished in Florentine, French, and Spanish antiques.

The building fits well into its setting as a well-executed, unobtrusive and conservative statement of design.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Farquahr, Robert D. - Mr. Farquahr died in 1967 at the age of 95. He was born in Brooklyn, New York, and came to California in 1905, living in Santa Monica, Los Angeles, and then in Pasadena.

He was a prominent architect in Southern California, designing such structures as the 1915 San Francisco Exposition's Festival Hall and the Clark Memorial Library in Los Angeles. He was also a chief architect of the Pentagon in Washington, D.C.

Farquahr also designed a large number of residential buildings, many of which were palatial villas in a mediterranean style for Southern
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

26. BIBLIOGRAPHY

<u>Los Angeles Times</u> , November 6, 1928, II, 1. August 22, 1930, II, 1. August 28, 1930, II, 1. September 9, 1930, II, 2. November 19, 1961. December 8, 1967, I, 28. December 6, 1976, IV, 1.	<u>Los Angeles Drawings</u> , Works Projects Administration, Los Angeles, 1939 Building Permits, City of Los Angeles. <u>Baists Real Estate Atlas of Los Angeles</u> , G.W. Baist Co., Philadelphia, 1905
---	--

Cultural Heritage Board Publication, Fact Sheet - 43.

Architectural Record, December 1913, pp.482-519.

Architect and Engineer, August 1918, p.109.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

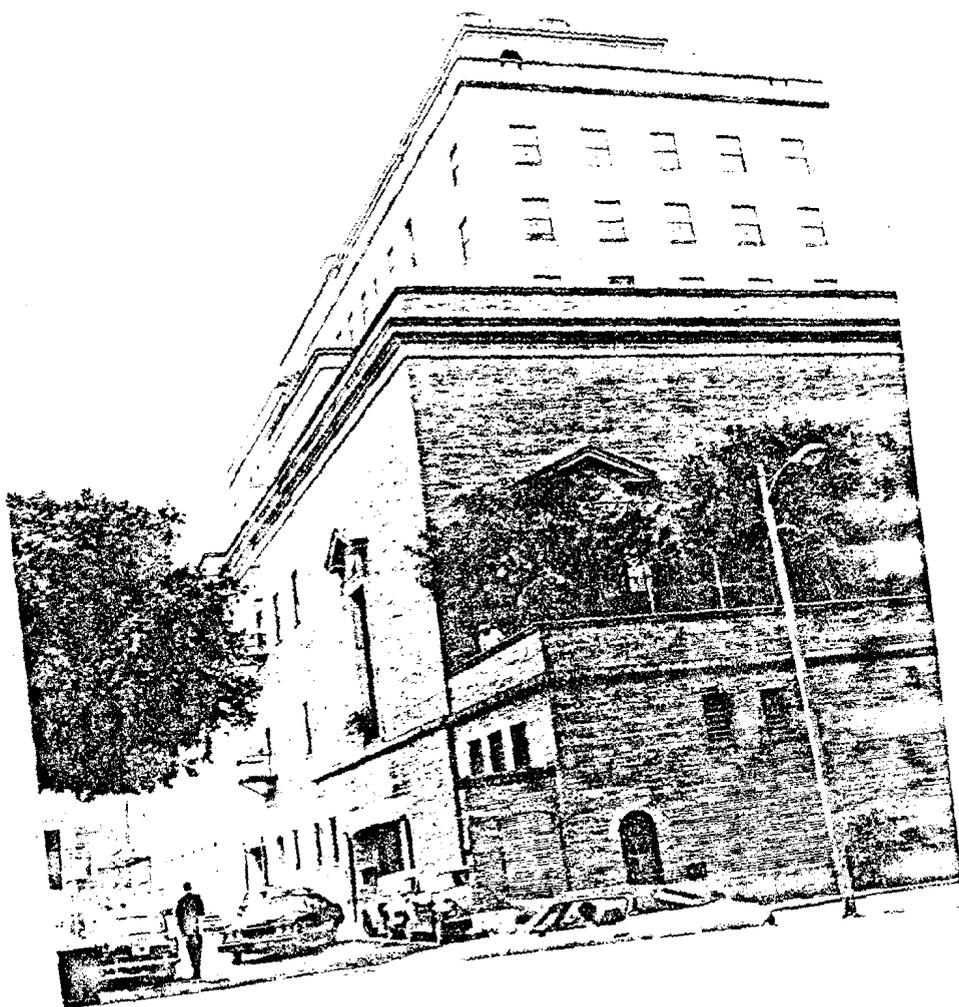
24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

California's elite.

The California Club is generally regarded as his local masterpiece.



CALIFORNIA CLUB FROM
MID-BLOCK WEST SIDE
OF FLOWER, SOUTH OF
FIFTH



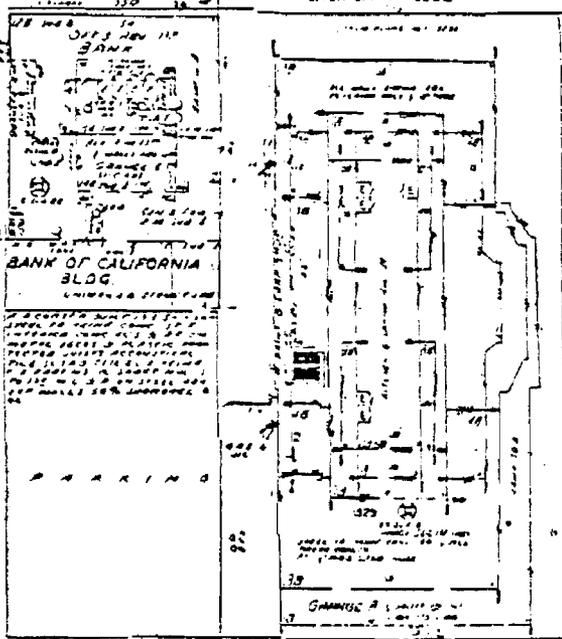
CALIFORNIA CLUB FROM
EAST SIDE OF HOPE ST.

3-166

48°
S. FLOWER

50°
LOS ANGELES

CALIFORNIA CLUB



256

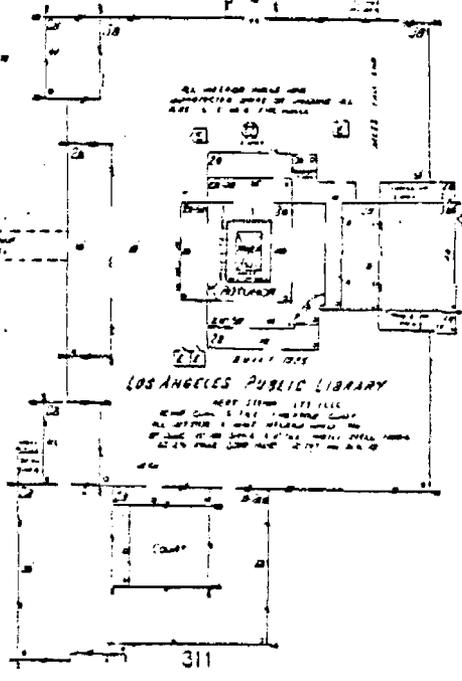
32

S. HOPE

CHURCH OF THE OPEN DOOR

THOMAS C. WORTON HALL

BIBLE INSTITUTE OF LOS ANGELES



LOS ANGELES PUBLIC LIBRARY

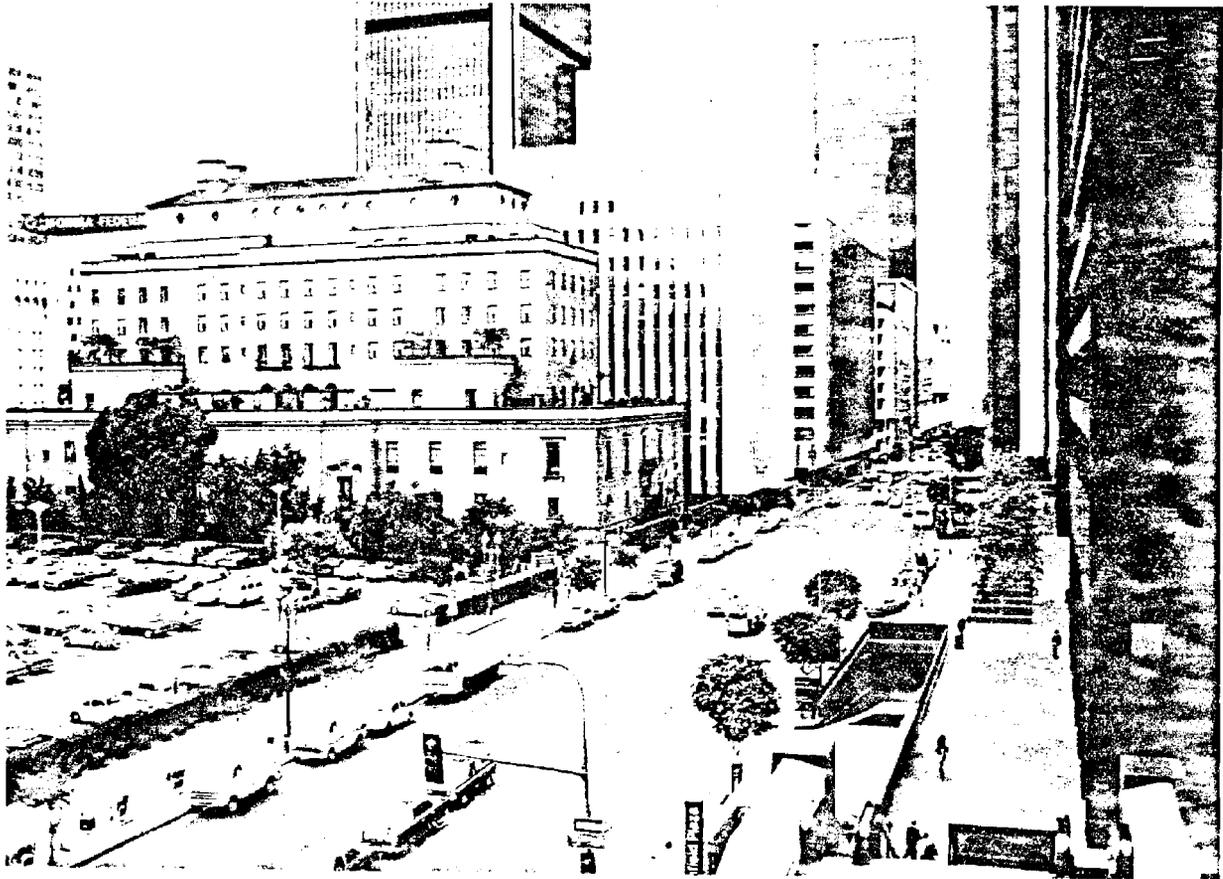
311

S. HOPE ST.

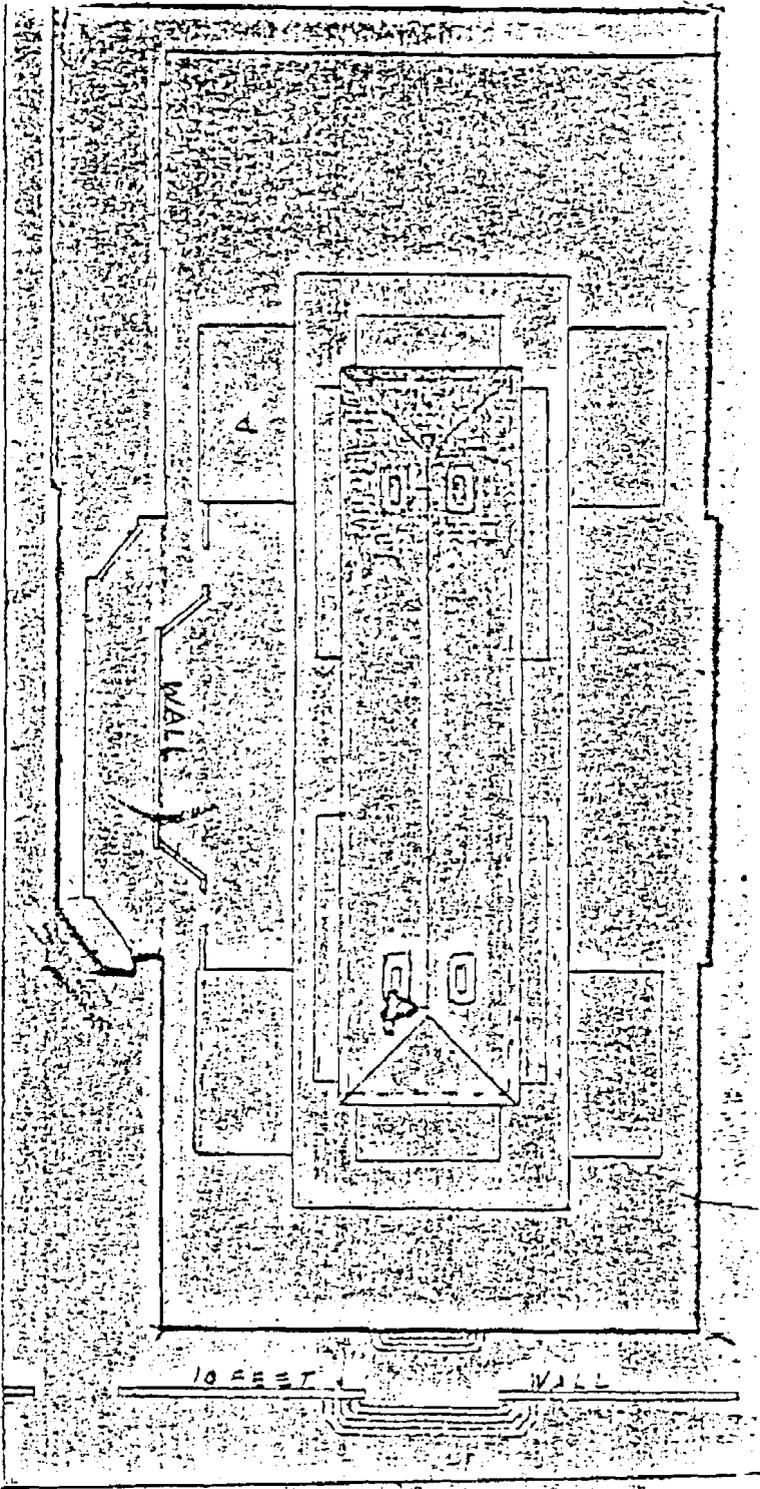
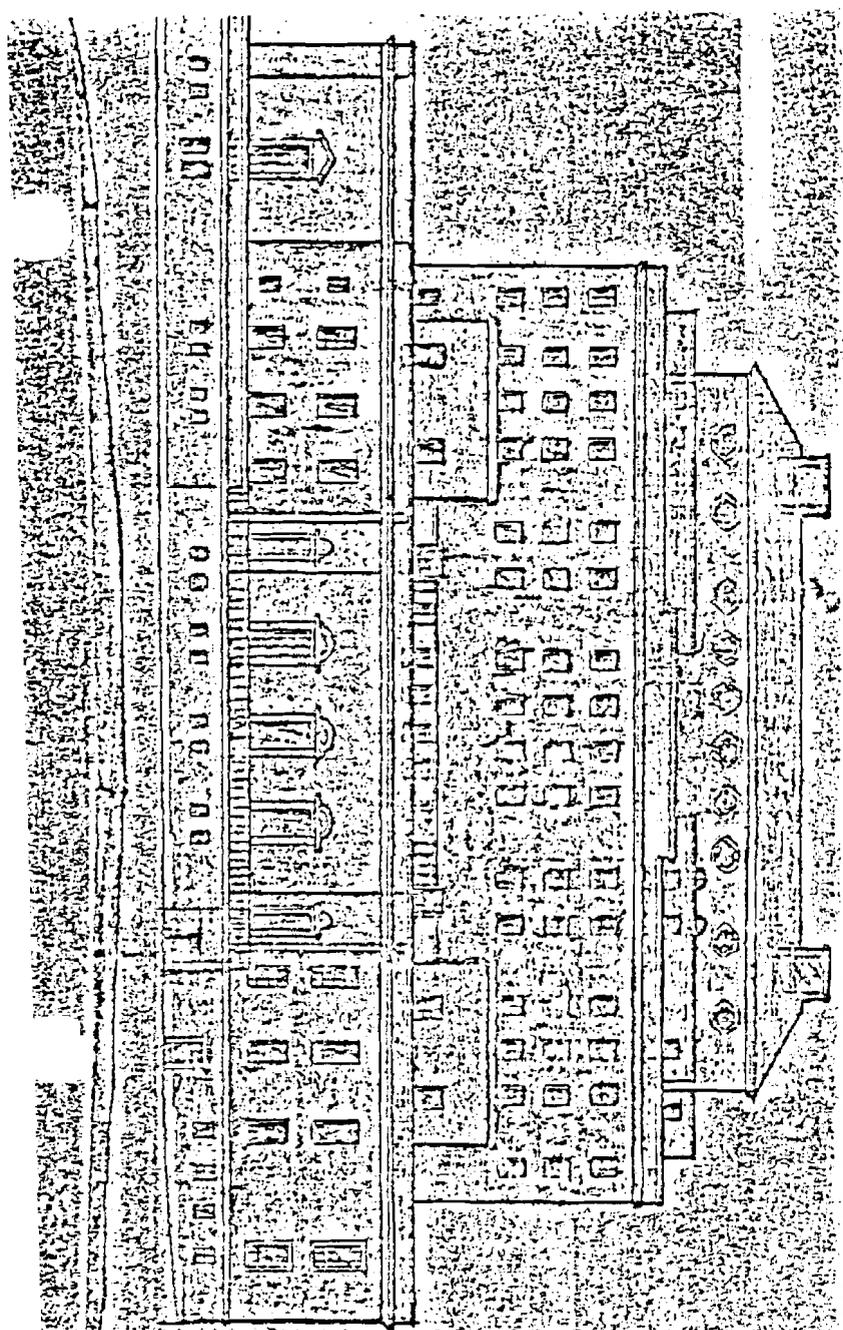
W. 5TH ST.

S. GRAND AV.

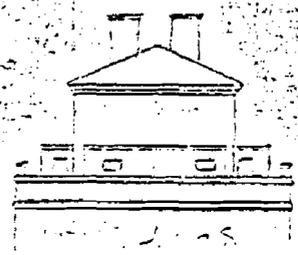
3-167



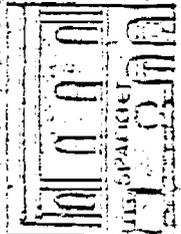
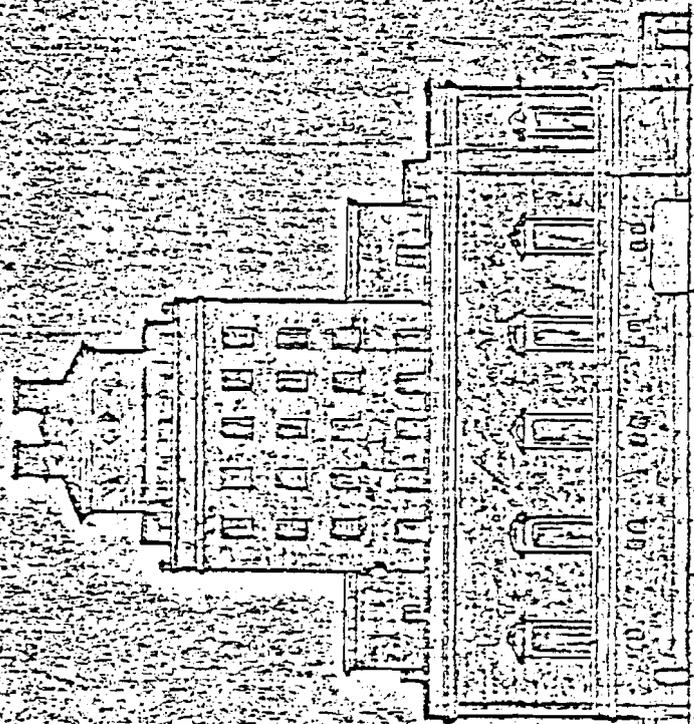
CALIFORNIA CLUB FROM
NEAR THE CORNER OF
FLOWER AND FIFTH



FLOWER



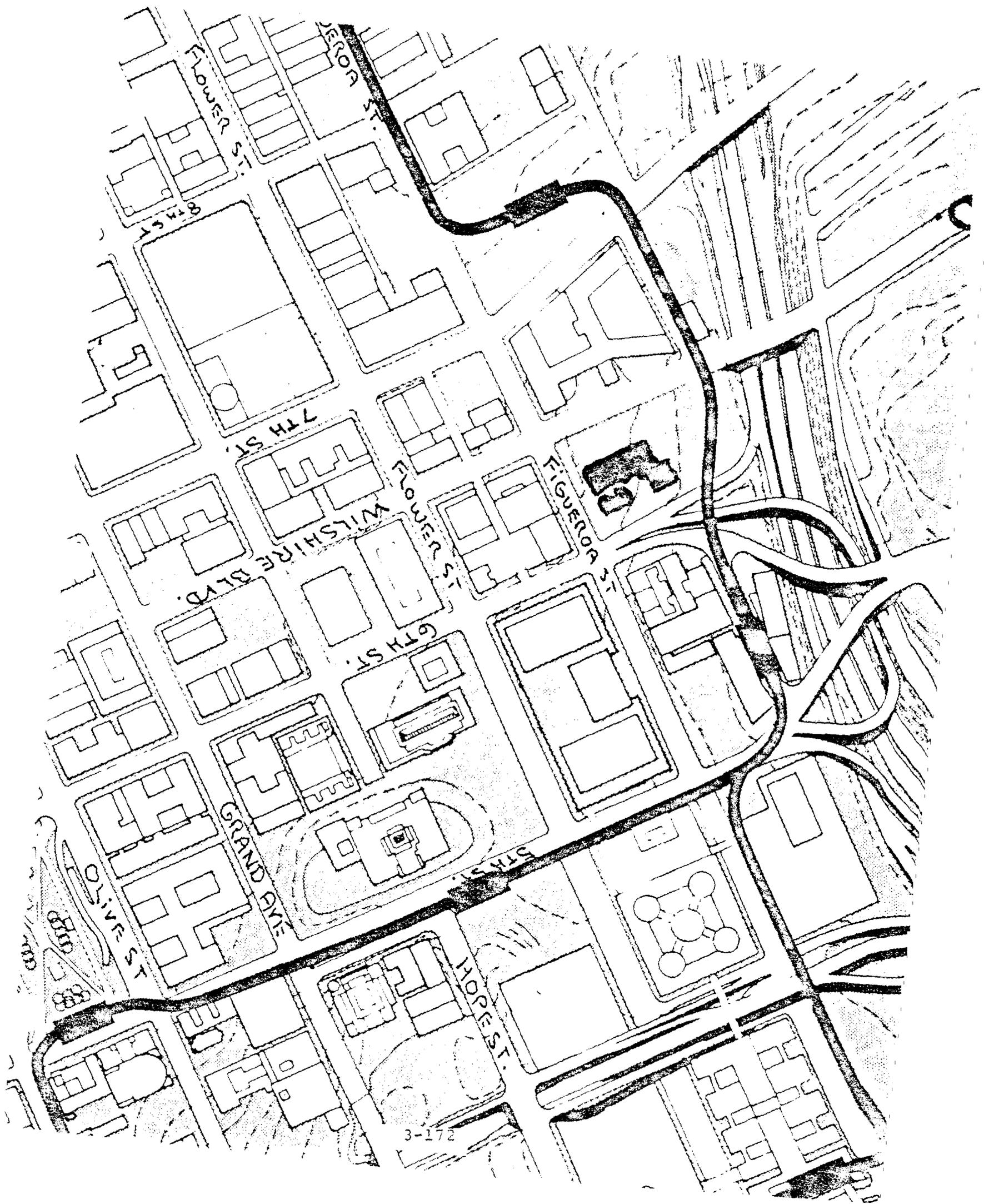
HOPKINSON ST



Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: St. Paul's Cathedral
2. Historic name, if known: St. Paul's Cathedral
3. Street or rural address 615 South Figueroa Street
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: Cathedral Church of St. Paul Address: 615 So. Figueroa St.
City: Los Angeles ZIP: 90017 Ownership is: Public Private
5. Present Use: Church Original Use: Church
Other past uses: _____
6. Classification Building
7. Approximate property size:
Lot size (in feet) Frontage _____
Depth _____
or approx. acreage .796
8. Condition: (Check one)
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered?
b. Unaltered?
10. Surroundings: (Check more than one if necessary)
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
11. Threats to site:
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete and plaster and tile
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1923 This date is: a. Factual b. Estimated
16. Architect (if known): R. Johnson, R. Coate, G.B. Kaufman, C. Winslow
17. Builder (if known): Peter Hall
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other Additions
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City: Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.



3-172

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

This structure consists of a building ranging from one to three stories and basement. It is built of brick and concrete construction with steel columns and girders. The large central chapel is of partly steel frame construction. Associated structures are built of reinforced concrete and stone. Major architectural features include shallow buttresses along longitudinal sides, an arcade connecting the chapel to the cathedral, a stone base, small medieval pointed and arched windows, large central compound arched entrance with a distinct motif imparted to each archivolt. Other details include Gothic niches, delicate plaster bands, red tile roof, large entrance piers with classically inspired relief work, and a large stained glass rose window.

There is a garden, a patio-court area between the basilica and a chapel. This area includes various landscape elements, such as flowering plants and shaded tables.

(Continued on following page)

22. SIGNIFICANCE

St. Paul's Cathedral is the product of a remarkable association of prominent architects in Los Angeles. It received an award from the American Institute of Architects for "Merit of Design and Execution of Work in Architecture and Fine Arts" in 1925. The building is a unique and interesting combination of styles.

It provides an important contrast in scale to the more recent corporate structures that surround it. The garden patio and forecourt area serve as a refuge from urban congestion. They are a popular luncheon location for those who work nearby.

Historically, St. Paul's had the largest diocese of the Episcopal Church. The building has also been the focal point of controversy.

The Cultural-Heritage Board of Los Angeles blocked the demolition of the structure early in 1971, at the request of church members and architects. The building was to be demolished in order to make way for a large office tower designed by Cabot, Cabot, and Forbes. The property itself is considered to be one of the most valuable in the city.

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 245

Los Angeles Cultural Historic Monuments - 66

21. DESCRIPTION (Continued)

The building is a mixture of the Gothic and Spanish Colonial Revival. This is particularly visible in the contrast between the Figueroa facade and the patio area. The enclosed patio, with its arched portico and balcony above, red tile roofs, and use of awnings, is primarily Spanish and Mediterranean, while the main entrance has more Gothic references. This mixture of styles is carried out in a successful and original manner.

The interior is Gothic in origin with dark wood, high ceilings and stained glass windows. Its interior features include rather extensive use of Batchelder tile.

With the exception of additions to the structure, the facade is intact.

22. SIGNIFICANCE (Continued)

St. Paul's has considerable significance. This has been previously recognized by both city and private organizations.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Carleton Winslow (1876-1946) - Winslow was born in Maine, and first studied architecture at Chicago's Art Institute. Later he trained at the Paris Ecole Des Beaux Arts.

He was first employed by the New York firm of Cram, Goodhue and Ferguson. When, in 1911, Goodhue became chief architect of the Panama-Pacific Exposition at San Diego, Winslow came to California as the New York firm's representative. Here he discovered and first used the Spanish Colonial style in U.S. Exposition architecture.

(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

Excavations are currently under way in preparation for the erection of a large office structure off of Wilshire and behind St. Paul's Cathedral. This project has been undertaken by Cabot, Cabot, and Forbes.

The interior of the church has a large collection of the work of E. Batchelder, an important and well recognized manufacturer of art tile in Pasadena.

26. BIBLIOGRAPHY

Los Angeles Times,
February 8, 1970, C, 1.
July 13, 1970, II, 1.
January 13, 1971, II, 5.
March 16, 1975, I, 22.
November 11, 1977, IV, 1.

Southwest Builder and Contractor,
May 27, 1921, p.1.
February 20, 1925, p.45.

Architectural Digest, 1926, pp.80-81.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1953

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

Winslow's designs brought him nationwide recognition.

He remained in Southern California and aided in or independently designed a number of structures, including the Los Angeles Public Library.

Roland E. Coate - Coate completed his training at Cornell in 1914. He worked in New York for several years. After moving to California, he received his certificate to practice architecture and joined into a partnership with Johnson and Kaufmann in 1921. The partnership dissolved by mutual consent in 1924 and Coate practiced independently, devoting himself almost exclusively to residential architecture. He designed in a number of different styles beginning with the Mediterranean in the 1920's and into American Colonial and Georgian in the 1930's. Late in his career, Coate joined into a partnership with architects Winslow and Lunden.

Reginald Davis Johnson (1882- ?) - Johnson was born in New York and was educated at Williams College and Massachusetts Institute of Technology. He moved to California and established a practice in Pasadena in 1912.

Johnson designed a number of prominent structures throughout Southern California including the Hospital of the Good Samaritan, Santa Barbara Post Office, and Santa Barbara Biltmore Hotel. He was a respected Fellow American Institute of Architects and was appointed consulting architect U.S. Treasury Department, 1935.

Gordon B. Kaufmann (1888-3/1/1949) - Kaufmann was born in London, England. He was educated at the London Polytechnic Institute, and graduated at the age of twenty. He moved to and established residence in Los Angeles, California in 1914 and, in 1920, formed a partnership with Reginald Johnson and Roland Coate.

The partnership produced a considerable number of residential and public buildings, perhaps the most notable of which is St. Paul's Cathedral.

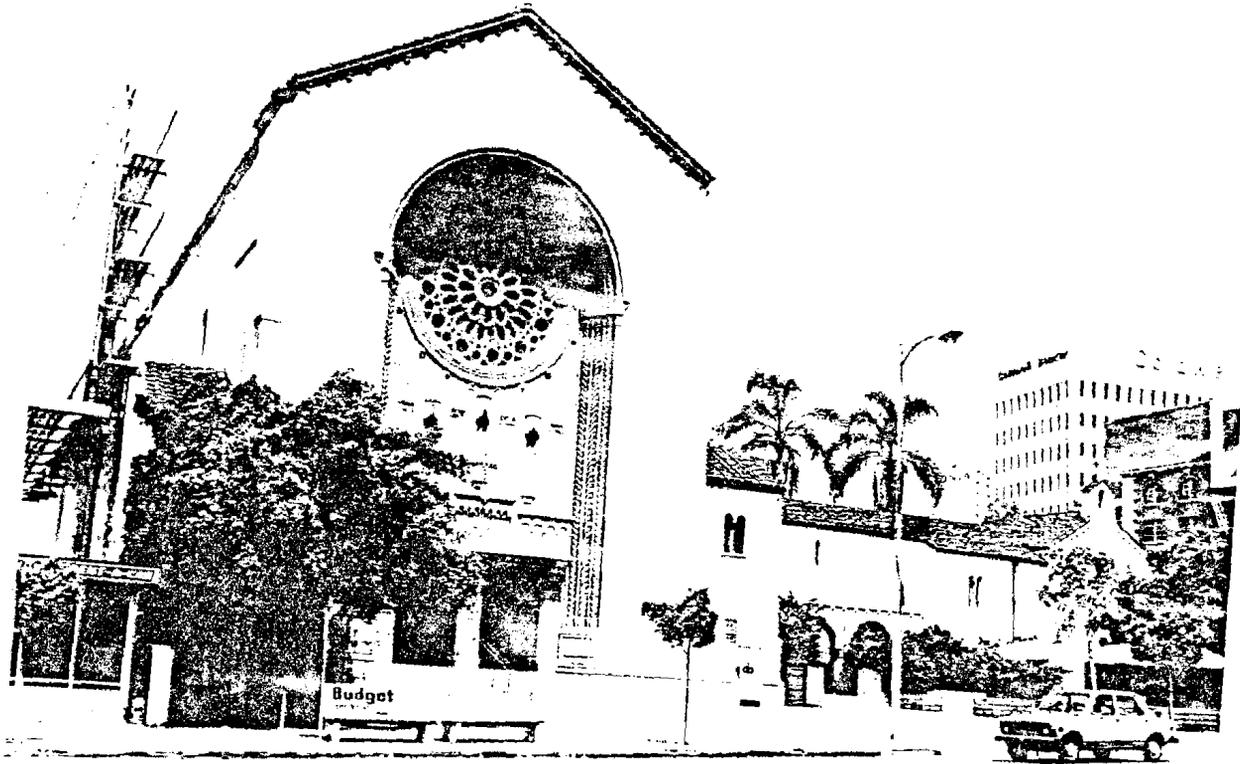
Kaufmann designed the Times Building as an independent project and it is generally regarded as the outstanding example of his architectural creativity, although he was equally familiar with a number of other styles including Italian, Spanish, French, English, and Old World Renaissance.

Kaufmann designed structures throughout Southern California, and was a well known and respected member of the American Institute of Architects.

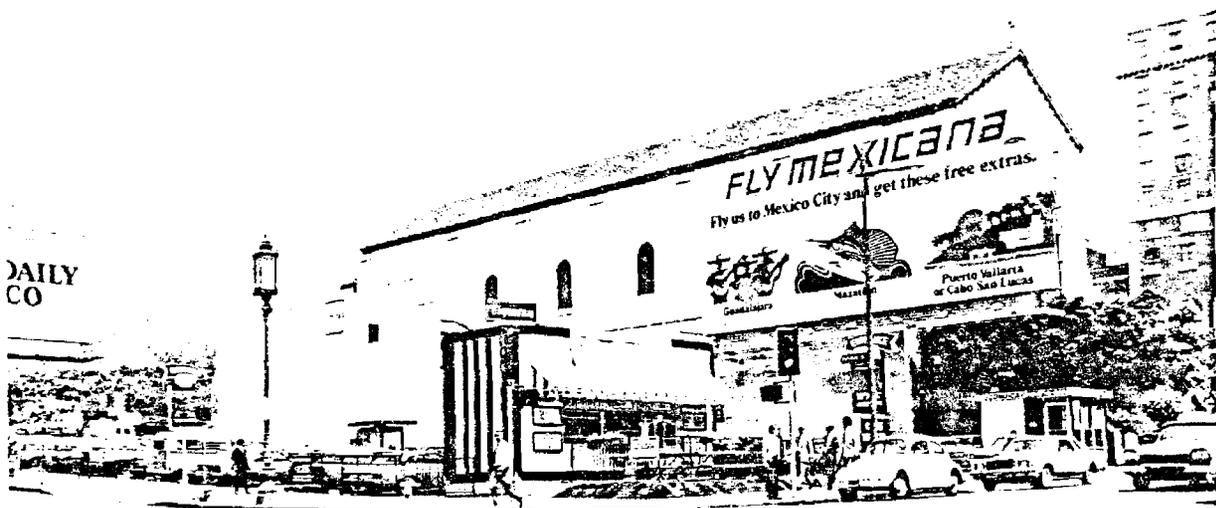
26. BIBLIOGRAPHY (Continued)

Building Permits, City of Los Angeles.

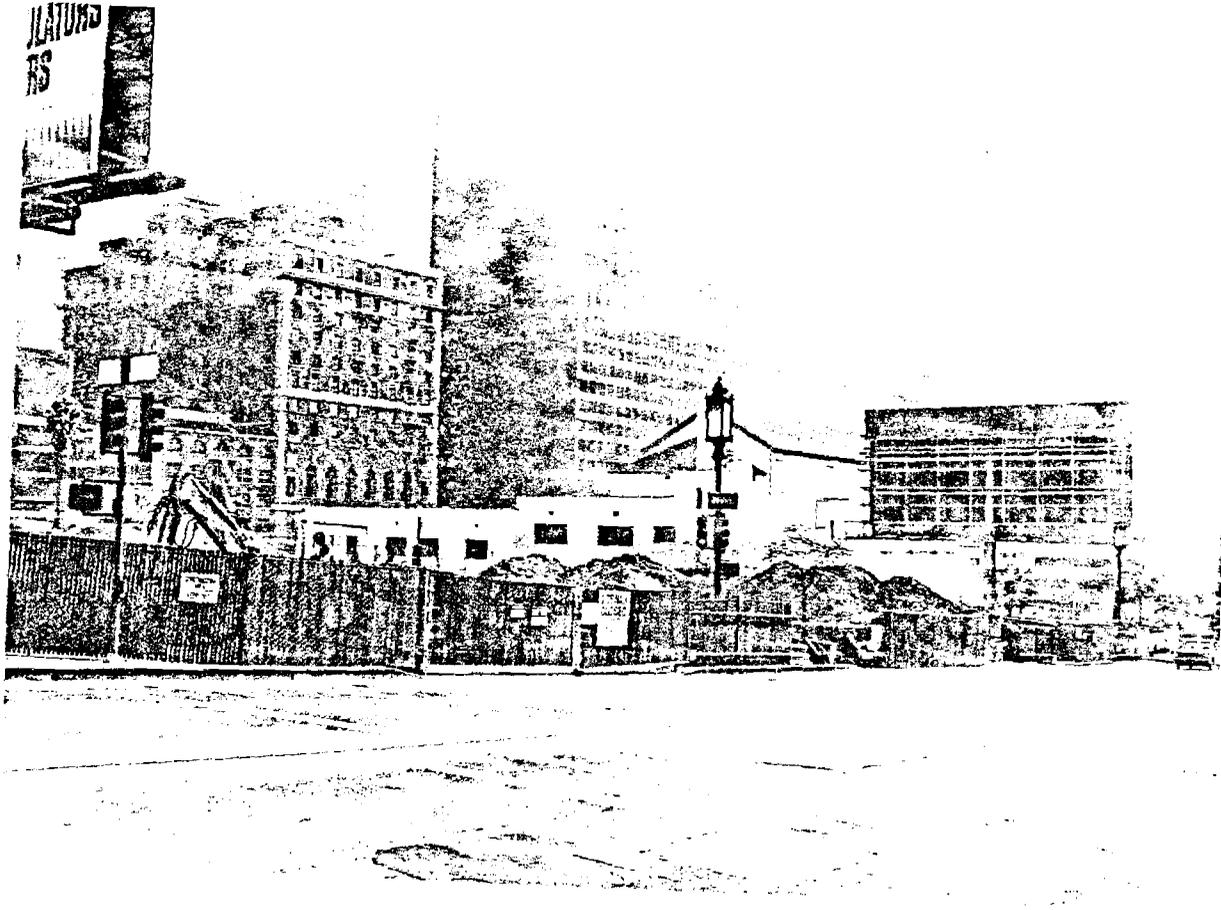
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905



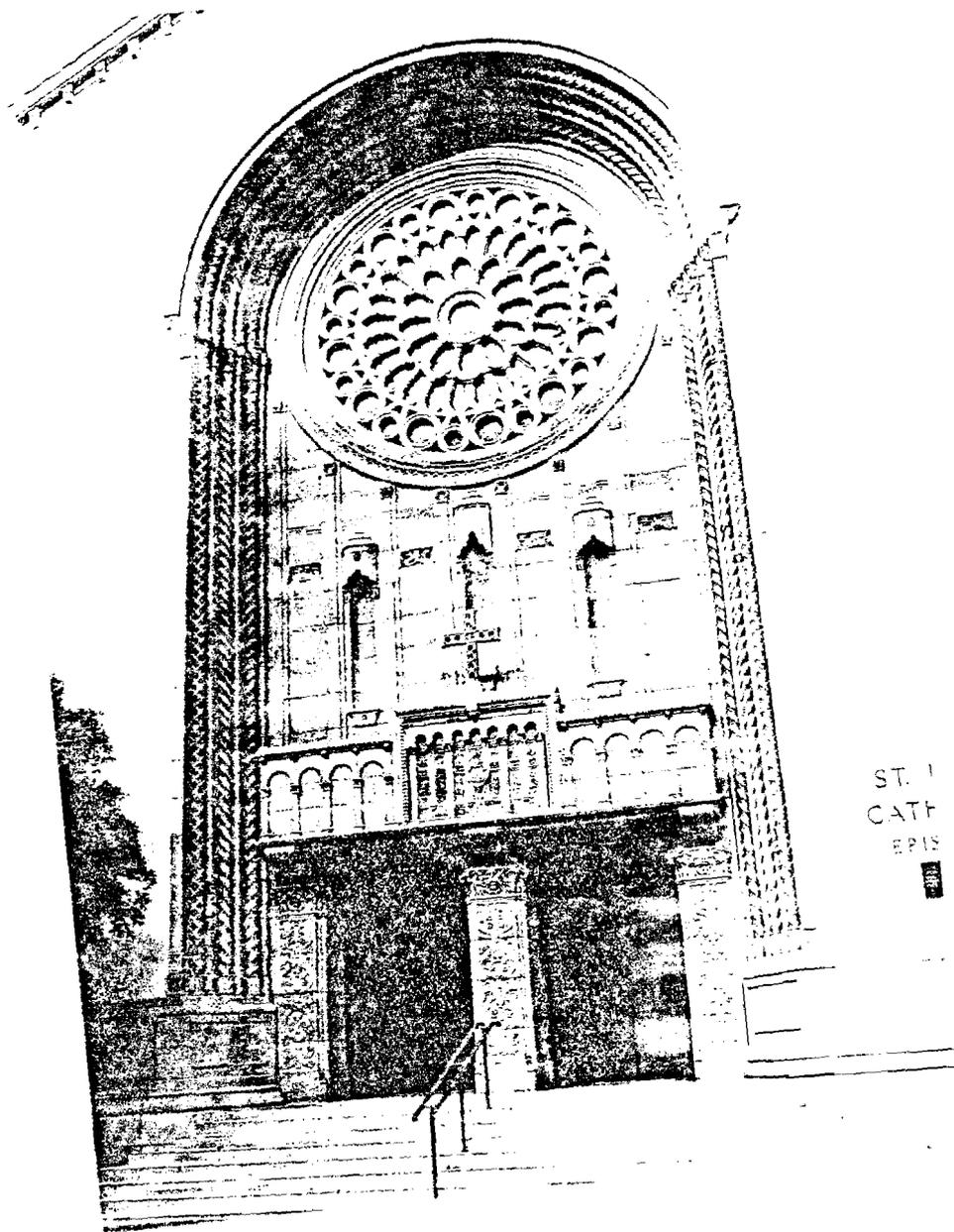
ST. PAUL'S FROM EAST
SIDE OF FIGUEROA



ST. PAUL'S FROM CORNER
OF FIGUEROA AND WILSHIRE



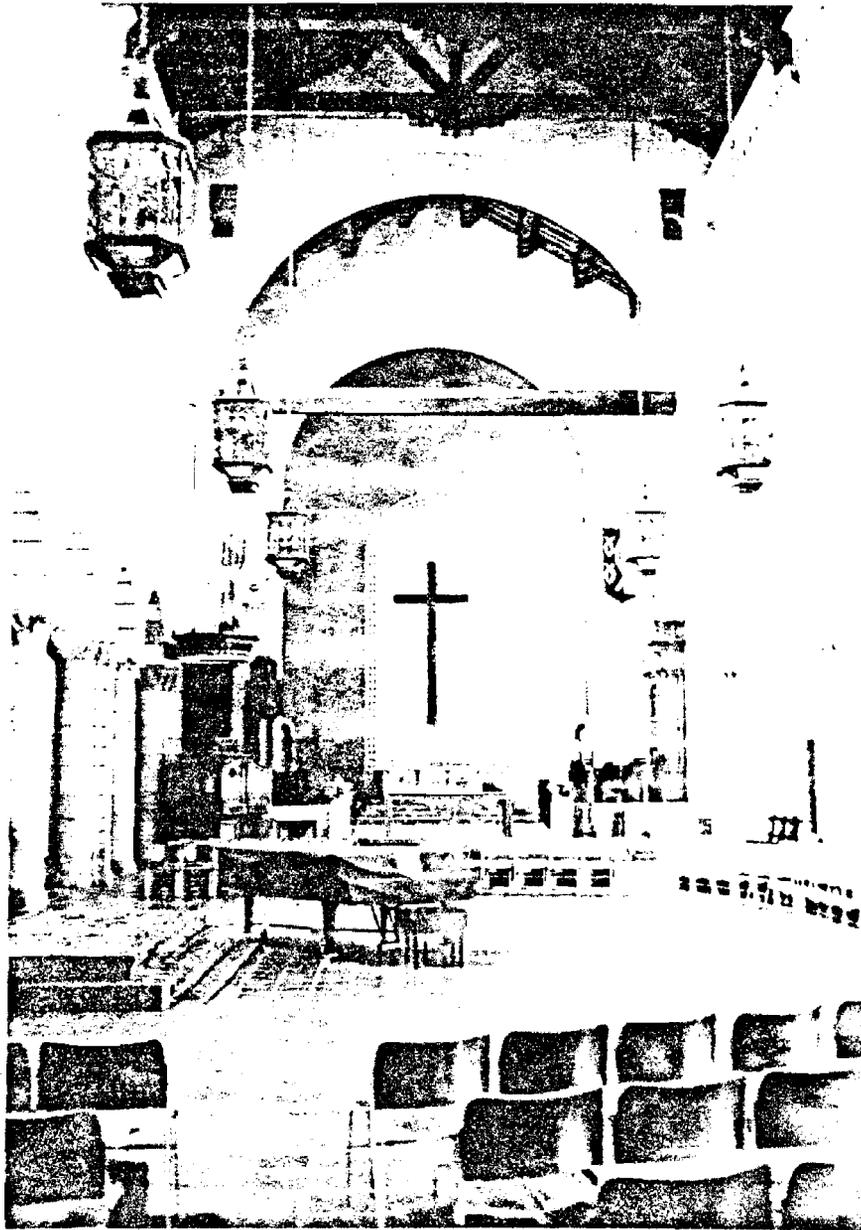
ST. PAUL'S FROM WILSHIRE
AND FRANCISCO, SHOWING
NEW CONSTRUCTION



DETAIL OF ARCHED ENTRANCE
OF ST. PAUL'S



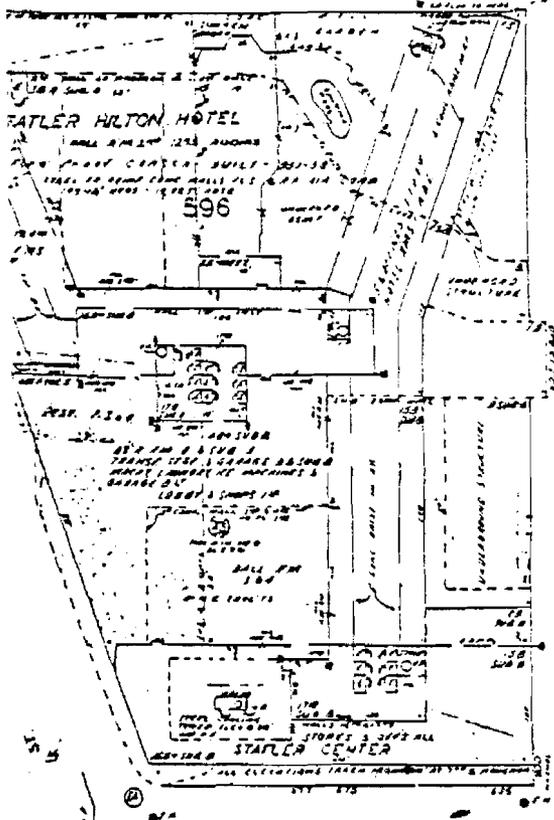
PATIO - COURT OF ST.
PAUL'S



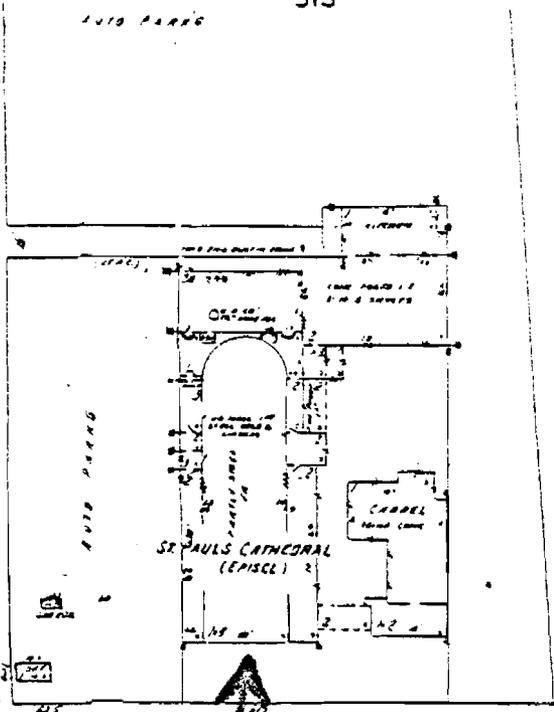
INTERIOR OF ST. PAUL'S

596A

FRANCISCO

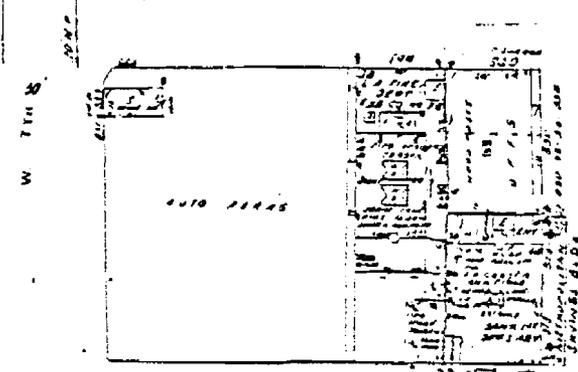


313

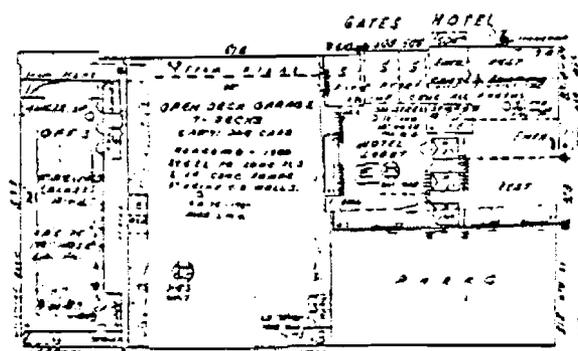


48

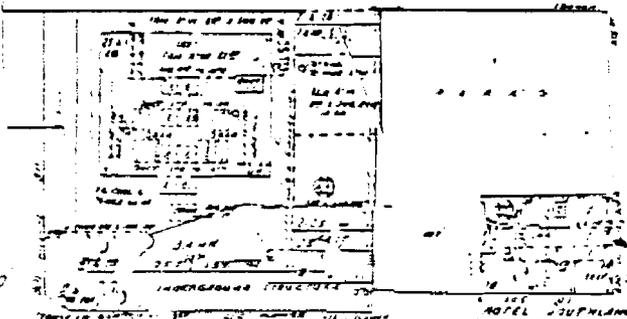
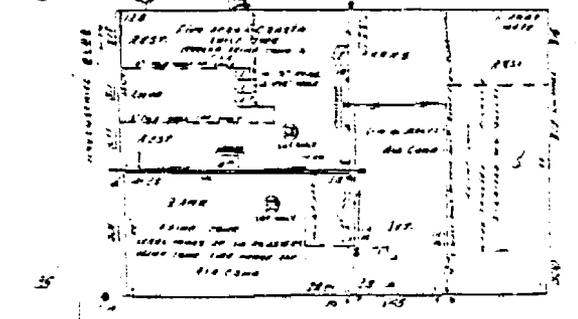
S. FIGUEROA



264

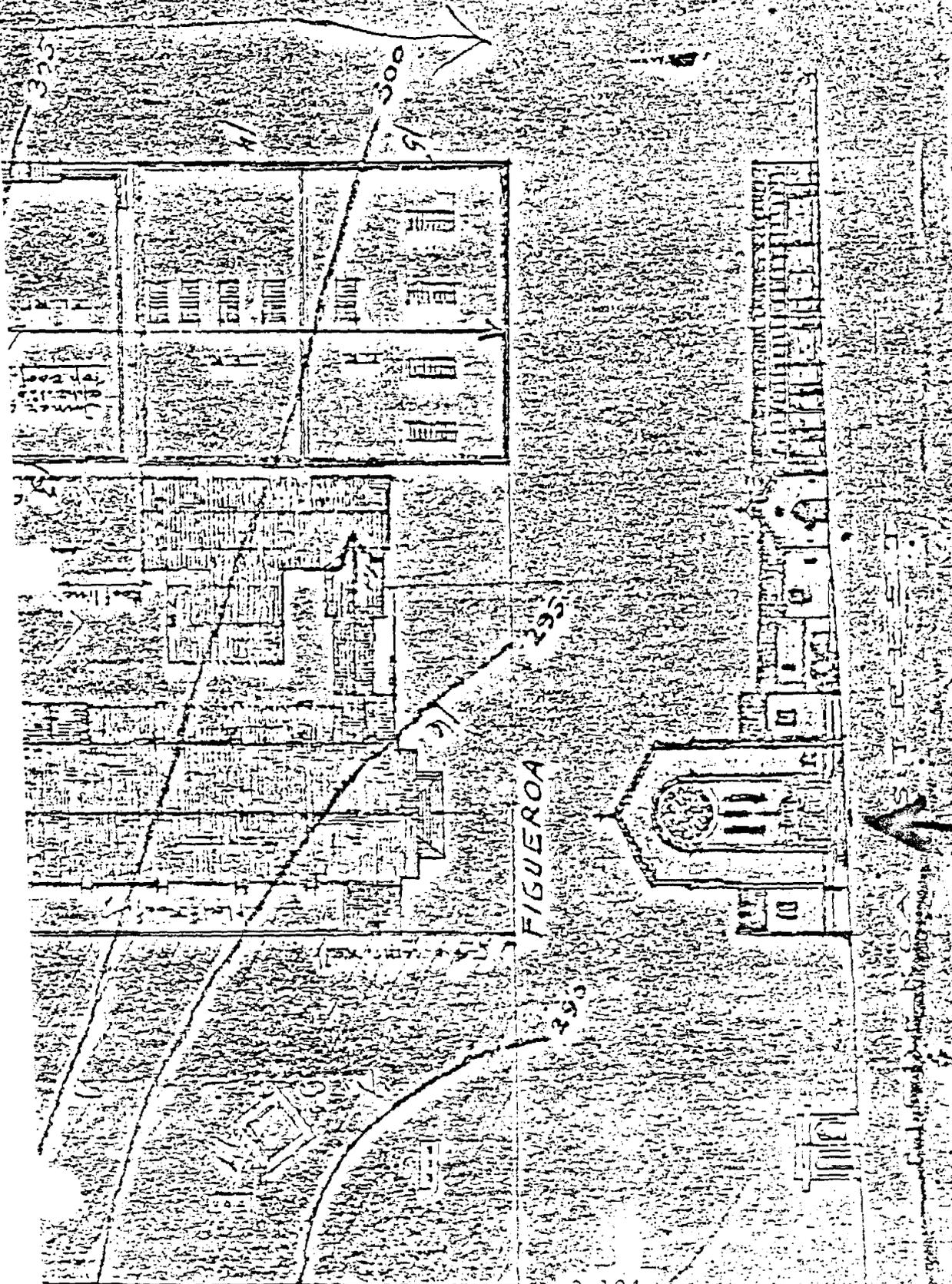


LEBANON 64



S. FLOWER

Modelled by CRITZER
Painted by

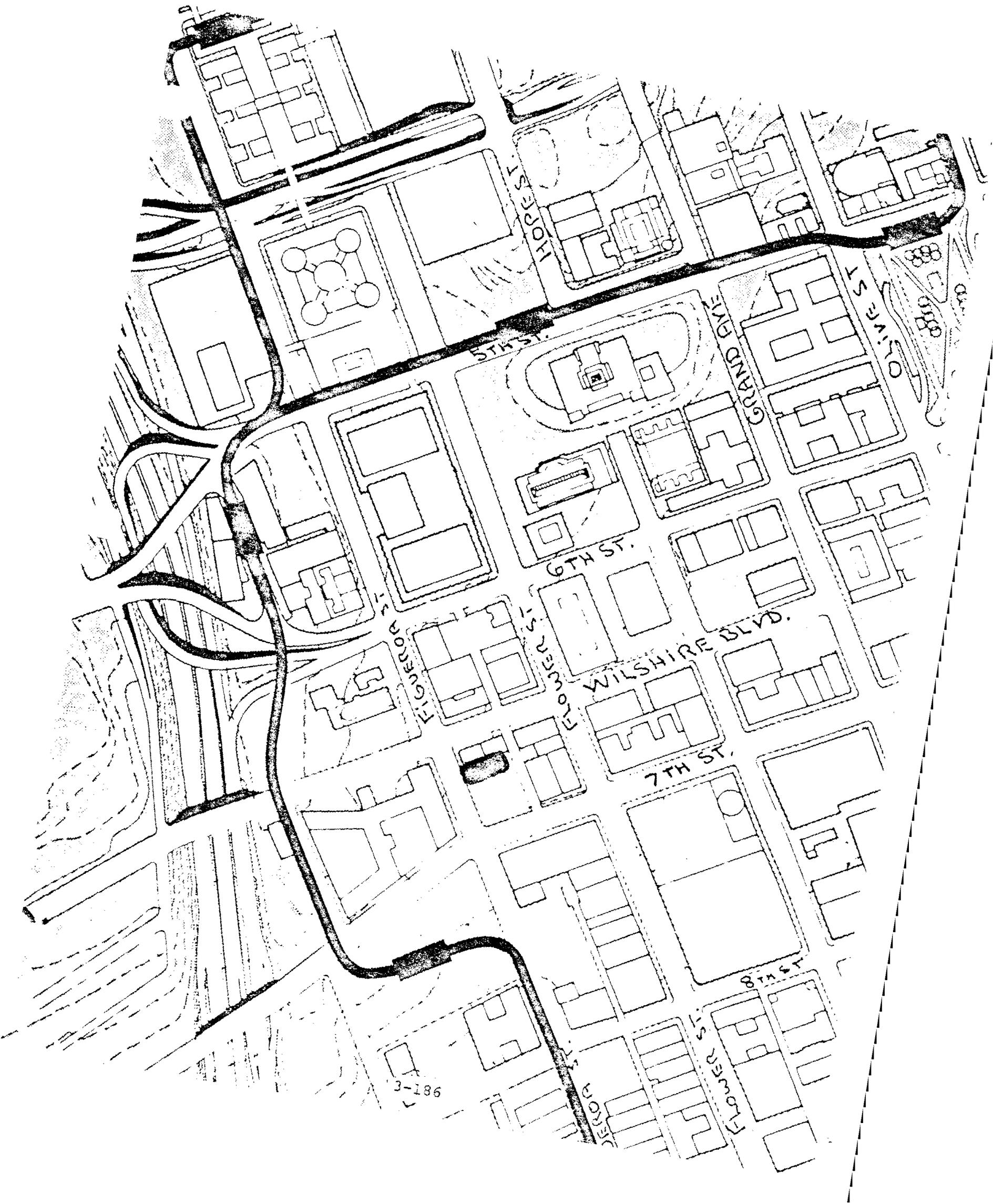


FIGUEROA 250

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Fire Station No. 28
2. Historic name, if known: Engine Company 28 Station
3. Street or rural address 644 South Figueroa Street
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: Los Angeles City Address: 200 No. Spring St.
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Vacant Fire Station Original Use: Fire Station
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 50'
Depth 156'
or approx. acreage .179
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
9. Is the feature a. Altered? b. Unaltered? 12. Date(s) of enclosed photograph(s) NOV. 1978
Technical Report
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Terra-cotta
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1912 This date is: a. Factual b. Estimated
16. Architect (if known): J.P. Krempel and W.E. Erkes
17. Builder (if known): Kubach and Company
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.



HOPE ST.

5TH ST.

6TH ST.

WILSHIRE BLVD.

7TH ST.

8TH ST.

3-186

GARDNER ST.

FLOWER ST.

GRAND BLVD.

CLAY ST.

21. DESCRIPTION

This fireproof structure consists of a three story building with a basement. It is built of reinforced concrete with a surface layer of brick on the street facade. Major architectural features include twin parapet towers with inset arches and capped by flagpoles. The windows are contained within two story arched bays. The building has sash windows with pilaster and entablature surrounds. The building has a cornice above the first and third floors. Brick at the lower level is banded. The two central doorways are recessed and framed by brackets.

The structure is built on a rectangular plan with two symmetrically placed entrance bays. The wall surface has two large arched and recessed panels with both flat and arched window openings. The brickwork is set in unusual arched patterns. Three stone shields are spaced evenly across the facade above the second story.

(Continued on following page)

22. SIGNIFICANCE

The building is one of the first reinforced concrete fire stations in Los Angeles. It was a Class A fireproof structure built of brick, hollow tile and concrete. Its original cost was approximately \$50,000.

Plans for the structure were being prepared in 1911, but construction did not begin until 1912.

The building is an interesting and unusual design. In relation to the surrounding buildings, Fire Station 28 provides a refreshing reduction of scale and serves as a historical monument to the growth of Los Angeles.

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 251

21. DESCRIPTION (Continued)

The architectural style is influenced by classical references with bracketed cornices. The facade is intact. Alterations are confined to the interior, with the exception of the filling in of several small window openings on the sides of the building.

The structure is presently vacant.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

John Krempel and Walter Erkes - The partnership produced a number of structures throughout Southern California over a twenty-year period. The firm designed the second Times Mirror Company in 1910 (See Times Building Form in this report), the home of General Otis, Santa Barbara High School, and the Maier-Brewery Company buildings, to name but a few.

Krempel was one of the earliest architects in Los Angeles. He arrived in Southern California during the mid-1880's. In 1894 he established his own office, working alone until 1911 when he joined with Erkes in
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

The building is presently vacant. It was built when horse drawn fire engines were used. The narrow bays opening onto a busy street are not well suited to today's needs.

The specific design of the structure adds, therefore, to its historical importance.

26. BIBLIOGRAPHY

Los Angeles Times,
April 16, 1911, VI, 3.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1888, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baist's Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

partnership.

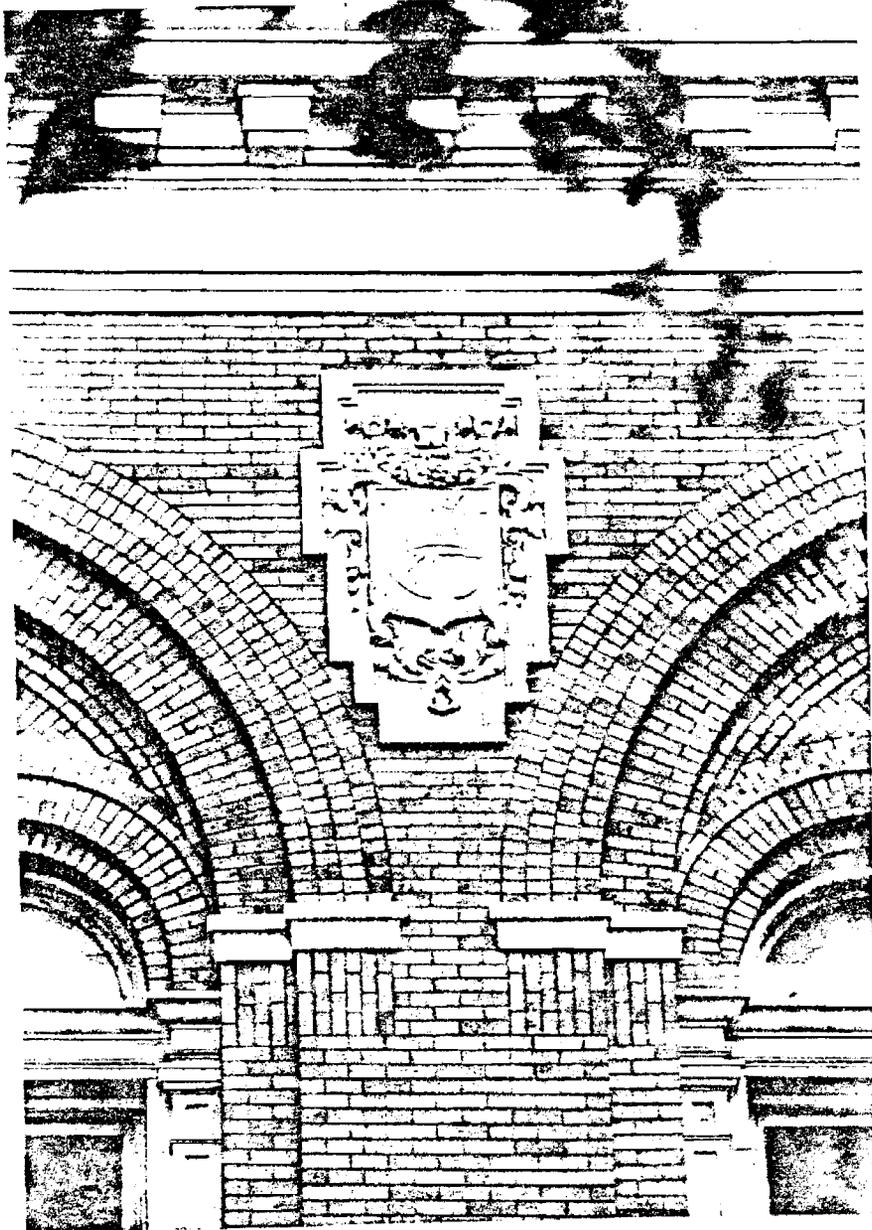
Fire Station 28 is one of the first buildings designed by the firm. The two men worked successfully together until Krempel's death in 1933.



FIRE STATION #28 FROM
WEST SIDE OF FIGUEROA



FIRE STATION #28 FROM S.W. CORNER
AT SEVENTH AND FIGUEROA



DETAIL OF FIRE STATION

#28

934

7/1

FIGURE 5

THE DEPT. OF

WILSHIRE Bldg

WILSHIRE Bldg

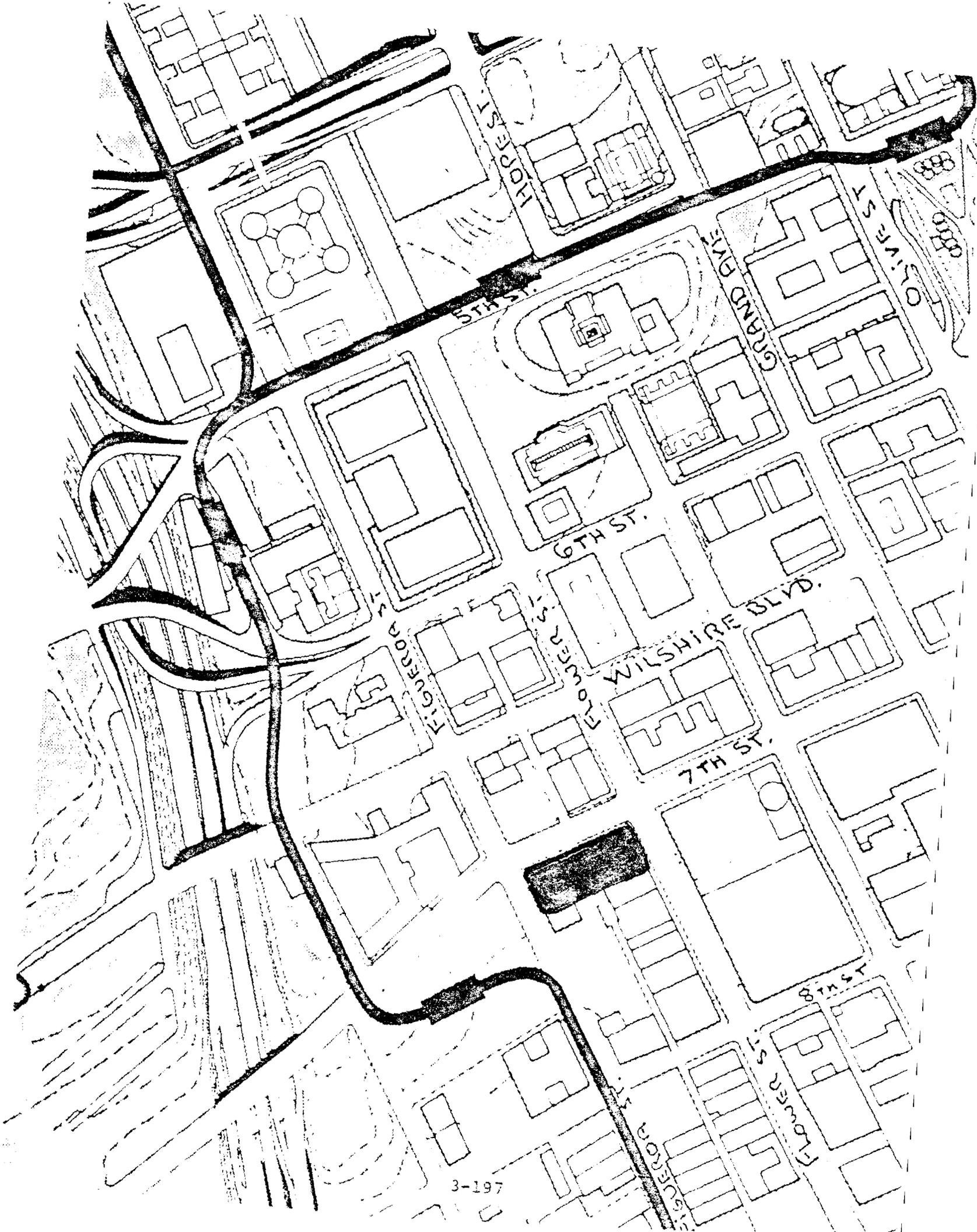
WILSHIRE Bldg

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Barker Brothers
2. Historic name, if known: Barker Brothers
3. Street or rural address 800 West 7th Street
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: Canal-Randolph Inc.* Address: 150 So. Wacker Dr.
City: Chicago, IL ZIP: 60606 Ownership is: Public Private
5. Present Use: Store and Office Original Use: Furniture Store, Office
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage _____
Depth _____
or approx. acreage .833
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1925 This date is: a. Factual b. Estimated
16. Architect (if known): Curlett and Beelman
17. Builder (if known): Scofield Engineering
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.

*Canal-Randolph Figueroa Incorporated



3-197

21. DESCRIPTION

The structure consists of a rectangular shaped multi-story building of eleven to thirteen stories, and from one to two basements (the primary structure is of eleven stories only). Construction of the building for the sub-basement is reinforced concrete. Above the sub-basement is a steel frame, concrete floors and stairways, brick curtain walls and hollow tile partitions. Columns of the steel frame rest on reinforced concrete piers in the sub-basement. The exterior of the building is faced with brick and terra-cotta.

The wall plan is flat with many decorative details. Major architectural features include a rusticated top floor and lower stories, a band of second story arched windows, and four cornices. There is a dental cornice above the first and third stories, a bracketed cornice above the tenth floor and a blind balustrade below the top story with a large bracketed cornice at the roofline.

(Continued on following page)

22. SIGNIFICANCE

Barker Brothers is one of the oldest operating single family commercial enterprises in the City of Los Angeles. The firm was founded in 1880 and has since grown into a major retail outlet. The present structure was one of the largest furniture stores in America at the time it was first built. It was originally occupied exclusively by Barker Brothers. The building was the fourth location of the firm. Its construction symbolizes not only the growth of the company, but of Los Angeles itself.

The design of the original sales area was created specifically to provide the illusion of individual interior spaces as they would appear in the home. This unique and farsighted approach to sales is carried on today.

Barker Brothers was also involved in the building and architectural trade itself, offering advisory services including furnishing schemes, floor plans, decorative sketches, and color schemes.

Although the downtown retail business has declined, the building itself is a fully functional unit. This is largely a result of its

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 209

21. DESCRIPTION (Continued)

Paired and arched windows band the upper story of the structure, and are surrounded by rusticated stone.

The window openings are both flat and arched, with a combination of double hung sash windows, pivoted windows, and large bronze show-case windows with decorative metalwork.

The main entrance is on Seventh Street. It consists of a large central archway.

Structural details include metal fire escapes, a repeating ram's head motif, and decorative metal grillwork above the first floor windows.

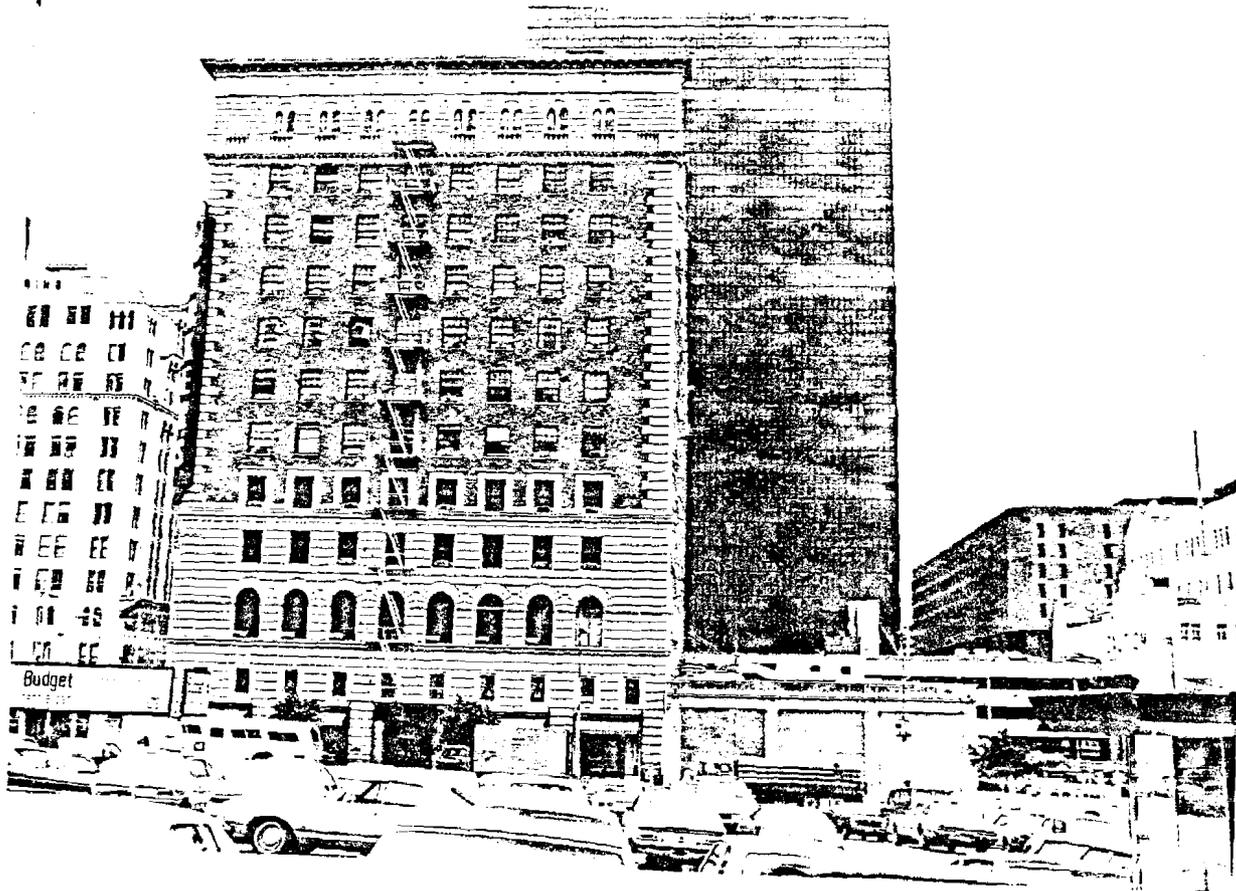
The exterior of the structure is virtually unaltered, but the interior has been entirely remodeled. Barker Brothers originally occupied the entire building. They now occupy only the lower four floors of it. The rest of the interior of the structure has been remodeled to provide office space for tenants.

The design is influenced by the Italian-Renaissance style. Decorative details are applied over a basically utilitarian structure.

22. SIGNIFICANCE (Continued)

prime location and the fact that the interior has been remodeled to satisfy the needs of today's corporate enterprise.

The building's condition, history, and current highly functional ability serve to make it a very significant resource.



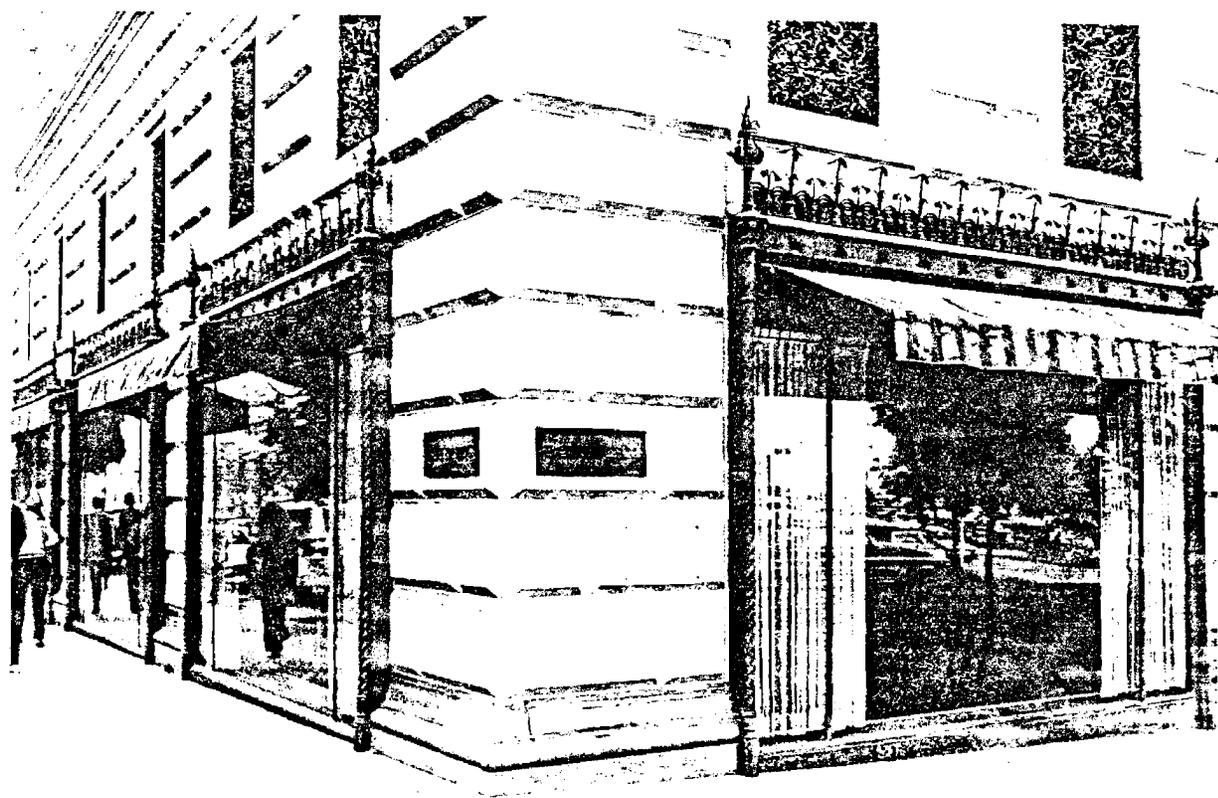
BARKER BROS. FROM WEST
SIDE OF FIGUEROA



BARKER BROS. FROM MIDBLOCK NORTH
SIDE OF SEVENTH, EAST OF FLOWER



DETAIL OF ENTRANCE TO
BARKER BROS. FROM NORTH
SIDE SEVENTH



DETAIL OF BARKER BROS.
SHOWCASE WINDOWS

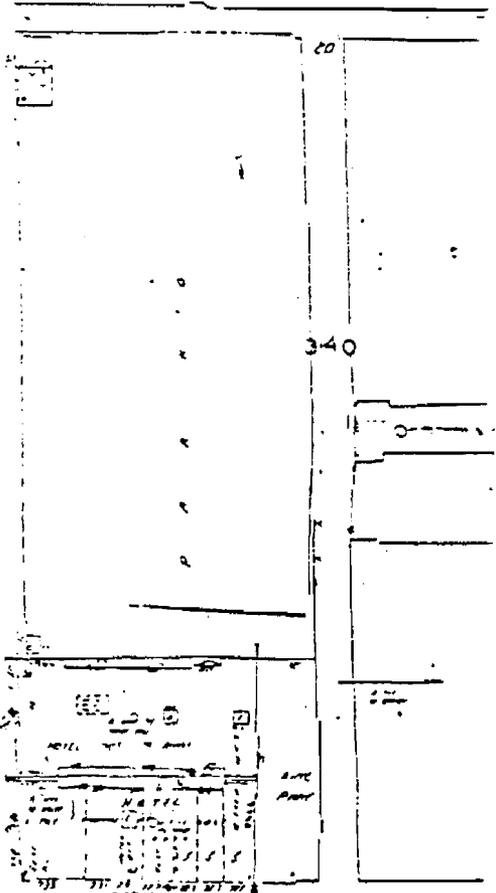
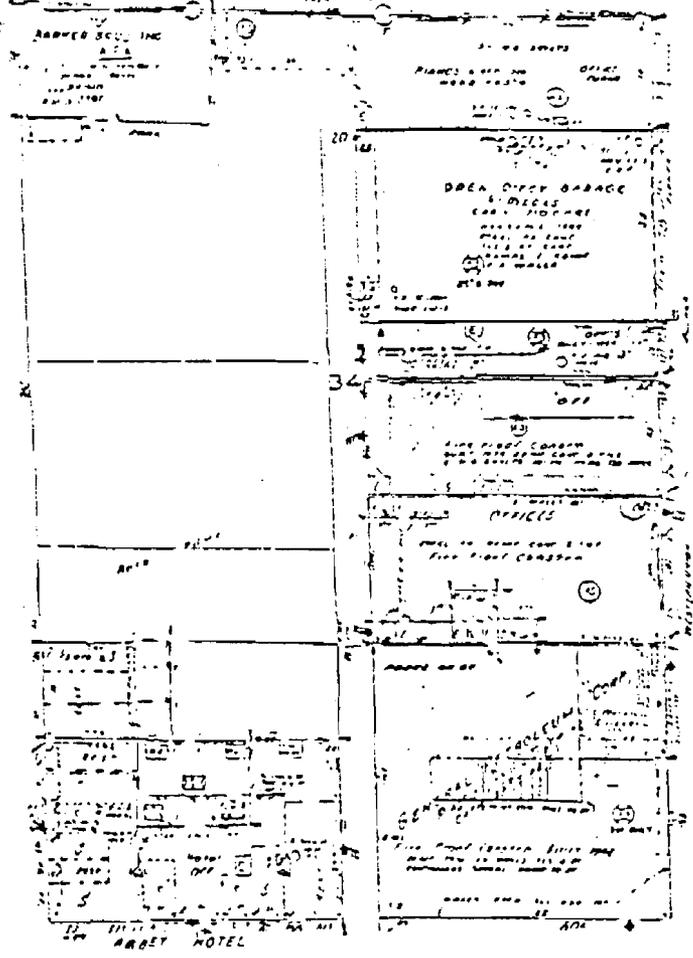


INTERIOR OF BARKER BROS.

ELMER GAS CORP
 FURNITURE & AC FURNISHINGS
 NATIONAL FURNITURE CO
 1000 W 8TH ST
 DENVER CO

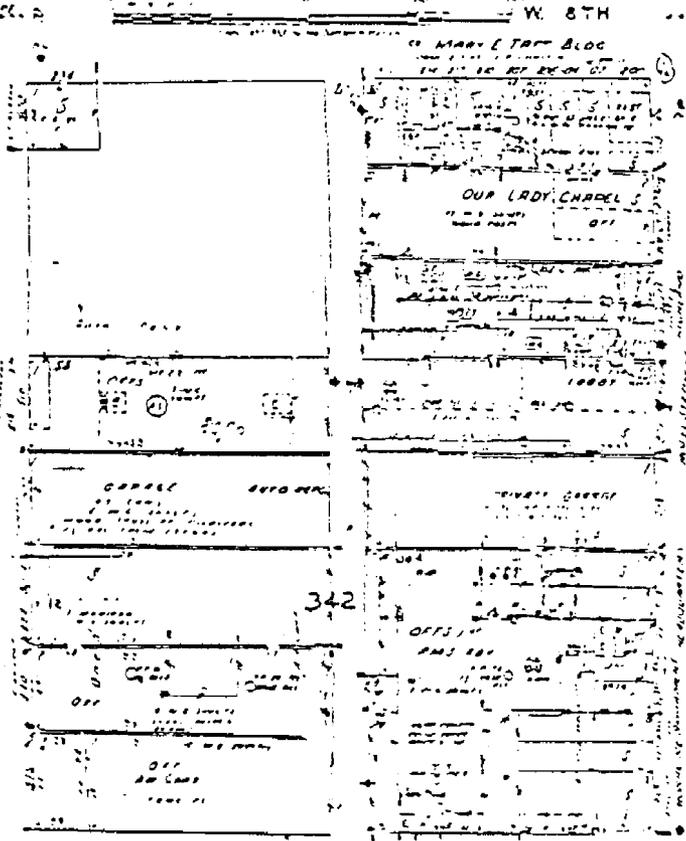


33

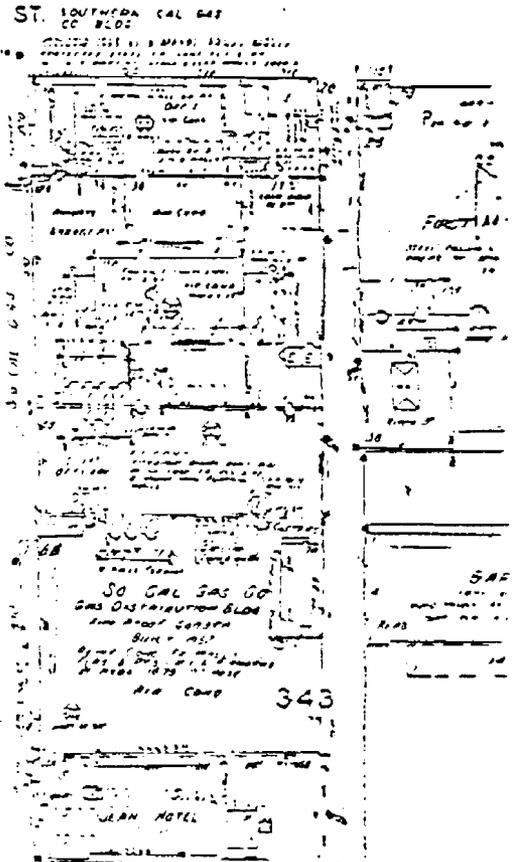


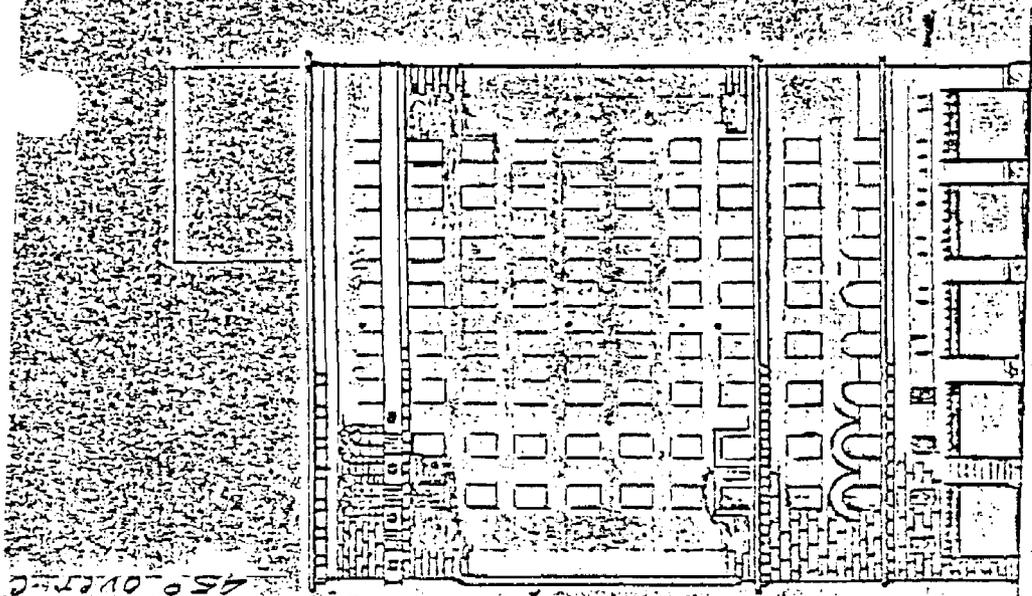
S. FIGUEROA

62



S. FLOWER





Shining white sign G.F.
450.007.0

7th Street

933

Figueras

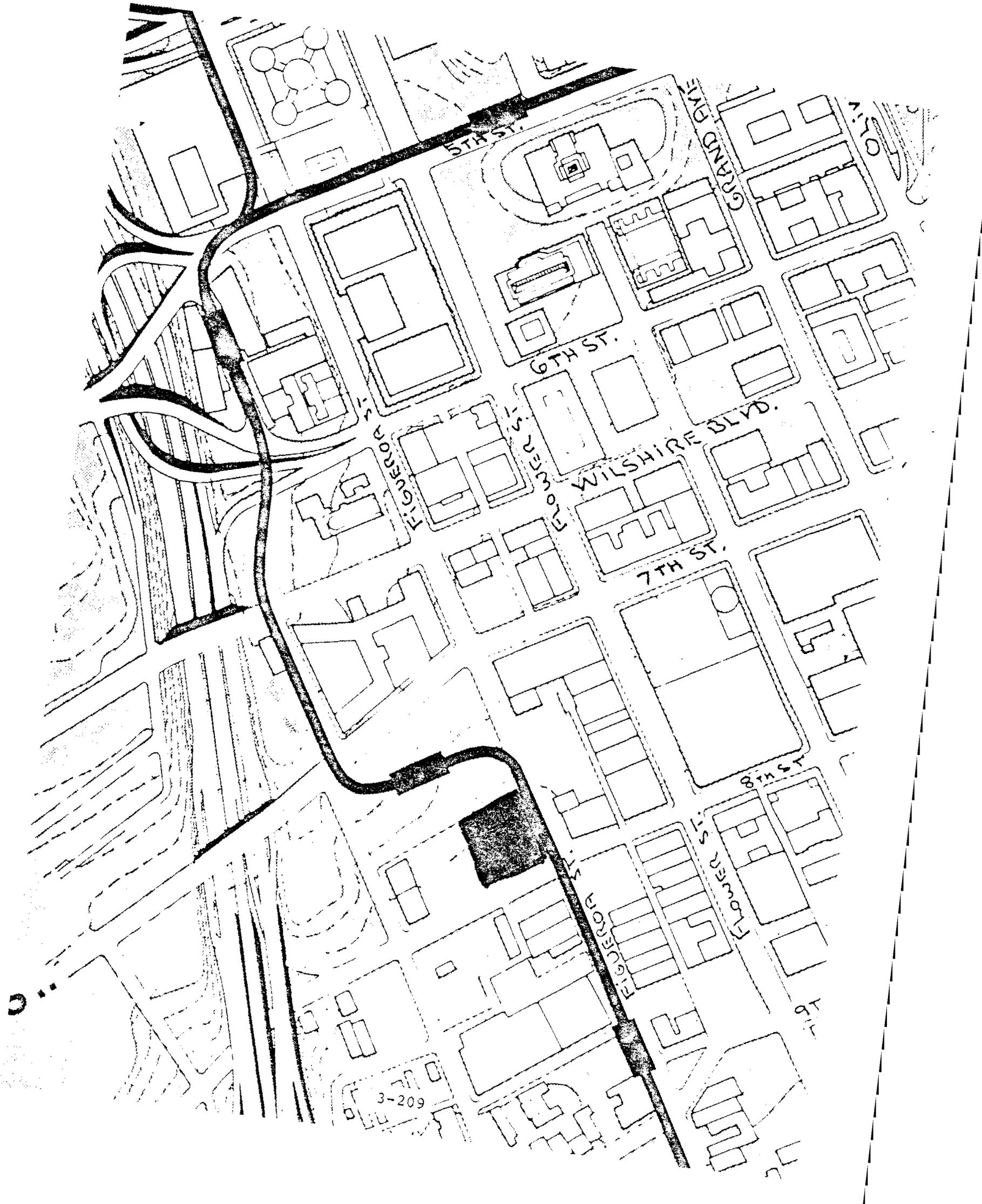


ABOUT 18

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: 8th and Figueroa Building
2. Historic name, if known: Brownstein - Louis Building
3. Street or rural address 751 South Figueroa Street
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: Amoco Realty Co. Address: 200 E. Randolph Dr.
City: Chicago, Ill. ZIP: _____ Ownership is: Public Private
5. Present Use: Vacant Original Use: Office and Factory
Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage _____
Depth _____
or approx. acreage 2.146
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached
Technical Report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete and architectural Terra-Cotta
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1920 This date is: a. Factual b. Estimated
16. Architect (if known): John Parkinson
17. Builder (if known): C. J. Kubach
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 638-7520 Organization: CRA



5TH ST.

6TH ST.

WILSHIRE BLVD.

7TH ST.

8TH ST.

FIGUEROA ST.

FLOWER ST.

GRAND AVE.

3-209

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

This fireproof structure consists of a five story and basement building. It is built of reinforced concrete and tile on an H-shaped plan. Areas for roof gardens for the employees were originally located between the wings on the roof of the lower central building.

Major architectural features include a giant portico of composite order, engaged columns raised above the first story attic. Windows are placed above the portico, above which there is a bracketed tile roof cornice. There is a large glass and metal panel screen between the columns above the first story on the entrance facade and on the north and south facing side of each wing between the second and fourth story. This "screen" provides a maximum amount of interior light, a design feature specifically related to the original industrial use. This also is an interesting and early example of a form of curtain wall design.

(Continued on following page)

22. SIGNIFICANCE

This building was designed by the prominent Los Angeles architect John Parkinson. It is remarkable in that although it is a basically utilitarian design, the use of Neo-Classic architectural references lends a powerful contrast between form and function.

The project was first proposed in 1919. The design theme followed the idea of an ideal industrial community complete with employee kitchens, hospital, recreation area, and library.

The property was purchased in 1919 and plans were completed early in 1920. The beginning of actual construction was delayed until later in the same year due to financial difficulty on the part of the investors. The original plans were revised and in September of 1920, excavations were begun.

The total cost of the structure exceeded \$1,000,000. The structure was completed in 1921.

The Brownstein Building is significant for several major reasons. It was an example of an industrial ideal combining exceptional architectural merit with many utilitarian advantages to employees. This was also a

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

The Brownstein Building is not a part of any survey other than the initial Los Angeles Downtown People Mover Cultural-Historic Resources Survey of June 1978.

21. DESCRIPTION (Continued)

The building has flat window openings with metal frames and vertically divided sash and casement windows. Windows on the original factory production floors are pivoted so as to allow for a maximum of ventilation. Door openings are flat and the main entrance is located off center on the Figueroa facade.

The structure is largely in its original condition, although alterations to the street level facade include modern plate glass windows and the addition of a red marble exterior surface to the main entrance doorway. Building details include metal fire escapes, a broad stringcourse above the first floor, a small cornice above the fourth floor, and a mansard-style red tile roof above the upper story.

The building is designed in a Neo-Classic architectural style. At the same time, however, the architect has incorporated a Spanish influence which relieves the structure from any design severity. In short, it is an interesting blend of architectural styles applied in an unusual manner to an industrial structure.

One detail which is of particular interest is the capitals above the columns on the Figueroa facade. They incorporate the female figure into what can only be interpreted as a social and moral comment by the architect (the factory was originally staffed entirely by women).

22. SIGNIFICANCE (Continued)

departure from the accepted or traditional type of commercial building and it was envisioned as being a real contribution to the architectural history and beauty of Los Angeles.

The structure originally housed a bank and a retail outlet at street level.

The combination of architectural styles, the importance of the industrial ideal, and the business relation of this structure to Los Angeles serve to make this a singularly important building.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

John Parkinson (1861-1935) - Parkinson was born in England. After unsuccessfully attempting to establish an architectural office there, he moved to Napa, California in 1885.

From 1890 to 1894 he practiced in Seattle and in 1894 he moved his office to Los Angeles. One of his first important commissions was the Homer Laughlin Building (now Grand Central Market).

In 1905 he formed a partnership with Edwin Bergstrom. This firm designed numerous important structures in Los Angeles, including the
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

Daniel Brownstein was born in California in 1870 near Red Bluff in the northern part of the state.

He moved to Southern California after graduating from high school, and first worked as a clerk for the Jacoby Brothers, a pioneer clothing company in Los Angeles. When the firm dissolved in 1895, Brownstein organized his own corporation. By 1905 the company occupied a four-story structure as a wholesale and manufacturing plant.

Mr. Brownstein was an influential and well respected member of the Los Angeles business community. He was instrumental in establishing progressive reforms in a number of business enterprises.

26. BIBLIOGRAPHY

Los Angeles Times,
June 10, 1919, I, 8.
August 21, 1919, II, 1.
August 24, 1919, V, 1.
May 8, 1920, II, 1.
September 12, 1920, V, 1.

Southwest Builder and Contractor,
July 7, 1921, p.15.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Continued on following page)

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

original California Club, the Alexandria Hotel, the Citizens National Bank Building, the Metropolitan Building, and the Bullocks Broadway.

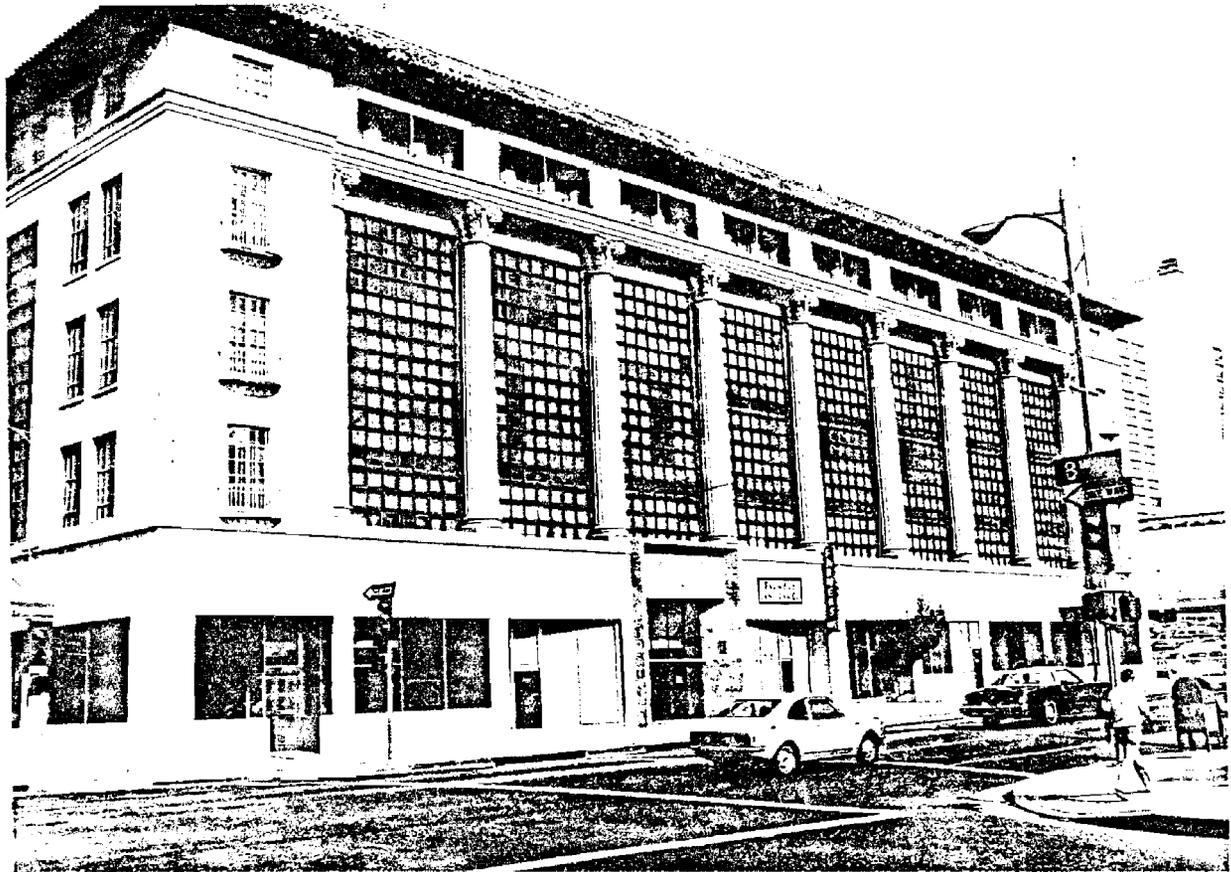
The partnership with Bergstrom was ended in 1915. After this, John Parkinson continued practice with his son, Donald. During this final period in his career, his most important works were the Title Guarantee, Title Insurance Building and a collaboration on the Los Angeles City Hall.

The last major work he helped design was the Los Angeles Union Station. Parkinson was one of the most important architects in Los Angeles during his lifetime. He designed or helped to design more major buildings than any other architect in the city. His work shows that he was familiar with a variety of architectural styles, and that the value of this was recognized by businessmen and developers throughout Southern California.

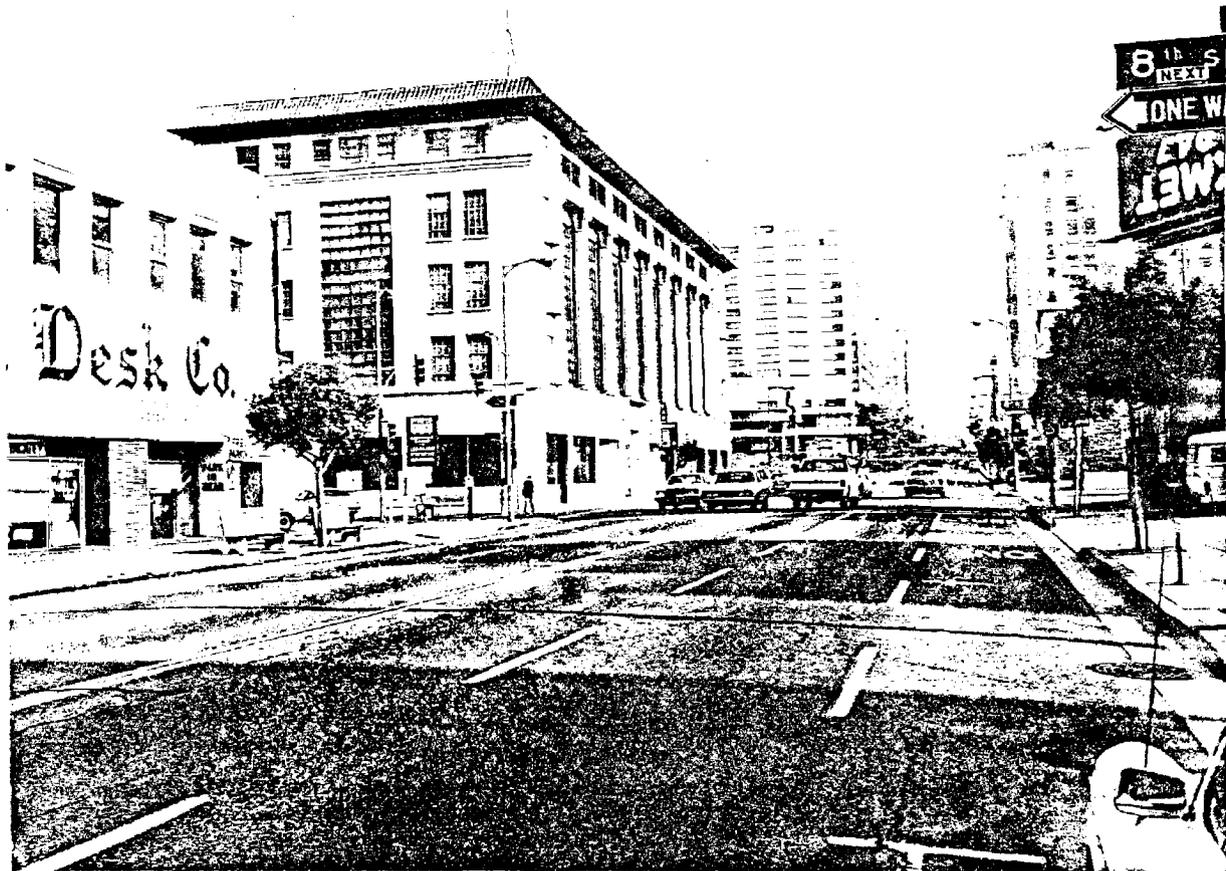
26. BIBLIOGRAPHY (Continued)

Building Permits, City of Los Angeles.

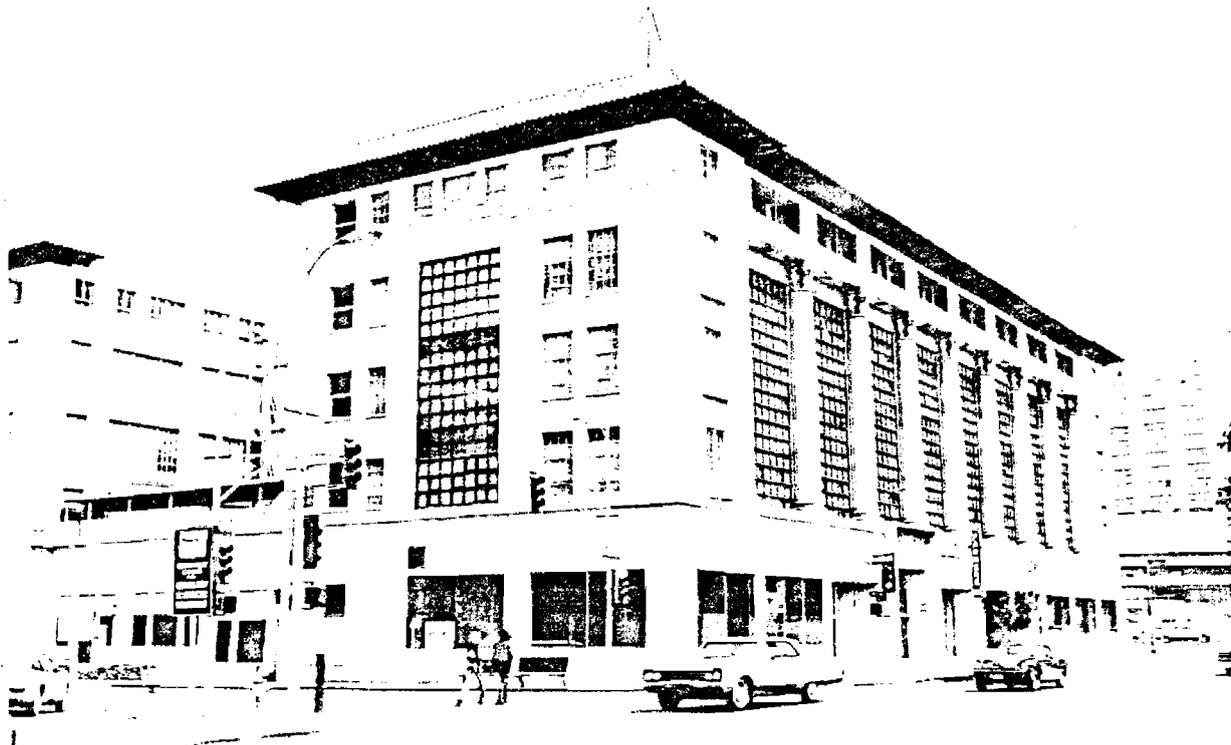
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905



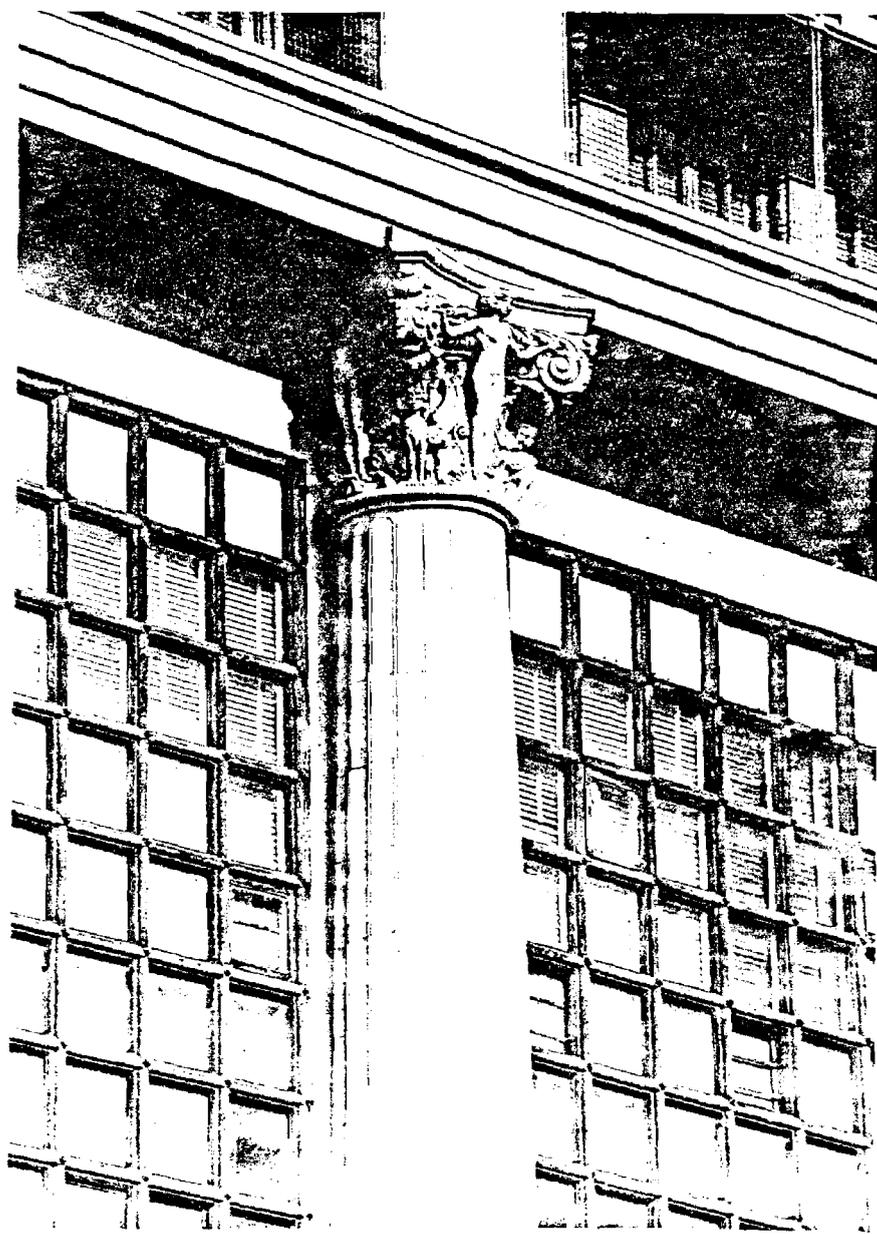
FACADE OF BROWNSTEIN CO.



STREET VIEW OF BROWNSTEIN
BUILDING - MID-BLOCK OF
EAST SIDE FIGUEROA, SOUTH
OF NINTH



BROWNSTEIN BUILDING
FROM CORNER OF FIGUEROA
AND NINTH



DETAIL OF CAPITAL OF
BROWNSTEIN BUILDING

53

7TH PL

W. 8TH ST.

439

AUTO PARKING

REPAIRMENT OFFICES



S. FIGUEROA

63

FRANCISCO

CORYDON DRIVE

594

GAS & OIL

AUTO PARKING

PARKING

VAC

CITY NATIONAL BANK SERVICE CENTER

593

OPEN DECK PARKING

W. ABDEL CANYON

CLIFTON HOTEL

592

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

DEFINITION

1. Common name: Society for the Preservation of Variety Arts
2. Historic name, if known: Friday Morning Club
3. Street or rural address 938-40 South Figueroa
 City: Los Angeles ZIP: 90015 County: Los Angeles
4. Present owner, if known: S.P.V.A., Inc. Address: 938-40 So. Figueroa
 City: Los Angeles ZIP: 90015 Ownership is: Public Private
5. Present Use: Arts Club Original Use: Clubhouse
 Other past uses: _____
6. Classification Building 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
 Lot size (in feet) Frontage _____
 .. Depth _____
 or approx. acreage .381
 a. Open land b. Scattered buildings
 c. Densely built-up d. Residential
 e. Commercial f. Industrial
 g. Other
8. Condition: (Check one) 11. Threats to site:
 a. Excellent b. Good c. Fair
 d. Deteriorated e. No longer in existence
 a. None known b. Private development
 c. Zoning d. Public Works project
 e. Vandalism f. Other See attached
Technical Report
9. Is the feature a. Altered?
 b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
 e. Wood f. Other
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1923 This date is: a. Factual b. Estimated
16. Architect (if known): Allison and Allison
17. Builder (if known): Winter Construction Co.
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
 e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other
 i. None
19. Main theme of the historic resource: (Check only one): a. Architecture
 b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
 e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
 Address: 727 W. 7th St., Ste. 300 city Los Angeles ZIP: 90017
 Phone: 688-7520 Organization: C.R.A.

BLVD.



LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

The structure consists of a five and seven story building with a basement. It is fireproof and is built of reinforced concrete and steel. Major architectural features include a triple arch entrance supported on columns. The balcony at third story level has an arched cornice. A second story balcony is supported on an unusual arrangement of beam ends supported by columns. The fourth floor has a loggia which repeats the arches of the ground floor, and has a snowflake pattern balustrade supported on two tiered brackets. Other features include sash windows and a corner tower with a continuous balcony at tower level. The wall and window surface treatment is austere.

The exterior of the building is of cast stone and cement plaster, with a red tile roof.

On the first floor of the interior, there is a large entrance lobby leading to the auditorium. Offices are located on the mezzanine.

(Continued on following page)

22. SIGNIFICANCE

The Friday Morning Club was one of the more prominent women's organizations in the Los Angeles area. The building was constructed to accommodate the growing membership and increased needs of the organization. By the 1970's, however, both membership and revenues had fallen off considerably. As a result, the Society for the Preservation of Variety Arts, Inc., a non-profit, tax-exempt organization, bought the building in 1977 and is also deeply interested in the preservation of the building and in its continuous use as a working landmark celebrating both the past and the future.

The Society has installed in the building many unique and extensive collections in the field of theatre arts. They include the Tracy Keenan Wynn lithograph collection, and rare mint-condition strobridge theatrical "three sheet" lithographs dating from 1910-12, on permanent loan from the University of Southern California Library, and on permanent display in specially constructed display frames in the Theatre Roof Garden.

The Ed Wynn collection of photographs covering his entire career, and his posters, large and small, are displayed in various rooms. The collection also includes his awards, correspondence, transcriptions of radio shows, 1949-50 television programs, and unreleased film footage.

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

California Historic Resource Inventory - 752.

Los Angeles Cultural-Historic Monuments - 196.

21. DESCRIPTION (Continued)

Club rooms are located on the second floor with a lounge and library. On the third floor there is a lecture hall. The fourth floor is taken over entirely by a large dining room.

The style is influenced by Italian Renaissance architecture. Except for minor alterations, the facade of this structure is intact.

22. SIGNIFICANCE (Continued)

The Norman Carroll Circus Collection, on permanent loan from the Los Angeles Museum of Science and Industry, is on permanent display in the fourth floor lobby and lounge.

Milt Larsen's Earl Carroll Collection, with pictorial elements, is on display in the fourth floor lounge. Photos, programs, personal letters and files, and production scripts are in the SPVA library. These include all of the scripts for the various editions of the Earl Carroll Vanities (1926 through 1932) and the Earl Carroll Sketchbook Revues from 1929 to 1948. These include sketches that were performed by W.C. Fields, Jack Benny, William Demarest, Joe Cook, Will Mahoney, and many other great Broadway stars.

The Eddie Cantor Collection, including Cantor's personal files, scripts, unpublished manuscripts, and rare photos, tapes, and acetate recordings of early Cantor radio shows and interviews, are on file. Of particular value and interest is the Eddie Cantor gag file. This is his personal collection of thousands of gags under individual subject headings.

The Billy House Collection, including the comedian's own gag file, joke and humor books dating back to the first editions of Joe Miller, and original copies of Madison's Budget and Capt. Billy's Whiz Bang are on file. It also contains many full scripts of lost musical comedies and original sketches by Billy House.

Personal memorabilia of George M. Cohan, Jimmy Durante, Ed Wynn, and Burt Lahr are located in various rooms.

The SPVA library is open as a research facility to any serious student of the theatre, whether or not he is a member, and is in daily use for that purpose, attracting students and working professionals, as well as non-professional speakers looking for material.

The building is in active use by the Society, and in some cases, in cooperation with the University of Southern California College of Continuing Education for a wide variety of classes, seminars, and workshops.

The following artists have participated to pass along their experience and skills: Edgar Bergen, Buddy Ebsen, Jack Haley, Sr., George Jessel, and Nick Lucas.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Allison and Allison - The firm of Allison and Allison designed a large number of significant structures throughout the Southwest, and in particular in Southern California.

The firm was responsible for supervising design plans for the University of California at Los Angeles. In addition to the Friday Morning Club and the Southern California Edison Company building, Allison and Allison designed the University Club, Shakespeare Club, and the Women's Athletic Club.

Senior member of this firm was David Clark Allison. Born in 1881, Allison
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

The Friday Morning Club was established in Los Angeles in April 1891.

Its organizer and first president was Caroline Seymour Severance, who had been founder and first president of the New England Women's Club organized in Boston in 1868.

Much of the civic and philanthropic work in the developing life of Los Angeles was done by women who were members of the Friday Morning Club. Activities of the Club and its members in its early years included:

The establishment of kindergartens in the city, under the leadership of Mrs. Severance.

(Continued on following page)

26. BIBLIOGRAPHY

Los Angeles Times,
April 9, 1922, V, 1.
April 4, 1971, E, 6.

Southwest Builder and Contractor,
January 26, 1923, p.57.
February 23, 1923, p.40.
March 2, 1923, p.40.
March 30, 1923, p.30.
February 20, 1925, p.45.

Friday Morning Club Yearbook,
Los Angeles, 1919, 1924.

Bunker Hill News Weekly,
June 6, 1977, p.11.

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

(Continued on following page)

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

was educated at the University of Pennsylvania and later studied at the Ecole Des Beaux Arts, Paris. Allison moved to Los Angeles in 1910 and immediately established a successful practice in architecture.

25. ADDITIONAL HISTORICAL NOTES (Continued)

Founding of the first organized charities in Los Angeles under Mrs. D.G. Stevens, a member of FMC from 1893 to her death at age 98.

Development of a Juvenile Court in Los Angeles, led by Mrs. Joseph Sartori, to whom the Club library is dedicated. Mrs. Sartori was also for many years a member of the University of California Board of Regents.

From the beginning, the Friday Morning Club, under the leadership of Mrs. Severance, was in the forefront of the battle for women's suffrage. The Club library contains correspondence between Mrs. Severance and Susan B. Anthony, dated 1900 and 1901. When suffrage was achieved in California in 1911, Mrs. Severance, at age 91, was honored by being the first woman to register in Los Angeles.

The Friday Morning Club still occupies the fifth floor of the building, having leased it back from the Society, and the Club still uses the large theatre, the main dining room, and other meeting rooms for meetings, lectures, film showings, and special occasions.

26. BIBLIOGRAPHY (Continued)

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

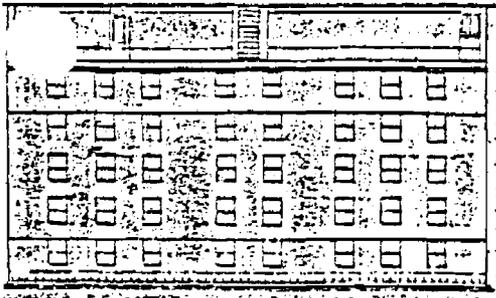


FRIDAY MORNING CLUB
FROM WEST SIDE FIGUEROA



DETAIL OF FRIDAY MORNING
CLUB

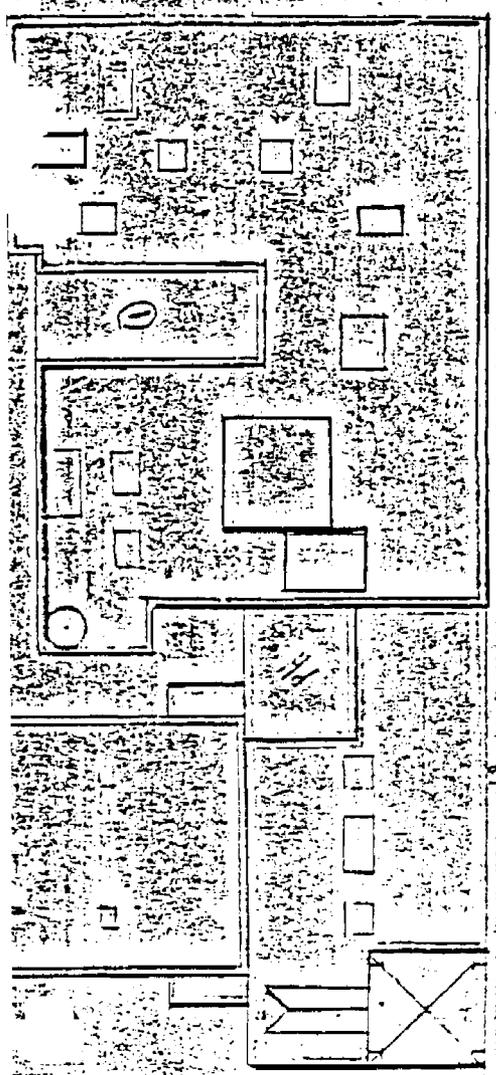
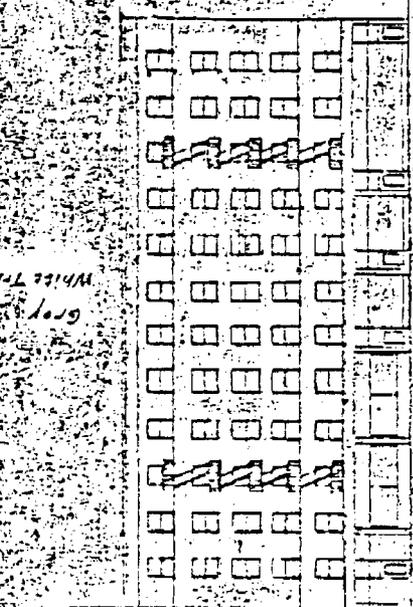
C A L E 1" = 50'
FILM - CITY OF LOS ANGELES 200



246.3

Grey
White Trim

Grey Siding



FIGURE

Grading

FIFTH STREET WALL FROM
CORNER OF GRAND AND FIFTH



FIFTH STREET WALL FROM
CORNER OF GRAND AND FIFTH



FIFTH STREET WALL FROM
CORNER OF GRAND AND FIFTH



FIFTH STREET WALL FROM
CORNER OF GRAND AND FIFTH



SUPPLEMENTARY INFORMATION ABOUT
THE FIFTH STREET RETAINING WALL
LOS ANGELES, CALIFORNIA

The following report summarizes the information currently available concerning the provenance of the Fifth Street retaining wall. It was prepared to assist the California State Historic Preservation Office in a determination of eligibility of the wall for the National Register of Historic Places. Information was gathered from a number of sources including the City of Los Angeles, Bureau of Engineering and the archives of the Los Angeles Public Library.

The Fifth Street retaining wall was built in the spring and summer of 1930. As-built engineering drawings (DL 801-DL 806) are dated from September to December, 1929, and bear the stamp "work accepted 9-16-1930." The drawings indicate pilasters and capitals on the wall that are very similar to those on the Goodhue-Winslow designed Central Library across the street. The pilasters and capitals differ only in the way in which the scroll is placed on the capital. The Central Library was nominated to the National Register of Historic Places in 1969.

The initial question that required research on the wall was raised by a member of the Los Angeles Downtown People Mover Historic Review Panel during the foot survey of the route by the panel in June, 1978. Margaret Bach questioned whether the wall had been designed by Bertram Goodhue in the course of design work for the Library. She based this hypothesis on the recollection of some drawings in the Bureau of Public Buildings and at the Library. Both of these sources were

checked in July, 1978, and in later visits to the Library, and there is no evidence whatsoever that Bertram Goodhue prepared any designs for the wall prior to his death.

Attititional research at the library does confirm the following:

- 1.) The as-built drawings are signed by city engineers and architects except for the Edison Building bay which is signed by Allison & Allison, architects for the Edison Building. There is no attribution to Winslow on the as-built drawings.
- 2.) The first suggestion that can be documented that pilasters and capitals on the wall are similar to those on the Library appears on a drawing prepared by the Parks Department, City of Los Angeles, 10-21-27, signed C.C.McE.
- 3.) Carleton Winslow prepared a number of schemes for the wall between 1923 and 1929, although none of those that can be located represent the wall as built. (The blueprint room at the Central Library is in such a chaotic state that one cannot be sure that all of the Winslow drawings have been located. At least one of the drawings that was located bore the citation "ninth scheme." However, all nine Winslow drawings could not be found in the room. All of the Winslow blueprints are in extremely fragile condition and were not copied for this reason.)
- 4.) Although Winslow was obviously developing schemes for the wall, he does not appear to have had any contractual responsibility. The original contract between the Library Board and Bertram Goodhue/Carleton Winslow dated September 20, 1922, and the

General Requirements of that contract (Board of Library Directors Minutes January 31, 1922) do not include any reference to the wall. There is no record of any other contract between Winslow or Goodhue with any city department between 1922 and 1929. (source: City Clerk's office, City Council Index). It is possible that Winslow was working under the original terms of his contract with the Library Board which allowed the Board to instruct the architects to "offer services in consultation and in any other way required by said Board." (Board minutes, January 31, 1922, p, 138).

As a result of the foregoing, it seems fair to say that although Winslow was preparing designs for the wall as late as 1929, he was not the only person preparing wall designs nor was he the architect who was credited with the final design. However, the final design adopted bears an obvious relationship to the capitals and pilasters on the library which were designed by Goodhue and Winslow. None of the Winslow designs dated prior to 1927 suggest any similarity between the buttresses on the wall and those on the library; that idea seems to have originated with the Parks Department. Allison & Allison were given credit on the as-builts for the Edison Company bay they designed.

Relationship of the Wall to the Library

The wall was not built until 1930; construction on the Library started in 1924. The library site was formerly the site of the State Normal School (predecessor to UCLA). The City of Los Angeles acquired the property from the State in 1922 when the Normal School moved to Vermont Avenue (now the site of Los Angeles City College). During the period of Normal School

occupancy, Fifth Street ended at the Normal School gates just west of Grand Avenue. Although the City of Los Angeles owned a right-of-way through the site for the extension of Fifth Street, that right-of-way was not developed until grading commenced for the Library. (pers. comm.: Harrison Kimball, Bureau of Engineering).

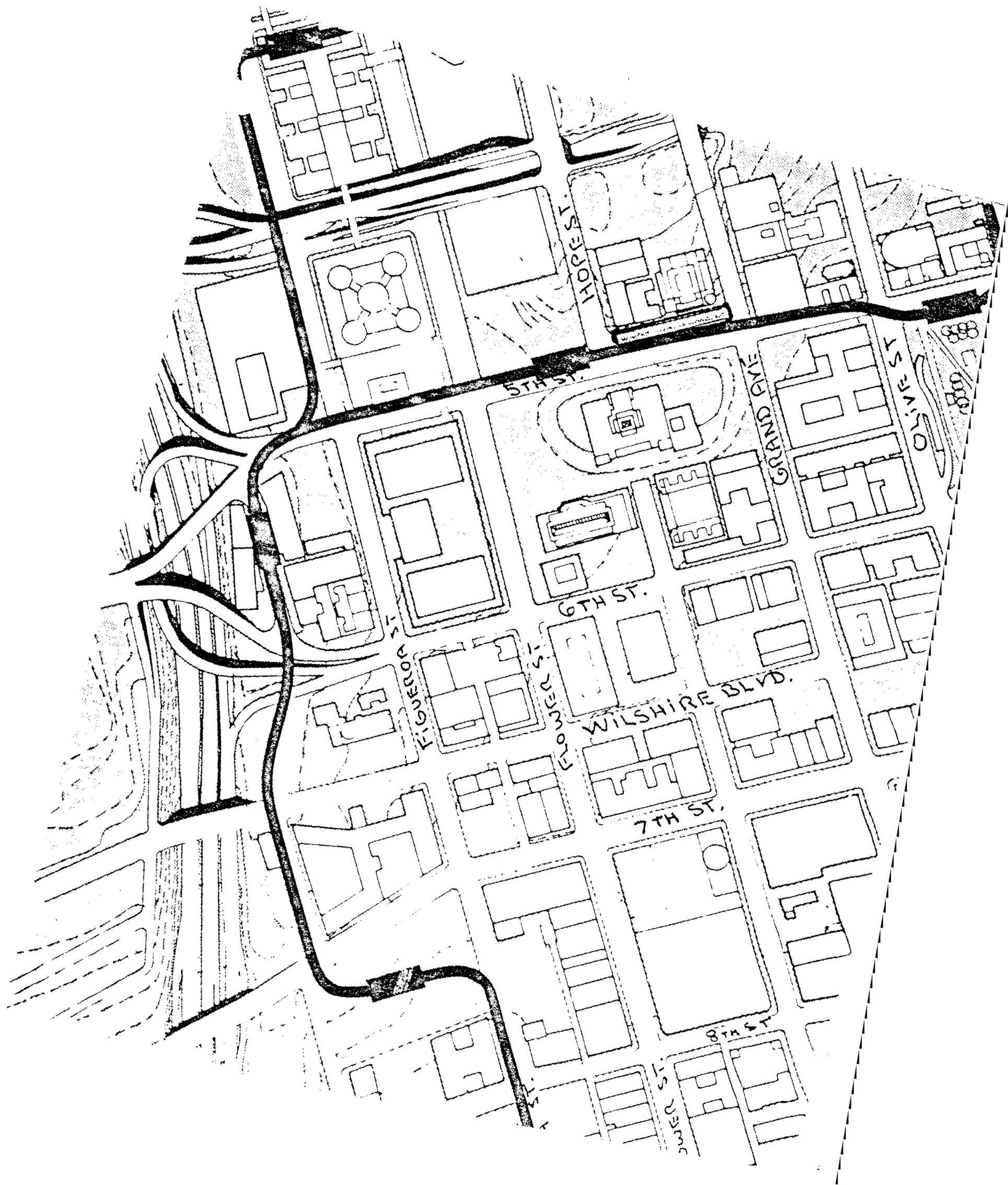
Fifth Street and the Library seem to have been built at about the same time. However, Fifth Street was quite narrow and if there was a retaining wall across from the Library it consisted either of earth or wood until 1930. The 1929 "as-builts" indicate that Fifth Street was widened when the existing wall was built and modifications were made to the sidewalk and curbing of Upper Fifth Street (or the extension of Hope Street) in 1930.

There is only circumstantial evidence to suggest a connection between the construction of the Edison Building and construction of the wall. The Edison Building with its underground parking would have required a significant amount of grading. Site preparations for the Edison Building appear to have coincided with the City of Los Angeles' desire to widen Fifth Street and to build a permanent retaining wall. The two activities were obviously coordinated when Allison & Allison were given responsibility for designing the wall bay that serves as an entrance to underground parking for the Edison Company and when the Edison Company was clearly given responsibility for constructing that bay in the wall.

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

IDENTIFICATION

1. Common name: Fifth Street Retaining Wall
2. Historic name, if known: Fifth Street Retaining Wall
3. Street or rural address Fifth Street between Grand and Flower
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: City of Los Angeles Address: 200 No. Spring
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Retaining wall Original Use: Retaining wall
Other past uses: _____
6. Classification _____
7. Approximate property size:
Lot size (in feet) Frontage 350'
Depth _____
or approx. acreage _____
8. Condition: (Check one)
a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
9. Is the feature a. Altered?
b. Unaltered?
10. Surroundings: (Check more than one if necessary)
a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other _____
11. Threats to site:
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached Technical Report
12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1930 This date is: a. Factual b. Estimated
16. Architect (if known): City of Los Angeles/Allison and Allison
17. Builder (if known): _____
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other See
i. None Statement of
Significance
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hacheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.



LAUREL ST.

5TH ST.

6TH ST.

WILSHIRE BLVD.

7TH ST.

8TH ST.

E. GARDNER ST.

FLOWER ST.

GRAND AVE.

OLIVE ST.

888

600

3200 ST.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

The Fifth Street retaining wall is a concrete wall running from the corner of Fifth and Grand to the west side of the end of Hope Street. The wall is parallel to Fifth on the north side of the street. It varies in height from approximately four feet at the east end to approximately twenty-five feet at the west end.

At the foot of Hope Street there is an arcaded double stairway. The detailing of the majority of the wall consists of flat pilasters attached to the wall surface. The detailing of the cap of the pilaster is nearly identical to that of the pilasters on the Los Angeles Public Library across the street.

The pilasters divide the wall into bays. One of the bays is of distinctly different design than the rest of the wall. This single bay was designed by Allison and Allison as part of the Edison Company Building. It is executed in concrete and stone.

(Continued on following page)

22. SIGNIFICANCE

The "as built" drawings for the Fifth Street wall are dated from September to December of 1929. The drawings are stamped "work accepted" on September 16, 1930. All of these drawings are from the office of John C. Shaw, City Engineer. In addition, drawings exist from the Department of Parks that are dated October 21, 1927. These drawings are the first known drawings of the detailing on the pilasters.

The primary significance of the wall is through its association with the Los Angeles Public Library and the Edison Building. The connection between the wall and the Library is made through the duplication of architectural detail and the fact that C. Winslow designed a number of different plans for the wall itself. To date no drawing of Winslow's has been found which depicts the wall as it was actually built. The simple fact that designs for the wall were made by Winslow indicate, however, that in terms of both the enclosure of space and as a visual element, a projected wall in the location of the present Fifth Street wall, was linked to the Library at a very early date. The later duplication of detailing in the "as built" drawings only serves to strengthen this implication.

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

The Fifth Street retaining wall is represented in no survey apart from the original Los Angeles Downtown People Mover Historic and Cultural Resources Survey of June 1978.

It was mentioned in this report as a significant landscape and visual element.

21. DESCRIPTION (Continued)

The wall stands virtually unaltered. It is in an outwardly fair state of repair and it fits quite well into the existing streetscape.

22. SIGNIFICANCE (Continued)

The connection between the wall and the Edison Building is made by the fact that Allison and Allison designed a portion of it. This is clearly shown on the "as built" drawings. For further information on the Edison Building, see the individual form on it in this report.

The wall is clearly an important visual element along Fifth Street. Its association with the Public Library and the Edison Building adds to its historical and architectural significance.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Allison and Allison - The firm of Allison and Allison designed a large number of significant structures throughout the Southwest, and in particular in Southern California.

The firm was responsible for supervising design plans for the University of California at Los Angeles. In addition to the Friday Morning Club and the Southern California Edison Company building, Allison and Allison designed the University Club, Shakespeare Club, and the Women's Athletic Club.

Senior member of this firm was David Clark Allison. Born in 1881,
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

Research shows that Winslow was designing plans for the wall as late as July 13, 1929. These drawings by Winslow were completed after Allison and Allison had drawn their portion of the wall. Winslow was therefore a part of the design process at a very late date.

26. BIBLIOGRAPHY

Library of the Bureau of Engineering,
City of Los Angeles.

Various Plans by C. Winslow for the Wall.
(Now stored in the Los Angeles Public
Library)

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

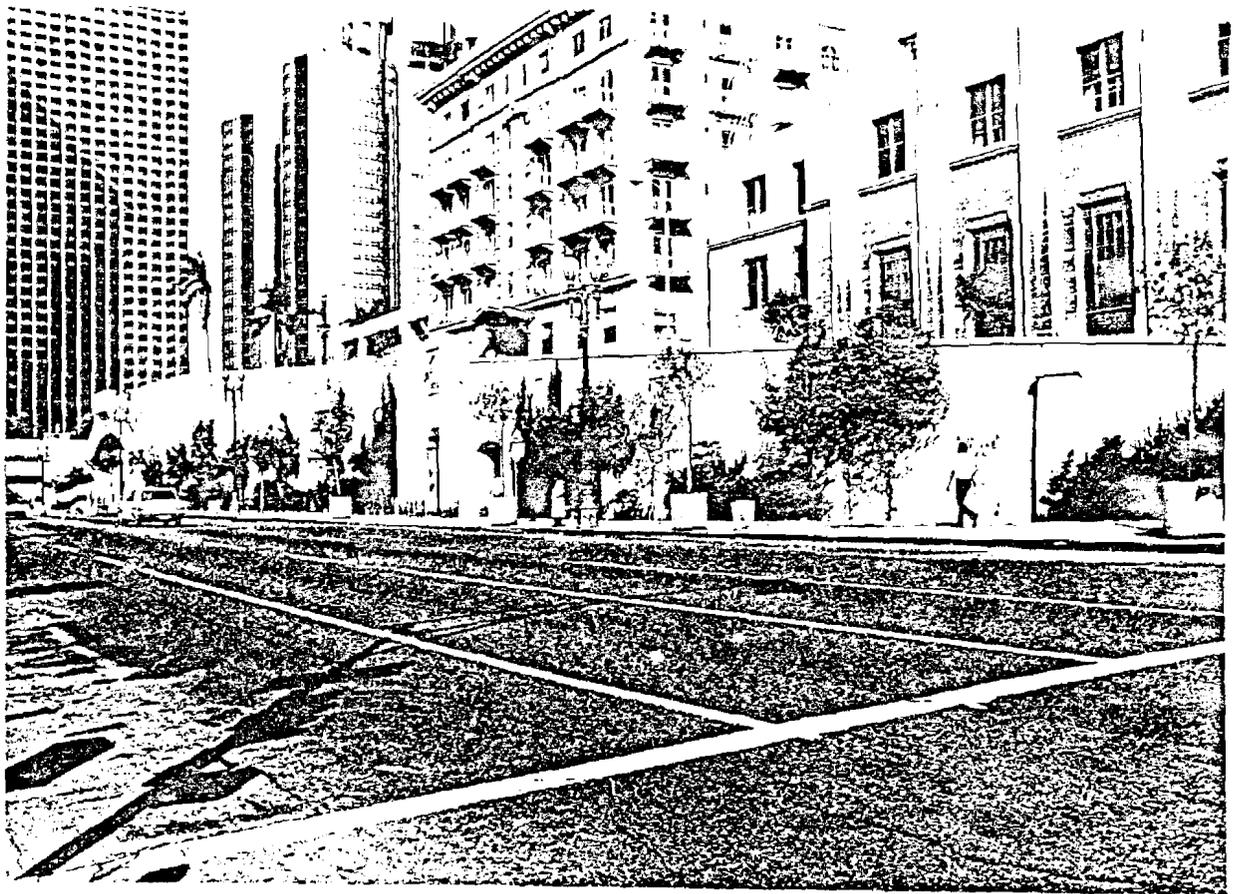
Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

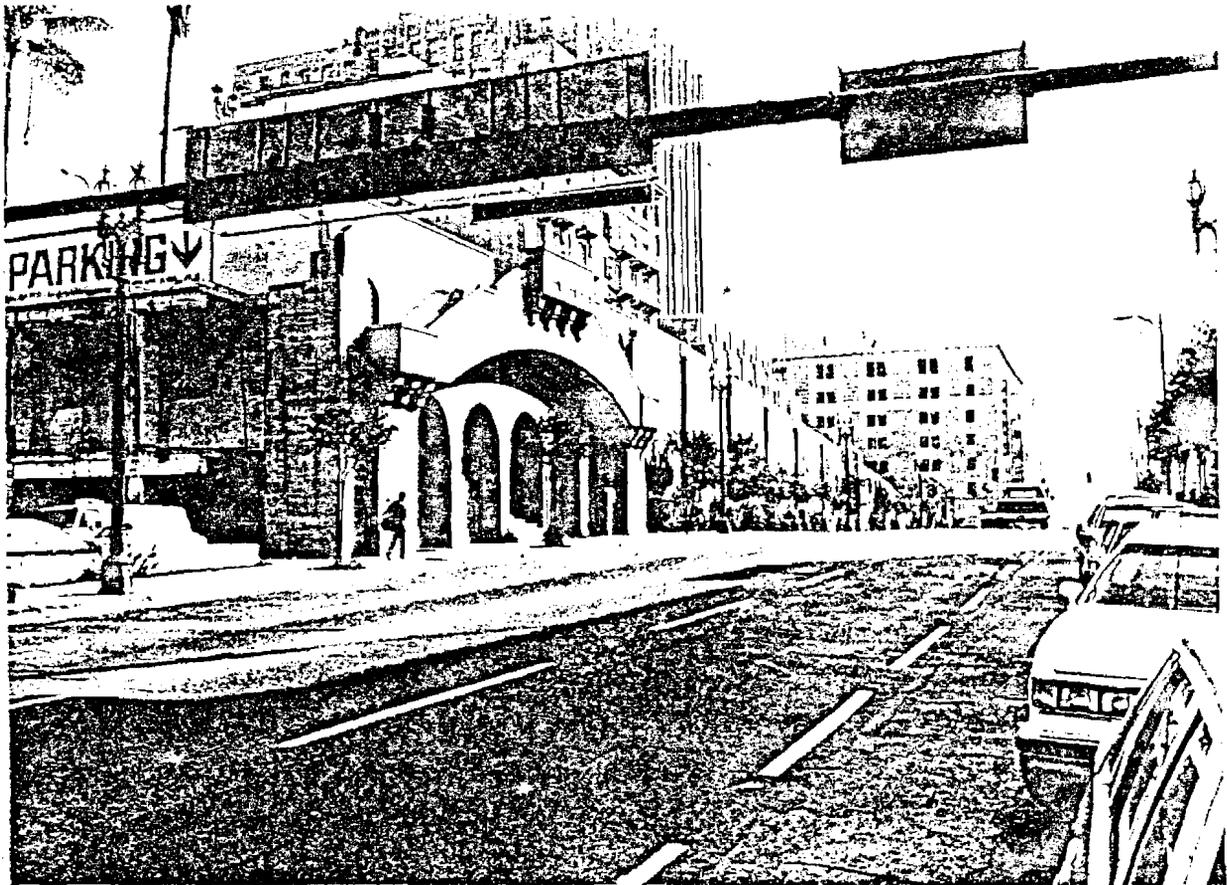
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

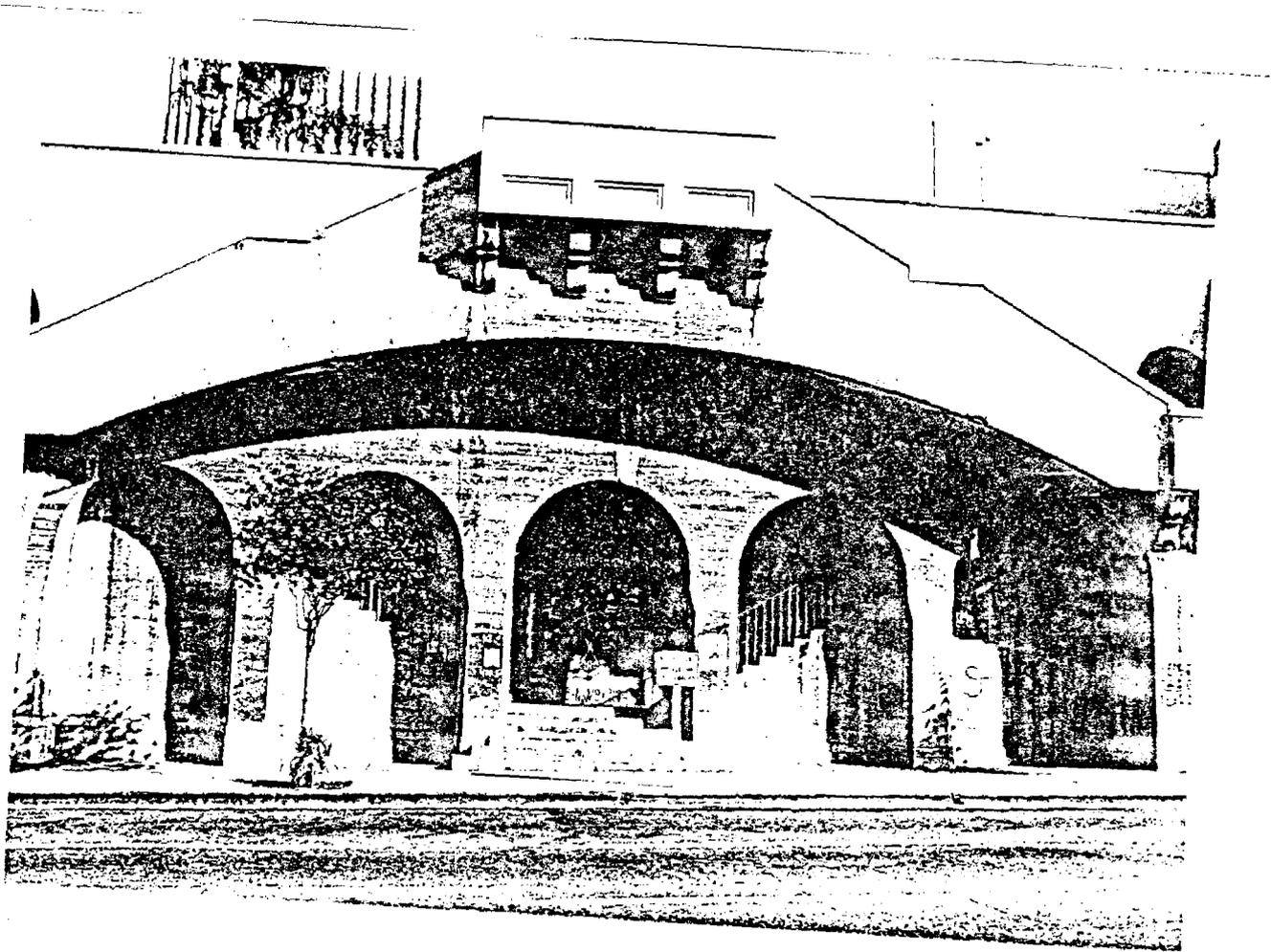
Allison was educated at the University of Pennsylvania and later studied at the Ecole Des Beaux Arts, Paris. Allison moved to Los Angeles in 1910 and immediately established a successful practice in architecture.



Fifth Street Retaining Wall
from southwest corner of
Fifth and Grand Streets,
Los Angeles



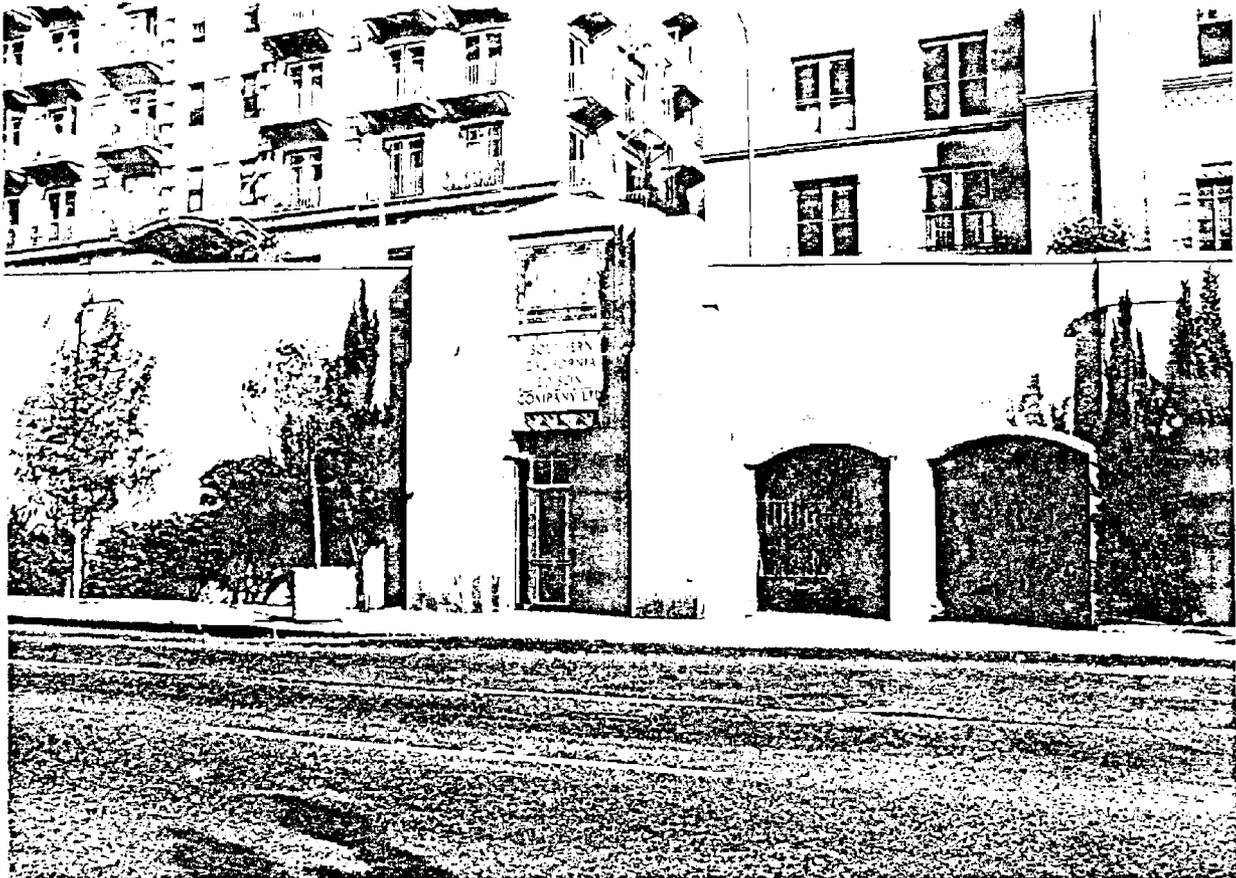
Fifth Street Retaining Wall
from southeast corner of
Fifth and Flower Streets,
Los Angeles



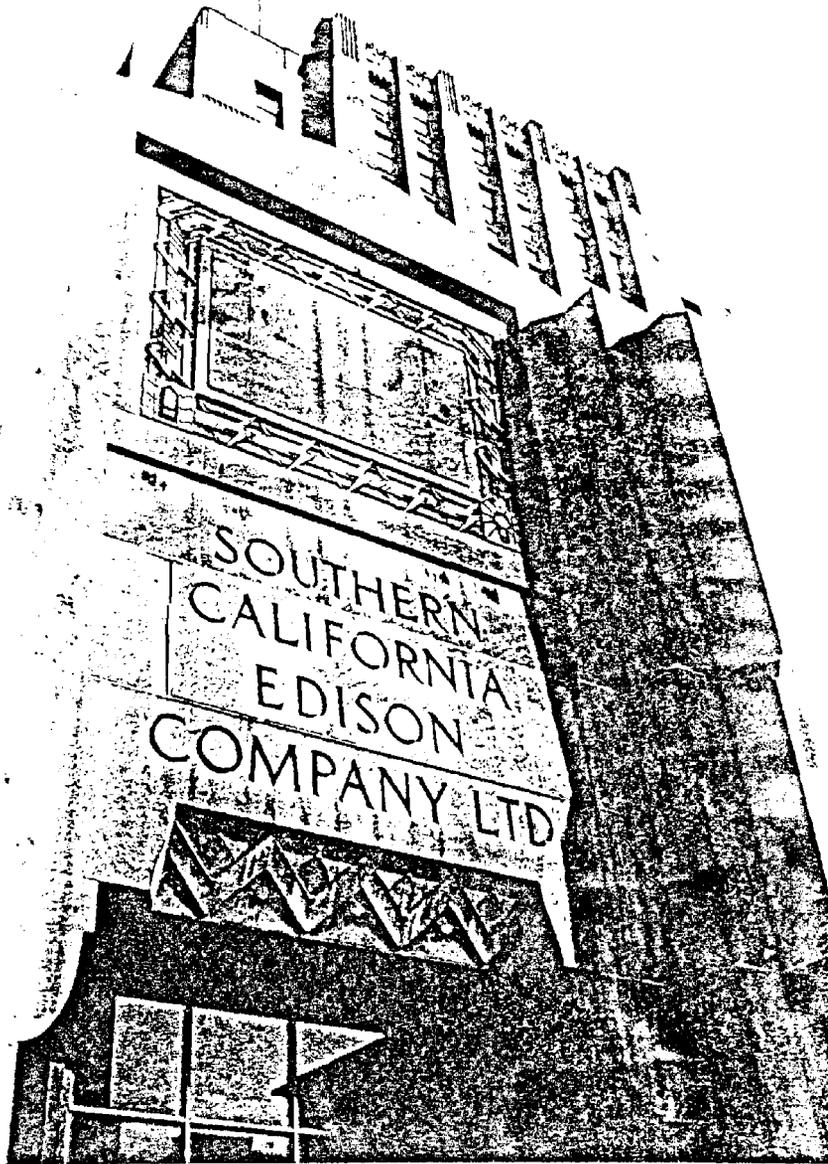
Main staircase, Fifth Street
Retaining Wall from south side
of Fifth Street



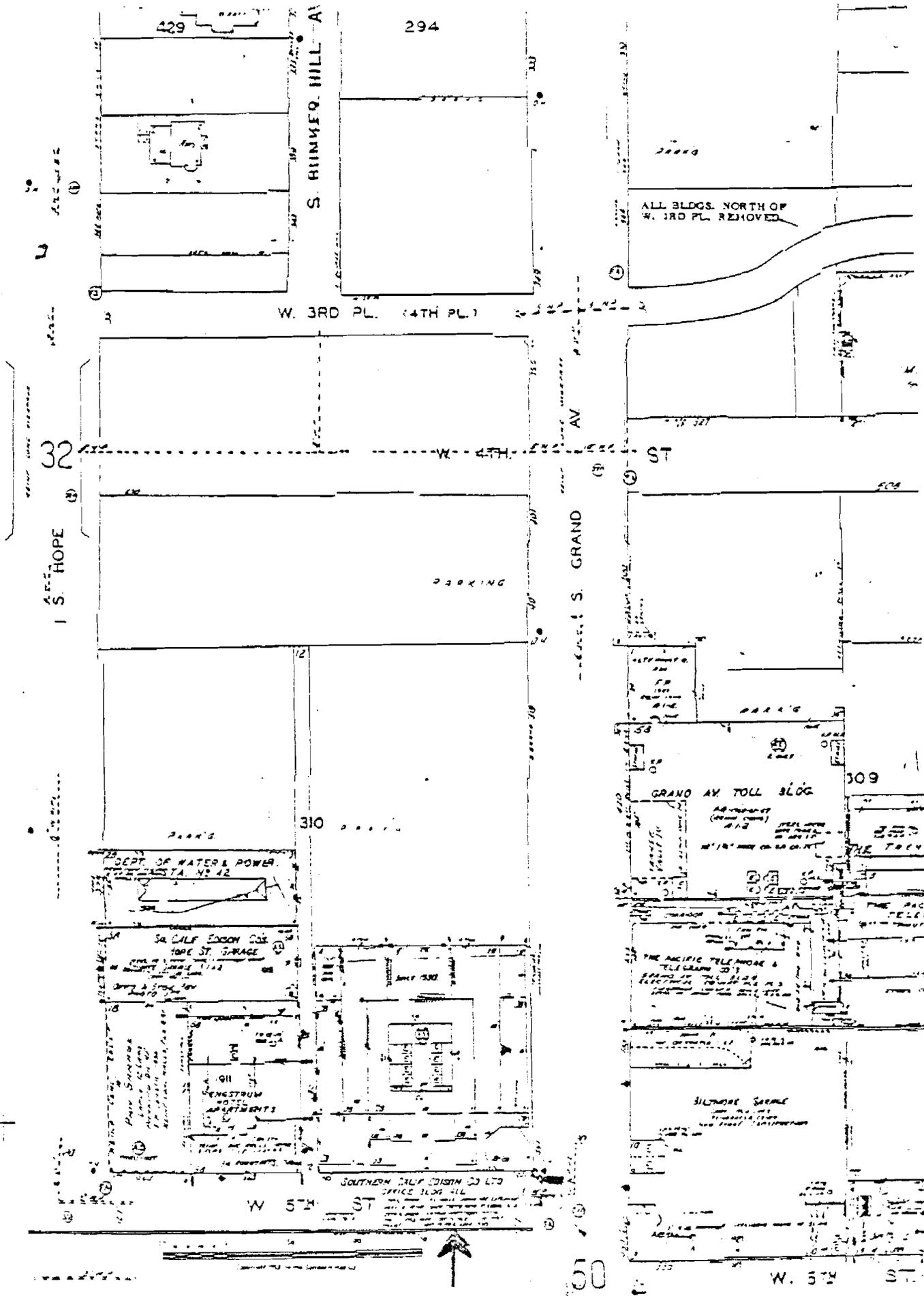
Detail of interior of
staircase, Fifth Street
Retaining Wall



Southern California Edison
Bay of Fifth Street Retain-
ing wall from south side
of Fifth Street



Detail of Southern California Edison bay of Fifth Street Retaining Wall with Southern California Edison Building in background



429

294

S. RINKER HILL - A

ALL BLDGS. NORTH OF W. 3RD PL. REMOVED

W. 3RD PL. (4TH PL.)

32

ST

S. HOPE

S. GRAND

PARKING

310

309

DEPT. OF WATER & POWER
CALIF. STA. NO. 42

S. CALIF. EDISON CO.
HOPE ST. GARAGE

VENGSTRUM
HOTEL
APARTMENTS

SOUTHERN CALIF. EDISON CO. LTD
OFFICE BLDG. 411

GRAND AV. TOLL BLDG.

THE PACIFIC TELEPHONE & TELEGRAPH CO.
BUILDING AT THE CORNER
ELECTRICITY TOWER

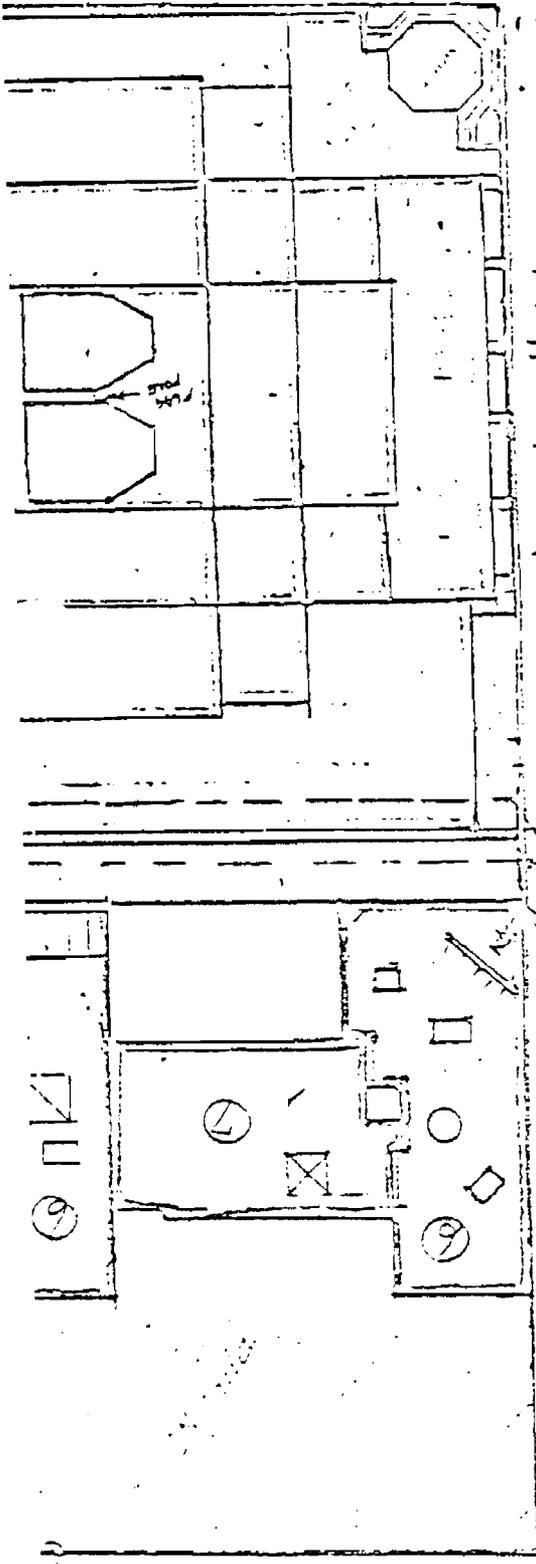
SILVERDENE SERVICE

W. 5TH ST

W. 5TH ST



GRAIN

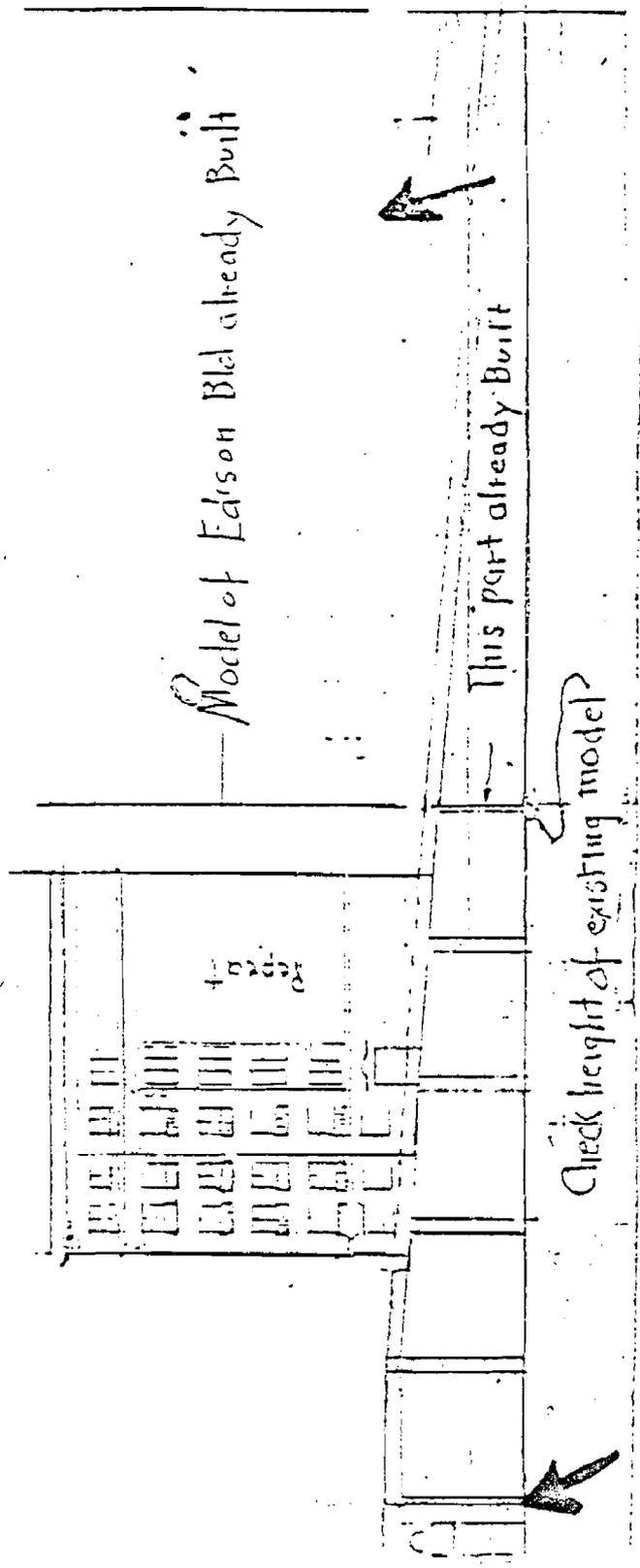


Alley Moved to make room for existing Model

Dimension of existing Model
Dotted lines show alley on our Maps

RAMPA TO HOPE ST

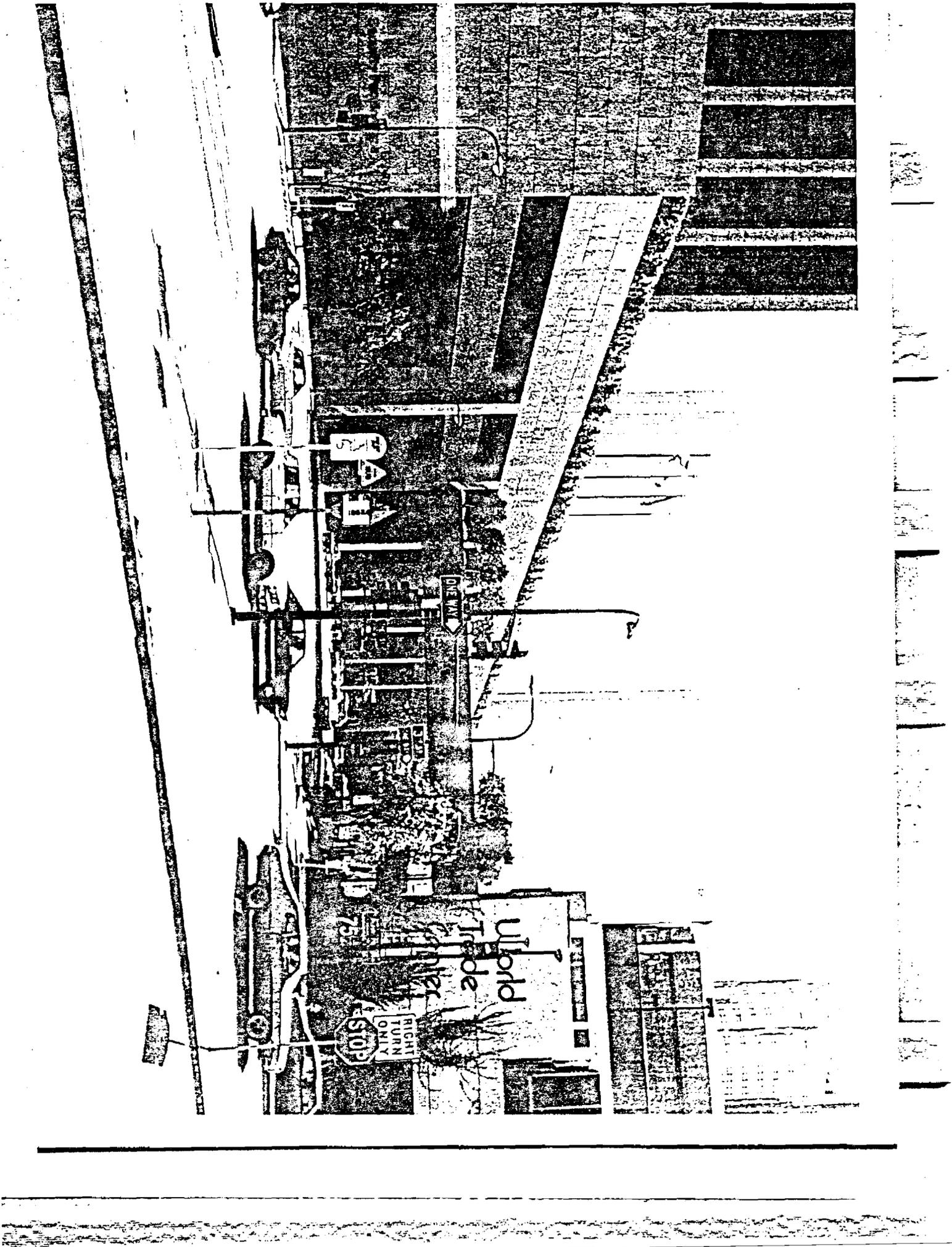
FIFTH ST



Model of Edrison Bld already Built

This part already Built

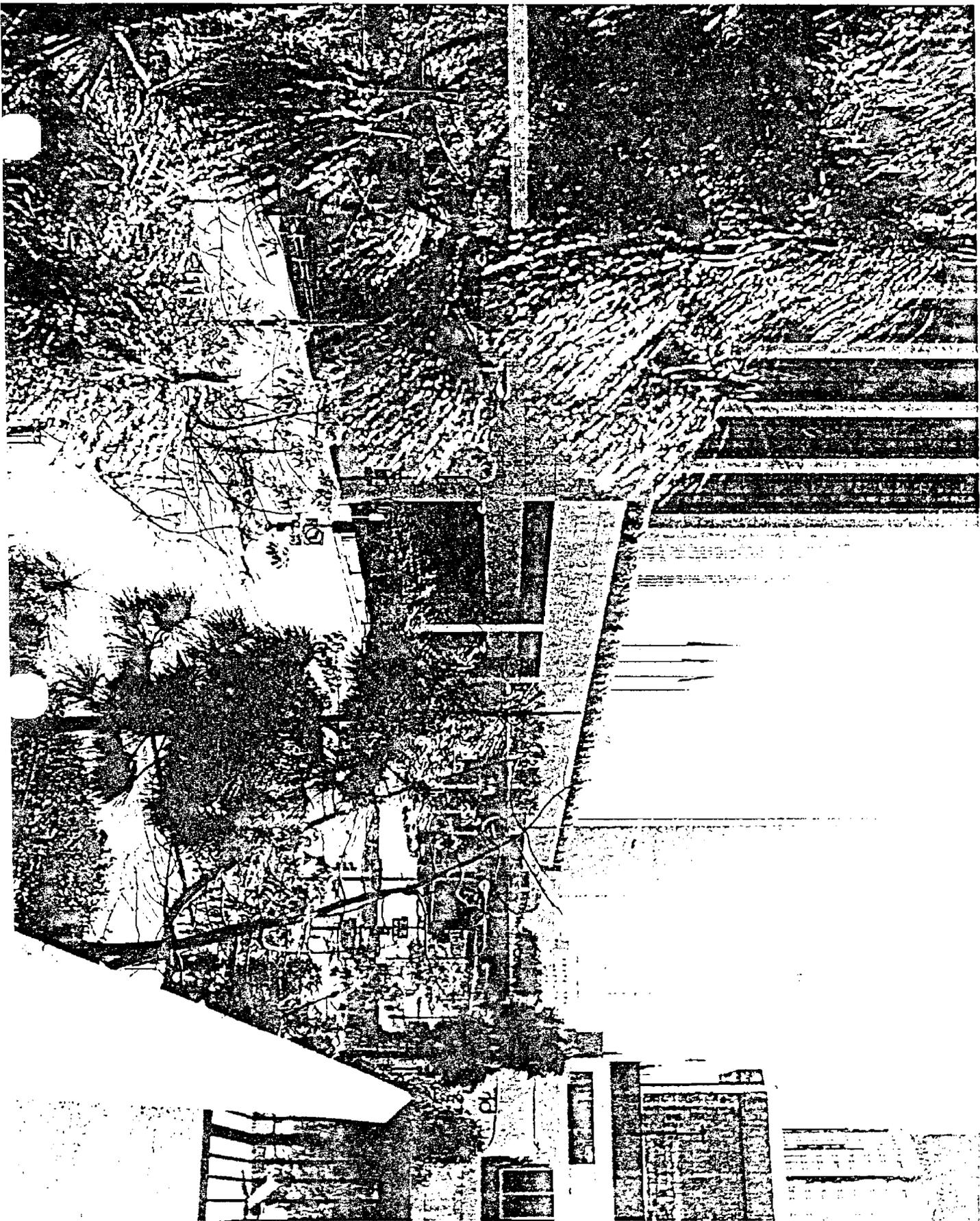
Check height of existing model

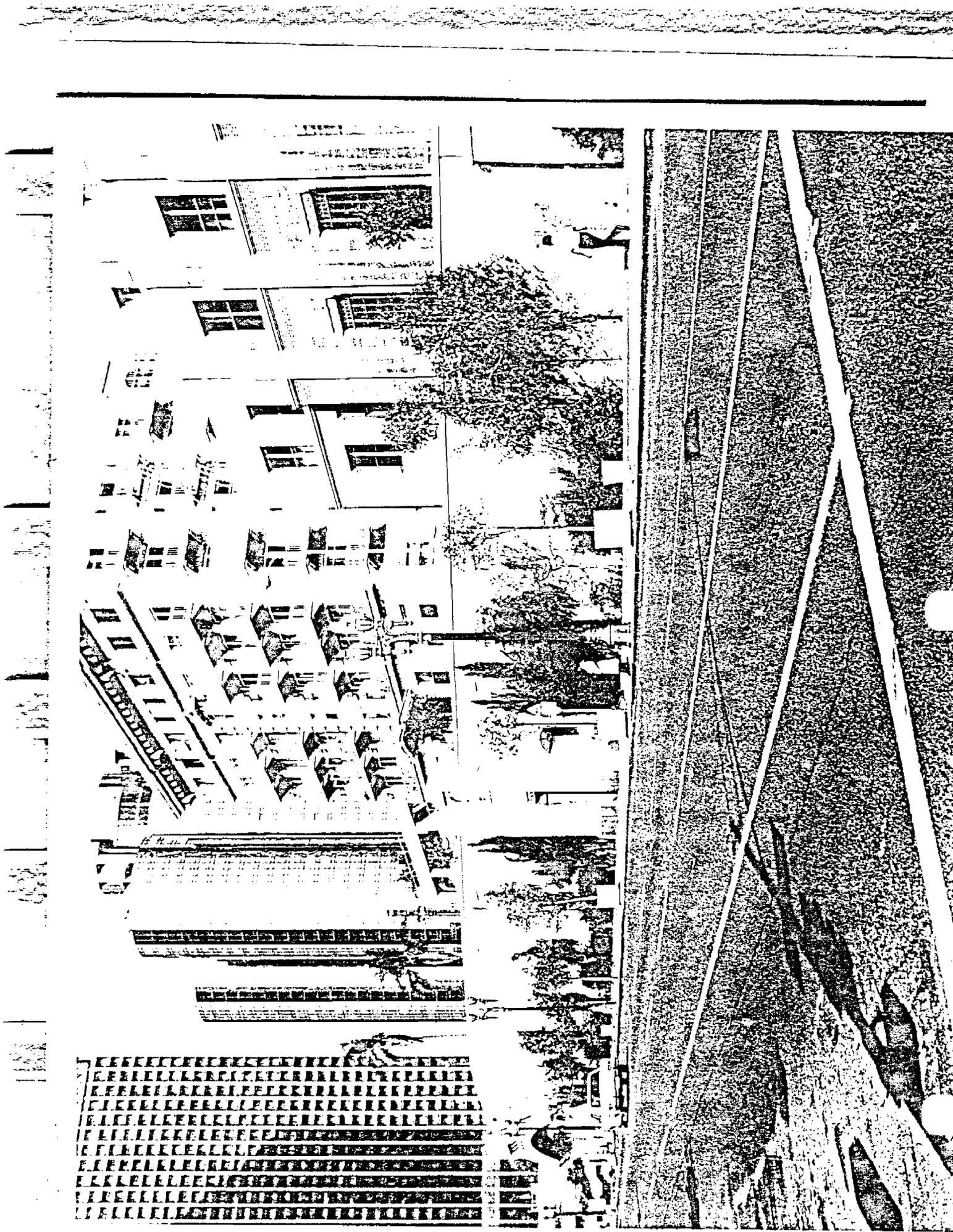


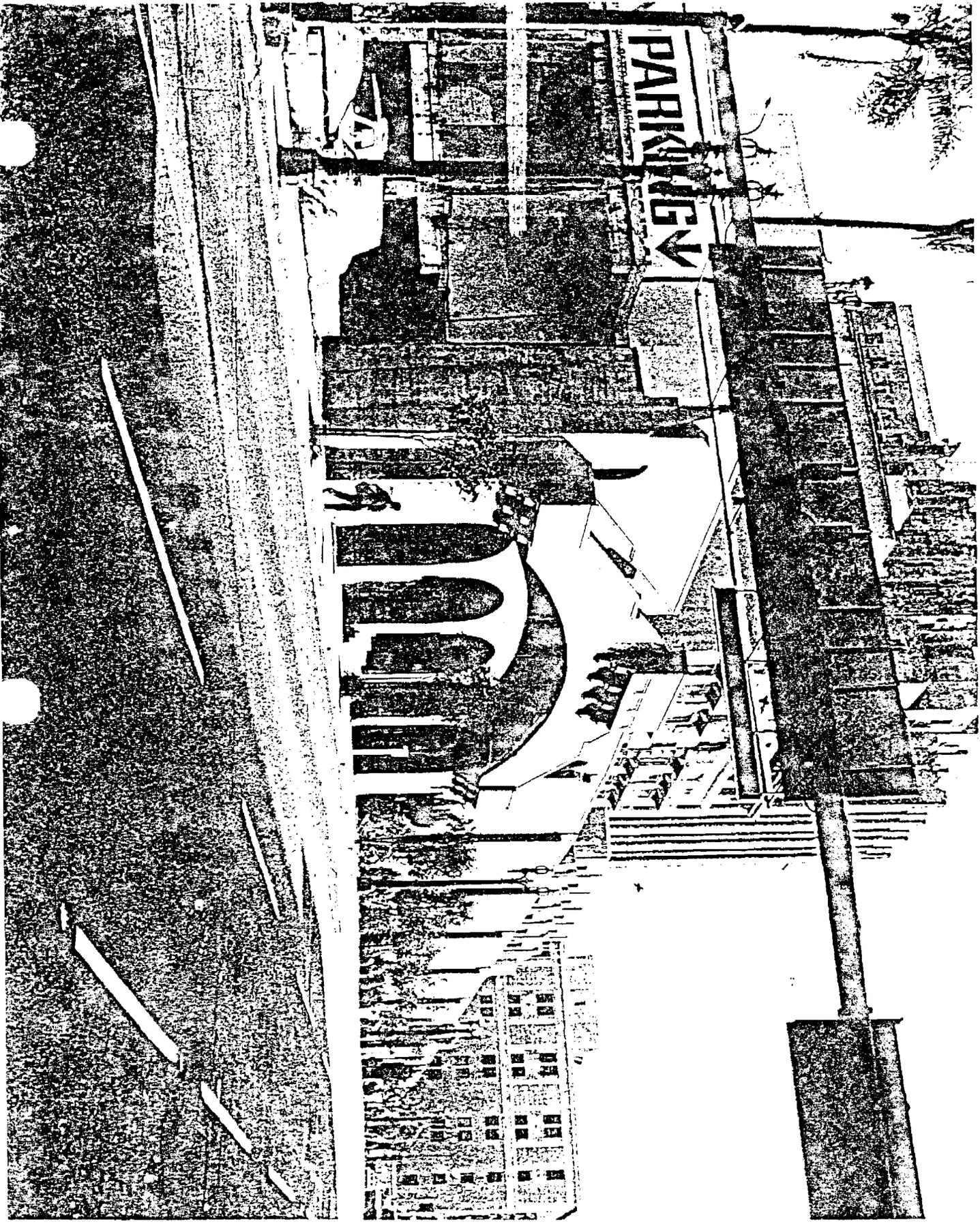
STOP
RIGHT
TURN
ONLY

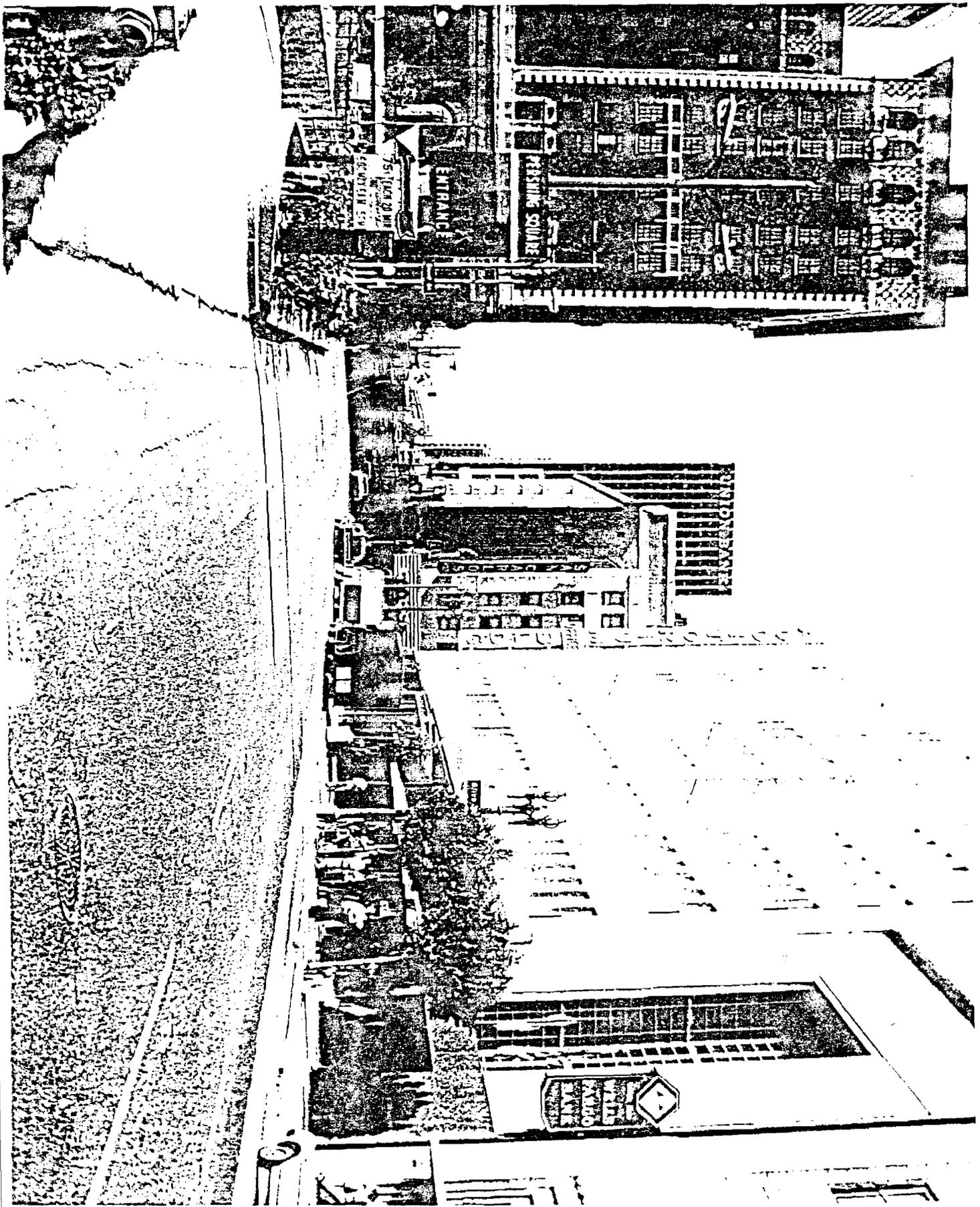
ONE WAY

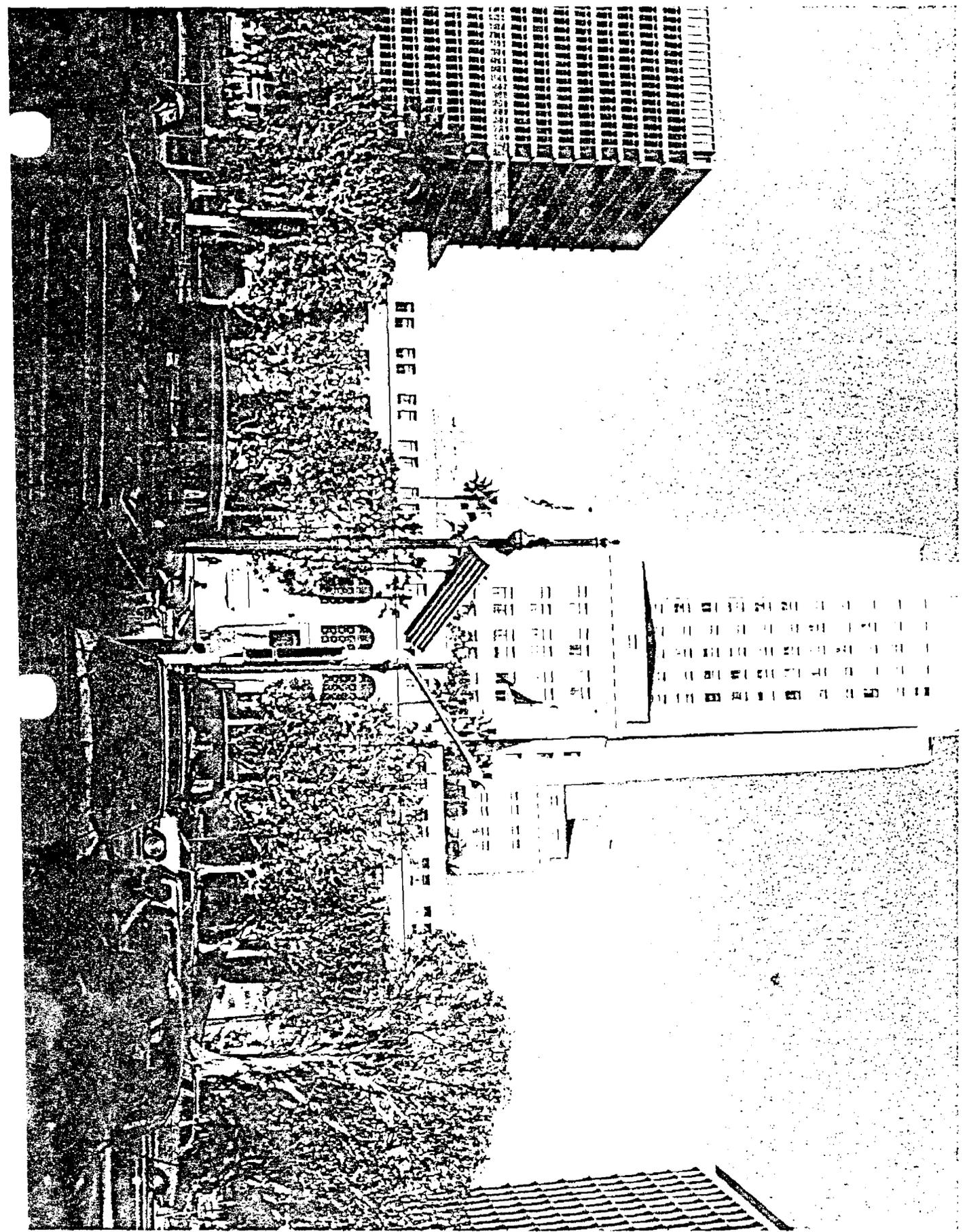
World
Trade
Center

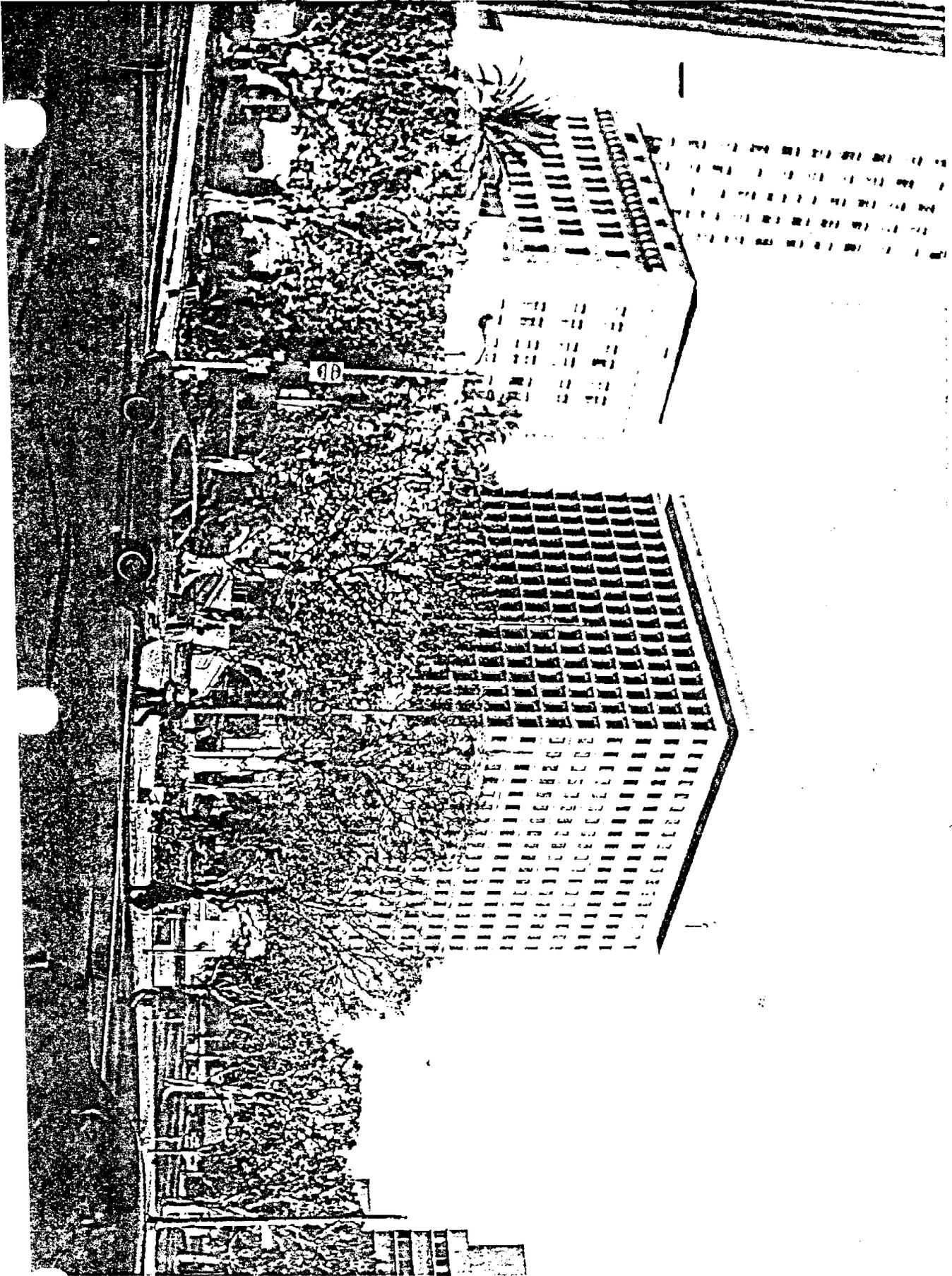


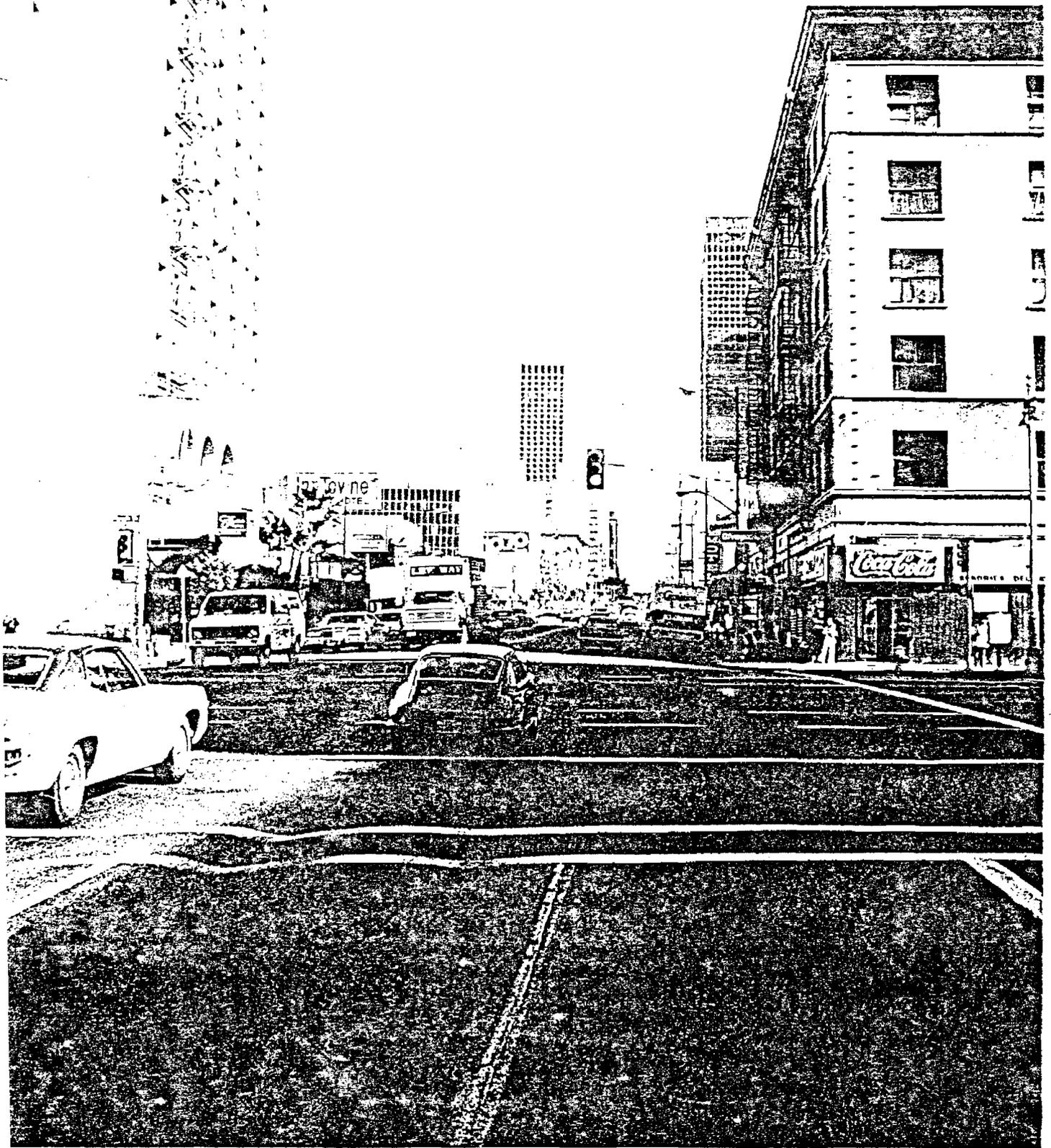


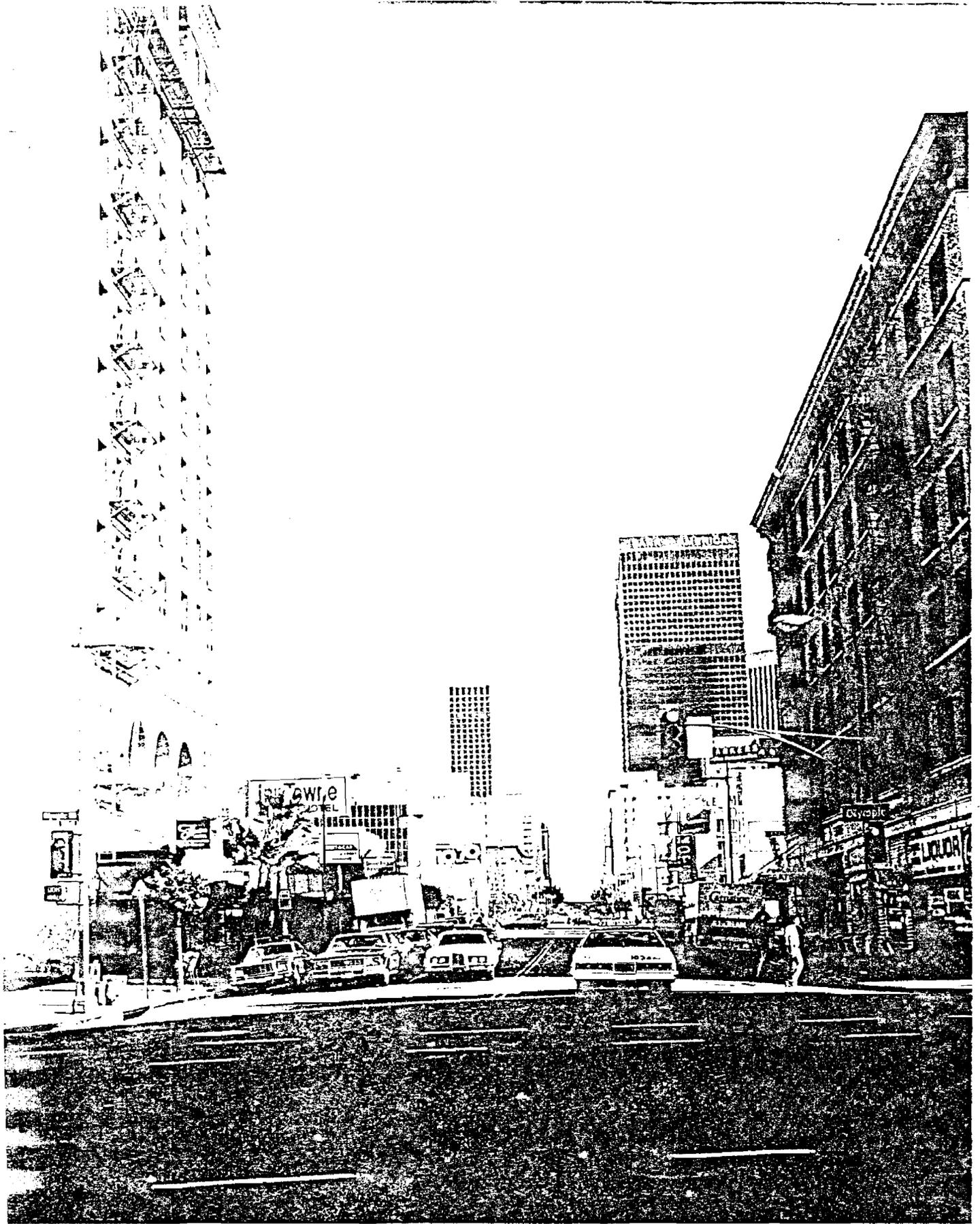












SUPPLEMENTARY INFORMATION ABOUT
THE FIFTH STREET RETAINING WALL
LOS ANGELES, CALIFORNIA

The following report summarizes the information currently available concerning the provenance of the Fifth Street retaining wall. It was prepared to assist the California State Historic Preservation Office in a determination of eligibility of the wall for the National Register of Historic Places. Information was gathered from a number of sources including the City of Los Angeles, Bureau of Engineering and the archives of the Los Angeles Public Library.

The Fifth Street retaining wall was built in the spring and summer of 1930. As-built engineering drawings (DL 801-DL 806) are dated from September to December, 1929, and bear the stamp "work accepted 9-16-1930." The drawings indicate pilasters and capitals on the wall that are very similar to those on the Goodhue-Winslow designed Central Library across the street. The pilasters and capitals differ only in the way in which the scroll is placed on the capital. The Central Library was nominated to the National Register of Historic Places in 1969.

The initial question that required research on the wall was raised by a member of the Los Angeles Downtown People Mover Historic Review Panel during the foot survey of the route by the panel in June, 1978. Margaret Bach questioned whether the wall had been designed by Bertram Goodhue in the course of design work for the Library. She based this hypothesis on the recollection of some drawings in the Bureau of Public Buildings and at the Library. Both of these sources were

checked in July, 1978, and in later visits to the Library, and there is no evidence whatsoever that Bertram Goodhue prepared any designs for the wall prior to his death.

Attitional research at the library does confirm the following:

- 1.) The as-built drawings are signed by city engineers and architects except for the Edison Building bay which is signed by Allison & Allison, architects for the Edison Building. There is no attribution to Winslow on the as-built drawings.
- 2.) The first suggestion that can be documented that pilasters and capitals on the wall are similar to those on the Library appears on a drawing prepared by the Parks Department, City of Los Angeles, 10-21-27, signed C.C.McE.
- 3.) Carleton Winslow prepared a number of schemes for the wall between 1923 and 1929, although none of those that can be located represent the wall as built. (The blueprint room at the Central Library is in such a chaotic state that one cannot be sure that all of the Winslow drawings have been located. At least one of the drawings that was located bore the citation "ninth scheme." However, all nine Winslow drawings could not be found in the room. All of the Winslow blueprints are in extremely fragile condition and were not copied for this reason.)
- 4.) Although Winslow was obviously developing schemes for the wall, he does not appear to have had any contractual responsibility. The original contract between the Library Board and Bertram Goodhue/Carleton Winslow dated September 20, 1922, and the

General Requirements of that contract (Board of Library Directors Minutes January 31, 1922) do not include any reference to the wall. There is no record of any other contract between Winslow or Goodhue with any city department between 1922 and 1929. (source: City Clerk's office, City Council Index). It is possible that Winslow was working under the original terms of his contract with the Library Board which allowed the Board to instruct the architects to "offer services in consultation and in any other way required by said Board." (Board minutes, January 31, 1922, p, 138).

As a result of the foregoing, it seems fair to say that although Winslow was preparing designs for the wall as late as 1929, he was not the only person preparing wall designs nor was he the architect who was credited with the final design. However, the final design adopted bears an obvious relationship to the capitals and pilasters on the library which were designed by Goodhue and Winslow. None of the Winslow designs dated prior to 1927 suggest any similarity between the buttresses on the wall and those on the library; that idea seems to have originated with the Parks Department. Allison & Allison were given credit on the as-builts for the Edison Company bay they designed.

Relationship of the Wall to the Library

The wall was not built until 1930; construction on the Library started in 1924. The library site was formerly the site of the State Normal School (predecessor to UCLA). The City of Los Angeles acquired the property from the State in 1922 when the Normal School moved to Vermont Avenue (now the site of Los Angeles City College). During the period of Normal School

occupancy, Fifth Street ended at the Normal School gates just west of Grand Avenue. Although the City of Los Angeles owned a right-of-way through the site for the extension of Fifth Street, that right-of-way was not developed until grading commenced for the Library. (pers. comm.: Harrison Kimball, Bureau of Engineering).

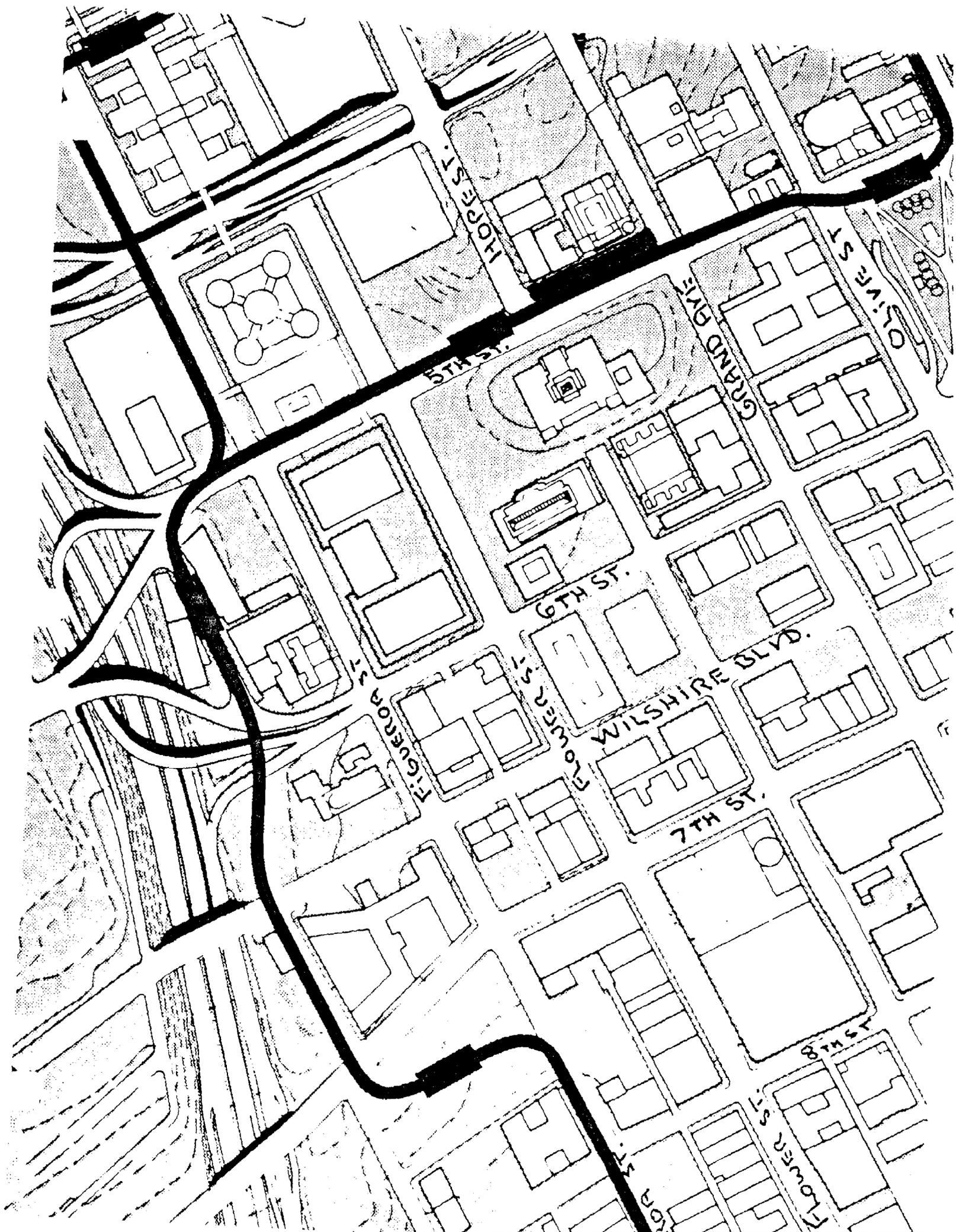
Fifth Street and the Library seem to have been built at about the same time. However, Fifth Street was quite narrow and if there was a retaining wall across from the Library it consisted either of earth or wood until 1930. The 1929 "as-builts" indicate that Fifth Street was widened when the existing wall was built and modifications were made to the sidewalk and curbing of Upper Fifth Street (or the extension of Hope Street) in 1930.

There is only circumstantial evidence to suggest a connection between the construction of the Edison Building and construction of the wall. The Edison Building with its underground parking would have required a significant amount of grading. Site preparations for the Edison Building appear to have coincided with the City of Los Angeles' desire to widen Fifth Street and to build a permanent retaining wall. The two activities were obviously coordinated when Allison & Allison were given responsibility for designing the wall bay that serves as an entrance to underground parking for the Edison Company and when the Edison Company was clearly given responsibility for constructing that bay in the wall.

Los Angeles Downtown People Mover Program Historic Resources Inventory Form

ENTIFICATION

1. Common name: Fifth Street Retaining Wall
2. Historic name, if known: Fifth Street Retaining Wall
3. Street or rural address Fifth Street between Grand and Flower
City: Los Angeles ZIP: 90017 County: Los Angeles
4. Present owner, if known: City of Los Angeles Address: 200 No. Spring
City: Los Angeles ZIP: 90012 Ownership is: Public Private
5. Present Use: Retaining wall Original Use: Retaining wall
Other past uses: _____
6. Classification Structure 10. Surroundings: (Check more than one if necessary)
7. Approximate property size:
Lot size (in feet) Frontage 350'
Depth _____
or approx. acreage _____
- a. Open land b. Scattered buildings
c. Densely built-up d. Residential
e. Commercial f. Industrial
g. Other
8. Condition: (Check one) 11. Threats to site:
- a. Excellent b. Good c. Fair
d. Deteriorated e. No longer in existence
a. None known b. Private development
c. Zoning d. Public Works project
e. Vandalism f. Other See attached Technical Report
9. Is the feature a. Altered?
b. Unaltered? 12. Date(s) of enclosed photograph(s) Nov. 1978
13. Primary exterior building material: a. Stone b. Brick c. Stucco d. Adobe
e. Wood f. Other Concrete
14. Is the structure: a. On its original site? b. Moved? c. Unknown?
15. Year of initial construction 1930 This date is: a. Factual b. Estimated
16. Architect (if known): City of Los Angeles/Allison and Allison
17. Builder (if known): _____
18. Related features: a. Barn b. Carriage house c. Outhouse d. Shed(s)
e. Formal garden(s) f. Windmill g. Watertower/tankhouse h. Other See
i. None Statement of Significance
19. Main theme of the historic resource: (Check only one): a. Architecture
b. Arts & Leisure c. Economic/Industrial d. Exploration/Settlement
e. Government f. Military g. Religion h. Social/Education
20. Date form prepared: Dec. 1978 By (name): Roger G. Hatheway
Address: 727 W. 7th St., Ste. 300 City Los Angeles ZIP: 90017
Phone: 688-7520 Organization: C.R.A.



LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

21. DESCRIPTION

The Fifth Street retaining wall is a concrete wall running from the corner of Fifth and Grand to the west side of the end of Hope Street. The wall is parallel to Fifth on the north side of the street. It varies in height from approximately four feet at the east end to approximately twenty-five feet at the west end.

At the foot of Hope Street there is an arcaded double stairway. The detailing of the majority of the wall consists of flat pilasters attached to the wall surface. The detailing of the cap of the pilaster is nearly identical to that of the pilasters on the Los Angeles Public Library across the street.

The pilasters divide the wall into bays. One of the bays is of distinctly different design than the rest of the wall. This single bay was designed by Allison and Allison as part of the Edison Company Building. It is executed in concrete and stone.

(Continued on following page)

22. SIGNIFICANCE

The "as built" drawings for the Fifth Street wall are dated from September to December of 1929. The drawings are stamped "work accepted" on September 16, 1930. All of these drawings are from the office of John C. Shaw, City Engineer. In addition, drawings exist from the Department of Parks that are dated October 21, 1927. These drawings are the first known drawings of the detailing on the pilasters.

The primary significance of the wall is through its association with the Los Angeles Public Library and the Edison Building. The connection between the wall and the Library is made through the duplication of architectural detail and the fact that C. Winslow designed a number of different plans for the wall itself. To date no drawing of Winslow's has been found which depicts the wall as it was actually built. The simple fact that designs for the wall were made by Winslow indicate, however, that in terms of both the enclosure of space and as a visual element, a projected wall in the location of the present Fifth Street wall, was linked to the Library at a very early date. The later duplication of detailing in the "as built" drawings only serves to strengthen this implication.

(Continued on following page)

23. REPRESENTATION IN EXISTING SURVEYS

The Fifth Street retaining wall is represented in no survey apart from the original Los Angeles Downtown People Mover Historic and Cultural Resources Survey of June 1978.

It was mentioned in this report as a significant landscape and visual element.

21. DESCRIPTION (Continued)

The wall stands virtually unaltered. It is in an outwardly fair state of repair and it fits quite well into the existing streetscape.

22. SIGNIFICANCE (Continued)

The connection between the wall and the Edison Building is made by the fact that Allison and Allison designed a portion of it. This is clearly shown on the "as built" drawings. For further information on the Edison Building, see the individual form on it in this report.

The wall is clearly an important visual element along Fifth Street. Its association with the Public Library and the Edison Building adds to its historical and architectural significance.

LOS ANGELES DOWNTOWN PEOPLE MOVER PROGRAM HISTORIC RESOURCES INVENTORY

24. BIOGRAPHICAL NOTES ON THE ARCHITECT

Allison and Allison - The firm of Allison and Allison designed a large number of significant structures throughout the Southwest, and in particular in Southern California.

The firm was responsible for supervising design plans for the University of California at Los Angeles. In addition to the Friday Morning Club and the Southern California Edison Company building, Allison and Allison designed the University Club, Shakespeare Club, and the Women's Athletic Club.

Senior member of this firm was David Clark Allison. Born in 1881,
(Continued on following page)

25. ADDITIONAL HISTORICAL NOTES

Research shows that Winslow was designing plans for the wall as late as July 13, 1929. These drawings by Winslow were completed after Allison and Allison had drawn their portion of the wall. Winslow was therefore a part of the design process at a very late date.

26. BIBLIOGRAPHY

Library of the Bureau of Engineering,
City of Los Angeles.

Various Plans by C. Winslow for the Wall.
(Now stored in the Los Angeles Public
Library)

Land Use Planning and Management System,
Los Angeles Planning Dept.,
City of Los Angeles, City Hall.

Los Angeles Fire Insurance Maps,
Sanborn Map Company, New York,
1883, 1927, 1958

Los Angeles Drawings,
Works Projects Administration,
Los Angeles, 1939

Building Permits, City of Los Angeles.

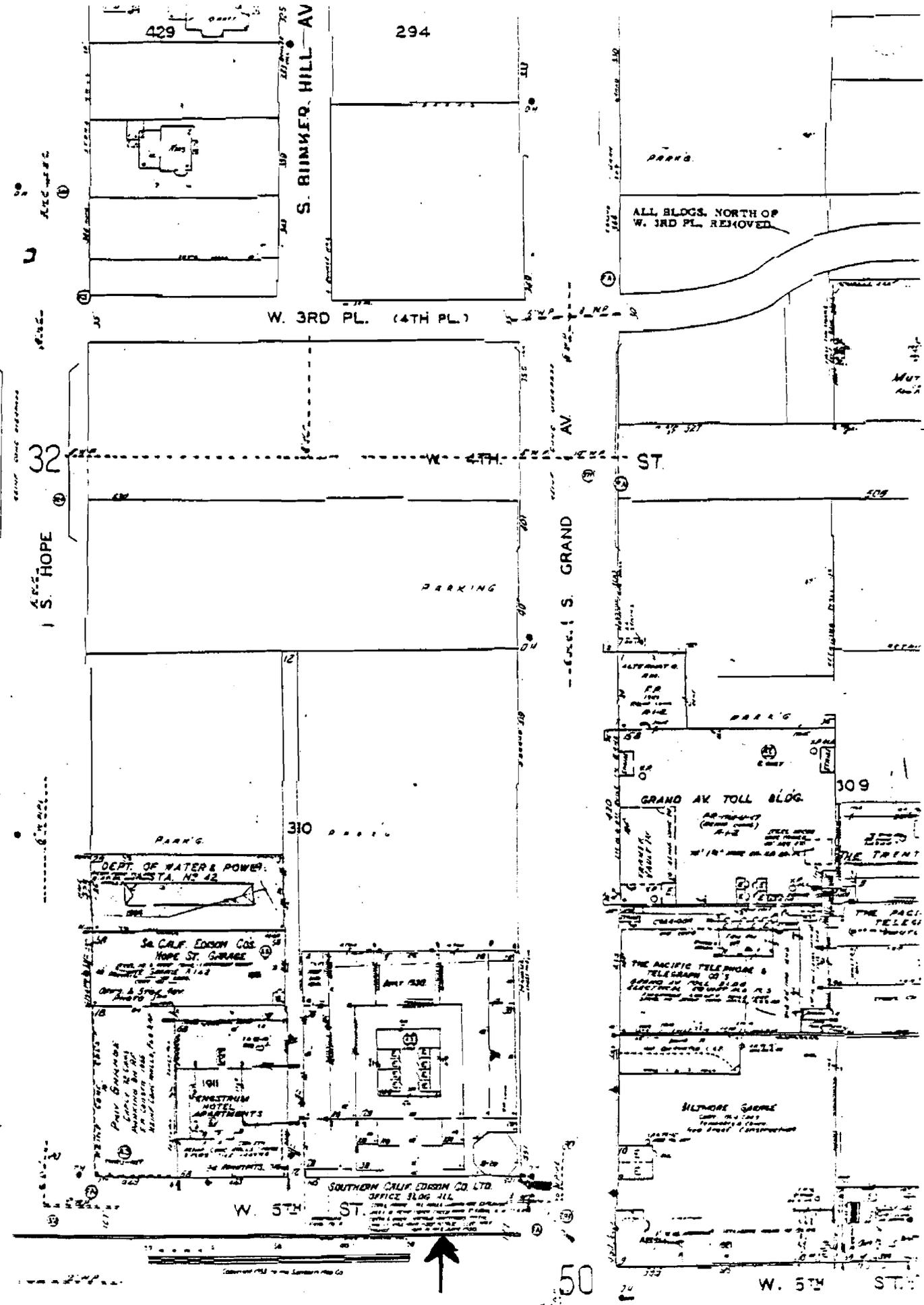
Baists Real Estate Atlas of Los Angeles,
G.W. Baist Co., Philadelphia, 1905

24. BIOGRAPHICAL NOTES ON THE ARCHITECT (Continued)

Allison was educated at the University of Pennsylvania and later studied at the Ecole Des Beaux Arts, Paris. Allison moved to Los Angeles in 1910 and immediately established a successful practice in architecture.



FIFTH STREET WALL FROM
CORNER OF GRAND AND FIFTH



W. 3RD PL. (4TH PL.)

32

S. HOPE

S. BUNKER HILL AV

294

S. GRAND

ALL BLDGS. NORTH OF W. 3RD PL. REMOVED

ST

PARKING

310

GRAND AV TOLL BLDG.

309

DEPT. OF WATER & POWER

S. CALIF. EDISON CO. HOPE ST. GARAGE

191 MENSTRUM HOTEL APARTMENTS

SOUTHERN CALIF. EDISON CO. LTD. OFFICE BLDG. 411

THE PACIFIC TELEPHONE & TELEGRAPH CO. BLDG.

SILVER GARDEN

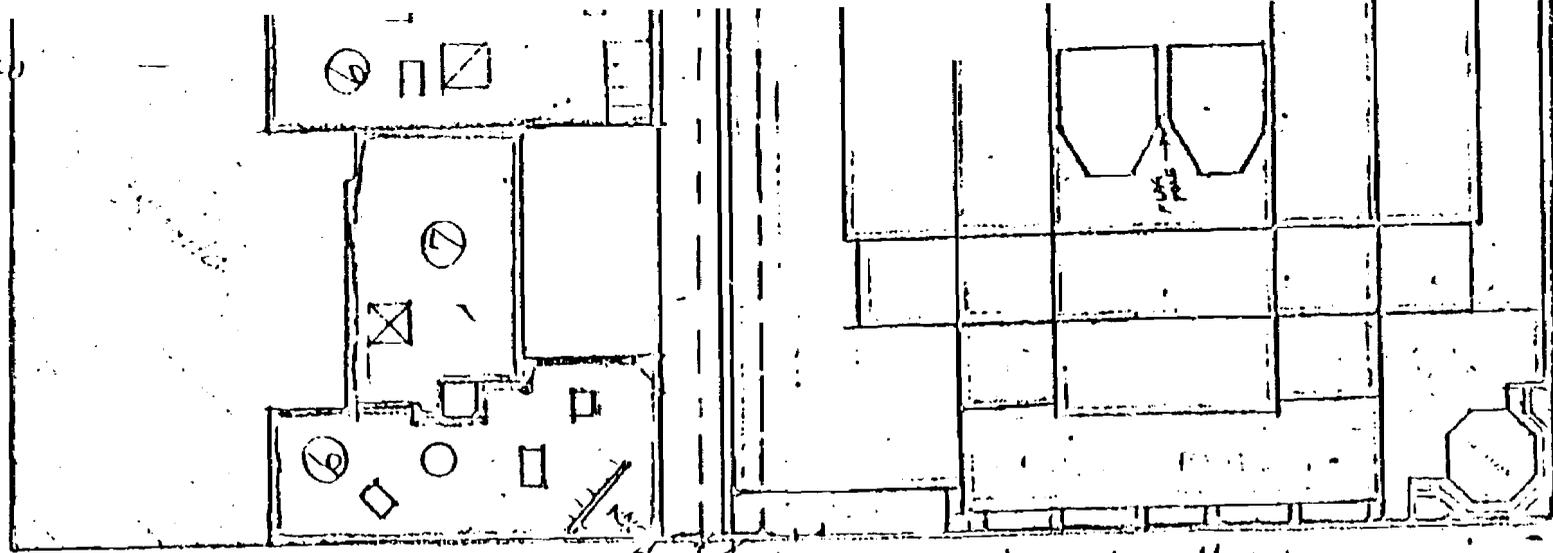
W. 5TH ST.

W. 5TH ST.

50

Street

GRAND

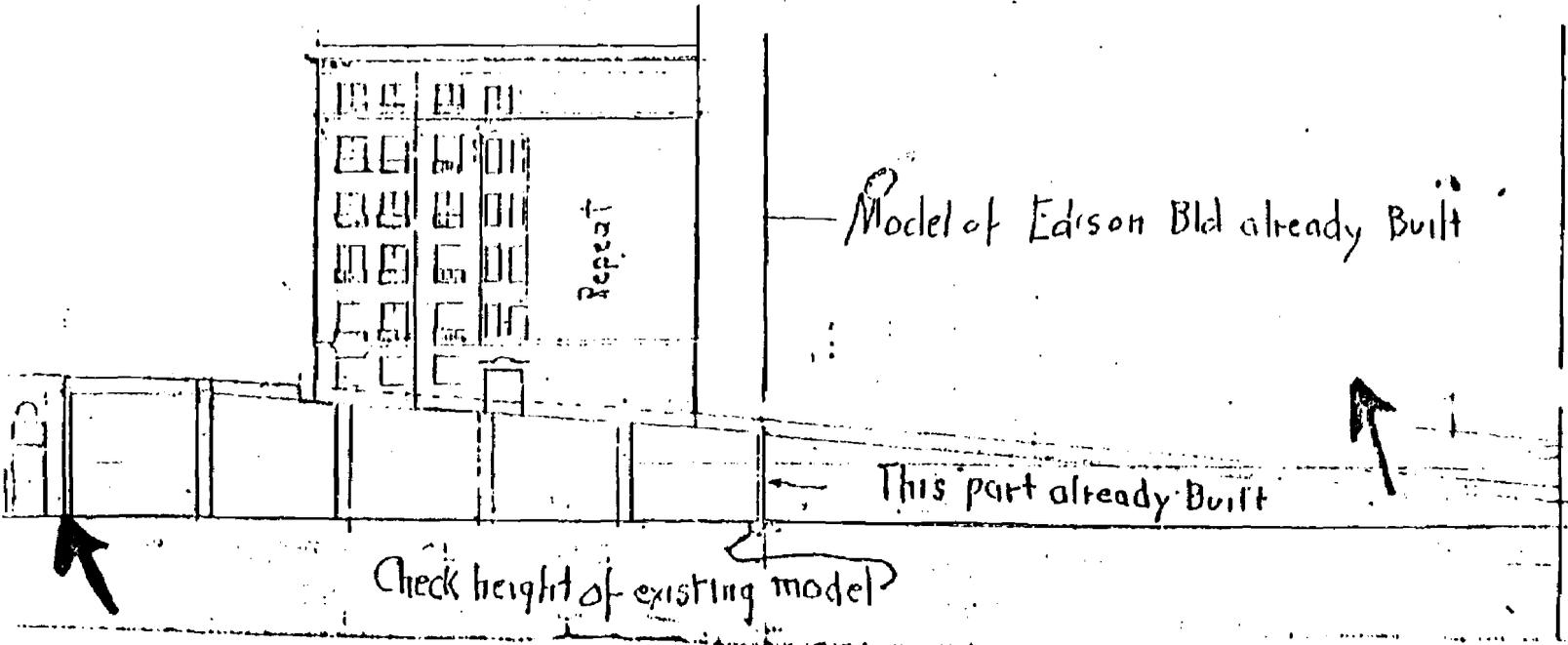


Alley Moved to make room for existing Model

Dimension of existing Model
Dotted lines show alley on our Maps

RAMP TO HOPE ST

FIFTH ST



Model of Edison Bld already Built

This part already Built

Check height of existing model

Repeat

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Los Angeles Union Passenger Terminal

AND/OR COMMON

Los Angeles Union Station

2 LOCATION

STREET & NUMBER

800 North Alameda Street

NOT FOR PUBLICATION

CITY, TOWN

Los Angeles

CONGRESSIONAL DISTRICT

VICINITY OF

25th

STATE

California 90012

CODE

06

COUNTY

Los Angeles

CODE

037

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES, RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input checked="" type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES, UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> PARK
			<input type="checkbox"/> PRIVATE RESIDENCE
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input checked="" type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME

Southern Pacific, Santa Fe, Union Pacific

STREET & NUMBER

800 North Alameda Street

CITY, TOWN

Los Angeles

STATE

California 90012

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC

Los Angeles County Hall of Records

STREET & NUMBER

300 West Temple Street

CITY, TOWN

Los Angeles

STATE

California 90012

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historical Monument No. 101

DATE

August 2, 1972

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR

SURVEY RECORDS

Cultural Heritage Board, Room 1500, City Hall

CITY, TOWN

Los Angeles

STATE

California 90012

CONDITION

CHECK ONE

CHECK ONE

 EXCELLENT DETERIORATED UNALTERED ORIGINAL SITE GOOD RUINS ALTERED MOVED DATE _____ FAIR UNEXPOSED

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The main portion of the Los Angeles Union Station extends 850 feet along Alameda Street in a north-south direction and consists of a series of tile-roofed rooms and arcades in varying proportions. The larger and taller of these are near the center, the others tapering down toward the two ends. Perpendicular to and easterly of the main mass, are a waiting room and an arcade, also tile roofed, plus a wall, which together with the adjoining north-south oriented service area form an "H".

The reddish brown of the Mission tile roofs is complemented by the cream color of the outside walls and the terra cotta-colored dado which is all around the main building. In contrast to the general horizontality is the clock tower, which rises to 125 feet and stands near the main entrance.

The archway over the main entrance and the adjoining tower give one a slight feeling of entering a California Spanish mission. As you pass this entrance, you enter a huge foyer, square in plan and flanked on all four sides by broad arches.

This great foyer opens to the north and to the east upon impressive halls with finely decorated beamed ceilings. Below are floors paved with red quarry tile plus broad multicolored swaths with geometric patterns created with marble from Vermont and Tennessee, as well as from Belgium, France and Spain, combined with Montana travertine. These swaths, suggestive of immense carpets, run the length of the two main halls and converge into a square-shaped pattern in the middle of the entrance foyer. Belgian black marble, ceramic tile and travertine form the border on the walls. Doors and windows are bronze.

The upper walls and the ceiling panels of the main rooms are covered with acoustic tile. The acoustics are superb throughout.

The north hall is used for ticketing and waiting. It measures 80 x 140 feet and has a ceiling 50 feet high. The east hall is the main waiting room. It measures 90 x 150 feet, has a 40-foot ceiling, and is flanked on the north and south sides by spacious patios which feature plants typical of Southern California and have benches that provide additional seating for waiting.

South of the entrance foyer is an open arcade whose arches echo the ones which flank the foyer. This arcade is used as an additional entrance and exit and provides a view of the south patio from the front of the station. The floor of the arcade is red quarry tile as is the floor of the former Fred Harvey Restaurant with which it connects to the south.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER

7

PAGE

2

The restaurant is approximately 70 x 100 with a 30-foot ceiling. On the wainscot and around the doors and windows is the same colored tile as is found in the rest of the building. On one side of the restaurant is a red tile stairway with a wrought iron railing that leads to a mezzanine above the kitchen area.

At the north and south ends of the front part of the station are arcades that extend toward the adjoining streets and provide protection from the elements to those arriving or departing by public transportation. These tile-roofed low-rise extensions have a scale approaching that of a residence and contribute greatly to the charm of the building.

Just east of the main waiting room is a spacious corridor in which the surface materials of the floors and walls in the main halls are continued. Surrounding this corridor on the other three sides are service facilities which extend under some of the track area. The tracks are reached by way of a tunnel that is at the same level as the station and which acts as a spine to a series of ramps that go up to the raised track level.

The massing and general proportions of the main station buildings, the Mission tile roofs, the archways, the patios, all reflect a strong California Spanish Colonial influence. However, the detailing is a blending of 1930's Art Deco and Spanish, in some instances the former being stronger than the latter, as is the case with the light fixtures and furnishings.

The overall style of the station could be called "composite transitional". It was this quality which for several decades made the station look very up-to-date, while at the same time having strong links to the past.

The basic California Spanish Colonial theme was selected for the specific purpose of having the station blend with the El Pueblo de Los Angeles, the Birthplace of the City, which is just across Alameda Street (and is already in the National Register).

There has been no major remodeling since the station was built. Cleaning and painting are the main things that are needed to make it look like the original.

JO	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW					
HISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL HUMANITARIAN		
	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS-GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

PERIOD OF SIGNIFICANCE 1936-1939
 BUILDER/ARCHITECT John & Donald B. Parkinson, Architects
 Robert E. McKee, Builder

The Los Angeles Union Station is believed to be the last railroad station in a monumental scale to be built in the United States. Because of this, plus its impressive appearance, it has been called: "The Grand Finale of the Golden Age of Railroads in America".

From an architectural standpoint, it is unique in that it is probably the only major station in the Spanish style ever built in America, as well as the only major station in which landscaping was an important and integral part of the original design. What makes it so outstanding is that both of these were done so well as to lead many to believe that it is the most handsome railroad station ever built.

The main reason why the Spanish style was chosen was to have the station blend with the El Pueblo de Los Angeles across Alameda Street to the west. The Terminal Annex Post Office, which flanks the station on the north, was built almost concurrently with it, in a similar architectural style, and provides a harmonious backdrop to many views of the station from the south, looking north. These three mutually-complementing elements constitute a fine example of good community planning.

The architects who designed Union Station were very cognizant of the nature of the location and its surroundings. No other major station so perfectly reflects the geography, the climate, and the heritage of the region in which it was built.

Union Station is not only a thing of beauty, it also marked the ultimate development of efficiency among major railroad stations in America. During the time of its maximum use, it handled more than 100 trains per day, all filled to capacity. Yet, in spite of the huge volume of passengers and trains, the station never seemed to be overcrowded.

For these reasons, it is hereby suggested that the Los Angeles Union Station is not only worthy of being placed in the National Register of Historic Places, but also of being designated a State and National Landmark.

California Arts and Architecture - June 1939
 Los Angeles Cultural Heritage Board - Designation 101
 L.A. Union Passenger Terminal -
 (Owners of the property)

GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 41

QUADRANGLE NAME Los Angeles, California

QUADRANGLE SCALE 1:24000

UTM REFERENCES
 A

ZONE	EASTING	NORTHING

 C

ZONE	EASTING	NORTHING

 E

ZONE	EASTING	NORTHING

 G

ZONE	EASTING	NORTHING

B

ZONE	EASTING	NORTHING

 D

ZONE	EASTING	NORTHING

 F

ZONE	EASTING	NORTHING

 H

ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

The nominated property is bounded on the west by Alameda Street, on the east by a line 1200 feet from and parallel to Alameda Street, on the south by the Arcadia Street off-ramp of the Santa Ana Freeway, and on the north by Macy Street, except for a portion where the track area extends northerly in an irregular shape bounded on the north by Vignes Street.

STATE CODE COUNTY CODE

FORM PREPARED BY

NAME / TITLE

Ben Lovret, City Planner

ORGANIZATION

Los Angeles City Planning Department

DATE

August, 1978

STREET & NUMBER

Room 603, City Hall

TELEPHONE

(213) 485-3744

CITY OR TOWN

Los Angeles

STATE

California

90012

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE

OR NPS USE ONLY

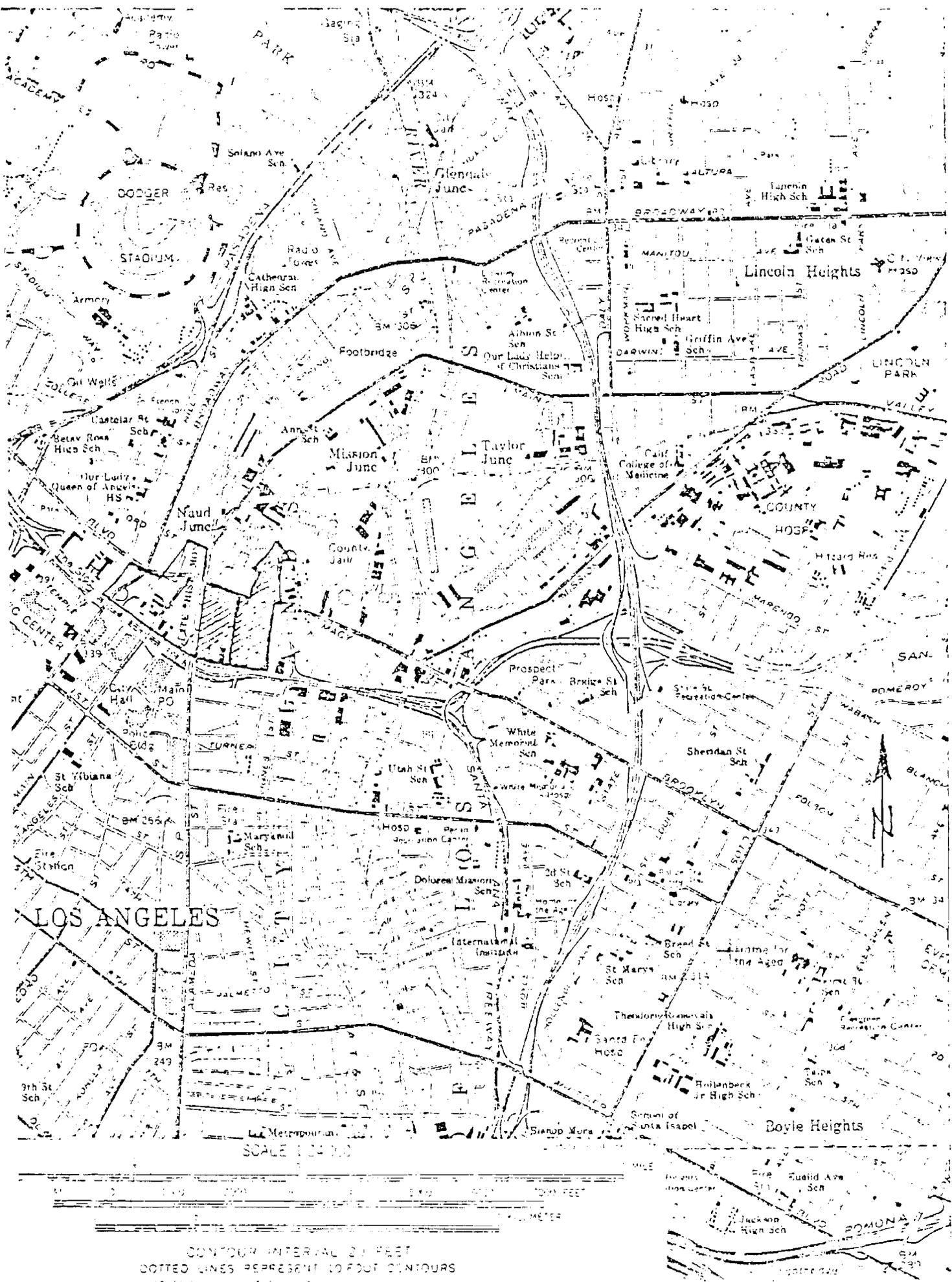
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

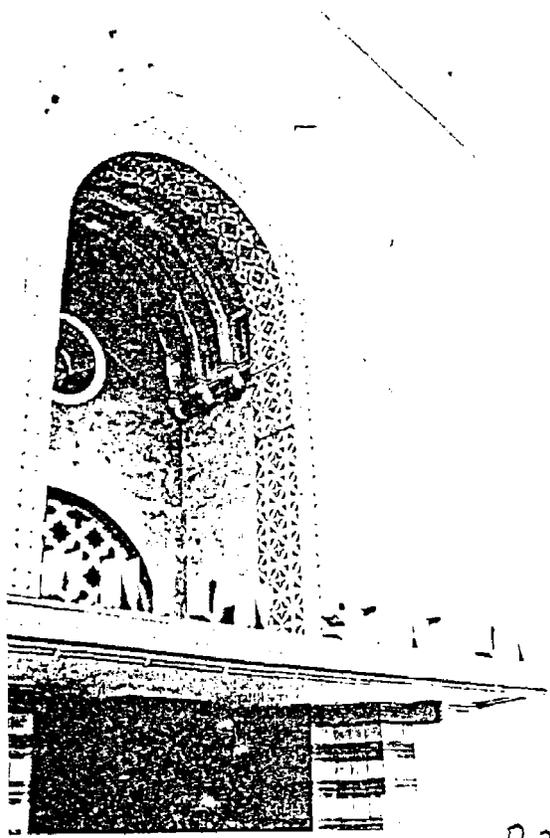
TEST: KEEPER OF THE NATIONAL REGISTER

DATE

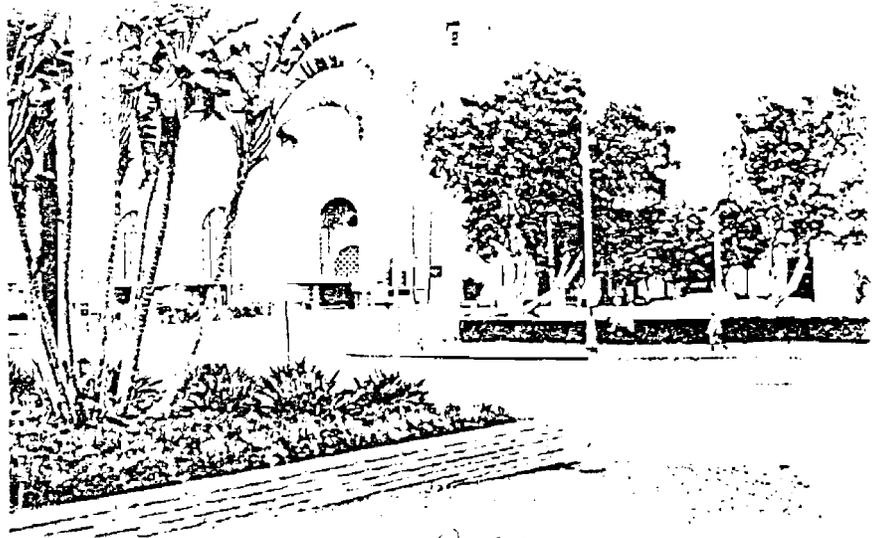
CHIEF OF REGISTRATION



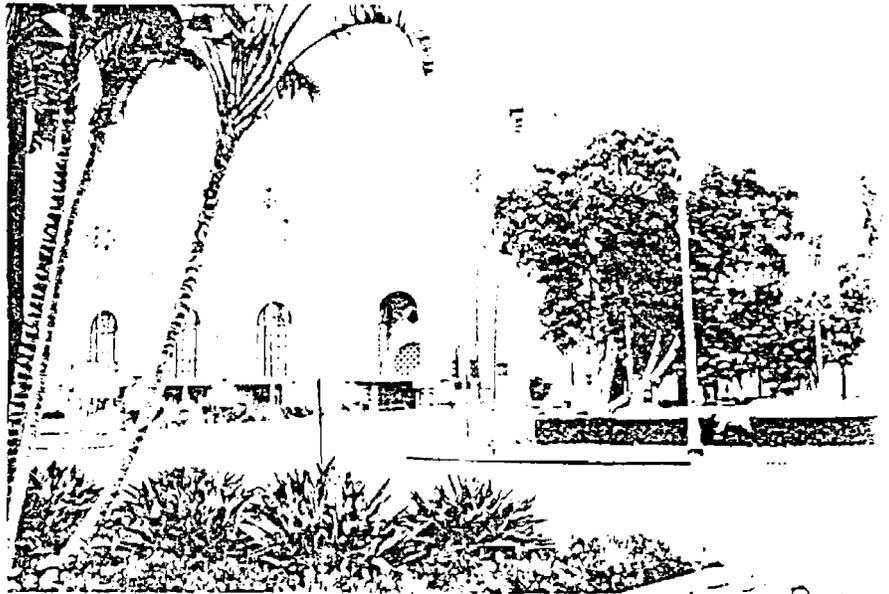
CONTOUR INTERVAL 20 FEET
 DOTTED LINES REPRESENT 10 FOOT CONTOURS



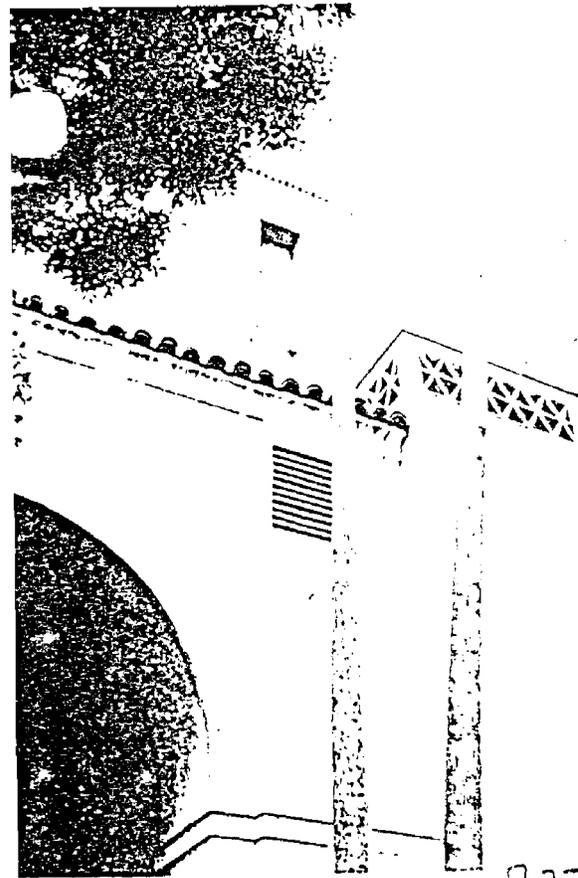
P 23



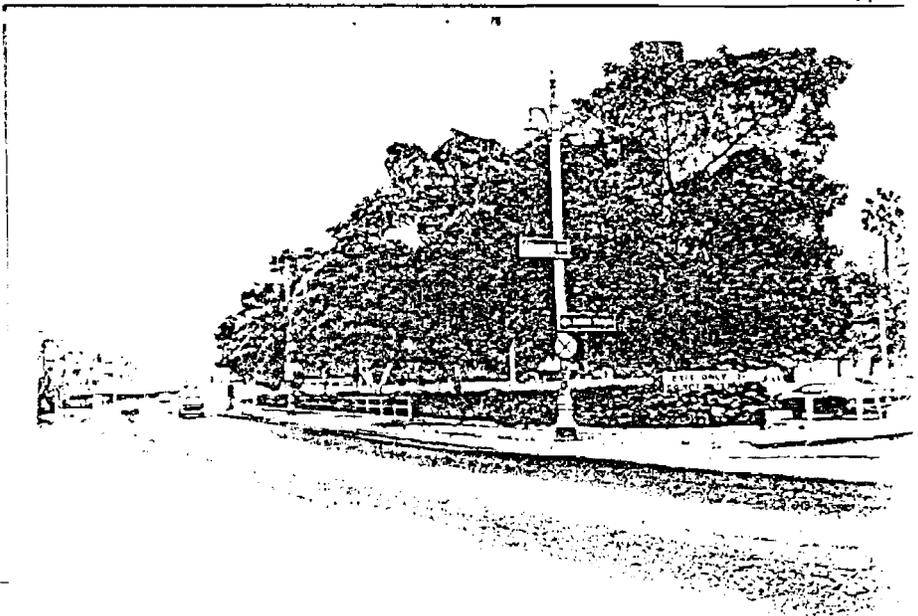
P 22



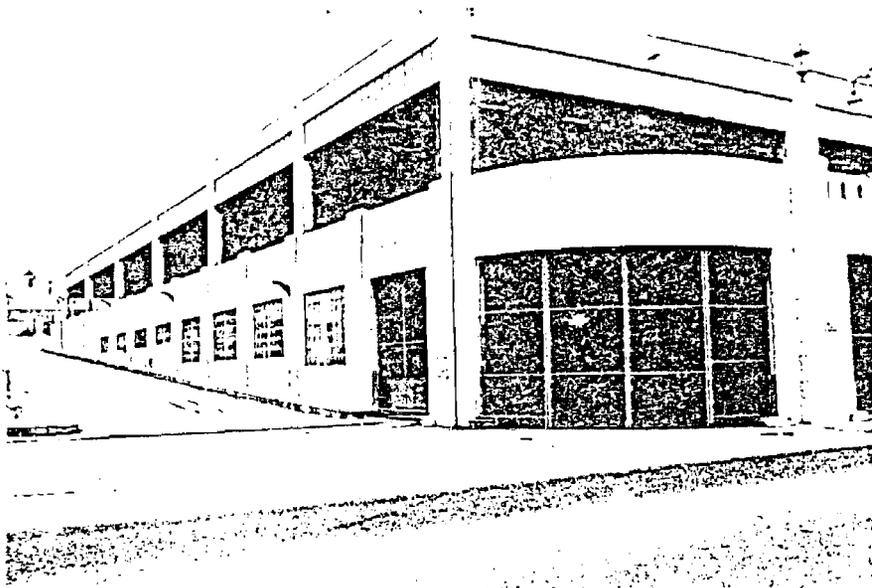
P 23



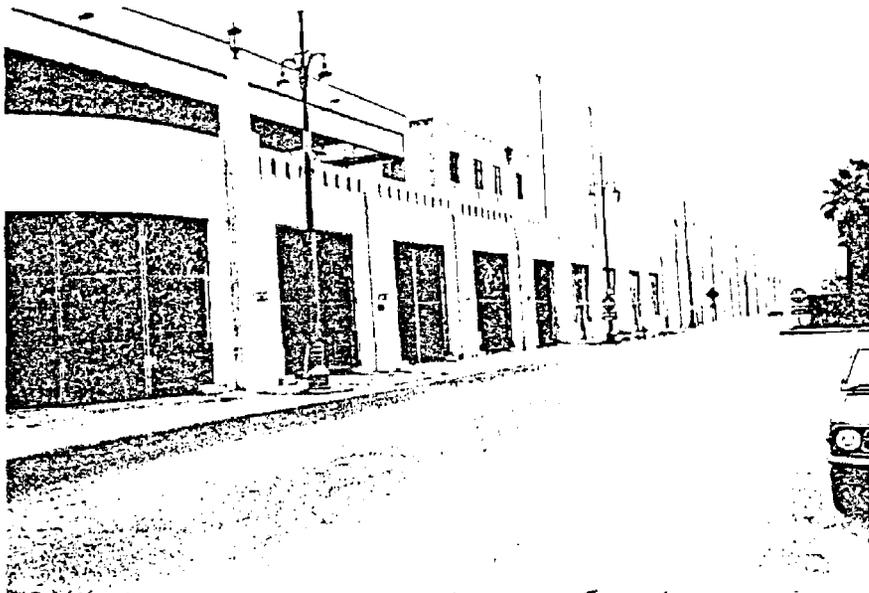
P 23



Union Station



Union station



Union station