

Myra L. Frank &  
Associates

## TRANSMITTAL

Sent To: Jim Sowell  
SCRTD: Core Study 6th Floor  
425 S. Main Street  
Los Angeles, CA 90013

Date: August 3, 1988  
Subject: SHPO letter and enclosures  
DPR 523 Forms and  
response information.

From: Richard Starzak

Document: Core Study- Letter to SHPO and eclosures

Number of copies: 1 orig.

cc.

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The document is transmitted:

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For Your Records \_\_\_\_\_

For Your Use or  X1

Comments: Jim- This is as complete as we can get it without rewriting any more DPR-523 forms. We would like a copy of this document for our records, as I have not had time to make one. Individual entries in this document are paper clipped or stapled together to keep them organized. I suggest the fasteners be removed and the document bound somehow, because of its size.

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## DEPARTMENT OF PARKS AND RECREATION

P.O. BOX 2390

SACRAMENTO 95811

(916) 445-8006

SEP 12 1986

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SEP 15 1986

ITEM # 11,017  
FILE # \_\_\_\_\_Reply To: UMTA 860911A through a

Mr. Nadeem Tahir, Manager  
Environmental Engineering  
SCRTO  
425 South Main Street  
Los Angeles, CA 90013

Dear Mr. Tahir:

I am pleased to respond to your request of August 6, 1986 for my views on the potential National Register eligibility of 27 properties located in areas where Metro Rail project modifications are proposed. My staff has reviewed the forms submitted and our comments on each are presented below.

Group I

1. 1262 Victoria Avenue (William Grant Still House) - It appears that Mr. Still may have resided and worked here for a considerable portion of his creative life. If this association can be factually documented, the property may be eligible for inclusion in the National Register under Criterion B. It does not appear potentially significant under Criterion C.
2. 4400 Wilshire Boulevard (Ebell of L.A. Building) - The architectural description of the property is too brief and additional photos would help to better document the property. We agree the property is potentially National Register eligible under Criterion C and, pending further research into the Ebell Club, under Criterion A.
3. 4350 Wilshire Boulevard (Wilshire United Methodist Church) - The Church appears eligible under Criterion C as an example of the work of major architects and as a fine and masterfully executed example of ecclesiastical design.
4. 5618-28 Hollywood Boulevard (Precision Auto Building) - The work of another noteworthy architectural team. This property appears to be eligible for the National Register under Criterion C. It is a good example of the Moderne conveying all the attributes of that style despite some minor facade changes.
5. 1101 N. Western Avenue (Security First National Bank) - Another Parkinson effort, this modestly scaled building appears eligible under Criterion C. The significance statement on the form could benefit from expansion.

6. 253 N. Western Avenue (Security Pacific National Bank) - Again, a modest yet nicely succinct mostly Renaissance Revival statement by the Parkinson team; eligible under Criterion C. The significant statement needs expansion.
7. 407 S. New Hampshire Avenue (Korean Church) - Potentially eligible under Criterion C, this building is a very good and superbly decorated example of the style. Association with filming of "The Jazz Singer" must be expanded to warrant consideration of significance under other Criteria.
8. 1300 N. Vermont Avenue (Hollywood Presbyterian Medical Center) - We concur this property is potentially National Register eligible under Criterion C. Are any of the other buildings structurally integrated with the 1924 facility?
9. 141 N. Vermont Avenue (Korea Times) - A noteworthy Moderne design by a noteworthy architectural group, the property appears eligible for the Register under Criterion C.

#### Group II

1. 5647-53 Hollywood Boulevard - Although an interesting design, in the context of Hollywood and Los Angeles, not a standout. We doubt that a clearcut case for eligibility under Criterion C could be made. However, the association with DeMille Production Company warrants further investigation.
2. 3333 W. Fourth Street (Parklane Apartments) - An odd collection of styles, we are not sure how strong a case could be made for significance under Criterion C even though the building does represent a style for the period of the twenties. Comparison with other Bryant Buildings is warranted, and an evaluation of the building in the context of other apartments of this style and period in the area would help.
3. 5766 Hollywood Boulevard (Hollywood Sports Cars) - A comparison with other, similar efforts by Morgan, Walls and Clements would help to illuminate the National Register potential of this property. Is it possibly the earliest remaining such showroom in the area? Has it always been used for that purpose?
4. 5701 Hollywood Boulevard (Escrow Center) - Although another effort by the noted firm of Morgan, Walls and Clements, comparison with other examples of their output and that of other architects in this genre within the local area is warranted.

5. 5540-42 Hollywood Boulevard - The most notable feature of this property appears to be the abundant use of terra cotta. We doubt, however, that this is sufficient to carry the building clearly into the realm of the National Register unless it happens to be virtually unique in the area with respect to the use of terra cotta. Is additional information along these lines available? Can you provide any other information about the architect, Frank Meline, and his output?
6. 1101 North Vermont (Nicholas Priester Building) - This building may have National Register potential under Criterion C. However, comparison between this and some of Weston and Weston's other efforts in the local area would be helpful in reaching a decision.
7. 152 N. Vermont Avenue (Virgil Junior High) - We would like to see more of this building so additional photos would be appreciated. How many of the buildings are actually Summer Hunt's? Photos of all buildings would help, along with a clear indication as to which of those are Hunt's. In addition, is there anything of possible historic importance associated with the school?

### Group III

1. 133 S. Vermont Avenue - Unless some startling history is associated with it, we doubt that this property is eligible in the context of this area of Los Angeles.
2. 125 S. Vermont Avenue (U.S. Credit Bureau) - Again, in the context of Los Angeles, we are not sure this property is not in strong competition with others of its type.
3. 5101-07 Hollywood Boulevard - We see nothing unusual here to merit National Register listing.
4. 5112 Wilshire Boulevard (Four Star Theatre) - This does not appear to be an exceptional property in the context of this style in Los Angeles.
5. 5400 Hollywood Boulevard (Hollywood Professional School) - We do not believe this property is eligible.
6. 800 N. Vermont Avenue (University Apartments) - Alterations are substantial and in order to appreciate this property under Criterion C, one would have to compare it with others in Rosenthal's oeuvre.

7. 4121 Wilshire Boulevard (Los Altos Apartments) - Unless this property occupies a prominent place in the career of E. B. Rust or unless the motion picture stars mentioned lived here during the height of their creative lives as Hollywood stellar luminaries, it would not be unusual or distinguished in the context of similar examples in Los Angeles.
8. 5272 Hollywood Boulevard (Whitehall Manor) - See #7 above.
9. 242 N. Western Avenue (San Marcos Hotel) - Again, we would need more information about any important historical events or individuals associated with this property to consider it potentially eligible under Criterion C, it should be compared with other Postle & Postle efforts.
10. 101 S. Vermont Avenue (Decor Interiors) - Aside from a moderately impressive portal, we do not see much else to recommend this building unless it is a truly good example compared with others in the area.
11. 207 N. Vermont Avenue (Vermont Furniture) - Before committing on eligibility, we would like to know just how unusual the design of this building is in the context of this area of Los Angeles.

We are not quite sure how to respond to your request for an effect determination. It would be helpful if we could begin the discussion of effects by receiving from you an opinion as to the effect of various alternatives on these properties together with a presentation of the reasons behind that opinion.

If you have any questions, please call Hans Kreuzberg at (916) 322-9621.

Sincerely,



Kathryn Gualtieri  
State Historic Preservation Officer  
Office of Historic Preservation

Y-4042H

DETERMINATION OF ELIGIBILITY - LISTING OF STRUCTURES AUGUST 1988

PREVIOUSLY DETERMINED ELIGIBLE

COMMENTS

- |   |  |
|---|--|
| 1. Highland -Camrose Bungalows<br>2103-2115 1/2 North Highland Ave. | SHPO letter 1-23-87 to Los Angeles Community Development Commission<br>DPR 523 form not included in this letter. |
|---|--|

PREVIOUSLY SUBMITTED WITH REQUEST FOR DETERMINATION OF ELIGIBILITY

Group I:

- |   |   |
|---|---|
| 1. 1262 Victoria Avenue<br>William Grant Still House                  | Information about Mr. Still's residence indicates that this was only briefly, and late in his career, his principal residence.<br>We recommend against National Register eligibility. |
| 2. 4400 Wilshire Boulevard<br>Ebell of L. A. Building                 | Additional photos and architect information supplied. We concur with your determination that it appears eligible.   |
| 3. 4850 Wilshire Boulevard<br>Wilshire United Methodist Church        | No additional information submitted. We concur with your determination that it appears eligible.  |
| 4. 5618-5628 Hollywood Boulevard<br>Precision Auto Building           | No additional information supplied. We concur with your determination that it appears eligible.   |
| 5. 1101 No. Western Avenue<br>Security First National Bank            | Additional significance information is now submitted.   |
| 6. 253 No. Western Avenue<br>Security Pacific National Bank           | Additional significance information now being submitted.  |
| 7. 407 South New Hampshire<br>Korean Church                           | Additional information now supplied.<br>Revised DPR 523 form not submitted.   |
| 8. 1300 North Vermont Avenue<br>Hollywood Presbyterian Medical Center | Additional information now supplied regarding structural integration of southern addition.  |
| 9. 141 North Vermont Avenue<br>Korea Times                            | No additional information supplied. We concur with your determination that it appears eligible.   |

Group II:

1. 5647-5653 Hollywood Boulevard  
Commercial Building Additional information on DeMille association is now submitted.  
We do not believe this building is eligible.
2. 3333 West 4th Street  
Parklane Apartments Additional information on other Bryant buildings is now submitted.
3. 5766 Hollywood Boulevard  
Hollywood Sports Cars Additional information on architects is supplied.
4. 5701 Hollywood Boulevard  
Escrow Center Additional information on architect is supplied. The Hollywood CRA survey  
has identified this as eligible for the National Register.
5. 5540 Hollywood Boulevard  
Commercial Building Additional information on architect is now submitted. Hollywood CRA  
survey identifies this as potentially eligible.
6. 1101 North Vermont Avenue  
Nicholas Priester Building Additional information on architect is supplied.
7. 152 North Vermont Avenue  
Virgil Junior High Additional information, photographs, and Sanborn map are supplied.

Group III:

1. 133 South Vermont Avenue We concur in finding not eligible.
2. 125 South Vermont Avenue We concur in finding not eligible.
3. 5101-5107 Hollywood Boulevard We concur in finding not eligible.
4. 5112 Wilshire Boulevard We concur in finding not eligible.
5. 5400 Hollywood Boulevard We concur in finding not eligible.
6. 800 North Vermont Avenue We concur in finding not eligible.
7. 4121 Wilshire Boulevard  
Los Altos Apartments Additional information on E.B. Rust is submitted. This has  
been named Cultural Heritage Board Monument # 311.  
We recommend a finding of eligibility.
8. 5272 Hollywood Boulevard We concur in finding not eligible.  
Additional information on architect is included.
9. 242 North Western Avenue We concur in finding not eligible.  
Additional information on architects is included.
10. 101 South Vermont We concur in finding not eligible.
11. 207 North Vermont We concur in finding not eligible.  
This is no longer within the Area of Potential Effect.

AUGUST 1988 SUBMISSION

1. 5024-5026 Sunset Boulevard  
Commercial/Residential DPR 523 attached.
2. 5858 Sunset Boulevard  
KMPC/KUTE Studios DPR 523 attached.
3. 5901 Sunset Boulevard  
Soundstage DPR 523 attached.
4. 6121 Sunset Boulevard  
CBS Radio Building DPR 523 attached.
5. 6520 Sunset Boulevard  
Hollywood Chamber of Commerce DPR 523 attached.
6. 6525 Sunset Boulevard  
Hollywood Athletic Club DPR 523 attached.
7. 6528-6540 Sunset Boulevard  
Commercial Building DPR 523 attached.
8. 6715 Sunset Boulevard  
Hollywood Reporter DPR 523 attached.
9. 1600 Highland Avenue  
Witzend Studio DPR 523 attached.
10. 6807-6817 Franklin Avenue  
First United Methodist Church DPR 523 attached.
11. 2035 North Highland Avenue  
American Legion Post 43 DPR 523 attached.
12. 1911 North Highland Avenue  
DeKeyser Duplex DPR 523 attached.
13. 1913 North Highland Avenue  
DeKeyser Residence DPR 523 attached.
14. 1851 North Highland Avenue  
Gross Residence DPR 523 attached.
15. 1721-1731 North Sycamore Avenue  
El Cadiz Apartments DPR 523 attached.



16.1825 No. La Brea Avenue  
Harry S. Gordon Residence

DPR 523 attached.

17.2003 No. La Brea Avenue  
Atkinson, Farnum, Swain Residence

DPR 523 attached.

18. 2003 1/2 No. La Brea Avenue  
Durfee Residence

DPR 523 attached.



## OFFICE OF HISTORIC PRESERVATION

DEPARTMENT OF PARKS AND RECREATION

P.O. BOX 942896

SACRAMENTO, CALIFORNIA 94296-0001

TELEPHONE (916) 445-8006

REPLY TO:

HUD870127W

March 19, 1987

Judy Triem  
 Historical Consultant, CDBG Program  
 Community Development Commission  
 County of Los Angeles  
 1436 Goodrich Blvd.  
 Commerce, CA 90022

Dear Ms. Triem:

RE: LOS ANGELES COUNTY, HIGHLAND-CAMROSE BUNGALOW VILLAGE, DETERMINATION OF  
 NATIONAL REGISTER ELIGIBILITY

Thank you for forwarding the above referenced project to us for our review and comment. We concur with your determination that the Highland-Camrose Bungalow Village meets National Register eligibility under criteria a and c as a historic district at the local level of significance. This property is significant for its role in providing housing for members of the Hollywood movie industry during its early years of development. The village, consisting of 14 residences, two detached garages, and stone walls, was built by Horace W. Field between 1916 and 1924. He and his family maintained ownership of the village until the 1960s. It is the only known clustered hillside bungalow development of its type remaining in the Los Angeles area.

Contributors to this district include the residences and garages listed below along with the many stone walls throughout the village.

6809-11 Camrose Drive (including garage)  
 6819 Camrose Drive  
 2122 Woodland Way  
 2103 N. Highland Avenue  
 2103½ N. Highland Avenue (including garage)  
 2105 N. Highland Avenue  
 2105½ N. Highland Avenue  
 2105½ N. Highland Avenue  
 2107¼-2107½ N. Highland Avenue  
 2109 N. Highland Avenue  
 2111-2111½ N. Highland Avenue  
 2113 N. Highland Avenue  
 2115 N. Highland Avenue  
 2115½ N. Highland Avenue

The boundaries for this district are the historic boundaries for the village as shown on the enclosed map. The period of significance for the village

Ms. Triem  
March 19, 1987  
Page 2

dates from its development between 1916 and 1924.

Should you have further questions or comments regarding this project, please do not hesitate to contact Staff Historian Lucinda Woodward at (916) 322-9622.

Sincerely,

Kathryn Gaultieri  
State Historic Preservation Officer

Enclosure

HISTORIC RESOURCES INVENTORY

HABS _____		HAER _____		NR _____		SHL _____		Loc _____	
UTM: A _____		B _____		C _____		D _____			
Ser. No. _____									

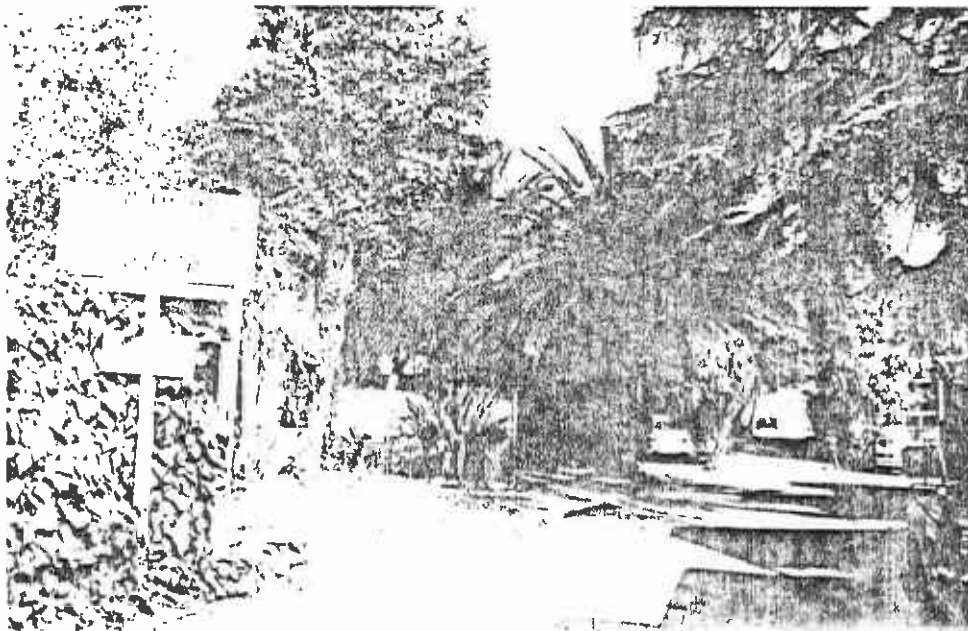
IDENTIFICATION

- Common name: Highland-Camrose Bungalow Village
- Historic name: Unknown
- Street or rural address: 6809-11, 6819 Camrose Dr. ; 2122 Woodland Way; 2103, 2103 1/2, 2105, 2105 1/4, 2105 1/2, 2107(1/4, 1/2), 2109, 2111(1/2), 2113, 2115, 2115 1/2  
City Hollywood Zip 90060 County Los Angeles
- Parcel number: 5549-028-029; 5549-028-028; 5549-028-027
- Present Owner: Hollywood Bowl Apartments Address: 8383 Wilshire Blvd. Suite 634  
City Beverly Hills Zip 90201 Ownership is: Public \_\_\_\_\_ Private X
- Present Use: single & multi-family res. Original use: same

DESCRIPTION

- Architectural style: California Bungalow
- Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

This group of 14 residential buildings and two garages is located on 1.6 acres of both flat and hillside terrain. A private road leads into the clustered development. The houses are connected by pathways and heavily surrounded by trees and shrubs. The houses are both one and two stories in height including some with basements built into the hillside. The majority of buildings have low pitched gable roofs with offset clipped gables over the porch. Exposed rafters and decorative brackets are found under the broad eaves. The porches contain the main decorative features with square capped columns and brick railings or trim. Most houses have exterior brick chimneys. Siding is clapboard ranging from medium to narrow. Shingles are used in some cases. Windows are typical of the bungalow style with many three part windows (one large fixed window flanked by two smaller windows). The Dutch Colonial Revival influence is seen in the house at 2103 with its gambrel roof. The houses have maintained their integrity over the years with very few changes or additions. Also contributing to the village are the many stone walls, a large painted mural and a small wooden sign tacked to a tree near the entry to the village.



- Construction date: 1916-1924  
Estimated \_\_\_\_\_ Factual X
- Architect Taylor Bros.
- Builder Lee Campbell  
George L. Field
- Approx. property size (in feet)  
Frontage \_\_\_\_\_ Depth \_\_\_\_\_  
or approx. acreage 1.6 acres
- Date(s) of enclosed photograph(s)  
12/86

7b. (Continued)

The sign says Highland-Camrose Tribune. It held the local newsletter that was published periodically by residents of the village.

13. Condition: Excellent \_\_\_ Good X Fair x Deteriorated X No longer in existence \_\_\_

Alterations: Two have small temporary additions

15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up X  
Residential X Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_

16. Threats to site: None known \_\_\_ Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
Public Works project \_\_\_ Other: CDBG funded rehabilitation project

17. Is the structure: On its original site? X Moved? \_\_\_ Unknown? \_\_\_

18. Related features: many mature trees (see separate list), two garages

#### SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The Highland-Camrose Bungalow Village is historically significant for the role it played in providing housing for members of the burgeoning new Hollywood movie industry. Built between 1916 and 1924, these modest residences provided temporary housing in a convenient location. The Cahuenga Pass trolley ran a line down Highland Ave. with a direct access to the movie studios.

The village was developed by Horace W. Field, who purchased the land in 1914-15 from real estate promoter Charles E. Toberman. The land was part of the Hollywood Ocean View Tract recorded in 1901. Mr. Field lived at the village and leased the residences to movie industry people over the years. The Field family owned the property until it was sold to the present owners in the 1960s. Many artists including actors, writers, musicians and directors have made the village their home and continue to do so today. The secluded and quiet atmosphere next to a large metropolitan area is a rarity today.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)

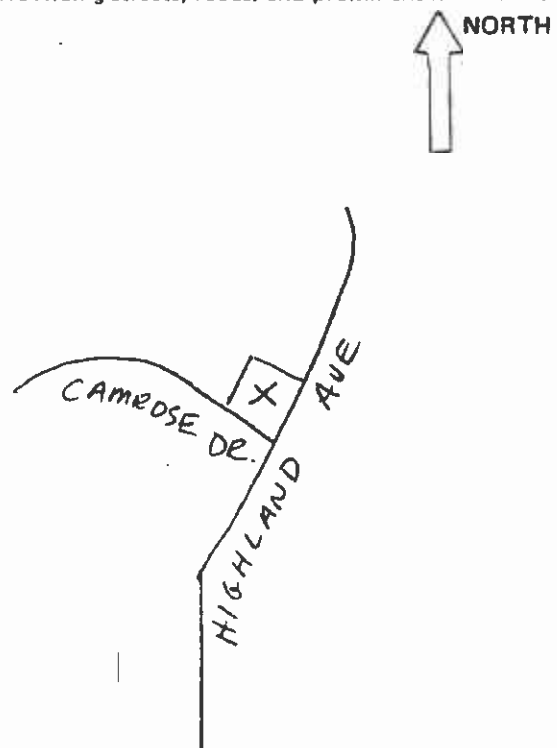
Architecture 1 Arts & Leisure 2  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_  
Religion \_\_\_ Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).

See attached sheet

22. Date form prepared 1/23/87  
By (name) Judy Triem  
Organization McClelland Engineers  
Address: 627 E. Pleasant St.  
City Santa Paula Zip 93060  
Phone: (805) 525-1909

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



19. (Continued)

In addition the village is part of a larger area of historically and architecturally significant buildings. North of the village is the Hollywood Bowl, listed on the National Register of Historic Places. To the east is the Hollywood Studio Museum, a California State landmark and Whitley Heights, listed on the National Register of Historic Places, and to the west is the Hightower District.

Architecturally the Highland-Camrose Bungalow Village is significant for it is the only known clustered hillside bungalow development of its type remaining in the Los Angeles area. It differs from the traditional bungalow court that was laid out symmetrically with the bungalows in two rows divided by a walkway down the center.

Also the significance of this cluster of bungalows is seen in the strength of their relationship to their heavily planted hillside location. Their connection to each other through pathways (some now removed) provides both intimacy and a sense of community. Although clustered in a somewhat random arrangement (see map), the houses are very close together, yet the placement of windows gives each unit its own sense of privacy. The effect of the whole is similar to a very small village in a wood like setting.

Many mature trees and shrubs (see list of varieties and age) remain and are important contributors to the overall effect of the bungalow village. A large mural, painted in the 1970s, is located on the upper level wall across from the bungalow at 2109. This is an important contributor, along with the stone walls and walkways.

Building permits indicate that all of the bungalows were built by contractor Lee Campbell except for two. The house at 2105 was built by George L. Field, contractor. The house at 2111 was built by architect/contractor Taylor Brothers of Los Angeles. It is thought that the Taylor Brothers residence (the second house built in the village-2111) influenced the style of the remaining buildings constructed by Lee Campbell, contractor.

The Taylor Brothers, listed in Who's Who in Los Angeles County and in the Biographical Dictionary of American Architects by Henry Withey, are considered prominent Los Angeles architects.

The Highland-Camrose Bungalow Village (except for 6809-11 Camrose Dr.) was declared a Historic-Cultural Monument by the Los Angeles Cultural Heritage Board in 1985. I have included the residence at 6809-11 in the boundaries because it was originally built for Mr. Field by Lee Carpenter before it was sold off. It is now in the process of being purchased by the County of Los Angeles along with the rest of the properties in the district. It is also built in the same style as the other bungalows in the village.

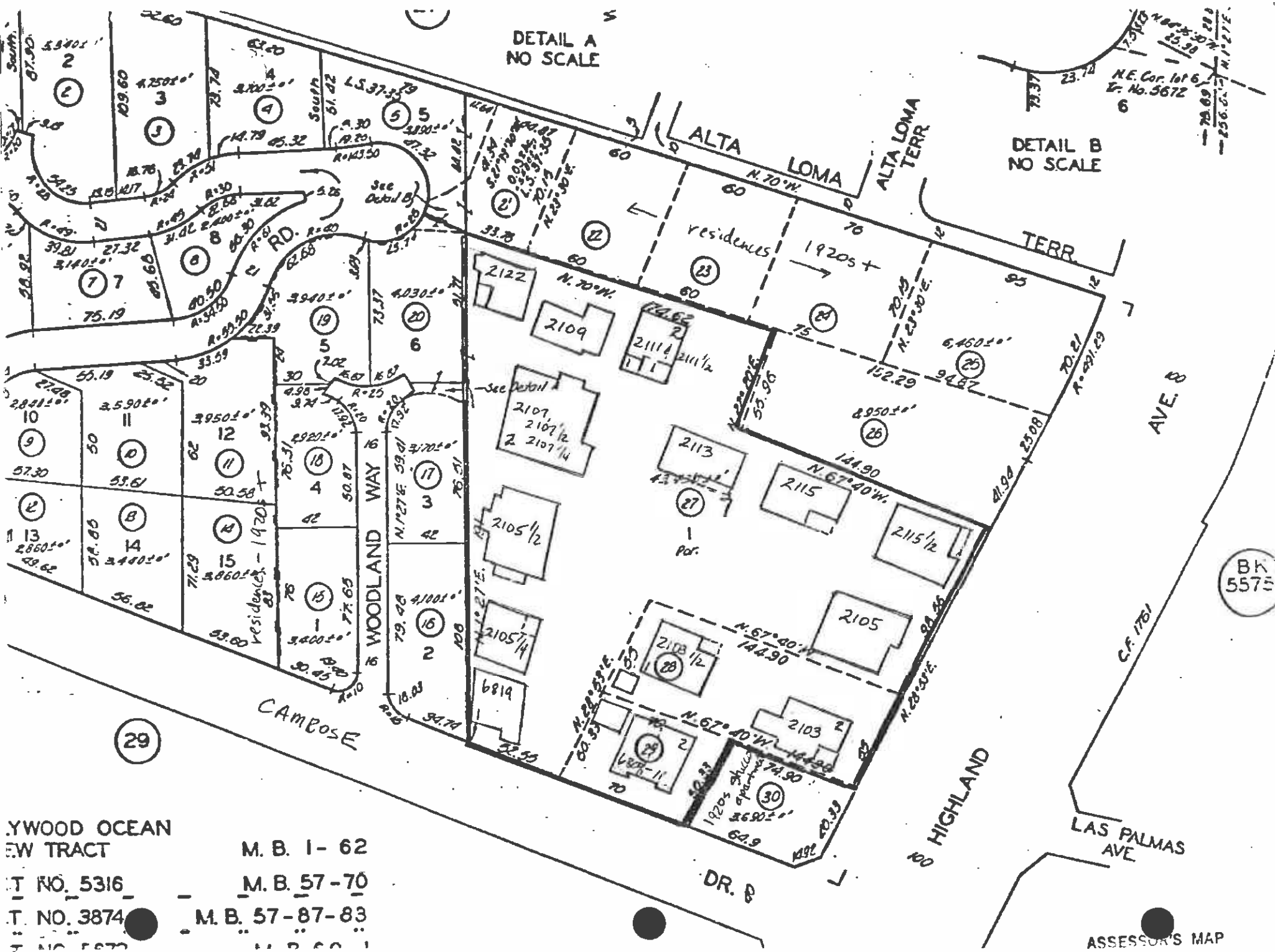
#21

1. Dataquick Computerized Real Estate Information
2. Guide to Architecture in Los Angeles and Southern California. Gebhard, David and Robert Winter, 1977
3. Ethnic Survey, Los Angeles County entries.
4. California Historical Landmarks, 1982
5. Federal Register Listings through September, 1984
6. Los Angeles County Assessor's Map Books, #269, p. 18, 1912-21, #297, p.3, 1921-54.
7. Los Angeles City Directories, 1916-1940.
8. Sanborn Map, 1919, update - 1954.
9. Los Angeles Cultural Heritage Board nomination forms for Highland-Camrose Bungalow Village, 1-15-85, prepared by Ronald J. Max.
10. Los Angeles City Building Permits



THE HIGHLAND-CAMROSE BUNGALOW  
VILLAGE  
HORTICULTURAL BREAKDOWN

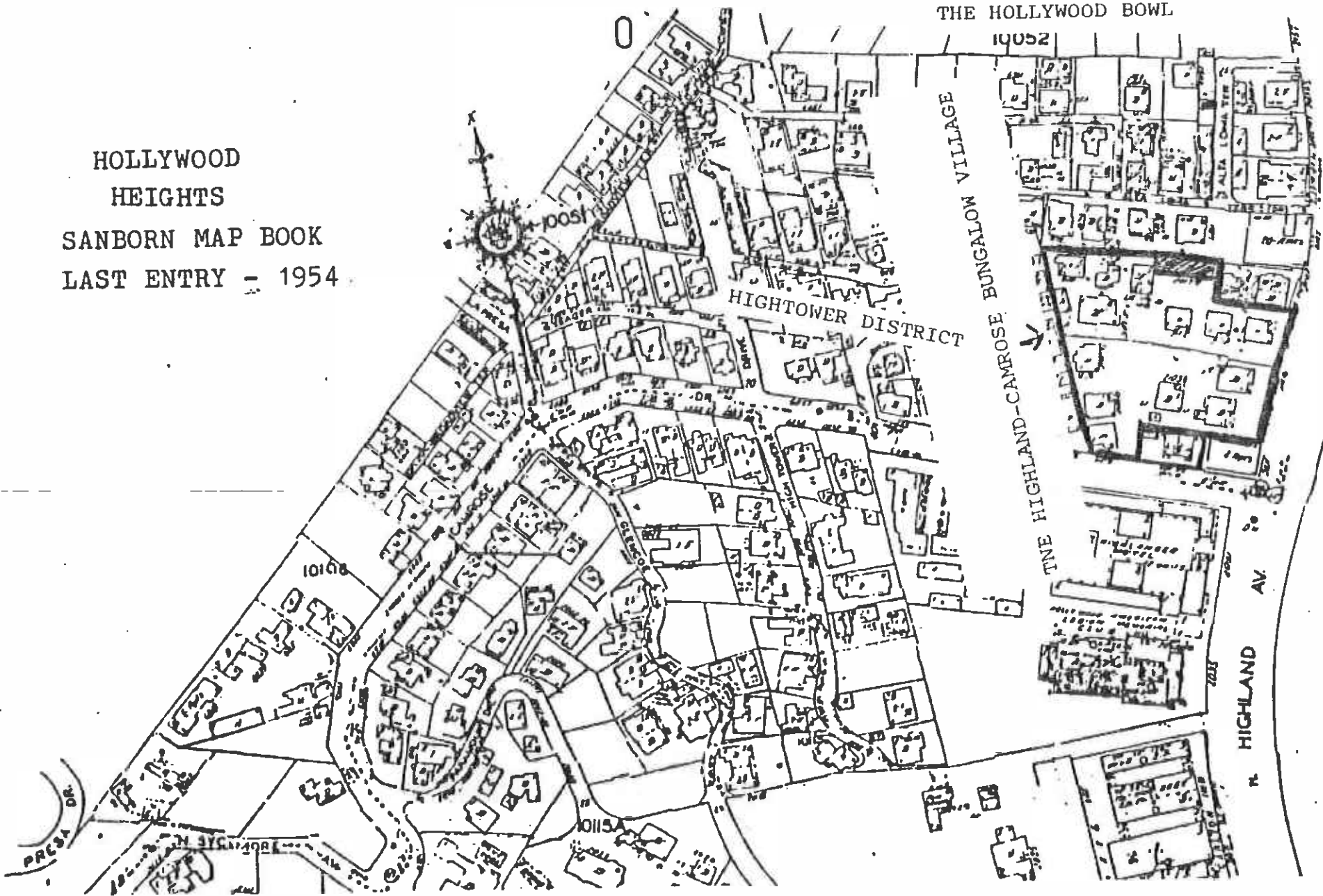
Italian cypress - Red house Cupressus sempervirens	60yrs
Golden Bamboo Phyllostachys aurea	40yrs +
Eucalyptus 'blue gum' - North wall	40yrs +
Creeping fig Ficus repens	40yrs +
Australian bottle brush East wall Melaleuca	40yrs. +
Eugenia Many Syzygium paniculatum	60yrs +
Black acacia many-scattered Acacia nigra	30 - 60yrs.
Monkey puzzle tree Araucaria bidwilli	50yrs,
Mock orange several Pittosporum tobira	60yrs.
Wax-leaf privet many Ligustrum texanum	50 yrs.
California redwood Cedrus deodora	60yrs.
Victorian box several Pittosporum undulatum	30yrs.
Avocado	30 - 40 yrs.
Chinese elm Ulmus parvifolia	30 yrs.
Canary Island palm (2) Phoenix canariensis	30 yrs.



YWOOD OCEAN  
 E.W. TRACT  
 T. NO. 5316  
 T. NO. 3874  
 T. NO. 5672

M. B. 1-62  
 M. B. 57-70  
 M. B. 57-87-83

HOLLYWOOD  
HEIGHTS  
SANBORN MAP BOOK  
LAST ENTRY - 1954



THE HOLLYWOOD BOWL

10052

BUNGALOW VILLAGE

HIGHTOWER DISTRICT

THE HIGHLAND-CAMROSE

N HIGHLAND AV

HOLLYWOOD MUSEUM

WHITLEY HEIGHTS

SEE VOL. 10A

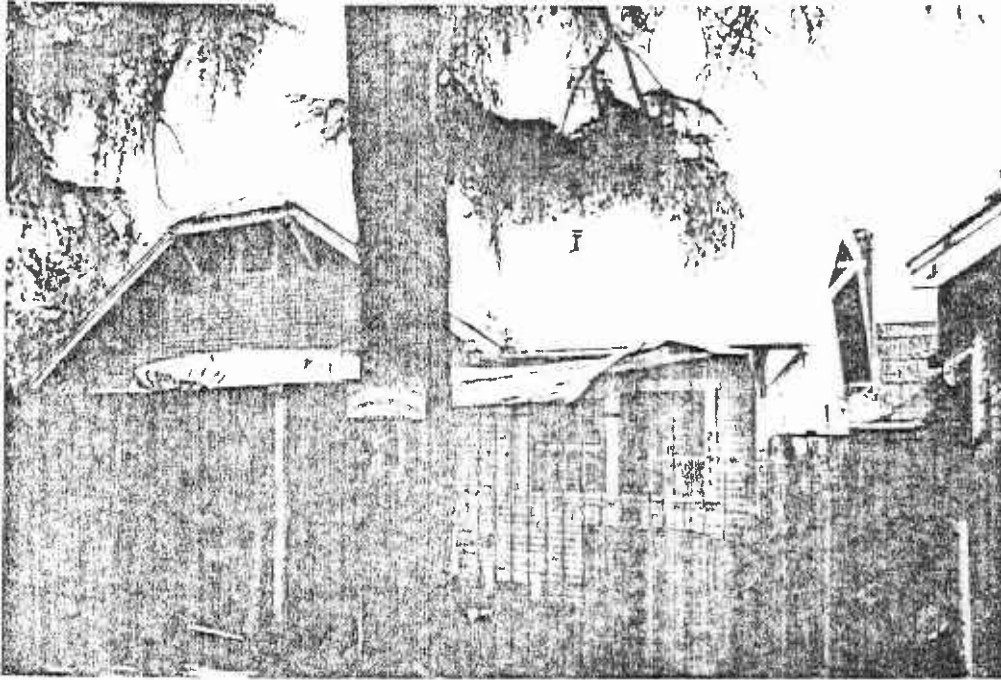
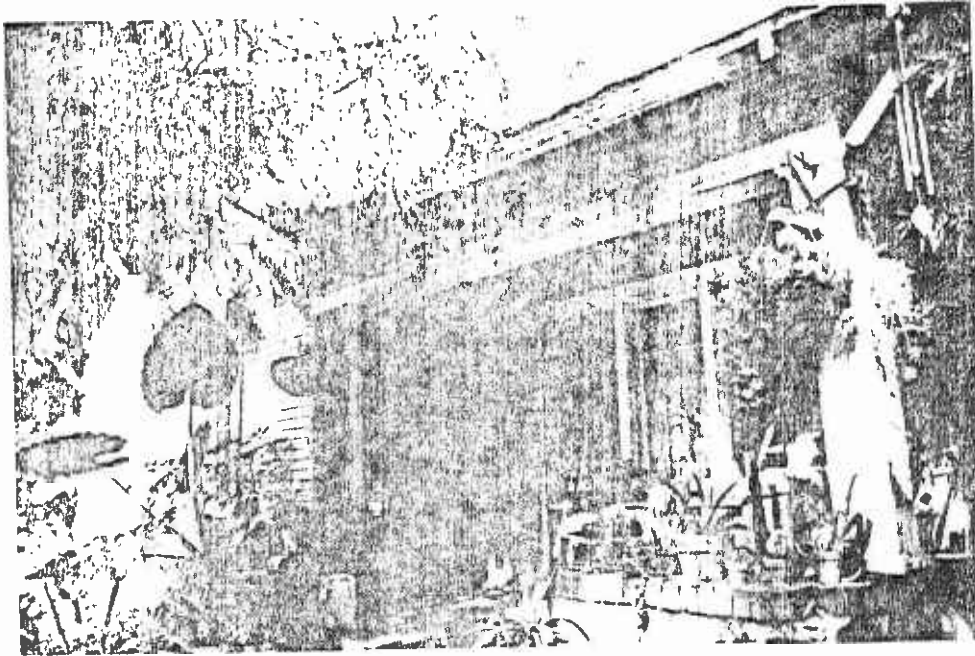


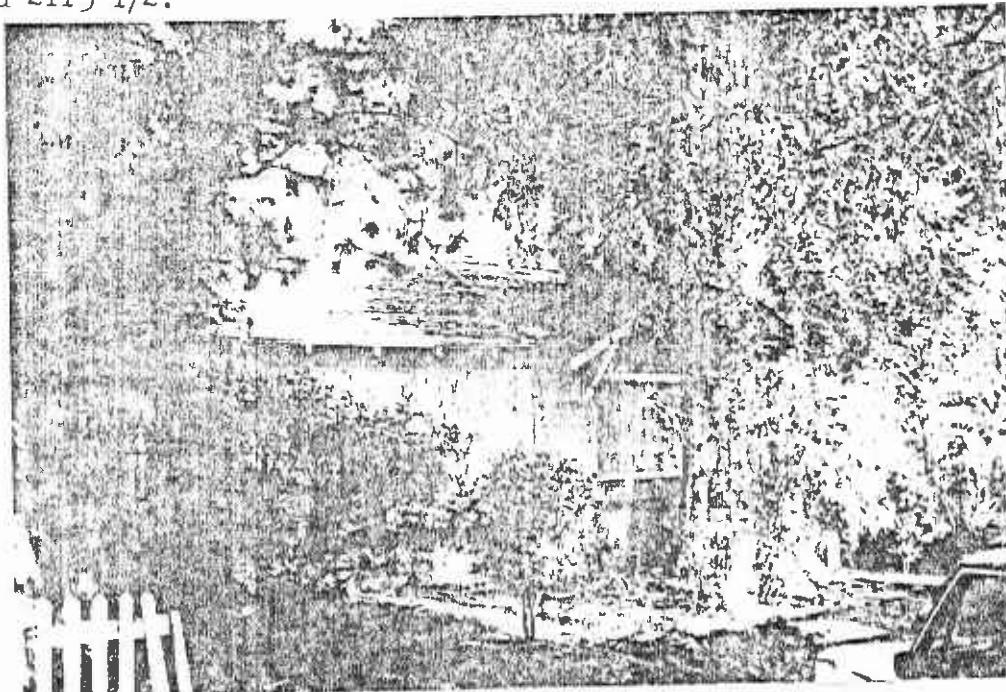
Photo showing Highland-Camrose Tribune sign - next to 2103 1/2.



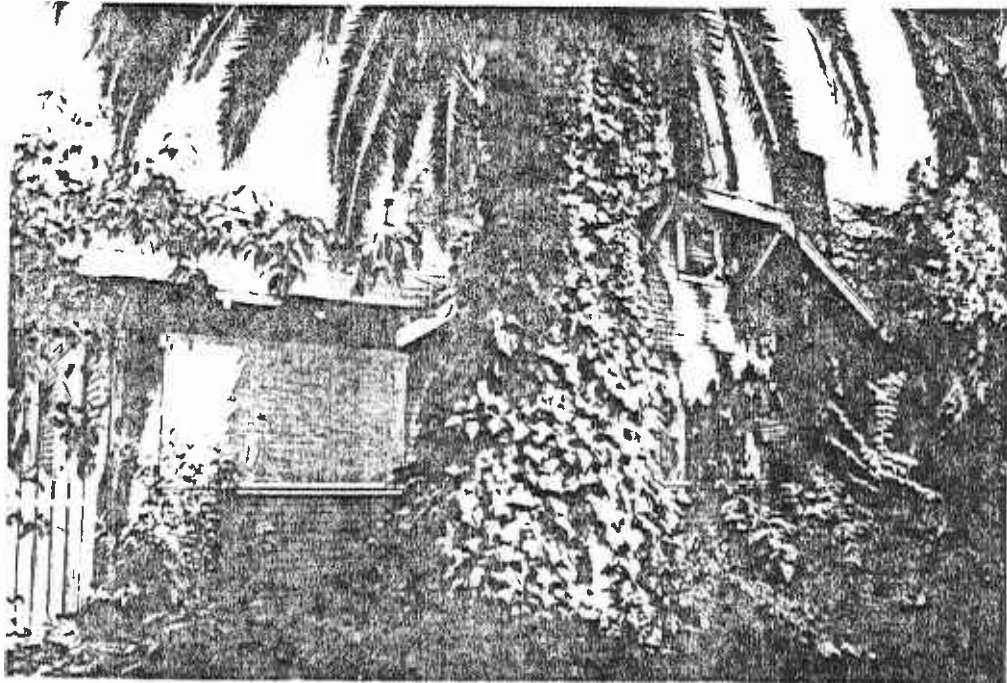
Photo showing rock walls and foliage - next to 2109.



2113 N. Highland Ave. This single story residence, similar to the addresses mentioned under 6819 Camrose, has a side facing gable roof with offset front gable. The porch is recessed to one side with square capped wood columns and brick trim. Knee brackets and exposed rafters are found under the eaves. The porch has french windows and a french door. Siding is of medium narrow clapboards. Building permits show that this house was completed in May of 1919 by contractor Lee Campbell. Two other identical houses were completed at the same time and listed as 2113 A and 2113 B. Presumably these houses are next door to 2113 and now listed as 2115 and 2115 1/2.



2115 N. Highland Ave. This single story residence is similar to the previously mentioned houses under 6819 Camrose and 2113 Highland. It has the offset clipped gable over the porch. The windows and doors have been boarded up. Exposed rafters and knee brackets are located under the eaves, and siding is of narrow clapboard. The house, according to building permits, appears to have been completed in 1919 by contractor Lee Campbell.



2115 1/2 Highland Ave. This house (side view) is similar to the previous residences listed under 6819 Camrose and 2113 N. Highland. It has a clipped gable roof, narrow clapboard siding and brick chimney. According to building permits, it was completed in May of 1919 by contractor Lee Carpenter. This house has suffered fire damage.

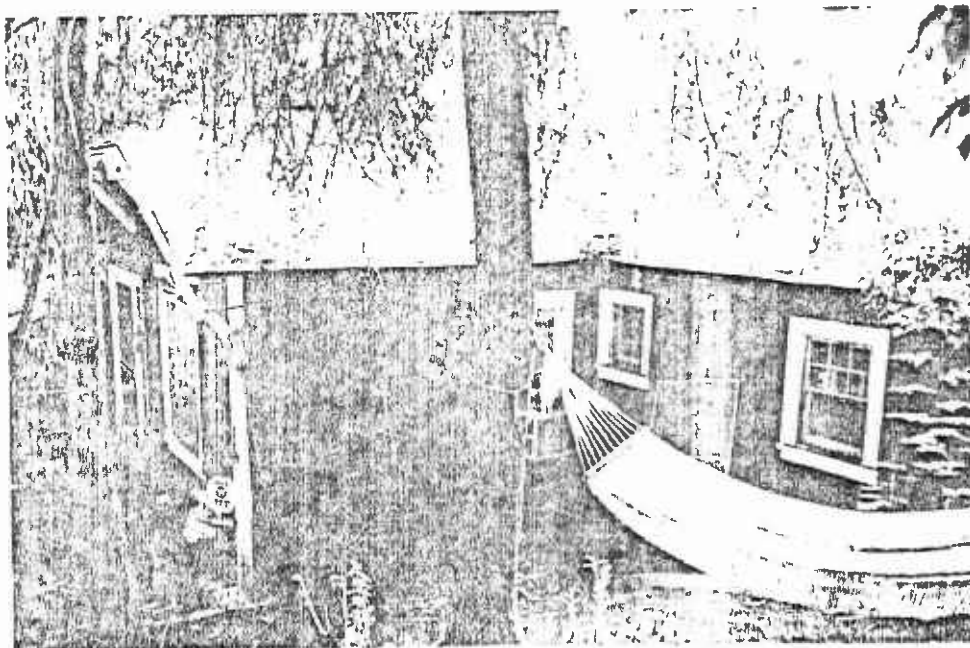


2111, 2111 1/2 N. Highland Ave. This is a combination one and two story residence built against the hillside. The roof is a clipped gable with decorative knee brackets under the eaves. Siding is narrow clapboard and the chimney is of brick. A small hip roof covers the front window. The entry is recessed on one side of the facade. The single story portion across the front has a flat roof with a balcony. Building permits indicate this house was completed on Jan. 22, 1918. The architect was Taylor Brothers of Los Angeles. They were also listed as the contractor.





2107, 1/2, 1/4 N. Highland Ave. This residence has two stories. The main portion of the house is on the second level and has a brick and stucco stairway leading up to the front porch. The clipped gable roof has exposed beams and decorative brackets. There is a separate entry for the lower level. Siding is of wide clapboards. The house has been altered on the interior from a one family residence to three units. A large bay window is located at the side of the house. Building permits indicate the house was completed on June 6, 1922 by architect/contractor Lee Campbell.

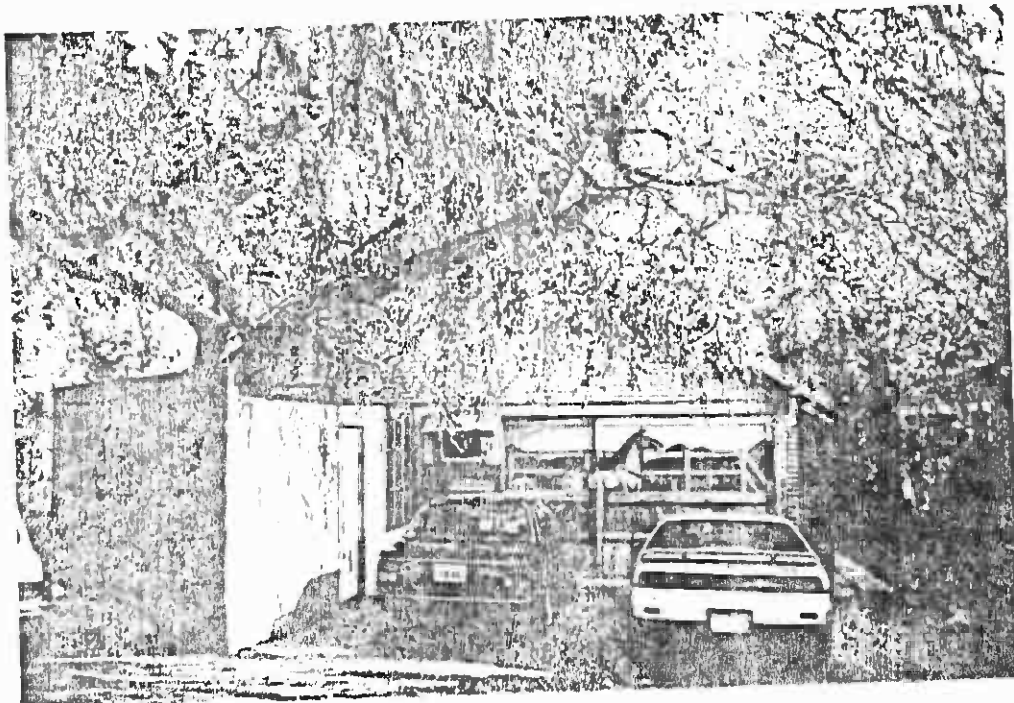


2109 N. Highland Ave. Built against the hillside, this bungalow has a basement portion. The house has a modified L-shape with an offset clipped gable roof. Under the eaves are knee brackets and rafters. Siding is of medium narrow clapboards. The only porch is a small concrete stoop with wrought iron railing. There is a building permit for 2115 1/2 completed in January of 1924. The Sanborn Map (1954 update) indicates this residence also had this address as well as 2109. However, this house appears to have no chimney and a brick chimney is listed on the permit.

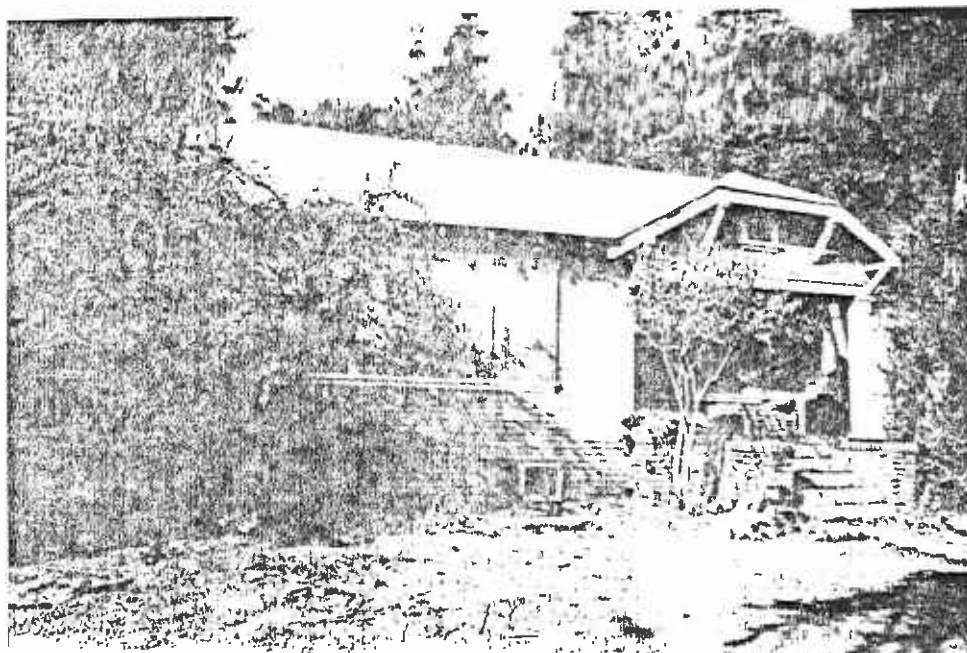




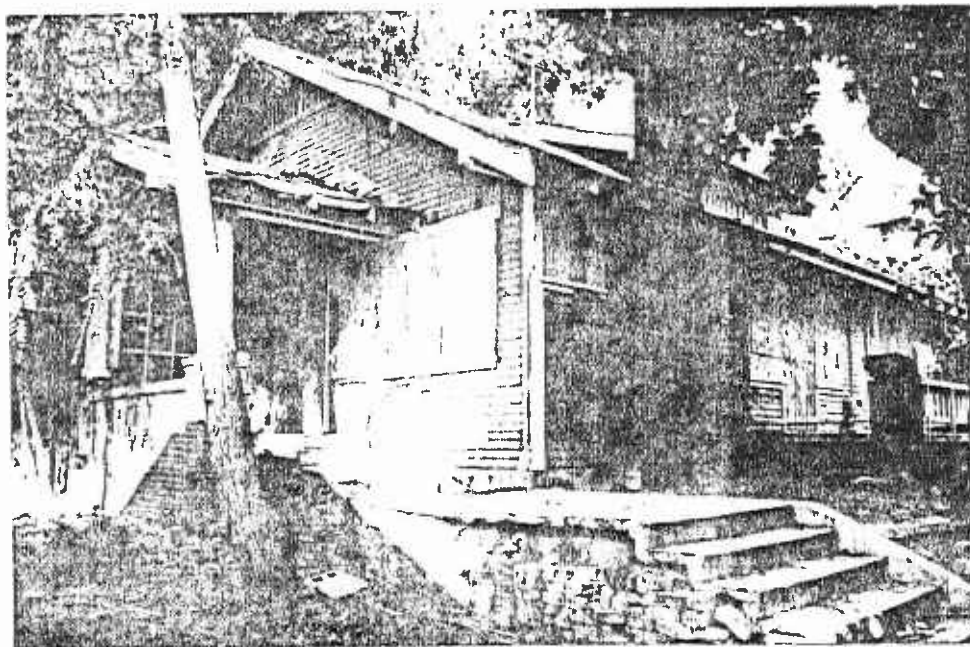
2105 N. Highland Ave. This single story residence has a side facing gable roof with offset front gable over the recessed porch. The porch is supported by square columns. Exposed rafters are found under the eaves. Two square bay windows are attached to the front of the house and supported by diagonal braces. A temporary enclosure has been added to one of the windows. The front porch has a more recent wrought iron railing addition. Siding is medium narrow clapboards. The garage is attached to the rear of the house. A mural of a horse is painted on the sliding garage door. A triangular walled addition has been built around the tree and attached to the garage. The house has a brick chimney. Building permits indicate the house was completed on March 30, 1917. The architect/contractor was George L. Field.



Rear of house showing garage, mural and addition.



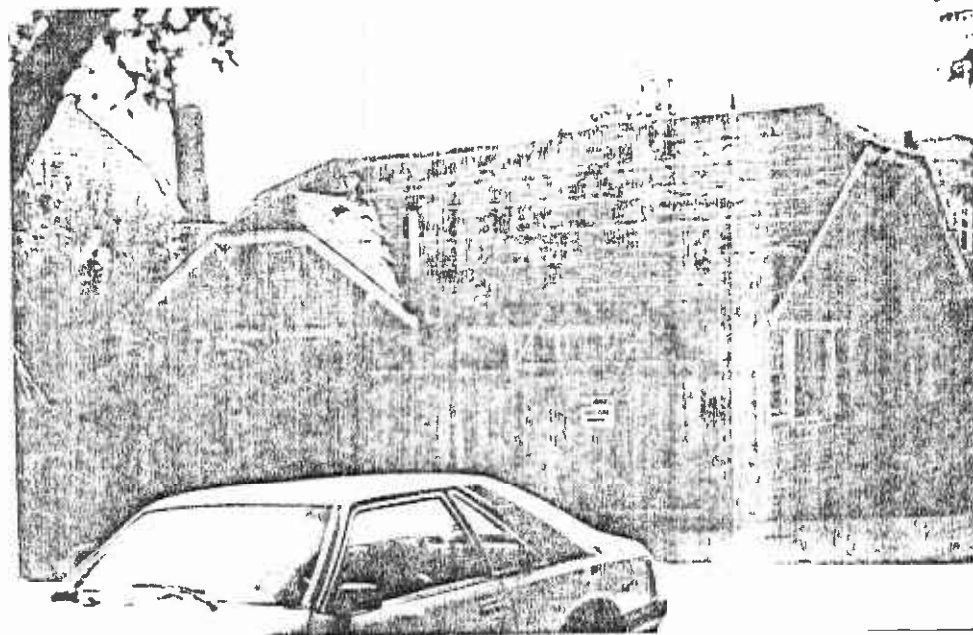
2105 1/4 N. Highland Ave. This single story residence, similar to the previously mentioned five bungalows listed under 6819 Camrose, has a side facing gable roof with offset clipped gable over the recessed entry. The porch has square capped columns and a low brick stair railing and porch foundation. The chimney is also of brick. The house is now vacant and the windows and doors boarded up. I could find no building permit for this house.



2105 1/2 N. Highland Ave. This bungalow has a regular medium pitched gable roof with a shed roof dormer. Exposed beams and rafters are found under the eaves. The attached porch has raised brick steps and railing with tapered capped wood columns. Another porch or what may have been a pergola is located at the side of the house and has a brick foundation and supports with wood railing. The part of the porch that has been removed includes the roof, columns and part of the wood railing. Siding is of medium clapboards. Decorative vertical slats are found under the gable and in the dormer. There is a building permit for 2105-A. It is uncertain if it is for this house or for 2105 1/4. The permit was issued in 1920 to H. W. Field and the contractor was Lee Campbell.



2103 N. Highland Ave. This 1 1/2 story house shows the Dutch Colonial Revival influence with its gambrel roof. A slanted bay window is located at the side of the house. The lower portion of the house had a small hip roof attached dividing it from the second floor portion. A sleeping porch extends out from the rear of the second floor and is supported by square wood columns. The foundation of the large chimney is of cobblestone with the remainder of brick.



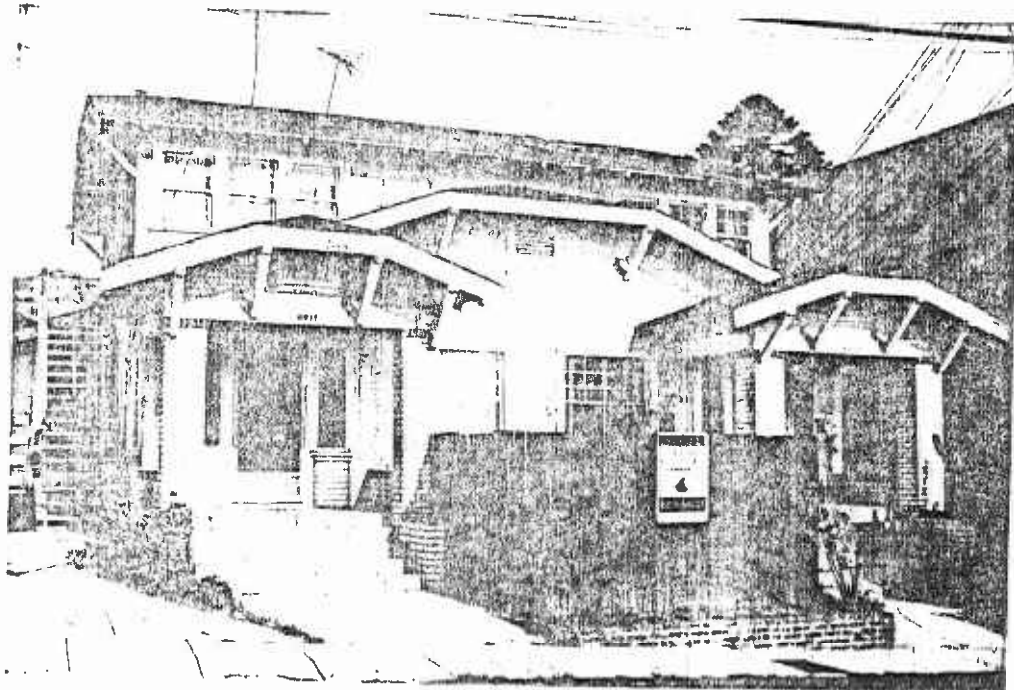
2103 1/2 N. Highland Ave. This single story residence is similar to five others previously mentioned under 6819 Camrose Dr. It has the side facing clipped gable roof with offset front gable over the porch. Under the eaves are exposed rafters and knee brackets. Siding is narrow clapboards. This house has a single garage in the rear built in the same style as the house. The building permit lists a residence and garage completed on October 21, 1919 for H.W. Field by Lee Campbell, contractor. The address given is 2103 but the description of the one story building with garage fits 2103 1/2. This house and the house above at 2103 apparently sold off by H.W. Field in 1921 to Edw. E. Kirtlan. The lot is the present Assessor's map #28. The Assessor's Map Book #297, p. 8 shows an improvement in 1924, indicating perhaps one of the buildings was constructed in 1923. No permit could be found for 2103.(above house)



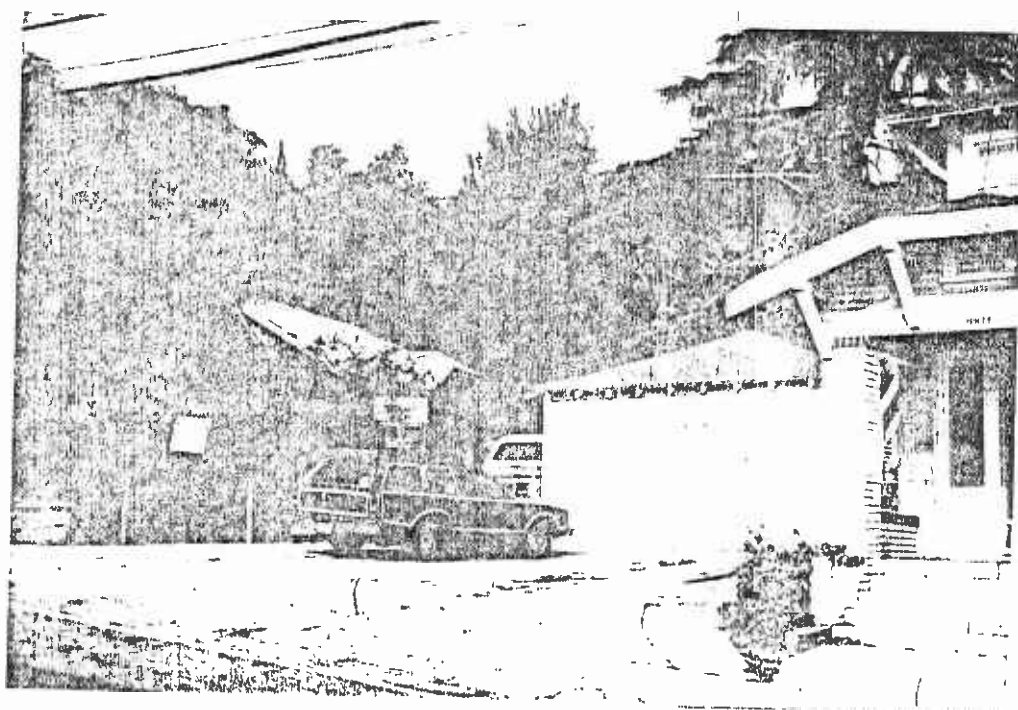
6819 Camrose Dr. This bungalow faces onto Camrose Avenue. It is very similar to five other houses - 2103 1/2, 2105 1/4, 2113, 2115, 2115 1/2, with its side facing gable roof with offset clipped gable, brick chimney, narrow clapboard siding and exposed rafters and knee brackets. A small hip roof supported by square columns (now missing) is located over the entry. The house is presently vacant and the windows and doors are boarded up. I could find no building permit for this house.



2122 Woodland Way This two story hillside residence has a steep stairway leading up from Woodland Way and is located at the top of the hill. It has an unusual steep pitched sloping gable roof on one side. A low hip roof divides the first and second story. The porch is open with a brick wall, concrete cap and decorative carved wood balustrade. The front entry is flanked by sidelights. Knee brackets and exposed rafters are found under the eaves. Siding is of narrow clapboard. A later shed roof porch addition with wood piers is located above the Woodland Way entrance. This house has also been listed as 2109 1/2 N. Highland Ave. Building permits show the house was completed in April of 1922. The contractor was Lee Campbell.

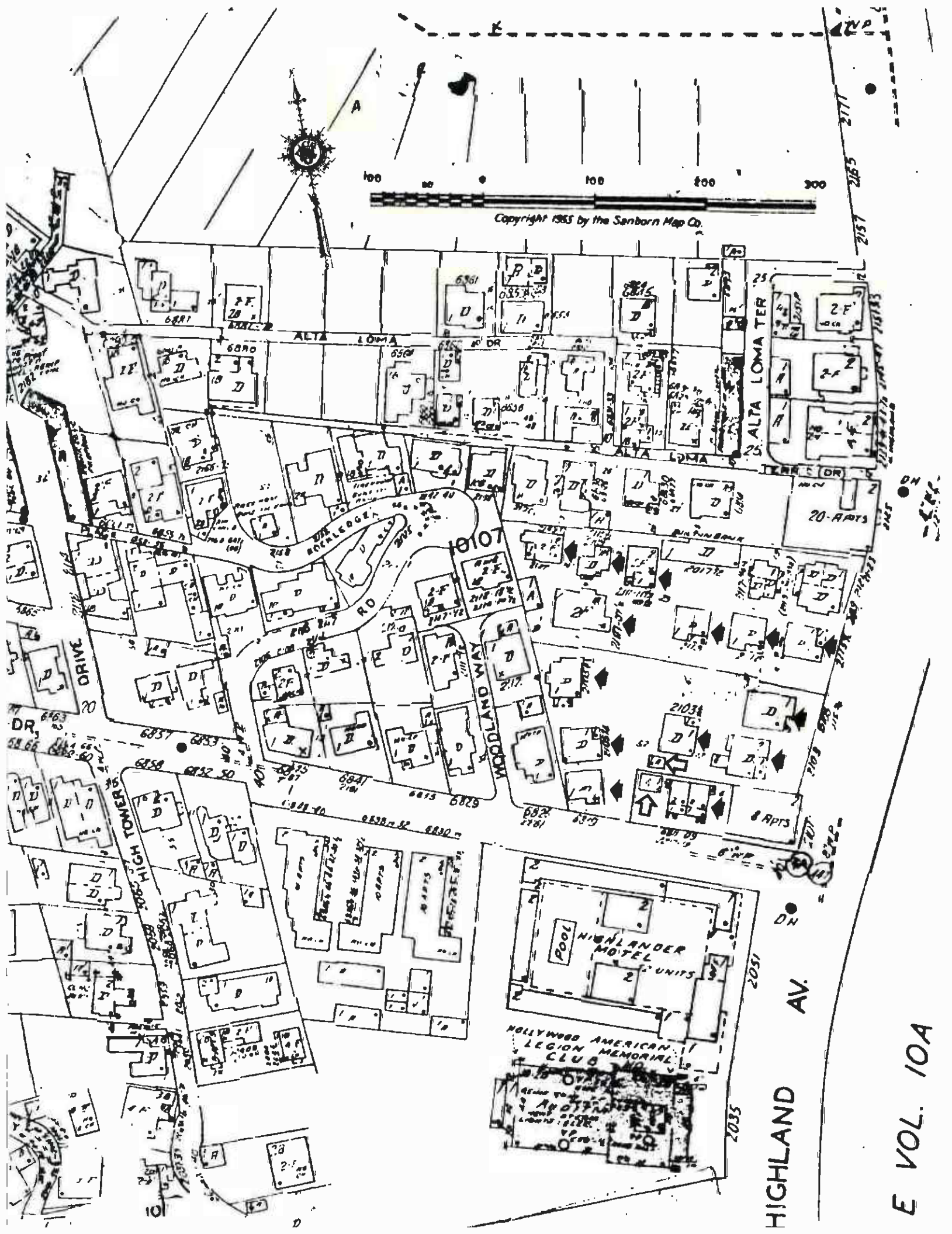


6809-6811 Camrose Dr. This two story residence was built as a duplex. It is a combination of one and two stories with two entries symmetrically placed. Each attached porch has a clipped gable roof supported by square brick columns and railing. The two story portion has a side facing clipped gable roof with exposed rafters and knee brackets. The one story portion is a front facing clipped gable roof. Siding is of narrow clapboards. An outside wood stairway has been added. The house also has a detached hip roof garage with exposed rafters. The building permit that appears to fit the description of this structure is dated June 25, 1920. It lists a two-story, ten room residence for two families built for H.W. Field by contractor Lee Campbell. The address was given as 2101 Highland Ave. According to the Assessor's Map Book #269, p. 18, 1912-21, H.W. Field then sold this property (Lot 29 on current Assessor's Map) to Elizabeth Comstock. The 1924 Los Angeles City Directory lists Elizabeth Comstock as living at 2219 Sycamore Ave. (the old address for 6809 Camrose Dr.) The property was sold in 1920.





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HIGHLAND AV.

E VOL. 10A

SERIAL NO. \_\_\_\_\_

UTM    A \_\_\_\_\_ C \_\_\_\_\_  
      B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name William Grant Still House
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 1262 Victoria Avenue  
City Los Angeles Zip Code 90019 County Los Angeles
- 4. Parcel Number: 5082-024-002 5. Present Owner Verna A. Still  
Address 1262 Victoria Avenue City Los Angeles Zip Code 90019  
Ownership: Public \_\_\_\_\_ Private X
- 6. Present Use residential Original Use residential

DESCRIPTION

7a. Architectural style Spanish Colonial Revival

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This private residence was designed in the Spanish Colonial style. It is a two-story house with red tile detailing. There is an arched opening and an offset entrance area. The roof is flat.

Attach Photograph(s) here

- 8. Construction date: 1923  
Estimated \_\_\_\_\_ Factual X
- 9. Architect: not listed on permit
- 10. Builder: \_\_\_\_\_
- 11. Approx. property size (in feet):  
Frontage 73' Depth 173'
- 12. Date(s) of enclosed photograph(s):  
7/1986

13. Condition: Excellent \_\_\_ Good \_\_\_ Fair x Deteriorated \_\_\_
14. Alterations: none
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up  
Residential x Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_
16. Threats to site: None known x Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
Other: \_\_\_
17. Is the structure: On its original site? x Moved? \_\_\_ Unknown? \_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

The significance of this structure lies in its relationship to famous composer William Grant Still. Still was the first black man to conduct a major symphony orchestra in United States (1936). Still is remembered for the composition of over 150 pieces which are today played by major orchestras and symphonies.

William Grant Still resided at this residence during the latter part of his career—from 1959 until he was relocated to a rest home in 1975. In the years he resided at 1262 Victoria Avenue he continued to compose orchestral pieces although his conducting was limited. The major events of his career were

(SEE CONTINUATION SHEET)

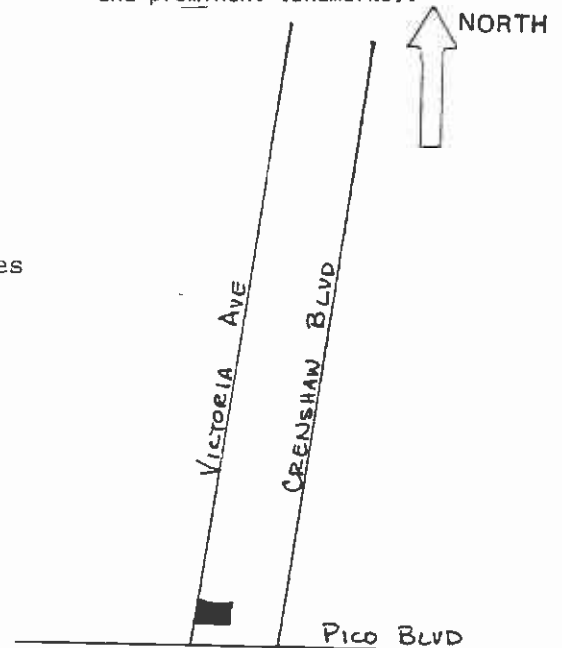
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture \_\_\_ Arts & Leisure x  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_ Religion \_\_\_  
Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Bldg Permit, Dept. of Bldg & Safety: Los Angeles  
Tax Assessors File

22. Date form prepared: July 18, 1986, Rev: 7/18/88  
By: (name) Sharon Bourstein  
Organization SCRTD  
Address 425 S. Main St.  
City Los Angeles Zip Code 90013  
Phone 213 972-6073

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):





CONTINUATION SHEET: 1262 Victoria Avenue

#19 Significance

achieved during the 1930's while he was residing elsewhere. This information was obtained from his daughter, Judith Smith. The following article gives some more detailed information about the career of William Grant Still.

(See also attached references)

# WILLIAM GRANT STILL:

by Judith Anne Still Headlee

We ride amid a tempest of dispraise.  
Now, when the waves of swift dissension  
swarm.

And Honor, the strong pilot, lieth stark,  
Oh, for thy voice high sounding o'er the  
storm...

(from "Douglass," by Paul Lawrence  
Dunbar)

**H**e was a sometime friend to  
fame, yet a man unloved by  
fortune. In fact, a Los Ange-  
les resident could have lived

*Judith Anne Still Headlee, daughter of William  
Grant Still, is a free-lance writer who lives in  
Mission Viejo, California.*

on William Grant Still's street for  
years without ever realizing that he  
was a person to be noticed. When the  
Still home was at 3670 Cimarron  
Street in the central city—a one-story  
stucco fronted by a rectangle of ivy  
and a high wire fence—tourist buses  
did pass there occasionally. But buses  
did not bring sightseers to view the  
Still residence; their destination  
was the well-manicured house of Ed-  
die "Rochester" Anderson in the cul-  
de-sac around the corner.

Jack Benny's "Rochester" was a  
visible celebrity, dressing in bright  
shirts and enjoying the attention of  
his fans when he walked down Jeffer-  
son Boulevard. Not so composer Wil-  
liam Grant Still. The man of music

was so much the opposite that once  
he was criticized for his lack of "im-  
age." When he dropped into a local  
newspaper office in his work clothes  
to seek information about a neigh-  
borhood appliance repairman, a re-  
porter in the office recognized him.  
Shortly thereafter, an item appeared  
in the *Los Angeles Sentinel* that casti-  
gated the composer for appearing in  
public like a "Dungaree Dad."

Still read the newspaper story,  
mumbled something about "lack of  
understanding," then went on about  
his professional labors, his garden-  
ing, and his carpentry. Even after he  
moved a few miles away to 1262  
Victoria Avenue, he continued to be,  
paradoxically, domestically inclined



Photograph courtesy of Judith Anne Still Headlee

*William Grant Still is on the far right sitting here with the Wilberforce String Quartet in 1912*

# A VOICE HIGH-SOUNDING

yet otherworldly, genial and yet reserved, known and yet unknown.

In 1968, R. Donald Brown, from California State University at Fullerton, came to the Still home to make one of the few taped interviews of the seventy-three-year-old "Doctor of Music."<sup>1</sup> During the interview, Still proved to be just as soft spoken and self-conscious as he was accomplished and purposeful. He often was troubled by a loose denture that interfered with his speech, and he stuttered somewhat when communicating extemporaneously; but in spite of those problems, he did not need to be prompted to expand on Brown's questions, and he said many of the things that needed to be said about his life and work.

The tape that was made on that occasion was forgotten in the files of California State University's Oral History Department until the composer's death in 1978. It was found by instructor Shirley Stephenson, who knew the Still family and was aware of the value of that bit of oral history. After being transcribed by Still's widow and daughter, it was returned to the files as one of the best expressions of Still's attitudes toward his craft and toward the racial components in his music.

It is probable that the interview would stand on its own merits without comment. After all, the personal interview is to history what the photograph is to global events. But like the camera close-up that obscures and fades its backgrounds, an un-rehearsed conversation may fall short of the total picture of thought and motive. What is in the mind of the man when he stammers or when his mind wanders? What are his true feelings about his racial heritage? What lies beyond the words, as well as beyond conjecture?

Much of the factual matter in the interview can be glossed over, deal-

ing as it does with verifiable times and places in the composer's life. In response to biographical queries from Brown, Still talks of his frustrated undergraduate years at Wilberforce University. His mother had sent him to Wilberforce to engage in pre-medical studies because she felt that he, as a Negro, could only find failure if he went into serious music.

**Brown:** Dr. Still, would you care to go over some aspects of your early education?

**Still:** I graduated from high school in 1911 and entered college, going at that time to Wilberforce University. . . I wasn't completely satisfied because I really wanted a musical education, and Wilberforce. . . didn't offer a course in music in their curriculum. . . [I] ached because I wanted [so much to study music]. . . I stayed there from 1911 to 1915. . .

And then, after a couple of years, I received the legacy that my father left me. This [legacy] enabled me to go to Oberlin. . . [to study music. Then] the work was interrupted by the war and I enlisted in the Navy, served for the duration of the war, and then returned to Oberlin to continue working for a short period.

However, I did not earn a degree. . . at Oberlin. I left there and went on to New York [to enter] into professional work. But later on I was given an honorary Doctor of Music degree by Oberlin. . .

Well, anyhow, that period that I devoted to professional work, particularly in New York, was one of great value to me. I was working largely with popular music—to an extent with it—but I wasn't confined to it, because when radio came in I was orchestrating for orchestras like Don Voorhees's orchestra. . . I learned to play many instruments, not for the purpose of being a proficient performer, but in order to capture the sound [and to] have it so firmly implanted in my consciousness that I could bring it out and play with it and mix it. . . I was learning what to do, and what not to do, as far as instrumentation was concerned.

At this point, Still goes on to describe his employment as an orchestrator for W. C. Handy, Paul Whiteman, and WOR radio and the "Deep River Hour" broadcast. He speaks also of his study with the ultramodern composer, Edgard Varese. He notes that this work with both popular and atonal idioms did much to expand his harmonic field of vision. When he became orchestrator for the "Deep River Hour," his precocious arrangements made that program one of the best-loved and most innovative shows in its time. Of this broadcast he says:

**Still:** That [job] was the most remarkable opportunity that I'd ever had, because, while I had been working with orchestras that permitted me the opportunity to experiment, I hadn't been working with orchestras that were large enough to have complement like the symphony orchestras. We didn't have the bassoons and the English horns, and so on. . . [In the "Deep River Hour," aired out of both NBC and CBS studios, we] had a very worthwhile orchestra. Splendid musicians! And I had a chance to experiment.

Indeed, Still's efforts were so varied and far ranging during this period that he had occasion to arrange a song for an unknown crooner whose career was uncertain.

**Brown:** You mentioned doing the orchestration for a song that Bing Crosby did.

**Still:** That was a song for CBS, for Columbia Records. We recorded that in New York. . . And, [a] strange thing: they didn't put Bing's name on it at all. He was just one of the Rhythm Boys, and not the most important of the Rhythm Boys at that moment.

As Still talks about his role in the preadolescent growth of the mass media and of American serious music, it becomes clear that there is more to the unobtrusive musician than anyone would suspect from a

<sup>1</sup> Interview with William Grant Still by R. Donald Brown, a community history project for the Oral History Program, California State University at Fullerton, November 15, 1967, and December 1, 1967. (For a copy of this project, write to: C. S. U., 800 North State College Boulevard, Fullerton, California 92639, attention of the Oral History Department.)

“I received a wonderful opportunity . . . that was of conducting a major symphony orchestra . . . at the [Hollywood] Bowl. . . .”

passing acquaintance. Still was a man who ventured into the arts rather like the first mountain man to cross the Great Divide, eager to view the landscape and, at the same time, laying some important landmarks along a rugged but irresistible trail. His answers to Brown's queries trace the course of his journey:

**Brown:** Do you feel that the “Harlem Renaissance,” or “The New Negro Movement,” did not take place in the area of music?

**Still:** . . . I don't know of anyone else

[in America] who was branching into any decided departure, as far as musical idioms are concerned. My working with Varese had opened up this new field [to me, but]. . . I think that most of the other Negro writers were writing just conventional things. . . [He mentions the work of composers such as Nathaniel Dett, Clarence White, and Florence Price.]

**Brown:** Going back to your experiences with working for the Hollywood movie studios, were you unique in your capacity, doctor? Were there other Negroes doing the

same type of work that you were doing?

**Still:** Bill Vodery came out from New York to do some work at one of the studios, and I think he came out here and worked for awhile before I did, in the studios. . . I believe it was 1936—before I did any work for the studios. . .

**Brown:** I was wondering if there were other Negroes doing the type of work you were . . .

**Still:** At the time that I was? No. Not that I know of. Later on . . . Calvin Jackson came out . . . around the time of World War II. . . and I think he worked out at MGM [Metro-Goldwyn-Mayer]. . .

[But, speaking of opportunities for Negroes] here in Los Angeles I received a wonderful opportunity here, one that I had never received before, and that was of conducting a major symphony orchestra [something] which hadn't been done before that by any Negro. That was in 1936 at the [Hollywood] Bowl [that] I conducted . . . the Los Angeles Philharmonic. . .

**Brown:** Were there any Negro musicians in the symphony?

**Still:** No, not at that time.

Here the dialogue touches on some of the prizes and commissions he received, including the Cleveland Symphony Prize, the Cincinnati Symphony Orchestra Prize, the National Federation of Music Clubs prize, Aeolian Foundation Prize, and the commission to write the theme music for the first New York World's Fair.

**Still:** Some few things [commissions] have come in, but all were firsts, not because of any lack of ability on the part of other musicians, but [because] it just happened that I was in a unique position: the first to come along. For instance, [Nathaniel] Dett had not trained for orchestral [work].

He was the first to come along in the American classical realm, at least as far as Negroes were concerned. At a time when the Institute of Music Art (our present-day Juilliard School)

2. The “Harlem Renaissance” is defined on page 38 of the interview.

“At the beginning of the twentieth century, the Negro population of New York City was concentrated in a section of the city called Harlem. Although some Negroes looked upon Harlem as a place from which escape was desirable, others praised it as the center of a surge of literary and musical creativity called the

“Harlem Renaissance,” or the “New Negro Movement.” Poets, novelists, dramatists and composers such as Claude McKay, Countee Cullen and Langston Hughes were part of this Renaissance, revealing a new interest in Negro culture and an originality of creative effort that supposedly has not existed before. White men like Carl Van Vechten provided financial support for the movement.”



Photograph by Vikram Nohel

*William Grant Still conducting the Seattle Youth Symphony in 1968*

would not admit Negro students. George Chadwick, director of the New England Conservatory, volunteered to teach Still free of charge. At a time when George Gershwin "used to come up and go to the little churches [in Harlem] to hear the music and pick up things," borrowing his themes from Negro musicians, Still created his themes in all idioms.

**Still:** . . . [In 1930] I began working on my first symphony, which was based on an original blues theme. Although I wanted to use music that would be recognizable as American Negro music, I did not want to use anything that had been written. I wanted to create my own themes.

It is clear here, and in the previous passages, that the composer is visibly proud of the honors bestowed on him, and yet he fails to mention all of his "firsts" in the area of music. Researcher Miriam Matthews, herself a pioneer as the first Negro librarian in Los Angeles, has listed other hallmarks in the Still annals: "the first Negro in the United States to have a symphony performed by a major symphony orchestra, the first to have an opera produced by a major company in America, and the first to conduct a white major symphony orchestra in the Deep South."<sup>3</sup>

Perhaps few other members of a minority race have broken so many barriers of race and culture through simple excellence and dedication to a chosen career. As journalist Frank Gagnard put it

Dr. Still faced his professional challenge a long time ago, and by winning it he also secured a place in musical history and American music. He broke barriers of race in symphonic music, not through revolution but by gentle, attractive persuasion. (*The Times-Picayune* of New Orleans, April 17, 1968)

An explanation of Still's thoughts are given in the editor's note from

<sup>3</sup> These statistics were part of Miriam Matthews' presentation at the dedication of the William Grant Still Community Arts Center in Los Angeles on March 11, 1976.



*William Grant Still in the early thirties. The throes of the Great Depression were upon the United States, but Still was able to play his music and find new avenues of self-expression.*

the 1968 interview.

Dr. Still never referred to himself, or to any other member of the Negro race, as "Black." In his opinion, the term "Black" connoted separatism between the races, and suggested not only that there was a wide gulf between the White man and the Black man, but also that White and Black were, by nature, in opposition to each other. For him, such opposition did not exist.

Still worked against the fiction commonly touted that Negro culture developed primarily in mental, deca-

dent, or simplistic surroundings, that is, in the dives and brothels of Scott Joplin, or in the nightclubs of Duke Ellington. He disagreed with the notion that Negroes could not come to greatness through any other avenues than through popular music or athletics. He was frequently annoyed by the claim that the metropolitan areas of Negro musical accomplishment in the twenties and thirties were the Cotton Club in New York and the Club Alabam in Los Angeles, both nightclubs. He did not concur that



*William Grant Still in the fifties. During this time, America was putting the World War II era behind and was moving rapidly into a new decade. Music and musicians were changing, too.*

the major source of Negro literary brilliance was the Harlem Renaissance, the small flowering of creativity and race consciousness in Harlem. He could quote lines from Dunbar's poems, "The Colored Soldiers," "We Wear the Mast," "When All is Done," and "Slow Through the Dark" to point out that Langston Hughes's lyricism and ethnic awareness had their royal antecedents.

Still's responses to several queries put forward by Brown shed some light on common misapprehensions

about the history of Negro culture. When Still mentions that he was, at one time, the recording manager of the all-Negro phonograph company called the Black Swan, Brown asks about the history of the company when observing:

**Brown:** I've read that one of the reasons that Black Swan failed was that it ignored, to a large extent, the Negro musicians and the Negro audience by emphasizing classical and semiclassical artists and recordings

To what extent do you think this is true?

The obvious implication here is that Negro audiences are not, or were not, sophisticated enough to appreciate classical offerings. Still avoids dealing with the biased assumption behind the question, because he feels that there was no undue emphasis on the classical at the Black Swan.

**Still:** No, I don't think so. The effort was to have balance in their product, and not to go too far afield in either direction. For instance, Ethel Waters used to make things for us, [and] you know [that] she made popular things. There were some things that were serious that were done, [and] some lighter things. And, as far as Negro musicians are concerned, they did the orchestral playing, so they were not disregarded at all. As a matter of fact, they were relied on solely, as far as the playing was concerned. And... the recording artists were all Negroes, too. [So, the notion that the Black Swan ignored Negroes] was a rather false idea.

Later in the discussion, Brown asks about the ingredients of Negro culture in Los Angeles, seeming to suggest that Negro musical arts had to exist either apart from the white community or in a nightclub setting.

**Brown:** What was the nature and extent of Negro culture in Los Angeles in 1934... were there concerts out here by Negro artists for Negro audiences when you came out in 1934?

**Still:** Well... there were not so many things that were just apart [segregated]. For instance, Roland Hayes came out, [but] his concerts weren't confined to Negro audiences...

**Brown:** When you were out here in 1929, do you recall a nightclub on Central Avenue called The Alabam?

**Still:** Yes, Club Alabam... I went there several times.

**Brown:** What was their show like? Was it something like what was going

# "I realized that the American Negro had made an unrecognized contribution of great value to American music. . . ."

on at the Cotton Club [in New York]?

**Still:** I think they were very much alike. . . .

**Brown:** I was wondering what the nature of [the shows there] was. Was it primarily directed toward Caucasian audiences?

**Still:** No, I don't think [that] there was any effort directed toward any particular group. I just felt that they wanted to give an entertaining show that would appeal to any person. I don't think that it had any racial aspects of that sort.

**Brown:** I was thinking of what Langston Hughes says, that . . . all of the whites would go slumming in Harlem, at the cabarets and so forth. . . .

**Still:** . . . I know that many [white] people did come to those clubs up there. . . .

**Brown:** Yes. I was thinking of the Club Alabam. What proportion of the audience [in that club] was Caucasian?

**Still:** . . . I don't know. I didn't go often enough to make any broad statement about how the attendance was divided up. I think that they had a large number of Caucasian patrons.

**Brown:** . . . When you came back out in 1934, was that club still in existence? Do you recall?

**Still:** I don't know. You know, when I came back, I came back to work, and that's all [that] I did.

It is clear, then, that Still is not aware of any real importance of the Club Alabam and of the Cotton Club, just as he is tentative regarding the Harlem Renaissance. Does this mean, therefore, that the composer had no solid feelings for his minority origins? Had he never suffered from the incidences of racial prejudice that inspired Hughes?

He had suffered, though he did not speak of incidences of bigotry in the interview, nor did he ever dwell on them excessively in private conversation. However, in a letter of February 17, 1943, to Claude Barnett of the *Associated Negro Press*, he described one of the most blatant confrontations with ethnic bias.

Late in 1921 I was approached to act as

Supervisor of Music on the Fox all-colored film called 'Stormy Weather,' then titled "Thanks, Pal." I was told that the film had a very high purpose, and that it would employ some of our finest colored artists. That was the original plan. However, when I came to the studio the music director, Al Newman, began a systematic plan to discard every bit of work I did and to ignore my suggestions, on one pretext or another. (Incidentally, everyone else in the music department was fine; I met splendid, friendly, efficient, courteous people there, and Al Newman was the only one who caused me any concern in that department.) Naturally, I did not approve of Newman's ideas that in order to be authentic, Negro music had to be crude and Negro dancing had to be sexy. I know from experience that those are the sort of misconceptions that help to breed misconceptions in other people's minds and indirectly influence the lives of our thirteen million people. In addition, I felt that after having worked so many years to build up a reputation, it would be suicide to let my name go out on the screen credits as taking the responsibility for music about which Newman had let me have nothing to say. I decided that I would not accept the studio's money any longer under such circumstances, and although it meant a con-

siderable financial loss, I resigned after six weeks of work [at Fox].

When Still first walked through the halls at Fox some exclaimed indignantly, "What? A nigger in *this* line of work?"

One wonders that experiences of this kind did not shake the racial pride and personal confidence of this educated, sensitive man. Yet, they did not. Throughout his career, he found in Negro culture a prime source of ideas for singularly attractive compositions. As he explains to Brown.

**Still:** Now, in the blues, I saw this: a unique musical creation of Negroes. . . . I created a theme in [the blues idiom], and used it as a basis for this symphony ["The Afro-American Symphony"]. . . .

I realized that the American Negro had made an unrecognized contribution of great value to American music, particularly, and more so in the blues than in the spirituals. . . . [I felt] that they represented the yearning of a people who were reaching out for something that they'd been denied. . . . [I felt that hope and sorrow in the blues,] and I wanted to use that idiom. I wanted to dignify it through using it in major symphonic composition.

This is not to say, of course, that Still embraced the Negro idiom to the exclusion of all others. There came a time in his broadening awareness of the human family in which he began to use themes of other races as well.

**Brown:** Now, at what period did you come to the conclusion that you should broaden out from Negro music?

**Still:** From the Negro idiom? . . . I would say almost about the same time that I came out here [to California]. You see . . . while I still intended to devote myself to using expression, to a very large extent, to the use of the Negro idiom. . . . I did not want to confine myself to that particular idiom because I think [that] here in



William Grant Still rehearsing the Los Angeles Philharmonic Orchestra in the Hollywood Bowl, 1936

Photograph by Prior Weaver

## “I would like to write music that expresses America. . . .”

America we have so many idioms. The Indian music, the Creole music, and so on. I would like to write music that expresses America. . . .

Outside of this interview, in notes concerning “The Afro-American Symphony,” Still enlarges on this point:

In “The Afro-American Symphony” I seek to portray, not the higher type of colored American (who represents a decided departure or a composite), but the “sons of the soil” (who are not yet so far removed from the standards of their African forbears and of whom the idiom is characteristic). . . .

I am thankful that subsequent growth has broadened the scope of my vision, enabling me to see the narrowness and selfish aspects of the desire to be of service to my race only. I realize now that those who render the most valuable service to colored Americans are those whose efforts are directed toward serving all of the people comprising the American nation. My most sincere desire at present is for my efforts to have sufficient merit to cause them to mean something to America.

It is necessary to reiterate the fact that, though Still left the blues behind to some extent, he did not give up the fight for racial equality. He simply concluded that, unless all races achieve respect and understanding, no one race can aspire toward humane acceptance. In speaking of his doctorate from Bates College at Lewiston, Maine, Still alludes indirectly to the poor treatment that he received from prejudiced servicemen in the Navy, and to his resolve to work against such injustice:

**Still:** I felt very, very highly complimented to have received the degree from Bates [in the humanities, because] I’ve always wanted to do everything [that] I could to build up better race relations. From the very beginning, in the time when I was in the Navy in World War I, I made up my mind that, when I got out . . . I would devote myself to establishing friendship [and to] building good

will. So, to have received a degree in the humanities . . . seemed . . . to be sort of a recognition of those efforts, even though they were small. I never got out in a big way, but who knows what some little thing . . . would accomplish . . . on a larger scale.

He hoped to attain something on a larger scale. Yet he never participated in a sit-in, read *Soul on Ice*, or railed against the white people who pushed him off the sidewalk or called him “nigger.” He remembered always fine men such as Howard Hanson and Leopold Stokowski who loved him and helped him. He knew that the only way to build respect was to remain constantly worthy, always positive in attitude, and continually productive. Unfortunately, while he lived, his ideals—like warm summer ponds—lapped all too gently at the shores of American will and apprehension.

Even so, apprehension can cast a backward glance. In the 1968 interview and through his fifty years in music, Still’s voice was the voice of cultural and social growth, charging men to look back and then forward. He hoped to bring to public attention the idea that individual achievement and universal brotherhood are not separate entities. They are two parts of the same whole, for man’s most irrefutable contributions to the quality of life are assured only when they are made in service to the family of man. The editor’s note in the interview sums it up:

He never wished to be known as a “Black” composer who strove only to “dignify his race.” Instead, his goal—as well as his dream—was to create works whose compelling harmonies would dignify all mankind and would instill in all races a spirit of loving reciprocity and interracial understanding.

This, then, is the intention, the high-sounding motive behind the voice of the composer in 1968. Perhaps, through the interview itself and this comment on it, the voice and the intention will become visible entities in the progress of a people. □

## Classical Music Contributions

Many people are aware of Black musicians’ accomplishments in the field of gospel, blues, jazz, and soul music, but too few people realize that Black musicians also have a rich heritage in the field of classical music. In a series of albums entitled *The Black Composers Series*, Paul Freeman conducts the London Symphony Orchestra, the Detroit Symphony Orchestra, the Helsinki Philharmonic Orchestra, and the Baltimore Symphony Orchestra in compositions by Black composers Thomas Jefferson Anderson, Jr., David Baker, Chevalier de Saint-George, Samuel Coleridge-Taylor, Roque Cordero, Jose Mauricio Nunes Garcia, Talib Rasul Hakim, Ulysses Simpson Kay, Fela Sowande, William Grant Still, George Walker, Jose White, and Olly Woodrow Wilson. [This nine-volume set is on the Columbia label and numbered M 32781–32784, M 33432–33433, and M 34556.] Robert Hughes conducts the Oakland Youth Orchestra in the album titled *The Black Composer in America* which includes compositions by Black composers Stephen A. Chambers, Arthur Cunningham, William Dawson, William Fischer, Ulysses Kay, William Grant Still, and George Walker [Desto label, DC 7107]. In an album titled *Music by Black Composers*, pianist Natalie Hinderas plays compositions by Stephen A. Chambers, Arthur Cunningham, Nathaniel R. Dett, Thomas H. Kerr, Hale Smith, William Grant Still, George Walker, Olly Wilson, and John W. Work [Desto label, 7102 and 7103]. Program notes, describing the musicians as well as their works, are included with each of these albums. With effective planning and preparation, teachers can share with their students a portion of this history of music that has for too long been ignored.—*Frances Robinson, reprinted with permission from the September 1983 issue of Iowa Music Educator, the state music education association journal* □



# A RESURGENCE OF INTEREST IN COMPOSER STILL

By WILLIAM RATLIFF

Odds are, most Americans have heard of Jackie Robinson, Scott Joplin, Jelly Roll Morton, Louis Armstrong and Eddie (Rochester) Anderson. But odds are even better that most haven't heard of William Grant Still, though he lived in Los Angeles for four decades until his death on Dec. 3, 1978, at the age of 83. All helped bring new opportunities to black Americans but none in as exclusive a White Man's Preserve as Still.

More than 60 years ago Still set his mind on becoming a classical music composer. With a little formal training, and a lot of moonlighting, unshakeable determination and a talent that won support from Leopold Stokowski, Howard Hanson and others, he became the "dean of American black composers," and in some respects of black conductors, too.

But as Still's daughter, Judith Anne Still, put it: "He was a sometime friend to fame, yet a man unloved by fortune."

Still's music has been played, but not often in recent years. Now, there is a hint of a revival of interest in his life and work. Much of this modest renaissance is due to the efforts of his widow, Verna Arvey of Los Angeles, and his daughter, who runs the family music business out of Mission Viejo.

"My father was a bundle of contradictions," Judith Anne Still said in a recent interview.

"We had a lot of friends, but we didn't fit in anywhere. Quite inadvertently, my father angered people. He was strait-laced, politically conservative and a Negro who married a white woman. Then, in music, he didn't like the avant-garde. When he was forced to go to a concert of atonal music, he would come home muttering 'swamps and alligators,' and his program would be covered with doodles and happy faces."

Socially, in one respect, Still was a revolutionary. When he and pianist Verna Arvey decided to marry in 1939, they had to go to Mexico for the ceremony, because interracial marriages were illegal in California.

But in his music, he was a traditionalist. His scores, often with strong elements of ethnic and folk music, were inscribed, "With humble thanks to God, the Source of inspiration."

Still became the dean of American black composers and conductors in large part because of the ground he broke. He was the first black to conduct a major American symphony orchestra—the Los Angeles Philharmonic in 1936, the first black composer to have a symphony performed by major orchestras around the world (the "Afro-American" Symphony); the first black—indeed, the first American—to have an opera produced by a major company, "Troubled Island," by the New York City Opera in 1949, with choreography by George Balanchine.

In all, he composed five symphonies, nine operas, 19 chamber works, dozens of vocal

works and scores for four ballets.

Directly and indirectly, his classical work reflected what he had learned during the 1920s and 1930s when he was composing and arranging for W. C. Handy, Paul Whiteman, Artie Shaw, Donald Voorhees, Sophie Tucker and others known in the world of popular music, in live performances or on radio.

The recent renaissance began with a Still festival early in 1984 at the University of Arkansas—near where Still grew up—and a PBS documentary, based on that festival, narrated by "Roots" author Alex Haley. It has continued with the publication of Arvey's biography of her husband, "In One Lifetime" (Payetteville: University of Arkansas Press, 1984).



Composer William Grant Still and his wife, pianist Verna Arvey, in a 1970 photo.

For the immediate future, the renaissance may go on or not on the basis of recordings. There are two new ones (discussed in more detail below), the first of what his daughter hopes will be a recorded library of her father's works.

Judith Anne Still says more recordings and cassettes are on the way; one of piano works, played by Albert Dominguez, will be out soon. She also says the family-owned William Grant Still Music Co. is trying to secure the rights from Columbia Records for a now-deleted performance of Still's "Afro-American" Symphony (1930). However, Joseph F. Dash, Columbia's senior vice president and general manager, told The Times last week: "This comes out of the blue. I have not been approached by anyone in this matter." Most of the Still recordings currently available are on the Orion label.

Arvey's biography of her husband is a

loving recollection of a life packed with dreams and premonitions, with friends and foes, with joys, perceived persecutions and frustrations.

In some ways it is defensive, responding to what the Stills believe are misconceptions about the composer's life and work. Many of their frustrations for many years seem to have come from what they thought was wrong with the modern world. It all peaked in the 1950s, as Arvey describes it.

"It did appear to us that we were living in an incredible era—we and the rest of the world—an era in which disloyalty seemed to be rewarded with the plums of one's profession, when it became nasty to speak of loving one's country and when humility before God

or other pace-setting contemporary composers.

Some listeners today say Still's early classical works sound like Gershwin. It would be more accurate to put it the other way around, for Still's music was original, though in the style of his people, while Gershwin's was a mix of original and derivative, taking off—marvelously, to be sure—from the jazz and black music he deliberately sought out.

Still's mature classical style is melodic, tonal and often less identifiably ethnic. His maturity, which shows an increasingly sure sense of classical construction, dates to some degree from the 1940s, but particularly from the 1950s. These works often have a Still pacing and sound, but also are reminiscent at times of George Chadwick, with whom he studied briefly, Edward MacDowell, Villa-Lobos and even Dvorak.

"I returned recently from a black music festival in Ann Arbor," Judith said last week. "Most of the music was very modern and hard to listen to. But when they played my father's 'Danzas de Panama, there was a standing ovation.'"

The two new records give a remarkably broad survey of Still's output in performances of wildly uneven technical and aural qualities.

The first—"William Grant Still Conducts William Grant Still" (Glendale, GL 8011)—gives the composer's own interpretations of three early ethnic works: the ballet "Lenox Avenue" (1937), inspired by street scenes in Harlem, idiomatically performed by the Los Angeles WPA Orchestra in 1937; and selections from the ballet "La Guabrese" (1927) and the Symphony in G minor (1937), both played with spirit and many mistakes in a sight-reading session with members of the San Francisco Symphony in 1940.

The sound often is predictably thin, ruffy and, in the San Francisco performances, muddled. But the disc is welcome because the works are nowhere else available and because they give us Still's interpretations, most important, of "Lenox Avenue."

The second album consists of performances at the Still festival held last year in Arkansas. The disc is put out, without number, by North Arkansas Symphony Orchestra Records. The sound and playing are quite good in what must be considered by the far the best recorded introduction to Still's mature output. It includes the fairly sophisticated and altogether pleasant Symphony No. 3; a short, lyrical Romance for saxophone and piano; the Folk Suite No. 4, on songs from Latin America and several snappy spirituals.

For all his dedication to music, Still did not think of himself primarily as a musician. His daughter brought the interrelationship out when she remarked: "One of our friends said, 'Wouldn't it be wonderful if people forgot that your father was a Negro and just listened to his music?'"

"But I don't think so. We are a very religious family and believe he was brought into the world to do a particular work, even more to promote the brotherhood of man than to write music. But of course in order to do the first, he had to write music that people wanted to hear."

Ratloff is music critic of the Times Tribune in Palo Alto.

**HISTORIC RESOURCES INVENTORY**

Ser. No. \_\_\_\_\_  
HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR \_\_\_\_\_ SHL \_\_\_\_\_ Loc \_\_\_\_\_  
UTM: A \_\_\_\_\_ B \_\_\_\_\_  
C \_\_\_\_\_ D \_\_\_\_\_

**IDENTIFICATION**

Ebell Club

1. Common name: \_\_\_\_\_
2. Historic name: The Ebell Club of Los Angeles Building and Windsor Square Theater
3. Street or rural address: 4400 Wilshire Boulevard  
City Los Angeles Zip 90005 County Los Angeles
4. Parcel number: 5090-019-001
5. Present Owner: The Ebell of Los Angeles Address: 743 South Lucerne  
City Los Angeles Zip 90005 Ownership is: Public \_\_\_\_\_ Private X
6. Present Use: Club/ Theater Original use: Club/ Theater

**DESCRIPTION**

Italian Renaissance Revival

- 7a. Architectural style: \_\_\_\_\_
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The Ebell Club and auditorium complex was designed in the Italian Renaissance Revival style. The entire complex wall surface consists of poured, reinforced concrete, still exhibiting the texture of the wood grain from the pouring forms. The building plan is basically U-shaped with the open ends tied together with a portico. The 2-story northern wing, fronting Wilshire Boulevard, houses the main entrance and reception room. The low-hipped, red tiled roof terminates with a slight overhang supported by modillions. Keystones top the series of first story arched openings, protecting French doors and windows. The arches are separated by shallow pilasters finished with capitals. The patio area is surrounded by a balustrade. The eastern facade of this wing is dominated by a curved window bay below a recessed balcony and curved balcony wall (formerly a balustrade). The arched main entrance  
(SEE CONTINUATION SHEET)

Attach Photo(s) Here

SEE ATTACHED PHOTOGRAPH

8. Construction date: Estimated \_\_\_\_\_ Factual 1927
9. Architect Hunt & Burns
10. Builder Schofield Engineering Construction Company
11. Approx. property size (in feet)  
Frontage 442 Depth 141  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
7-1986

13. Condition: Excellent  Good \_\_\_\_\_ Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_ No longer in existence \_\_\_\_\_
14. Alterations: Penthouse enclosure; balustrade enclosure; portico iron fence; some doors.
15. Surroundings (Check more than one if necessary)  Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up   
Residential \_\_\_\_\_ Industrial \_\_\_\_\_ Commercial \_\_\_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known  Private development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_  
Public Works project \_\_\_\_\_ Other: \_\_\_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_
18. Related features: Club and Theater complex.

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The Ebell Club Building and Windsor Square Theater complex is significant for its architectural quality and integrity, as one of the best designs by the prominent Los Angeles architectural firm of Hunt & Burns, for its condition with minimal alterations, and historically as the long term home of the Ebell Club, a prominent Los Angeles women's organization. The building has long served the community as a cultural and social gathering place and as a local visual landmark situated along the frequently traveled thoroughfare of Wilshire Boulevard.

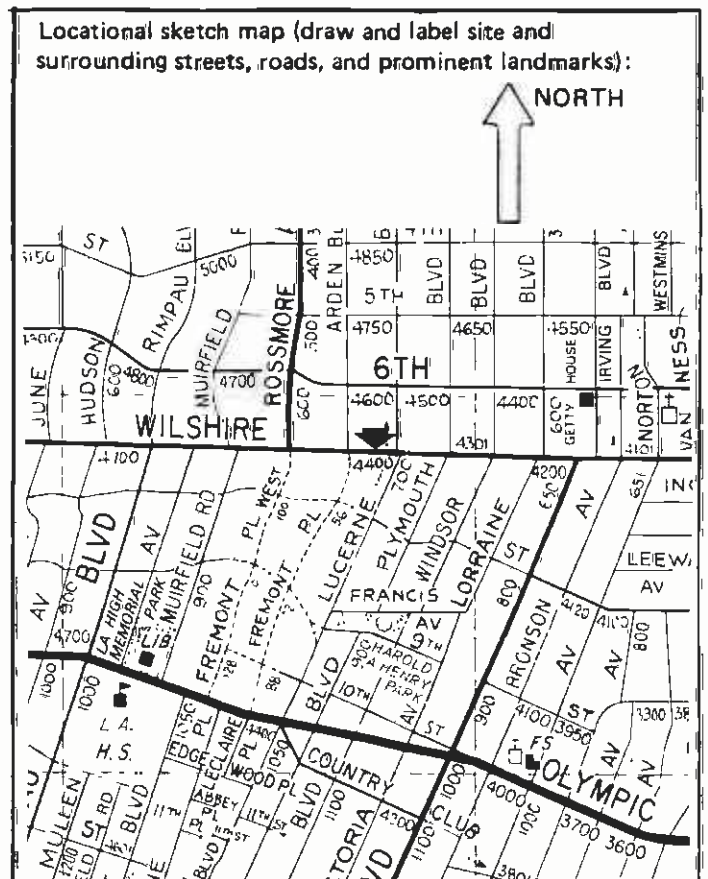
The Ebell of Los Angeles was founded in 1894 by a group of 68 women desiring to create a cultural, educational, and philanthropic haven in this city. The present building is the seventh location of this prestigious organization.  
(SEE CONTINUATION SHEET)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture 1 \_\_\_\_\_ Arts & Leisure \_\_\_\_\_  
Economic/Industrial \_\_\_\_\_ Exploration/Settlement \_\_\_\_\_  
Government \_\_\_\_\_ Military \_\_\_\_\_  
Religion \_\_\_\_\_ Social/Education 2 \_\_\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).

LA Building Permit 1927 #602 and #30,800  
LA County Assessor's Records

22. Date form prepared July 15, 1988 for SCRTD  
By (name) - Richard Starzak  
Organization - Myra L. Frank & Associates  
Address: 403 W. 8th St., Suite 801  
City: Los Angeles, CA Zip: 90014  
Phone: (213) 627-5376



## CONTINUATION SHEET #1

THE EBELL CLUB OF LOS ANGELES BUILDING AND WINDSOR SQUARE THEATER  
4400 WILSHIRE BOULEVARD, LOS ANGELES

### #7b. Description

area is enclosed in a porch including a balcony and balustrade and topped with a medallion. The entrance area itself is dominated by a curved coffered ceiling and ornately decorated iron and glass doors designed by John W. Chard.

A walkway enclosed in a portico shields the courtyard from direct view from Lucerne Street. The courtyard itself is well landscaped and highlighted by a sculpture by Henry Lion. Access to the northern wing from the patio is provided via an arcade consisting of three arches supported by paired columns. The second story penthouse has been altered from the original open design by a glass enclosure. An unusual design feature is an obelisk finial set at the corner of the penthouse.

The auditorium wing is comparatively utilitarian, with the southern entrance facade harboring the majority of architectural features. The auditorium wall itself is decorated only with full length piers and ventilator openings. The southern auditorium entrance consists of an arcade with five openings and red tile detailing. The second story windows are squared openings set within slightly recessed arches.

The complex appears to be altered only by the penthouse enclosure, balcony balustrade enclosure, an iron fence along the portico, and the southern entrance area doors.

### 19. Significance

The Ebell Club commissioned the prominent Los Angeles architectural firm of Hunt & Burns to design the complex. Construction was begun on January 8, 1927 by the Schofield Engineering and Construction Company for an estimated cost of \$494,000.

Architects Sumner P. Hunt and Silas Burns were associated from 1908 to 1930. Their designs rank among the most outstanding architectural achievements in Los Angeles, including: The Southwest Museum built in 1914; the Children's Hospital built in 1910; the Los Angeles Country Club built in 1923; the Automobile Club of Southern California on Figueroa Street; the J. Ross Clark Residence; the Frank K. Wilson Residence; the R.H. Miner Residence; the F.J. Stanton Residence; the George Dickinson Residence and the Hollywood YMCA built in 1921. Two additional designs, The International Order of Foresters Building at 1329 S. Hope Street built in 1928 and the John L. Garner Residence at 745 West Adams Boulevard built in 1909, have been determined eligible for listing on the National Register of Historic Places.

EBELL CLUB

4400 WILSHIRE BLVD, LOS ANGELES, CALIFORNIA



EBELL CLUB - North entrance (Wilshire Blvd)

EBELL CLUB

LOS ANGELES



NORTH WING and PORTICO (Lucerne Ave.)



NORTH WING , ENTRANCE (Wilshire Blvd.)

EBELL CLUB - 4400 WILSHIRE BLVD. LOS ANGELES



AUDITORIUM WING, eastside (Lucerne Ave.)



AUDITORIUM WING - southern entrance

THE EBELL CLUB OF LOS ANGELES BUILDING AND WINDSOR SQUARE THEATER  
4400 WILSHIRE BOULEVARD, LOS ANGELES





THE EBELL CLUB OF LOS ANGELES BUILDING AND WINDSOR SQUARE THEATER  
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THE EBELL CLUB OF LOS ANGELES BUILDING AND WINDSOR SQUARE THEATER  
4400 WILSHIRE BOULEVARD, LOS ANGELES



Wilshire United Methodist Church  
4850 Wilshire Boulevard

No revision or continuation of the previously submitted  
DPR 523 was necessary. We concur with your  
determination that the structure appears eligible for  
listing on the National Register of Historic Places.



Precision Auto Building  
5618-5628 Hollywood Boulevard

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure appears eligible for listing on the National Register of Historic Places.

SERIAL NO. \_\_\_\_\_

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
      B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Security First National Bank Building
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 1101 North Western Avenue  
     city Los Angeles      Zip Code 90028      County Los Angeles
- 4. Parcel Number: 5536-011-004      5. Present Owner Rosen Realty  
     Address 103 West Third Street      city Los Angeles      Zip Code 90013  
     Ownership: Public \_\_\_ Private X
- 6. Present Use commercial/retail      Original Use bank

DESCRIPTION

7a. Architectural Style Renaissance Revival/Beaux Arts

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This structure is a fine example of the Renaissance Revival/Beaux Arts style building. There is a corner entrance. There is a terracotta tile course above the second story windows and a decorative terracotta panel between the first and second story windows. The building has a cornice with dentils. There is a false red tiled roof.

There have been alterations to the building's windows. Signage has been added. The interior has been altered for retail purposes.

Attach Photograph(s) here

- 8. Construction date: 1923  
     Estimated \_\_\_\_\_ Factual X
- 9. Architect: John & Donald Parkinson
- 10. Builder: \_\_\_\_\_
- 11. Approx. property size (in feet):  
     Frontage 70'      Depth 150'
- 12. Date(s) of enclosed photograph(s):  
     7/1986

27

13. Condition: Excellent \_\_\_ Good \_\_\_ Fair  Deteriorated \_\_\_
14. Alterations: to windows and doors
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up   
 Residential \_\_\_ Industrial \_\_\_ Commercial  Other: \_\_\_
16. Threats to site: None known  Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
 Other: \_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

The structure located at 1101 North Western Avenue was designed by one of Los Angeles most prominent architectural firms, John and Donald Parkinson. The structure was built in 1923 and originally served the Security National Bank as the Santa Monica and Western branch. John Parkinson had previously designed several buildings for Security Bank including the 10 story offices at 500 S. Spring St., the 7-story offices at 6381 Hollywood Blvd., and branches at 514 S. Spring and 215 W. 6th St.

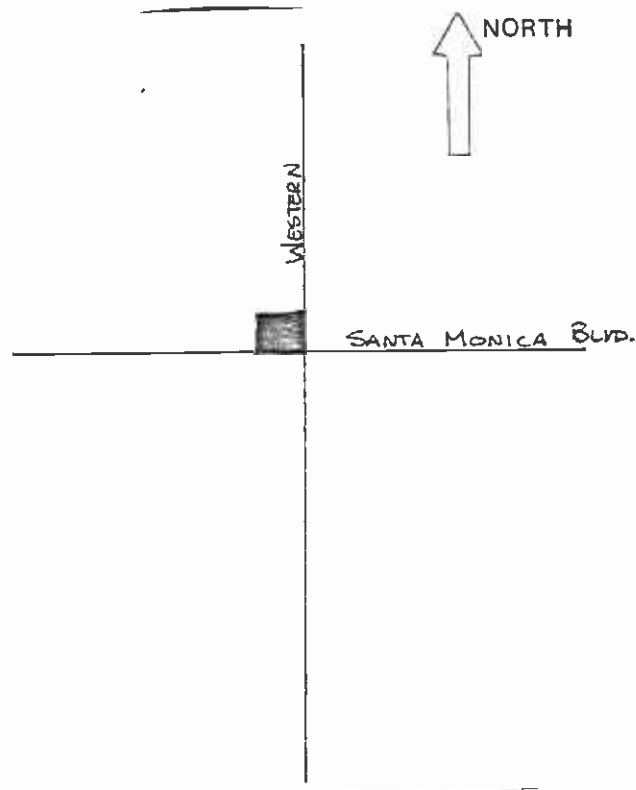
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture  Arts & Leisure \_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
 Government \_\_\_ Military \_\_\_ Religion \_\_\_  
 Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Building Permit, Dept. of Building and Safety: Los Angeles

22. Date form prepared: July 18, 1986 (Rev: 7/14/88)  
 By:(name) Sharon Bourstein  
 Organization SCRTD  
 Address 425 South Main Street  
 City Los Angeles Zip Code 90013  
 Phone (213) 972-6070

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SIGNIFICANCE

19. John Parkinson (1861-1935) was responsible for the design of many of the most prominent commercial and civic buildings in the American West; particularly Southern California. He began his architectural career in Seattle in association with Evers from 1890-94. Moving to Los Angeles in 1895, Parkinson designed a variety of structures to fulfill the needs of that rapidly growing city. He designed the first reinforced concrete office building, the Homer Laughlin Building in 1898. In association with Edwin Bergstrom from 1904-1915, he designed the Alexandria and Roslyn Hotels and downtown's Broadway, Bullock's and Blackstone's Department Stores. After being joined by his son, Donald in 1919, the firm designed many of Los Angeles most significant architectural landmarks, including: the Coliseum, Bullock's Wilshire, much of the USC campus, Union Station, and City Hall (in collaboration with A.C. Martin and John Austin).

The Security Bank Building at the northwest corner of Western and Santa Monica is architecturally significant for its design by Parkinson and Parkinson and has long served the community as a pleasing visual landmark at this busy intersection for over 60 years.

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
      B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Security Pacific National Bank
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 253 N. Western Avenue  
    city Los Angeles      Zip Code 90004      County Los Angeles
- 4. Parcel Number: 5517-004-003      5. Present Owner Lawrence A. Polikoff  
    Address 654 Brookline Place      City Fullerton      Zip Code 92635  
    Ownership: Public \_\_\_\_\_ Private X
- 6. Present Use bank      Original Use bank

DESCRIPTION

- 7a. Architectural Style classical revival influence
- 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This bank is virtually unaltered. It exhibits such architectural features as a decorative frieze, red tile detailing, terracotta tiles, and stone piers. It is a two story structure on the southwest corner of Western Avenue and Beverly Boulevard.

Attach Photograph(s) here

- 8. Construction date: 1925  
    Estimated \_\_\_\_\_ Factual X
- 9. Architect: John & Donald
- 10. Builder: Parkinson
- 11. Approx. property size (in feet):  
    Frontage 212'      Depth 132'
- 12. Date(s) of enclosed photograph(s):  
    7/1986

13. Condition: Excellent \_\_\_ Good  Fair \_\_\_ Deteriorated \_\_\_
14. Alterations: minor
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up   
 Residential \_\_\_ Industrial \_\_\_ Commercial  Other: \_\_\_
16. Threats to site: None known  Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
 Other: \_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_
18. Related features: assessory parking

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

The Security Bank branch located at the southwest corner of Western and Beverly has been used continuously for that purpose since its construction in 1925. The Security Trust & Savings Bank commissioned the prominent Los Angeles architectural firm of Parkinson & Parkinson to design the structure. The estimated cost of construction was \$70,000. John Parkinson had previously designed several buildings for Security Bank, including the 10-story offices at 500 S. Spring St., the 7-story offices at 6381 Hollywood Blvd., and branches at 514 S. Spring and 215 W. 6th St. The design of 253 N. Western is strikingly pleasant for a bank branch with so much ornamentation. Only the doors and some of the first story windows have been altered. The structure is prominently

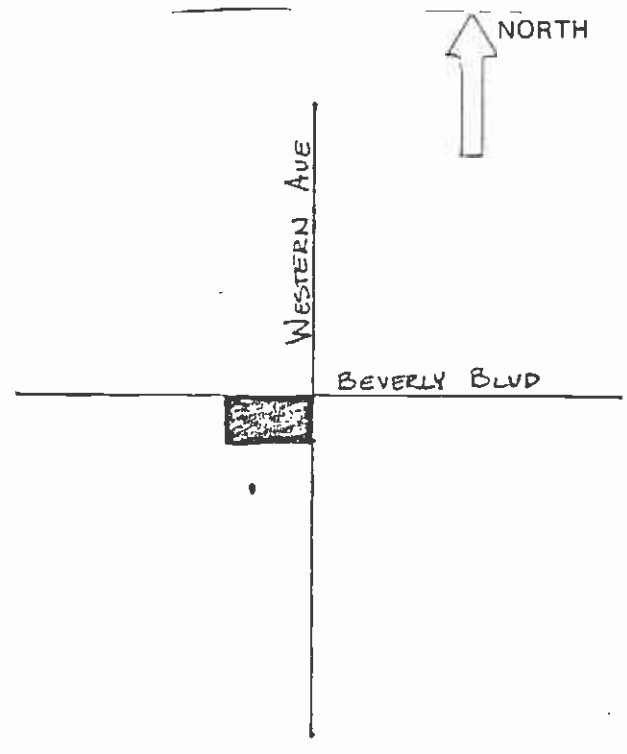
(SEE CONTINUATION SHEET)

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture  Arts & Leisure \_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
 Government \_\_\_ Military \_\_\_ Religion \_\_\_  
 Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Building Permit, Dept. of Bldg. & Safety:  
 Los Angeles  
 Tax Assessors File



22. Date form prepared: July 18, 1986, Rev: 7-18/88  
 By:(name) Sharon Bourstein  
 Organization SCRTD  
 Address 425 S. Main Street  
 City Los Angeles Zip Code 90013  
 Phone 213 972-6073

CONTINUATION SHEET: 253 N. Western Avenue

#19 Significance

situated at a well traveled intersection, and has remained one of the most elegantly designed commercial structures in the immediate area. The clean lines and terra cotta detailing afford the onlooker with a refreshing view after traveling along a rather deteriorated commercial strip.

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
 \_\_\_ APPEARS ELIGIBLE       \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

1. Common Name Hollywood Presbyterian Medical Center
2. Historic Name \_\_\_\_\_
3. Street or rural address 1300 N. Vermont Avenue
- City Los Angeles Zip Code 90027 County Los Angeles
4. Parcel Number: 5542-017-017 5. Present Owner Hollywood Presbyterian Medical Center
- Address 1300 N. Vermont Avenue City Los Angeles Zip Code 90027
- Ownership: Public \_\_\_ Private x
6. Present Use hospital Original Use \_\_\_\_\_

DESCRIPTION

7a. Architectural Style Mediterranean

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This building is part of the original hospital built in the early 1920's. It was designed in the Mediterranean style with a red tiled roof, brackets, and a simple course. Palm trees and shrubbery surround this part of the hospital complex that faces Vermont Avenue. This building currently houses hospital offices and the Trauma Center/Emergency Entrance. Early 20th century street lamps are also found on the property at this corner. More modern hospital buildings were added to the complex later.

The only alterations on this building are interior. The exterior facade has been well preserved.

Attach Photograph(s) here

8. Construction date: 1924  
 Estimated \_\_\_\_\_ Factual x
9. Architect: Orr, Meyer & Holler
10. Builder: \_\_\_\_\_
11. Approx. property size (in feet):  
 Frontage \_\_\_\_\_ Depth \_\_\_\_\_
12. Date(s) of enclosed photograph(s):  
7/86



HOLLYWOOD PRESBYTERIAN MEDICAL CENTER, LOS ANGELES  
1300 N. VERMONT AVENUE



EAST ENTRANCE - 1300 N. VERMONT AVE.



SOUTH WING, EAST (VERMONT AVE.) SIDE

RESPONSE GROUP I - No. 8

1300 N. VERMONT AVE.

HOLLYWOOD PRESBYTERIAN MEDICAL CENTER



NORTH SIDE

WEST & EAST BLDGS.

SCRTD  
LOS ANGELES, CA  
1987

13. Condition: Excellent\_\_\_\_ Good x Fair\_\_\_\_ Deteriorated\_\_\_\_
14. Alterations: additions of buildings to hospital complex, renovated interiors
15. Surroundings, (Check more than one if necessary): Open Land\_\_\_\_ Scattered buildings \_\_\_\_ Densely built-up x  
 Residential \_\_\_\_ Industrial \_\_\_\_ Commercial \_\_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known x Private Development\_\_\_\_ Zoning\_\_\_\_ Vandalism\_\_\_\_ Public Works Project\_\_\_\_  
 Other \_\_\_\_\_
17. Is the structure: On its original site? x Moved?\_\_\_\_ Unknown?\_\_\_\_
18. Related features: parking, landscaping

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

This part of the hospital complex is significant due to its architectural design. Built for a hospital use, it was designed by the firm of Orr, Meyer, and Holler in 1924.

The southerly addition is structurally integrated with the 1924 facility.

(See attached photographs)

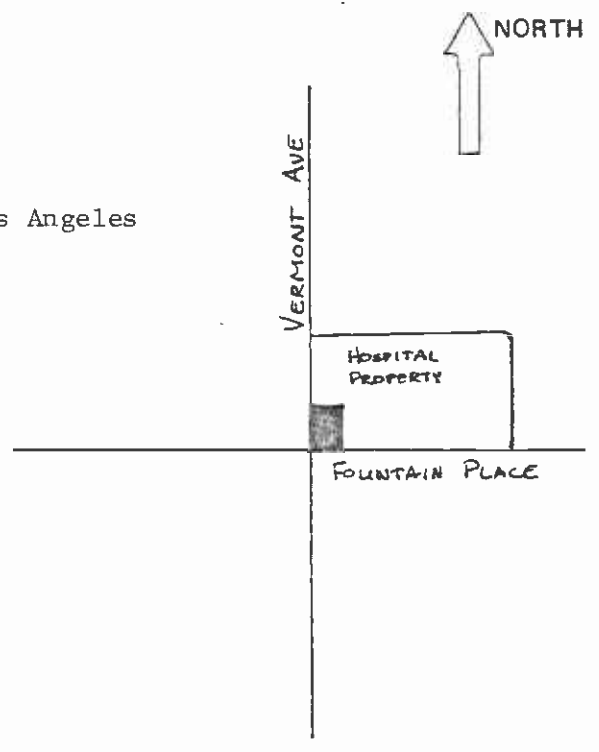
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture x Arts & Leisure\_\_\_\_  
 Economic/Industrial\_\_\_\_ Exploration/Settlement\_\_\_\_  
 Government\_\_\_\_ Military\_\_\_\_ Religion\_\_\_\_  
 Social/Education\_\_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Building Permit, Dept. of Bldg and Safety: Los Angeles  
 Tax Assessors File

22. Date form prepared: July 18, 1986, Rev: 7/18/88  
 By:(name) Sharon Bourstein  
 Organization SCRTD  
 Address 425 S. Main Street  
 City Los Angeles zip code 90013  
 Phone 972-6073 (213)



Korea Times Building  
141 North Vermont Avenue

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure appears eligible for listing on the National Register of Historic Places.

SERIAL NO. \_\_\_\_\_

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
      B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name \_\_\_\_\_
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 5647-53 Hollywood Blvd.  
    City Hollywood                    Zip Code 90028    County Los Angeles
- 4. Parcel Number: 5544-002-025    5. Present Owner Sam Barenfeld  
    Address 230 S. Los Angeles St.    City Los Angeles    Zip Code 90013  
    Ownership: Public \_\_\_ Private x
- 6. Present Use \_\_\_\_\_ stores and offices    Original Use \_\_\_\_\_ stores and offices

DESCRIPTION

7a. Architectural Style art deco

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This is a two-story flat roofed Art Deco commercial building. The doors on each end of the front facade have framing which steps verticality. An Art Deco design has been placed above each door. The upper story of the facade has fine recessed windows. The two end windows have vertical bands flanking their sides. The facade steps slightly forward and centers on the middle window. Recessed vertical bands flank each side of this window and a large decorative emblem is located above it. A thin band of horizontal molding at the roofline suggests a cornice. Large signs now detract from the facade.

Attach Photograph(s) here

- 8. Construction date: 1929  
    Estimated \_\_\_\_\_ Factual x
- 9. Architect: \_\_\_\_\_
- 10. Builder: Howard & Murthy, Inc.
- 11. Approx. property size (in feet):  
    Frontage 79'                    Depth 150'
- 12. Date(s) of enclosed photograph(s):  
    7/86

64

13. Condition: Excellent\_\_\_ Good x Fair\_\_\_ Deteriorated\_\_\_
14. Alterations: signage, to windows
15. Surroundings, (Check more than one if necessary): Open land\_\_\_ Scattered buildings\_\_\_ Densely built-up x  
 Residential x Industrial\_\_\_ Commercial x Other: \_\_\_\_\_
16. Threats to site: None known x Private Development\_\_\_ Zoning\_\_\_ Vandalism\_\_\_ Public Works Project\_\_\_  
 Other \_\_\_\_\_
17. Is the structure: On its original site? x Moved?\_\_\_ Unknown?\_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

By the late Twenties, Art Deco had become the "style" for commercial buildings. As this structure illustrates, Art Deco was utilized for even the smallest buildings. Basically a horizontal structure, here the architect creates verticality through the use of stepped vertical projections and vertical bands. The cornice is minimized to de-emphasize its horizontal effect.

This structure is one of the few Art Deco structures in this area. Built for the DeMille Projection Company, this building illustrates the desire of the industry to invest in Hollywood's thriving business economy of the Twenties.

(SEE CONTINUATION SHEET)

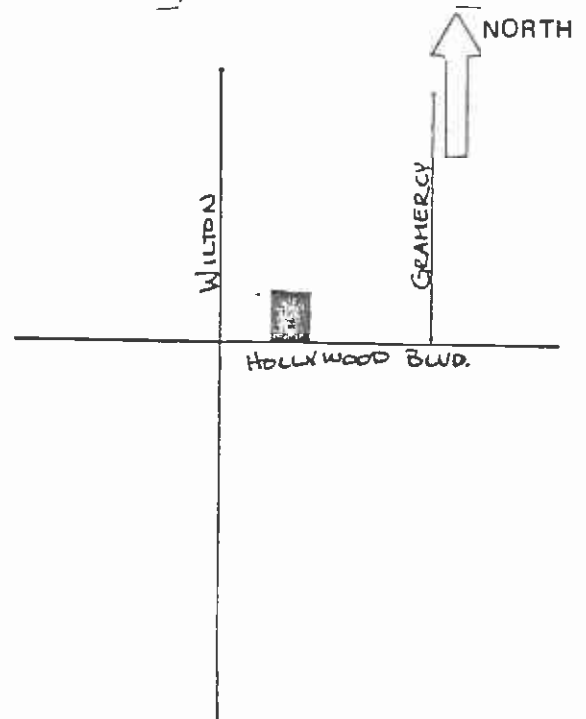
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture x Arts & Leisure\_\_\_  
 Economic/Industrial\_\_\_ Exploration/Settlement\_\_\_  
 Government\_\_\_ Military\_\_\_ Religion\_\_\_  
 Social/Education\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Building Permit, Dept. of Bldg & Safety:  
 Los Angeles  
 Hollywood Revitalization Project Files

22. Date form prepared: July 18, 1986, Rev: 7/19/88  
 By:(name) Sharon Bourstein  
 Organization SCRITD  
 Address 425 S. Main St.  
 City Los Angeles Zip Code 90013  
 Phone 213 972-6073

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



CONTINUATION SHEET: 5647-53 Hollywood Blvd.

#19 Significance

This structure was built at the request of DeMille Productions Company as a real estate development serving as investment within the Hollywood Community. The structure was originally designed to accommodate stores and offices. DeMille Productions invested in several such developments throughout the Los Angeles area during the 1920's and 1930's.

The offices of DeMille Productions in 1929 were located at Metro Goldwyn Mayer Studios. Cecil B. DeMille had been associated with Famous Players Lansky productions (Paramount) since the beginning of his career about 1913. As his epic silent films were very popular, his production offices often moved throughout the Hollywood community from studio to studio. He even opened his own studios at one time.

There is no evidence that the offices of DeMille Productions ever were located at 5647-53 Hollywood Boulevard, as this structure was not designed to suit the needs of such a business. The structure, however, is indisputably linked to DeMille Productions as a real estate venture, and is therefore historically significant to the development of the Hollywood motion picture community.

SERIAL NO. \_\_\_\_\_

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
       B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Hollywood Sports Cars
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 5766 Hollywood Boulevard  
City Hollywood Zip Code 90028 County Los Angeles
- 4. Parcel Number: 5586-035-002 5. Present Owner Marjorie Rainey  
Address 101 S. Hudson City Los Angeles Zip Code 90004  
Ownership: Public \_\_\_ Private x
- 6. Present Use car salesroom Original Use car salesroom

DESCRIPTION

- 7a. Architectural Style spanish churrigueresque
- 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

At 5766 Hollywood Boulevard is a one-story brick commercial structure. Designed to accommodate the automobile, the building has a large show window. Surrounding this window is a flourish of Churrigueresque ornamentation. A thirties neon sign partially covers the decoration. To the west side of the front facade is the entrance. Two large palms flank the corners of the structure. A street-lamp, one of the few remaining early fixtures, is situated between the palms.

Attach Photograph(s) here

- 8. Construction date: 1924  
Estimated \_\_\_\_\_ Factual x
- 9. Architect: Morgan, Walls & Clements
- 10. Builder: Clarence Bean
- 11. Approx. property size (in feet):  
Frontage 60' Depth 75'
- 12. Date(s) of enclosed photograph(s):  
7/1986



13. Condition: Excellent \_\_\_ Good  Fair \_\_\_ Deteriorated \_\_\_
14. Alterations: minor - to the interior
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up  
Residential \_\_\_ Industrial \_\_\_ Commercial  Other: transportation (next to the freeway)
16. Threats to site: None known  Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
Other \_\_\_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_
18. Related features: palm trees, streetlamps

**SIGNIFICANCE**

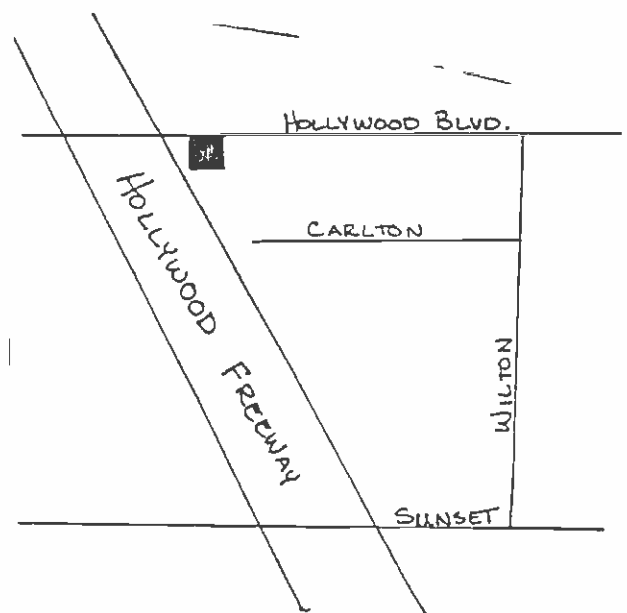
19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

By the twenties, the automobile had begun to establish itself as the primary mode of transportation. As the design of the showrooms were an integral component to the sales of automobiles, the choice of showroom designer was critical. Here, the dealer chose Morgan, Walls and Clements, one of Los Angeles' leading architectural firms. They designed this structure in the latest style - Spanish Churrigueresque. Still utilized as a showroom, this building has endured. As one of Hollywood's earliest still existing showrooms, the building evokes the past -- the commercialization of Hollywood Boulevard.

(SEE CONTINUATION SHEET)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_ Religion \_\_\_  
Social/Education \_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



21. Sources (List books, documents, surveys, personal interviews and their dates.)

Bldg Permit, Dept. of Bldg & safety:  
Los Angeles  
Hollywood Revitalization Project Files

22. Date form prepared: July 18, 1986, Rev: 7/20/88  
By:(name) Sharon Bourstein  
Organization SCRTP  
Address 425 S. Main St.  
City LA Zip Code 90013  
Phone 213 972-

CONTINUATION SHEET: 5766 Hollywood Blvd.

#19 Significance

The association of Octavius Morgan, J. A. Walls, and Stiles O. Clements represents a productive and creative period for Los Angeles' oldest architectural firm. The firm was originally begun by pioneer architect Ezra Kysor in 1868 in Los Angeles, and has been continuously in operation through the present day. The firm has grown through the following associations: Kysor & Morgan (1874-1887); Morgan & Walls (1889-1910); Morgan, Walls & Morgan (1910-1923); Morgan, Walls & Clements (1923-c.1945); Clements & Clements (c.1945-present). The firm has contributed greatly to the architectural fabric of Los Angeles. Some of their most notable designs include: St. Viliiana's Cathedral, 1871-76; Pico House, 1876; Capitol Mills, 1888; Hollenbeck Home for the Aged; The Irvine Block, 1894; Van Nuys Hotel, 1895; I.W. Hellman Building, 1905; Kerckhoff Building, 1907; W.P. Story Building, 1908; Broadway Pantages Theatre, 1910; Van Nuys Building, 1911; Morosco Theatre, 1912; The Stock Exchange, 1920; Bank of Italy Building, 1922; Pacific National Building, 1925; Toberman Warehouse, 1935; Belasco and Mayan Theatres, 1926; Chapman Market, 1928; The Richfield Oil Co. Building (now demolished), 1928-29; Pellisier Building, 1930; and the Hollywood Cemetary buildings, 1930. The majority of these buildings are either listed on or have been determined eligible for listing on the National Register of Historic Places.

It is apparent that this architectural firm has designed some of Los Angeles' most treasured commercial structures. That so much of their work has endured and is still used today is evidence of the quality of their designs. The structure located at 5766 Hollywood Blvd. is not a major undertaking by this firm's standards but it still exemplifies their reputation for grace and detail. The structure was built about 1924 as an automobile showroom. During the twenties and thirties, this portion of Hollywood Blvd. was home to no less than eight automobile sales lots. Of these, most of the original buildings have been destroyed. The only other two remaining (6150 and 6161 Hollywood Boulevard) have been heavily altered. Therefore 5766 Hollywood Blvd. is the oldest remaining automobile showroom in an area which was once rich with them. The structure is still maintained for its original use today, and is compatible in scale, period, and wealth of ornamentation with structures located within the nearby Hollywood Commercial and Entertainment National Register District. The Belasco Theatre located at 1044 S. Hill Street, in downtown Los Angeles, was also designed in the Spanish Churrigueresque style by Morgan, Walls & Clements in 1926. The Belasco Theatre is superior in style and execution to 5766 Hollywood Blvd., and has been determined eligible for listing on the National Register as part of the Central Business District survey conducted by the Los Angeles Community Redevelopment Agency.

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE      \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Escrow Center
- 2. Historic Name Security Pacific Bank
- 3. Street or rural address 5701 Hollywood Blvd.  
City Hollywood Zip Code 90028 County Los Angeles
- 4. Parcel Number: 5586-034-018 5. Present Owner Joseph Castagna  
Address 7030 Senalda Road City Los Angeles Zip Code 90028  
Ownership: Public \_\_\_ Private x
- 6. Present Use Escrow Center Original Use Bank Building

DESCRIPTION

- 7a. Architectural Style beaux arts
- 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This is a strong rectangular box sitting squarely against the sidewalk at the corner of Hollywood Blvd. and Wilton Place. Two fluted engaged columns separate the front entrance into bays. Four pilasters on the Wilton side are interspersed with tall paned windows. Three wrought iron black window caps frame the two windows and the entrance door in identical fret work, each is topped by an eagle. Three are two identical windows at the ends of the structure on the Wilton side. There are also four small wrought iron cases at the four sides. An entablature consisting of a dark grey concrete frieze, surmounted by a row of dentils and crowned by a full feather type motif tops the structure. Portions of the frieze have a decorative pattern. The integrity of the design is also to the inside where one can see a high coffered ceiling.

Attach Photograph(s) here

- 8. Construction date: 1929  
Estimated \_\_\_\_\_ Factual x
- 9. Architect: Morgan/Walls & Clement
- 10. Builder: Morgan/Walls & Clements
- 11. Approx. property size (in feet):  
Frontage 135' Depth 116'
- 12. Date(s) of enclosed photograph(s):  
7/86

13. Condition: Excellent \_\_\_\_\_ Good x Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_
14. Alterations: minor - to interior
15. Surroundings, (Check more than one if necessary): Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up x  
 Residential x Industrial \_\_\_\_\_ Commercial \_\_\_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known x Private Development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_ Public Works Project \_\_\_\_\_  
 Other \_\_\_\_\_
17. Is the structure: On its original site? x Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

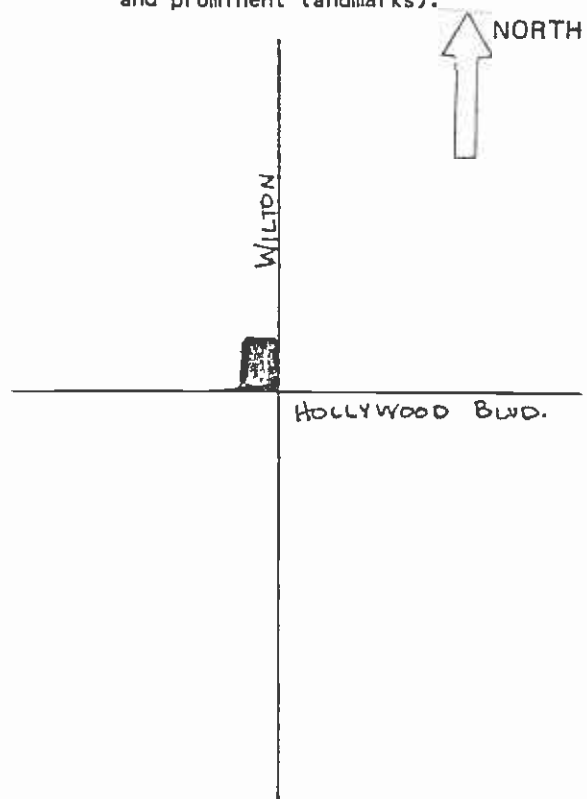
Morgan, Walls and Clements were one of the large Los Angeles firms. They designed numerous structures throughout the Hollywood area. This edifice was designed for the Security Pacific Bank, which was one the first Los Angeles banks to open branches in the Hollywood suburbs. This structure has been carefully designed in scale with the surrounding residential area. While designed in the late Beaux Arts tradition, the structure remains a unique entity because few alterations have been made on the interior and exterior. The structure stands as a strong reminder of an earlier, wealthier period.

The former Security Bank Building at 5701 Hollywood Boulevard was designed by Morgan, Walls & Clements in 1929. The structure is not one of their major  
 (SEE CONTINUATION SHEET) Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture x Arts & Leisure \_\_\_\_\_  
 Economic/Industrial \_\_\_\_\_ Exploration/Settlement \_\_\_\_\_  
 Government \_\_\_\_\_ Military \_\_\_\_\_ Religion \_\_\_\_\_  
 Social/Education \_\_\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Bldg Permit, Dept. of Bldg & Safety;  
 Los Angeles  
 Hollywood Revitalization Project Files



22. Date form prepared: July 18, 1986, Rev: 7/19/88  
 By:(name) Sharon Bourstein  
 Organization SCRTD  
 Address 425 S. Main St.  
 City L.A. zip Code 90013  
 Phone 213 972-6073

CONTINUATION SHEET: 5701 Hollywood Blvd.

#19 Significance

works, but it does exhibit a graceful execution of the Classical Revival style in a locality which has deteriorated steadily. The structure has a more pleasing effect than the nearby Spaghetti Factory. It is situated along a well traveled section of Hollywood Boulevard and has long served the local community as a striking visual landmark as it is readily noticeable despite its scale. The use of columns is not uncommon within the nearby Hollywood Boulevard District, including the Masonic Temple and Taft Building. This was an unusual choice of styles for Morgan, Walls & Clements in the late 20's, as they favored Art Deco during this period.

UTM A 11/379160/3773980  
 B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                      \_\_\_ DETERMINED ELIGIBLE  
 \_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

1. Common Name \_\_\_\_\_
2. Historic Name \_\_\_\_\_
3. Street or rural address 5540 Hollywood Blvd.  
 City Hollywood Zip Code 90028 County Los Angeles
4. Parcel Number: 5544-025-013 5. Present Owner International Location  
 Address 5540 Hollywood Blvd. City Los Angeles Zip Code 90028  
 Ownership: Public \_\_\_ Private X
6. Present Use Stores Original Use Stores and apartments

DESCRIPTION

7a. Architectural Style Spanish-Moorish

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

A highly ornamented building of Spanish-Moorish design, this two story office structure has a low tiled roof. The first story facade is completely covered with ornamentation of Moorish motifs; primarily vines and lush foliage. There are five high arches, framed with cut stone that separate the first and second story. Five French doors open onto a second story wrought iron balcony. The second story facade is of cut stone. Each door is separated by stone pilasters.

Attach Photograph(s) here

8. Construction date:  
 Estimated \_\_\_\_\_ Factual 1921
9. Architect: Frank Meline
10. Builder: Frank Meline
11. Approx. property size (in feet):  
 Frontage 60 Depth 190
12. Date(s) of enclosed photograph(s):  
Jan./87

13. Condition: Excellent X Good    Fair    Deteriorated
14. Alterations: unaltered
15. Surroundings, (Check more than one if necessary): Open land    Scattered buildings    Densely built-up X  
 Residential    Industrial    Commercial X Other:
16. Threats to site: None known X Private Development    Zoning    Vandalism    Public Works Project     
 Other
17. Is the structure: On its original site? X Moved?    Unknown?
18. Related features: none

**SIGNIFICANCE**

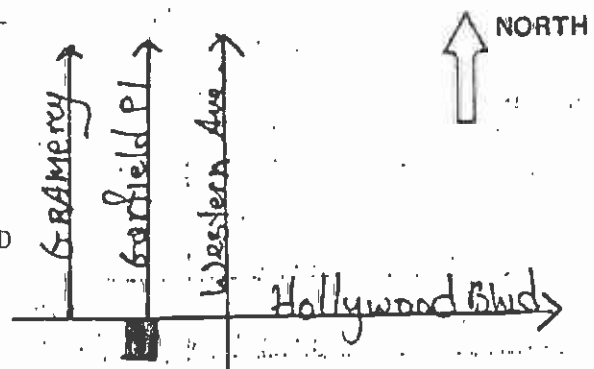
19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

This 1921 apartment and store building was designed by the Frank Meline firm. Frank Meline is known for his design of the Garden Court Apartments on Hollywood Boulevard. Meline was noted for his ornate Beaux Arts, Mediterranean and Spanish designs. The detailing on this building are excellent; relatively little has been altered. The structure is scaled to the pedestrian. The apartments above have a vista on Hollywood Boulevard, which must have been quite dramatic. The original light fixture hangs within the entryway. This building is currently vacant.

(SEE CONTINUATION SHEETS)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture X Arts & Leisure     
 Economic/Industrial    Exploration/Settlement     
 Government    Military    Religion     
 Social/Education   

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



21. Sources (List books, documents, surveys, personal interviews and their dates.)

Building Permit, City of Los Angeles, D

22. Date form prepared: 3/79  
 By: (name) Denver Miller, Christy Johnson, Rev. July 1986, July 1988  
 Organization Hollywood Revitalization Committee  
 Address 6253 Hollywood Blvd.  
 City Hollywood Zip Code 90028  
 Phone 464-3184

CONTINUATION SHEET: 5540-42 Hollywood Blvd.

#19 Significance

The particular pattern of terra cotta used as ornamentation upon this structure is quite unusual, and does not appear to be repeated along Hollywood Blvd. Frank L. Meline, the architect, designed the building in 1921. His most prestigious work, the Garden Court Apartments at 7021 Hollywood Blvd. was demolished within the last five years. Meline's only other known commercial structure is the rather nondescript Sun Drug Co. Warehouse and Office Building located at 1108 South Los Angeles Street. This would leave the structure at 5540 Hollywood Blvd. as his most important remaining commercial design. Meline seems to have been a prominent residential architect during the late teens, although the extent of his work is not known. Two fine examples of his residential architecture were included in an architectural survey conducted by the Los Angeles Bureau of Environmental Engineering. These are the Jeanette Donovan Residence at 419 S. Lorraine, built in 1914, and the Otto Sweet Residence at 505 S. Windsor Avenue, built in 1919.



OTHER STRUCTURES DESIGNED BY FRANK L. MELINE



Jeanette Donovan Residence, 419 S. Lorraine- Built 1914



Otto Sweet Residence, 505 S. Windsor Avenue- Built 1919

OTHER STRUCTURES DESIGNED BY FRANK L. MELINE



Sun Drug Co., 1108 S. Los Angeles St.- Built 1920

SERIAL NO. \_\_\_\_\_

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
       B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Virgil Junior High School
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 152 N. Vermont Avenue  
    city Los Angeles                    Zip Code 90004    County Los Angeles
- 4. Parcel Number: 5501-008-908    5. Present Owner Los Angeles Board of Education  
    Address 450 N. Grand Avenue    city Los Angeles                    Zip Code 90012  
    Ownership: Public  Private \_\_\_\_\_
- 6. Present Use school/institutional                    Original Use school/institutional

DESCRIPTION

- 7a. Architectural Style streamline moderne
- 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This school is located on the east side of Vermont Avenue between First Street and Beverly Boulevard. It is comprised of a number of classroom buildings in addition to an auditorium. The buildings were constructed in the Streamline Moderne style characterized by the use of sharp angles and segments of circles in its design. The school property is approximately 9 acres including buildings and playing fields, The auditorium and some classroom portions front on Vermont Avenue but there is a natural barrier of trees separating the buildings from the street traffic.

Alterations have been made to accommodate the building to modern times.



- 8. Construction date: 1922  
    Estimated \_\_\_\_\_ Factual
- 9. Architect: Sumner P. Hunt
- 10. Builder: \_\_\_\_\_
- 11. Approx. property size (in feet):  
    Frontage \_\_\_\_\_ Depth \_\_\_\_\_
- 12. Date(s) of enclosed photograph(s):  
    7/1986

13. Condition: Excellent \_\_\_ Good  Fair \_\_\_ Deteriorated \_\_\_
14. Alterations: modernization to the interior, building additions
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up  
Residential  Industrial \_\_\_ Commercial  Other: \_\_\_
16. Threats to site: None known  Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
Other: \_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_
18. Related features: play fields

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

Built for the Los Angeles Board of Education, these buildings have always been used for educational purposes. The original building permit in 1922 listed the Business Department of the Board of Education as the architect, but later building additions were constructed (1936) and designed by famous architect Sumner P. Hunt. Hunt was also responsible for the design of the Ebell of Los Angeles building on Wilshire Boulevard.

The design of Virgil Junior High School was begun as early as 1915 by Sumner Hunt and his longtime associate Silas Burns. The original 2-story

(SEE CONTINUATION SHEET)

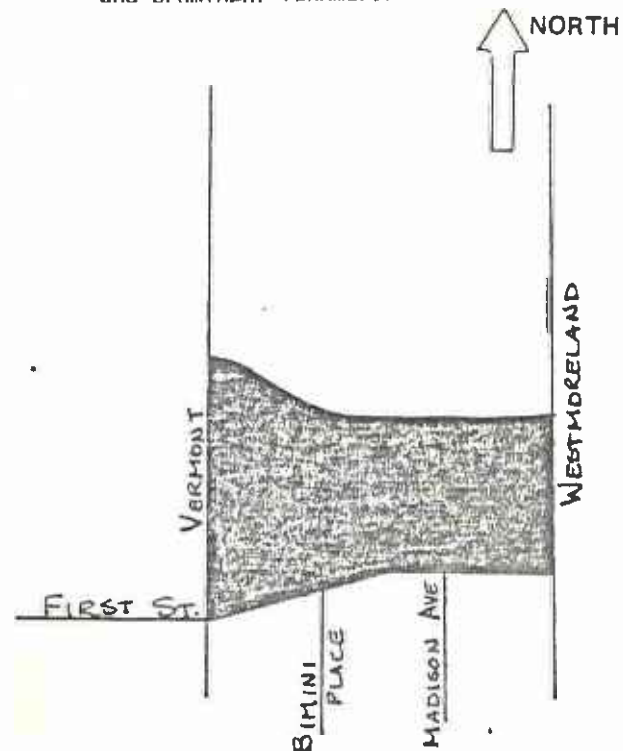
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_ Religion \_\_\_  
Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Tax Assessors File  
Los Angeles City Board of Education  
Public Relations Office

22. Date form prepared: July 18, 1986, Rev: 7/15/86  
By: (name) Sharon Bourstein  
Organization SCRTD  
Address 425 S. Main St.  
City L. A. Zip Code 90013  
Phone (213) 9726073

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



CONTINUATION SHEET: 152 N. Vermont Avenue

#19 Significance

building was demolished in 1936. Hunt & Burns designed the 2-story Auditorium Building in 1925, and the brick structure was later strengthened in 1936 under the guidance of architect A. S. Niebecker Jr. The 3-story classroom building and cafeteria situated between the Auditorium and Administration Building was also designed by Hunt & Burns in 1923-24, and earthquake strengthened in 1935. Sumner Hunt designed the present Administration Building in 1936 on the site of the demolished original building. Hunt was also responsible for the design of the Home Economic Building in 1936. The 1932 building permit for the Shops and Gymnasium building was not located so the design cannot presently be attributed to Hunt & Burns. Please see the accompanying copy of the Sanborn Insurance Company map updated to about 1941 for the layout of the school complex.





VIRGIL JR HIGH SCHOOL AUDITORIUM



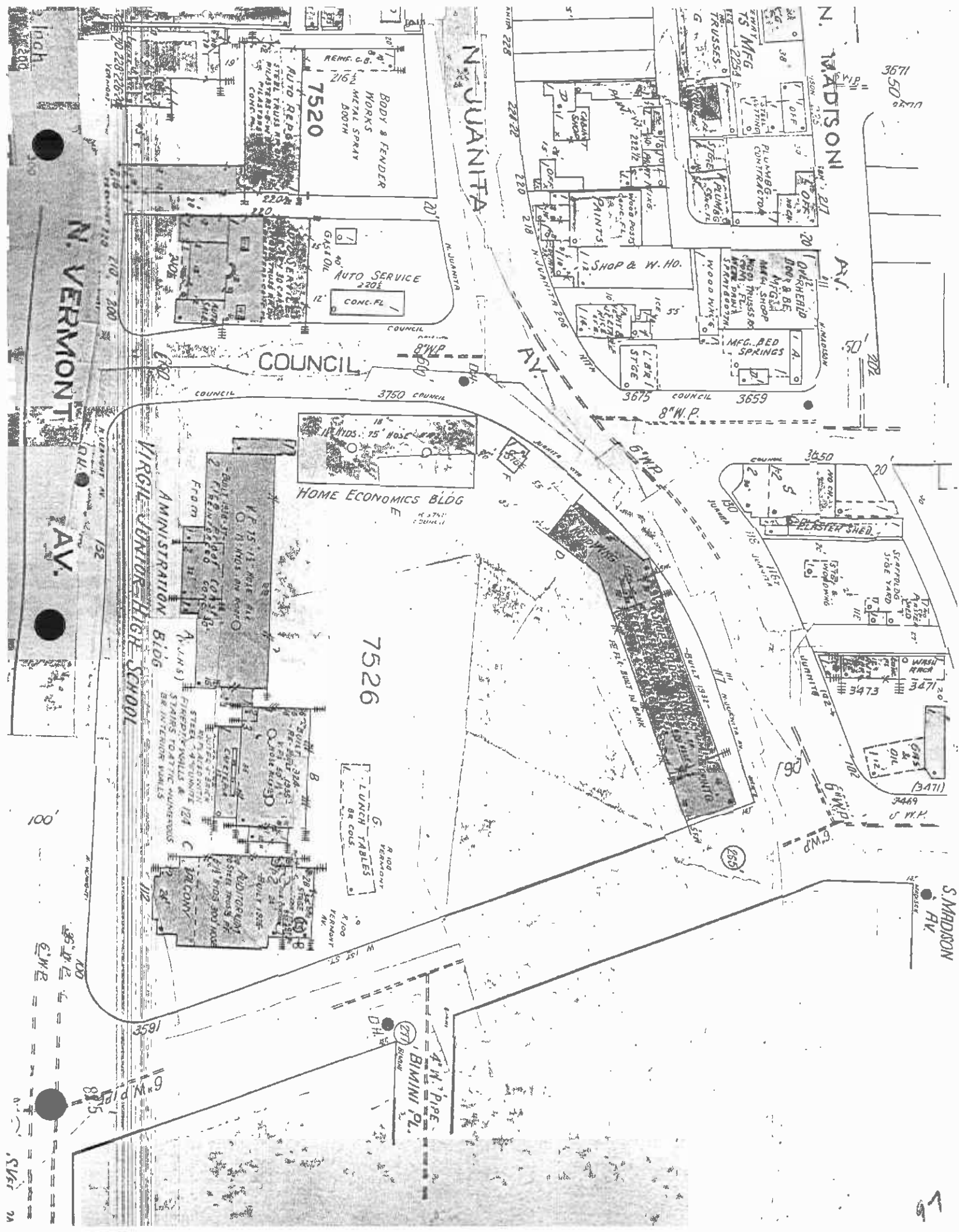
AUDITORIUM  
VIRGIL JR. HIGH , 152 N. VERMONT AVE.  
LOS ANGELES , CA



VIRGIL JR. HIGH REAR VIEW (EAST SIDE)

152 No. Vermont Ave.  
LOS ANGELES

SCRTD  
1987



N. MADISON AV.

N. JUANITA AV.

N. VERMONT AV.

COUNCIL AV.

HOME ECONOMICS BLDG

ANINISTRATION BLDG

VIRGLE JUNIOR HIGH SCHOOL

7526

LUNCH TABLES

S. MADISON AV.

A.M. PIPE Bimini Pl.



133 South Vermont Avenue

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

125 South Vermont Avenue

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

5101-5107 Hollywood Boulevard

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

5112 Wilshire Boulevard

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

5400 Hollywood Boulevard

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

University Apartments  
800 North Vermont Avenue

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

Following are additional references about architect A. B. Rosenthal as you requested:

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Los Angeles architect A.B. Rosenthal designed several commercial structures during the late teens and twenties. His most impressive work, the California Theatre at 808 South Main Street (1918) was determined eligible for listing on the National Register as part of the Central Business District survey for the Los Angeles Community Redevelopment Agency. The University Apartments at 800 N. Vermont, although massive, is not as good an example of his work as either the Gothic Influence apartment building located at 751 South Normandie or the apartments at 5406 Lexington Avenue, both built in 1927. Rosenthal also designed the First Spiritualist Temple at the southeast corner of Stanford and 23rd Street in 1921.

OTHER STRUCTURES DESIGNED BY A.B. ROSENTHAL



751 South Normandie Avenue- Built 1927



5406 Lexington Avenue- Built 1927

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
      B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_\_ LISTED                      \_\_\_\_ DETERMINED ELIGIBLE  
\_\_\_\_ APPEARS ELIGIBLE          \_\_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Los Altos Apartments
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 4121 Wilshire Boulevard  
    City Los Angeles      Zip Code 90005      County Los Angeles
- 4. Parcel Number: 5504-009-002      5. Present Owner Wilson Bronson Assoc.  
    Address 250 N. Canon Drive      City Beverly Hills      Zip Code 90210  
    Ownership: Public \_\_\_\_\_ Private x
- 6. Present Use apartments      Original Use apartments

DESCRIPTION

7a. Architectural Style Mediterranean influence

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This five story apartment building was constructed in the u-shaped pattern. The entrance is located inside the front courtyard. The courtyard is landscaped. Decorative grillwork surrounds the balconies and some of the windows. There are window surrounds and decorative lintels on almost every window. The doorway remains in its original state.

Attach Photograph(s) here

- 8. Construction date: 1925  
    Estimated \_\_\_\_\_ Factual x
- 9. Architect: E. B. Rust
- 10. Builder: \_\_\_\_\_
- 11. Approx. property size (in feet):  
    Frontage 136'      Depth 142'
- 12. Date(s) of enclosed photograph(s):  
    7/1986



13. Condition: Excellent \_\_\_\_\_ Good  Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_
14. Alterations: minor
15. Surroundings, (Check more than one if necessary): Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up  
Residential  Industrial \_\_\_\_\_ Commercial  Other: \_\_\_\_\_
16. Threats to site: None known \_\_\_\_\_ Private Development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_ Public Works Project   
Other \_\_\_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

The Los Altos Apartments were designed by famous architect E. B. Rust. These apartments were once the residence of such Hollywood motion picture stars Marion Davies, Clara Bow; and Una Merkel.

The Los Altos Apartments has recently (10-17-86) been declared a local Cultural-Historic Monument (#311) by the City of Los Angeles Cultural Heritage Board. The Los Altos was the most important architectural achievement in the career of architect E. B. Rust. The interior of the building is quite luxurious, and a number of motion picture stars held apartments at the Los Altos due to its comfort

(SEE CONTINUATION SHEET)

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_\_\_  
Economic/Industrial \_\_\_\_\_ Exploration/Settlement \_\_\_\_\_  
Government \_\_\_\_\_ Military \_\_\_\_\_ Religion \_\_\_\_\_  
Social/Education \_\_\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)  
Bldg. Permit, Dept. of Bldg. & Safety:  
Los Angeles  
Tax Assessors File

22. Date form prepared: July 18, 1986, Rev: 7/15/88  
By:(name) Sharon Bourstein  
Organization SCRTD  
Address 425 S. Main St.  
City Los Angeles Zip Code 90013  
Phone (213) 972-6073

CONTINUATION SHEET: 4121 Wilshire Blvd. - #19 Significance

and close proximity to Hollywood studios. The Cultural Heritage Board Nomination form is included here, as it documents which and when motion picture personalities resided here, and photographically illustrates the interior and exterior architectural features of the building.

CULTURAL HERITAGE BOARD  
Cultural Affairs Department  
Room 1500, City Hall  
Los Angeles, CA 90012  
(213) 485-2433

# 311  
10/17/86

**REQUEST FOR HISTORIC - CULTURAL MONUMENT DECLARATION**

NAME OF PROPOSED MONUMENT WITHIN THE CITY OF LOS ANGELES: Los Altos Apartments

LOCATION: 4121 Wilshire Boulevard, Hancock Park 90005

(Cross Streets) North side of Wilshire Blvd., between Bronson Av. and Norton Av.  
(Community) (Zip)

COUNCILMANIC DISTRICT NO. 4

OWNER'S NAME & ADDRESS: Stagen Realty and Management, Inc.

250 N. Canon Drive, Beverly Hills, CA 90210  
(City) (Zip)

DATE OF CONSTRUCTION OF PROPOSED MONUMENT: 1926  
(This information is important)

ARCHITECT: E.B. Rust  
(Identification of the architect is very important)

DESCRIBE ARCHITECTURAL FEATURES: \_\_\_\_\_  
(Photograph must be provided)

SEE ATTACHED DESCRIPTION

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE AS IT PERTAINS TO SEC. 22.130 OF THE LOS ANGELES ADMINISTRATIVE CODE: (If necessary, attach a sheet) \_\_\_\_\_

SEE ATTACHED SIGNIFICANCE STATEMENT

SOURCE/S OF INFORMATION: SEE ATTACHED BIBLIOGRAPHY

NAME & ADDRESS OF PROPONENT: Raymond Girvigian, FAIA

1401-B Fair Oaks, Box 220, South Pasadena, CA 91030  
(City) (Zip)

TELEPHONE NO. (213) 682-3848 DATE: January 10, 1986

(This portion to be filled in by Cultural Heritage Board Members)

REASONS FOR DECLARATION/DENIAL: \_\_\_\_\_

BY: \_\_\_\_\_ DATE OF BOARD ACTION \_\_\_\_\_  
C.H.B. MEMBER

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION RECOMMENDING DECLARATION IS SUBJECT TO ADOPTION BY THE LOS ANGELES CITY COUNCIL.

Council File No. \_\_\_\_\_ City Council Action Dated \_\_\_\_\_

108

## DESCRIPTION

The Los Altos Apartments is prominently situated at the northeast corner of Bronson Avenue and Wilshire Boulevard. The 5-story edifice is one of Los Angeles' most elegant examples of the California, Spanish Revival Style in a unique blend with Italianate Influence ornamentation. The exterior is in good condition and has remained virtually unaltered with the exception of some louvered windows installed along the western facade. The building plan is essentially an H-shape, featuring a dramatically long entrance courtyard and a shallow rear courtyard. This H-shape is rendered slightly asymmetrical as a result of the curvature of the southwestern corner. The western facade features an offset tower 3 bays in width, extending an additional story above the red tile roof. The construction includes a wood joist and steel frame interior structure with exterior load-bearing masonry walls covered by plaster. An unusual variety of window shapes, types and sizes are employed throughout the structure. The windows of the fifth floor along the eastern and western facades are separated by pilasters. These pilasters, topped by finials above the roof line, interrupt a decorative frieze. Protruding balconies appear along the fourth story, adding depth and texture to the facades. Prominent signage declaring the "Los Altos Hotel & Apts" tops the roof of the southeastern wing and tower on the western facade.

Access to the main courtyard from the street is gained by passing through a flat-arched arcade adorned by a frieze, finials, medallions, ironwork and ornamental light fixtures. At the end of the courtyard, a finely detailed arched opening flanked by massive beamwork leads to a recessed double door entrance featuring leaded glass. The same leaded glass pattern is extensively employed throughout the building including even kitchen cabinets in many apartments. The large lobby area has been modified by the construction of temporary office partitions, by a central counter between support columns, and by the enclosure of the former orchestra and bellboy's balconies. Decorative features of the lobby area include a glazed red tile floor, beamed ceiling adorned with a variety of mascarons, and an

operational fireplace. On the opposite side of the lobby area lies the densely landscaped rear courtyard which features a Spanish tiled spill-fountain and basin.

Corridors throughout the structure are decorated and partially lighted by mirrored niches. The niches are frequently accented by a richly ornamented plaster surround and pendant light fixture. Cable molding accentuates the meeting of corridor wall and ceiling. Corridor ceilings are often interrupted by overscaled, richly ornamented plaster beams. Steam heating radiator units are evident throughout the corridors. The corridors also feature unobtrusive sliding metal fire-doors.

Although most apartments are decorated by leaded glass and beamed ceilings, the suite said to be formerly occupied by Marion Davies<sup>1</sup> is extraordinary. The suite was formed by the combination of apartments 206 and 207 in 1928 for Charles F. Wren, president of the Pickwick Corporation.<sup>2</sup> Three luxurious baths were added in 1930.<sup>3</sup> Wren vacated the Los Altos in 1934<sup>4</sup>, which probably is when the suite was redecorated for Marion Davies. A marble surround highlights the entrance to the suite. Upon entering the suite, one realizes that a length of corridor has been incorporated into the suite and modified by the addition of hand-carved hardwood closet doors along its length, and a remarkable, groined-vault, copper colored decorative ceiling above. A marble floor in a checkered pattern completes the luxurious entrance hallway. The effect is one of entering a baronial, medieval castle; perhaps the connection to William Randolph Hearst's San Simeon retreat is more real than allegation. The suite was formerly furnished with articles and furniture from San Simeon.<sup>4</sup>

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<sup>1</sup> Richard Lamparski, Lamparski's Hidden Hollywood, New York: Simon and Schuster, 1981, p. 39.

<sup>2</sup> City of Los Angeles Dept. of Building & Safety, Building Permit #4650, February 17, 1928.

<sup>3</sup> City of Los Angeles Dept. of Building & Safety, Building Permit #8916, April 19, 1930.

<sup>4</sup> Los Angeles City Directories, 1934, 1935.

<sup>5</sup> Interview with John Hammerton, former maitre d at Perino's restaurant, May 29, 1985.

## SIGNIFICANCE

The Los Altos Apartments is one of the finest California Spanish Revival/ Italianate Influenced apartment buildings in Los Angeles. It was probably the greatest lifetime achievement of Los Angeles architect E.B. Rust. Construction was begun by developers Luther Mayo and Preston Wright in July 1925 at an estimated cost of \$500,000.<sup>6</sup> The Los Angeles Times estimated the total cost at \$1,000,000.<sup>7</sup> Mayo-Wright Properties was a successful developer and construction firm in Los Angeles during the 1920's, specializing in luxury apartments and hotels. The structure was immediately recognized as one of the most luxurious and fashionable apartment buildings along Wilshire Boulevard. It was possibly the first co-operatively owned apartment building in Los Angeles.<sup>8</sup> Its elegance and co-operative ownership plan attracted several notable motion picture personalities as residents, including: Marion Davies, Clara Bow, and Una Merkel.<sup>9</sup> The Los Altos Apartments is prominently situated at the northeast corner of Bronson and Wilshire, immediately adjacent to Perino's Restaurant. It has longed served the Mid-Wilshire community as an elegant historical and architectural landmark that can be identified with the early days of this world famous street.

Architect E.B. Rust was one of Los Angeles most prolific designers of luxury apartment buildings during the 1920's. After serving as secretary of Ye Planry Building Co. in Los Angeles, Mr. Rust opened an independent architectural firm in September of 1913. His early commissions were chiefly bungalows and single family residences. In 1922, Rust designed the first of a series of apartment buildings in collaboration with contractor Luther T. Mayo. This association, lasting until 1927, was responsible for the erection of at least seven hotel or apartment structures in

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<sup>6</sup> City of Los Angeles Dept. of Building & Safety, Building Permits #23724 & #24743, July, 1926.

<sup>7</sup> "Higher Quality in Flats Shown", Los Angeles Times, November 14, 1926, part V, p. 1.

<sup>8</sup> "Los Altos Apartments Changes Ownership", Los Angeles Times, October 4, 1970.

<sup>9</sup> Interview with Mrs. Sagan (Los Altos resident) and Ethel Caufield (Los Altos switchboard operator), April 4, 1970.

Los Angeles, including those located at: 975 Ingraham Street, 633 Bixel Street, 521 Union Drive, 1051-65 Vine Street, 1901-15 W. 6th Street, 4121 Wilshire Boulevard, and 5272 Hollywood Boulevard. From 1924 to 1926, E.B Rust designed a series of 5 4-story apartment buildings along either side of the 700 block of Mariposa Avenue. Rust designed numerous other apartment/ hotel buildings throughout the Hollywood and Mid-Wilshire areas, including: the William Penn Hotel-a prominent 5-story hotel at 2208 W. 8th Street, and a 5-story apartment for S. Rabinowitch at 3198 W. 7th Street. The Los Altos Apartments, however, remain the best example of his work and probably his greatest life achievement.

#### ENVIRONMENTAL

The Los Altos Apartments was one of the earliest luxury apartment buildings along this portion of Wilshire Boulevard and greatly contributed to the stability and further development of this world-renowned avenue. Soon after its construction, the Los Altos was featured in a Los Angeles Times article regarding elegance and higher quality found in local apartment structures. The article states that the Los Altos "...has established a new standard of beauty and dignity in Los Angeles apartment-house construction."<sup>10</sup> In 1926, development along the Wilshire Corridor was rather sparse. The introduction of quality structures such as the Los Altos, and proximity to both Hollywood and Beverly Hills, helped establish a trend in prestigious apartment buildings and hotels along Wilshire. This high quality construction was subsequently augmented by the development of the Miracle Mile, Bullock's Wilshire, the Ebell Club and several magnificent churches. The Los Altos has remained throughout this large scale development as one of the finest apartment buildings along the Wilshire Corridor.

Following the great boom along Wilshire Boulevard in the 20's and

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<sup>10</sup> "Higher Quality in Flats Shown", Los Angeles Times, November 14, 1926, part 1

early 30's, development along this corridor leveled off. The area began to deteriorate steadily. In the 70's and 80's, however, a resurgence of development became apparent in the form of large scale office buildings and complexes. This rejuvenation has re-established the Wilshire Corridor as one of the most prominent and desirable Central City districts. The Los Altos compliments this new development as an historical jewel of the 20's era. The structure is on the threshold of restoration and adaptive use as a quality, period revival structure to serve both office residential, mixed occupancy uses. The restoration of the Los Altos will recapture the elegant, graceful life-style of cosmopolitan, Los Angeles, upgraded with new facilities and conveniences of the present in order to continue to serve the city into the 21st Century.

#### CONCLUSION

In a final comment, it is most fortunate and pleasing to mention that here is an example of one, unique Los Angeles landmark that stands an excellent chance for survival into the 21st Century as a result of the efforts of an enlightened and far-sighted owner. Thomas Stagen, of STAGEN REALTY & MANAGEMENT CO., is already embarking on a comprehensive restoration and seismic stabilization program to ensure, through the professional efforts of preservation experts, that the Los Altos Apartments will continue in its full former elegance and unique architectural charm, as a viable landmark of the Central Wilshire District. When the project is completed, the Los Altos will again command the attention and delight of the public as a living reminder of a notable time and life-style of this City's past, the graceful 1920's California Spanish Revival period, which this landmark typifies so well.



## BIBLIOGRAPHY

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County of Los Angeles, Deeds, 1925-present, located at Hall of Records.

Interviews with John Hammerton, May 29, 1985; Mrs. Sagan, Apr. 1, 1985; Ethel Caufield, April 1, 1985.

Lang, Chas J. ed., Who's Who in Los Angeles County, 1930-31, p. 113.

Lamparski, Richard, Lamparski's Hidden Hollywood, New York: Simon and Schuster, 1981.

Los Angeles City Directories, 1926-1935.

Los Angeles Times, Nov. 14, 1926; Jan 20, 1929; Oct 4, 1970; Sept. 16, 1979.

819

W 6TH ST.

12th Ave

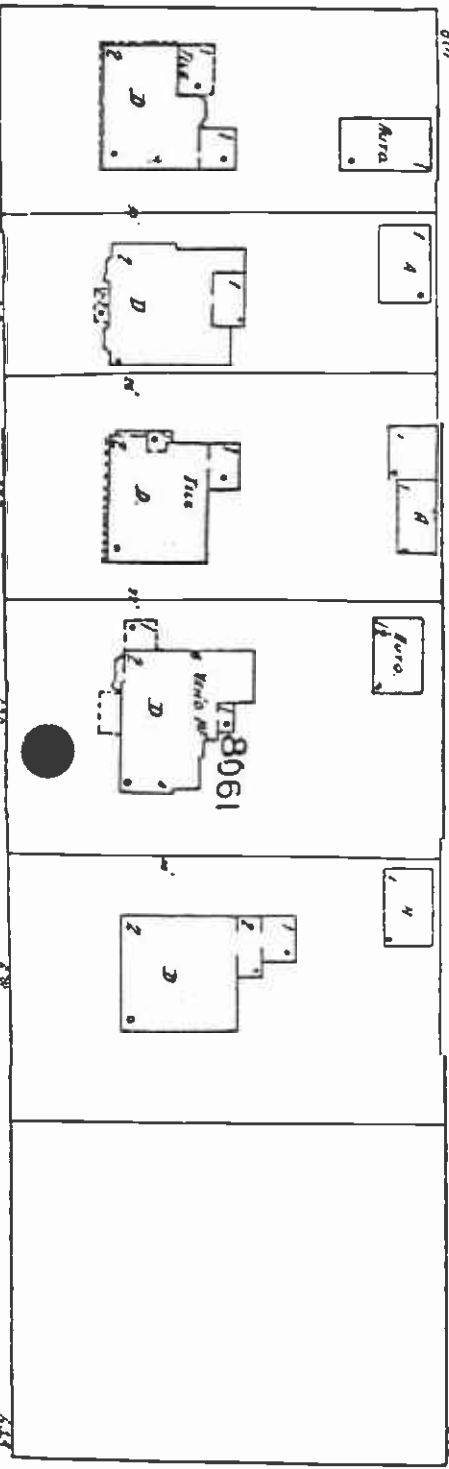
12th Ave

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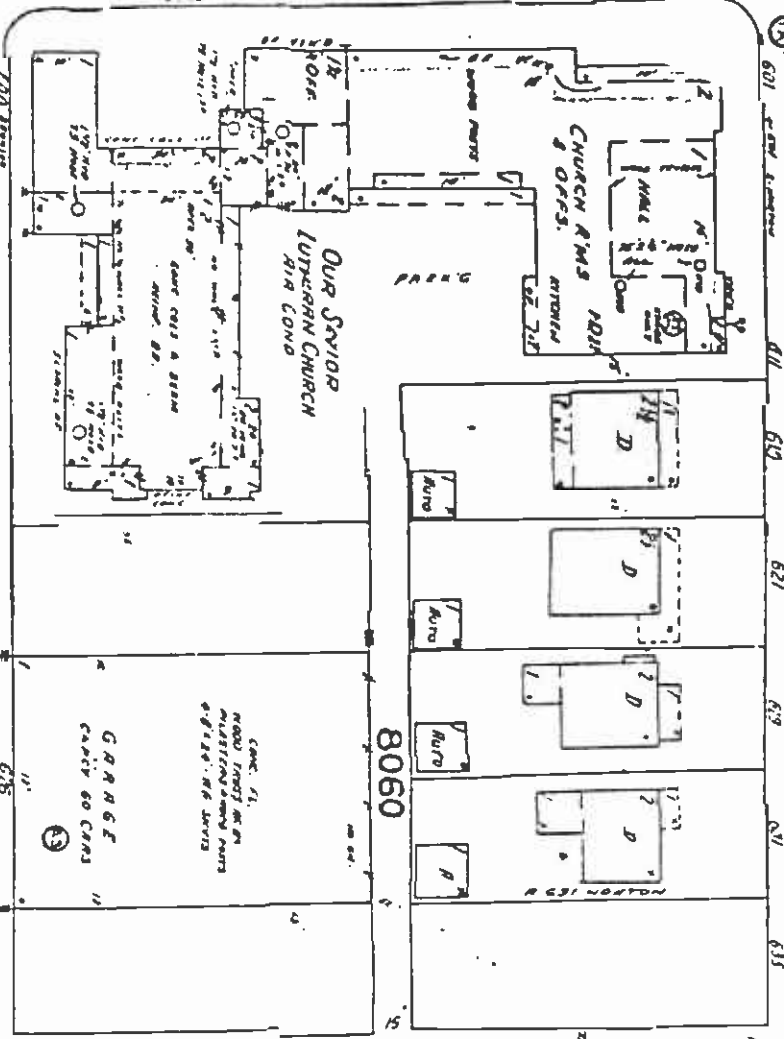
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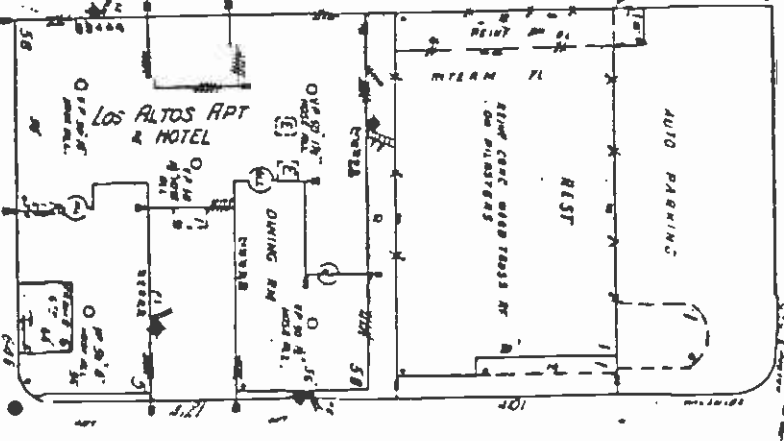


S. BRONSON AV.



S. NORTON AV.

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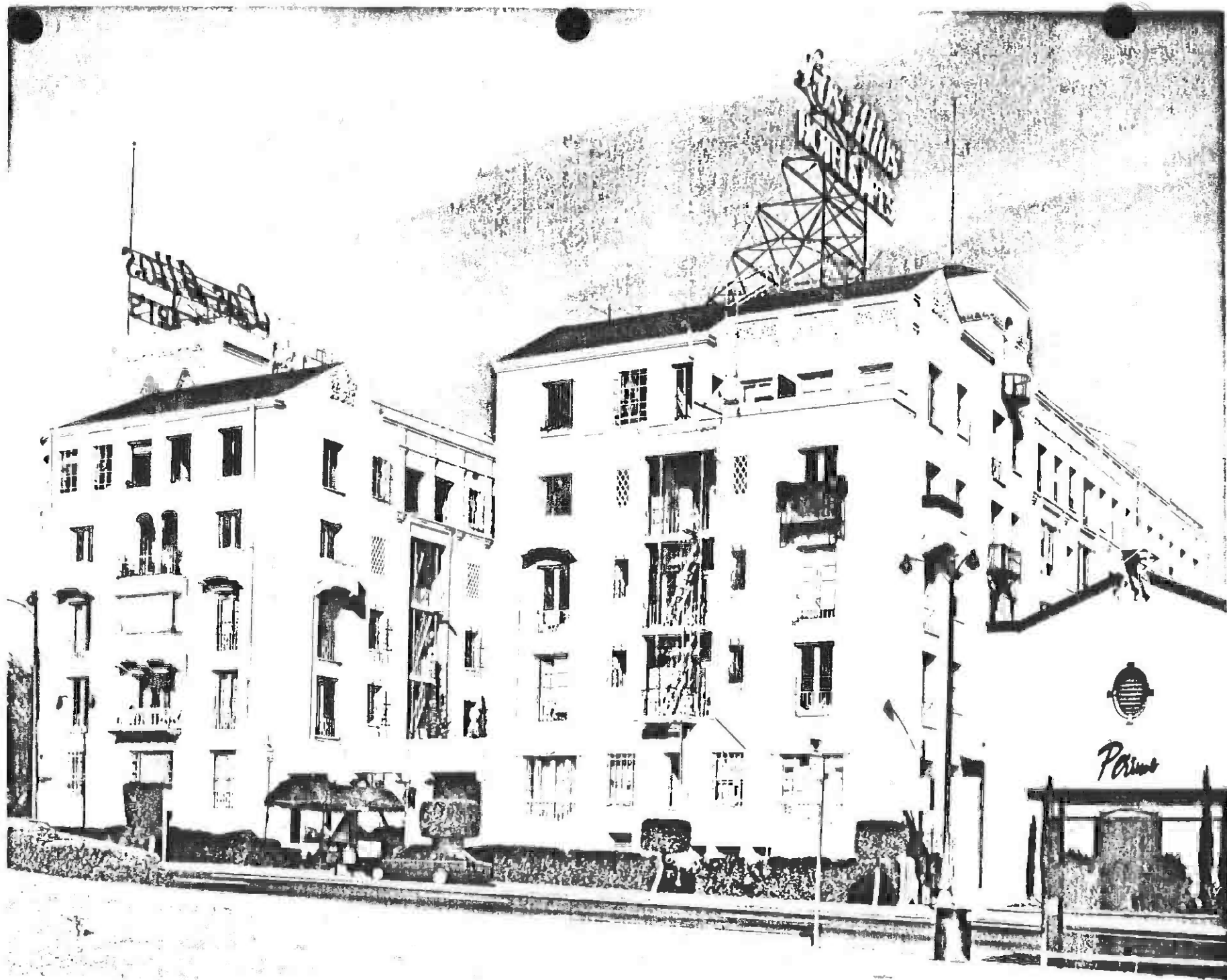
Copyright 1954 by the Sanborn Map Co

WILSHIRE BLVD

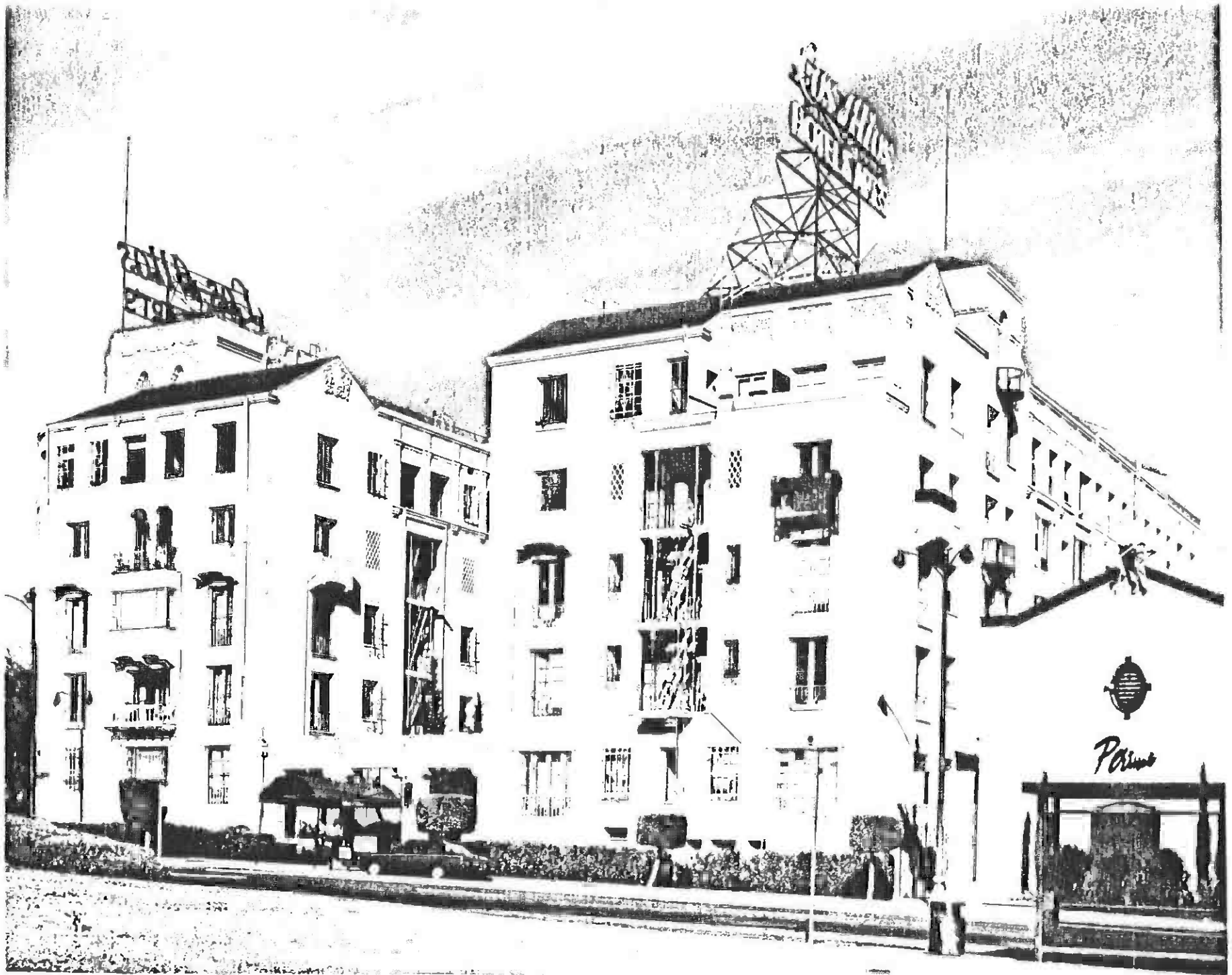
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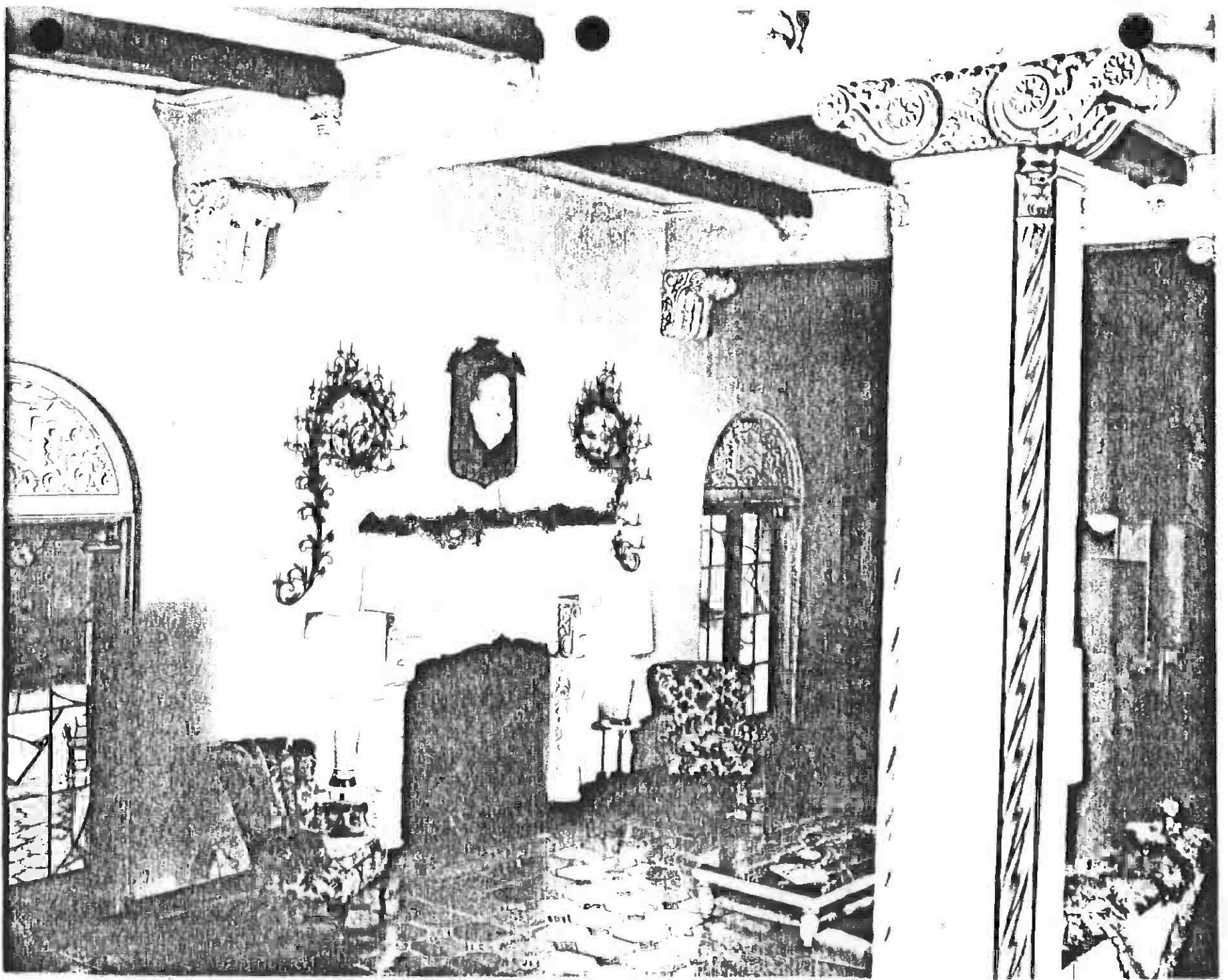


Southern Facade

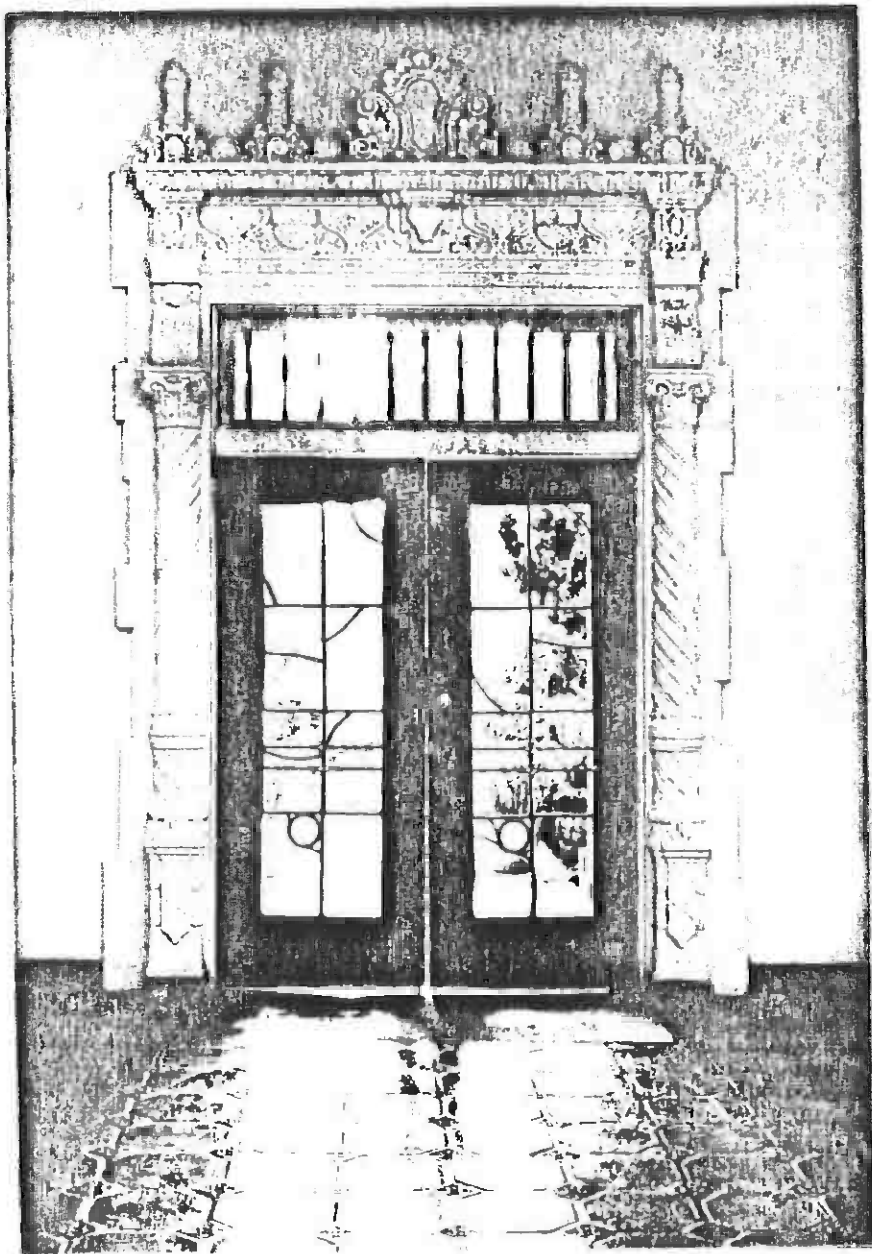


Southern Palms

Los Altos Apartments—December 1986

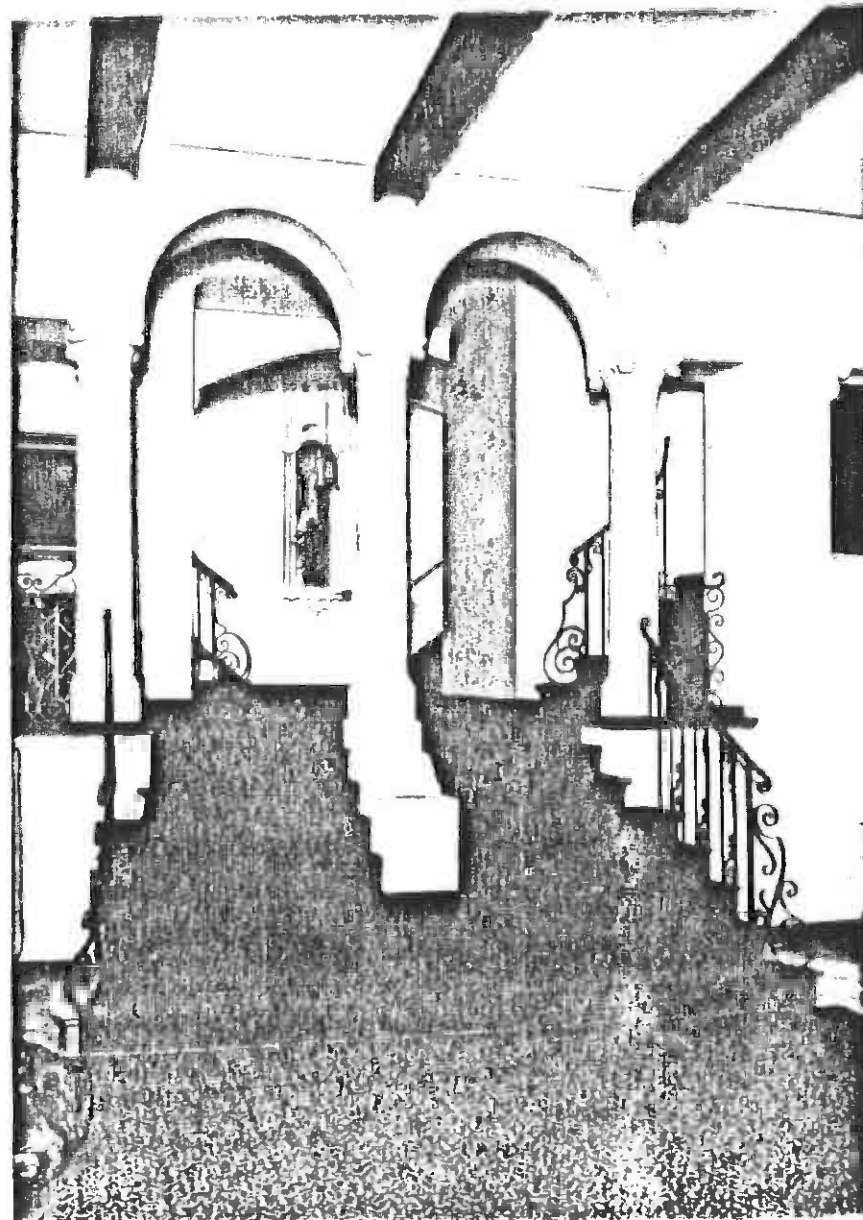


118  
Interior Detail-Lobby Area



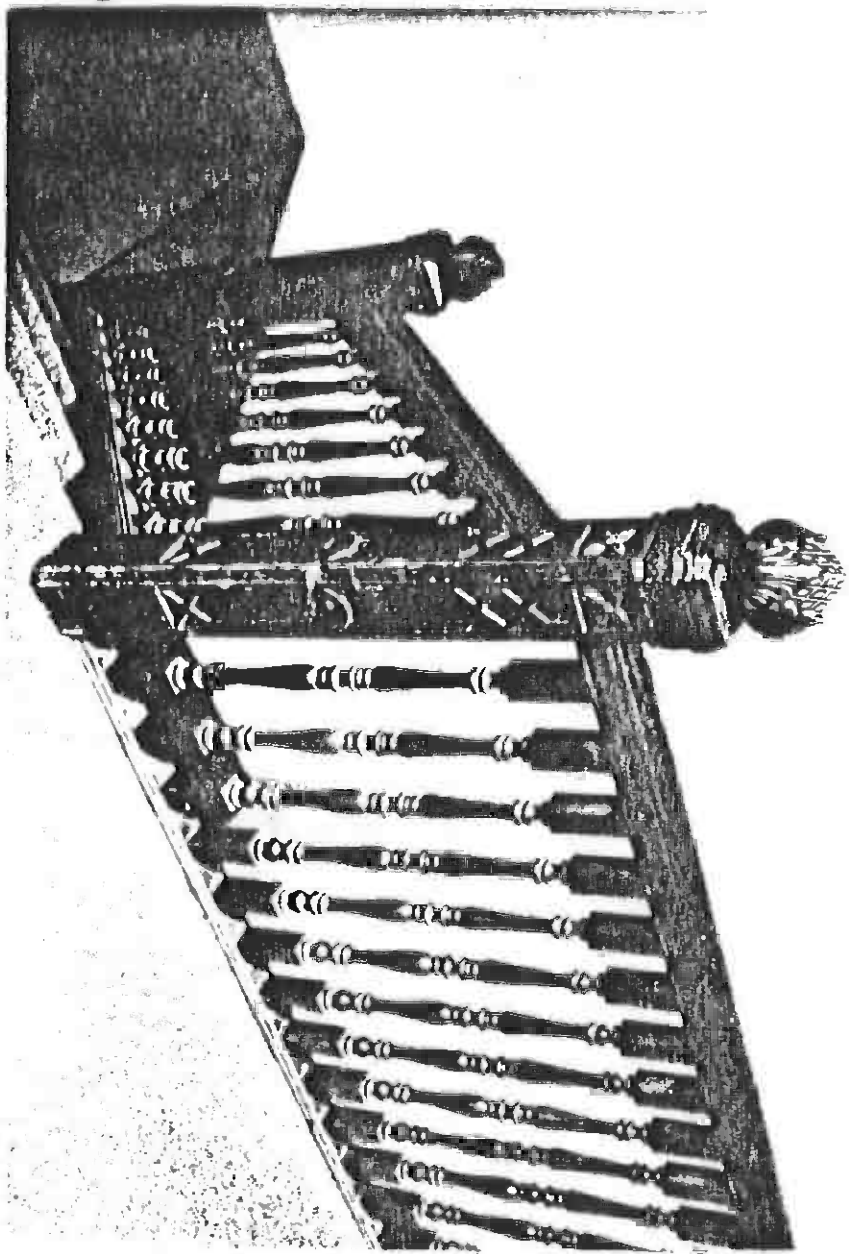
Main Entrance viewed from Lobby

Los Altos Apartments-December 1985



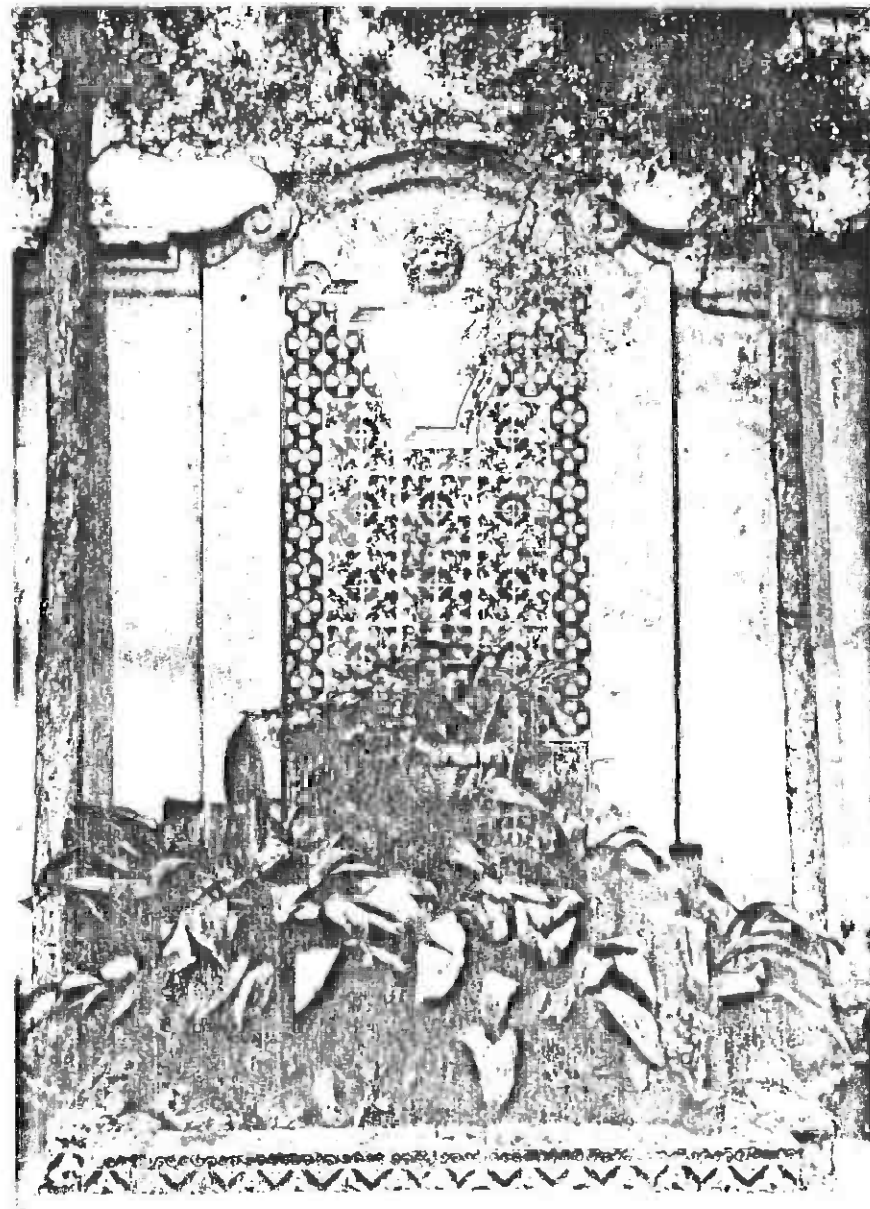
Interior Detail-Lobby Area

Los Altos Apartments-December 1985



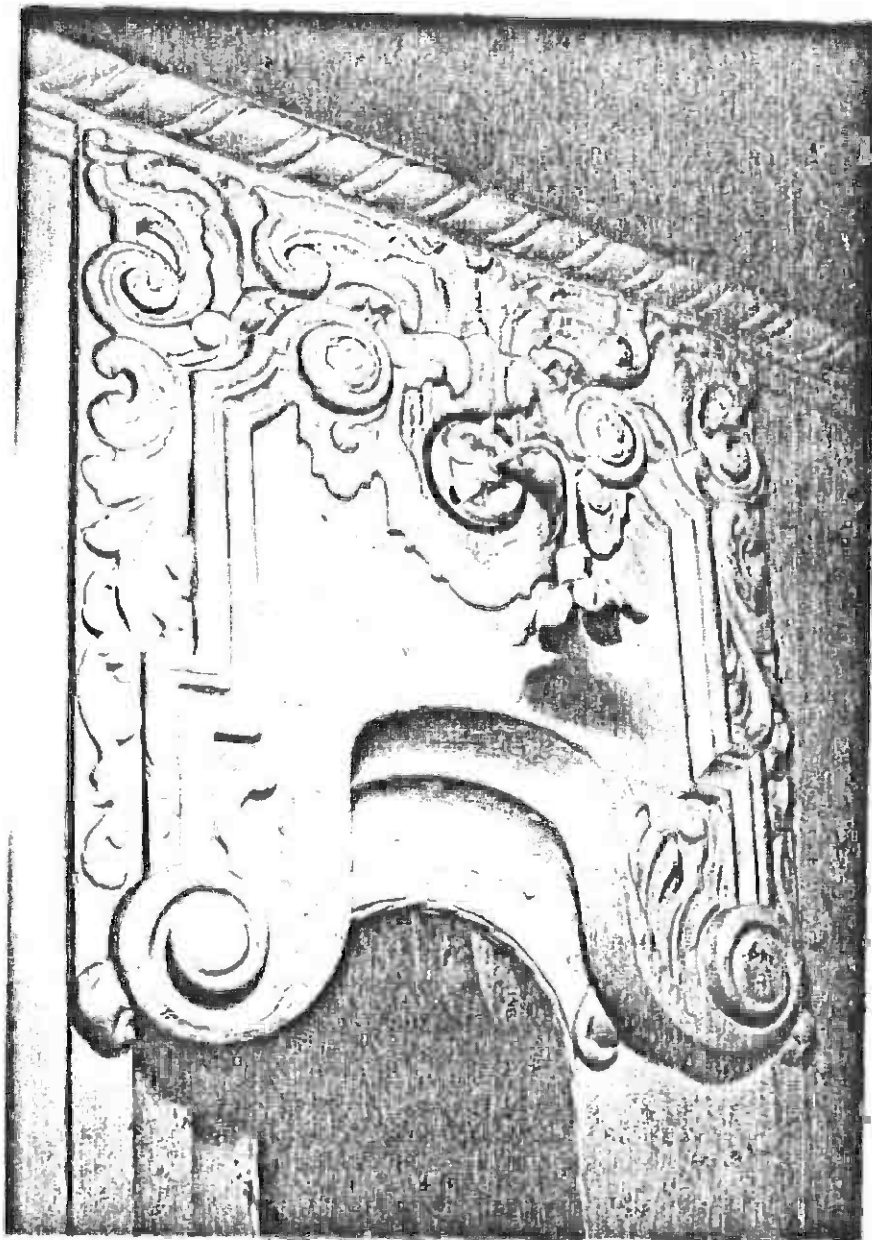
Typical Stairwell

Los Altos Apartments-December 1985



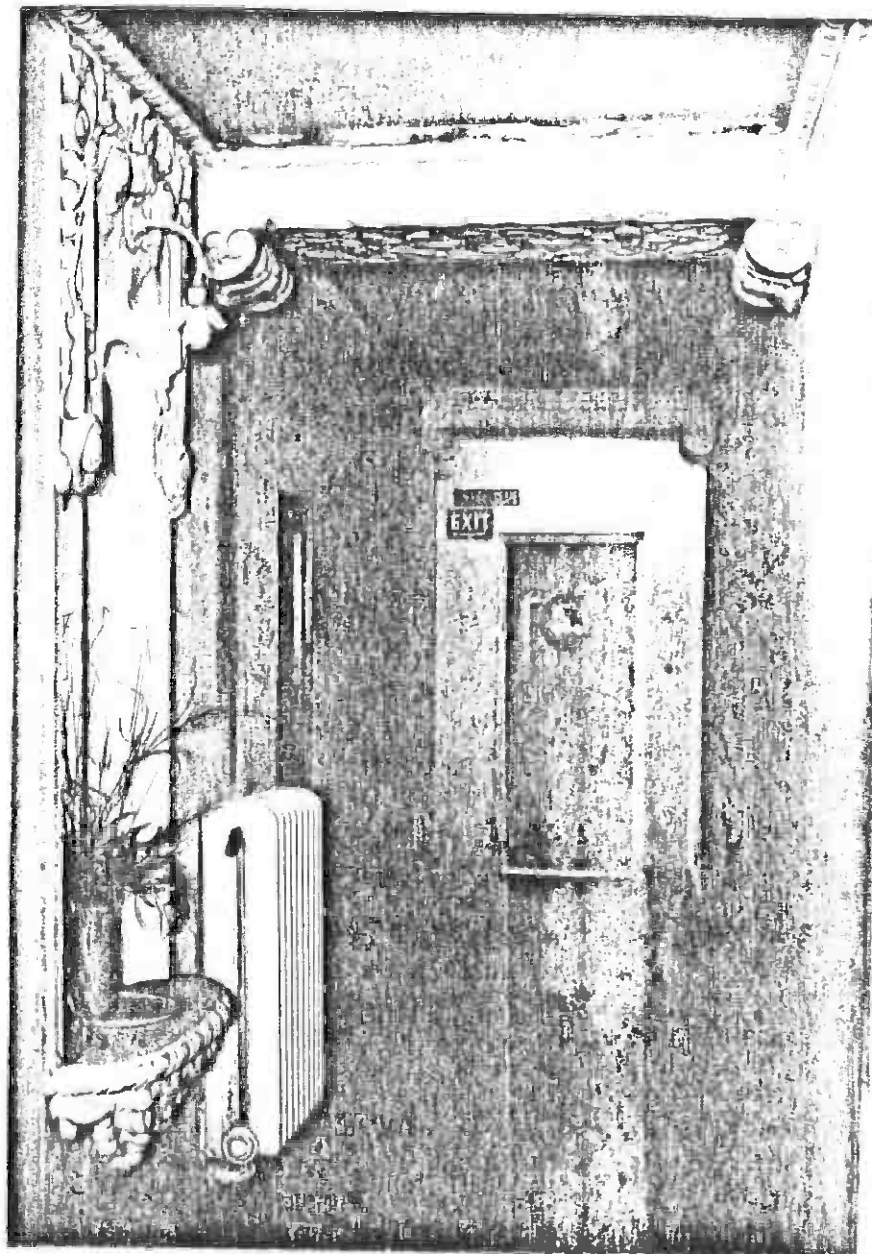
Rear Courtyard-Spill Fountain

Los Altos Apartments-December 1985



Corridor Niche and Lighting Fixture

Los Altos Apartments—December 1985



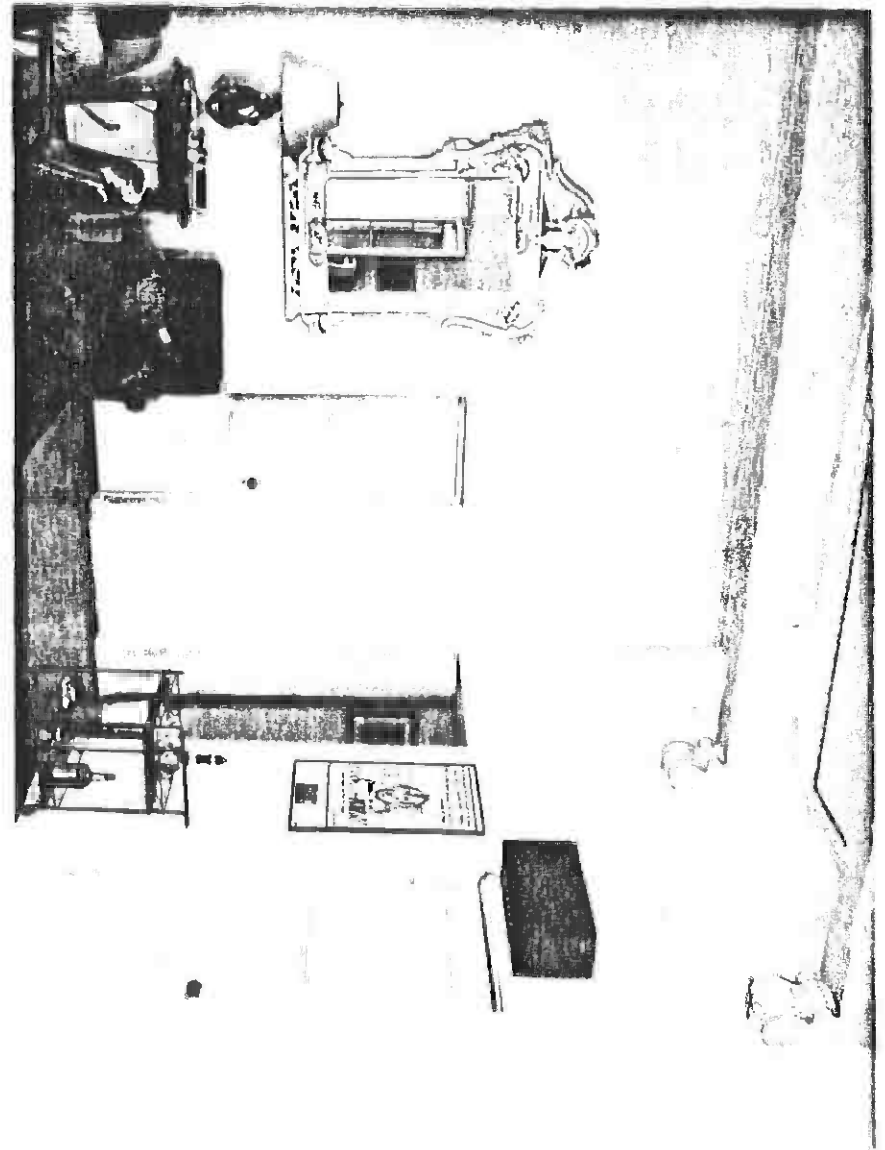
Typical Corridor (5th Floor)





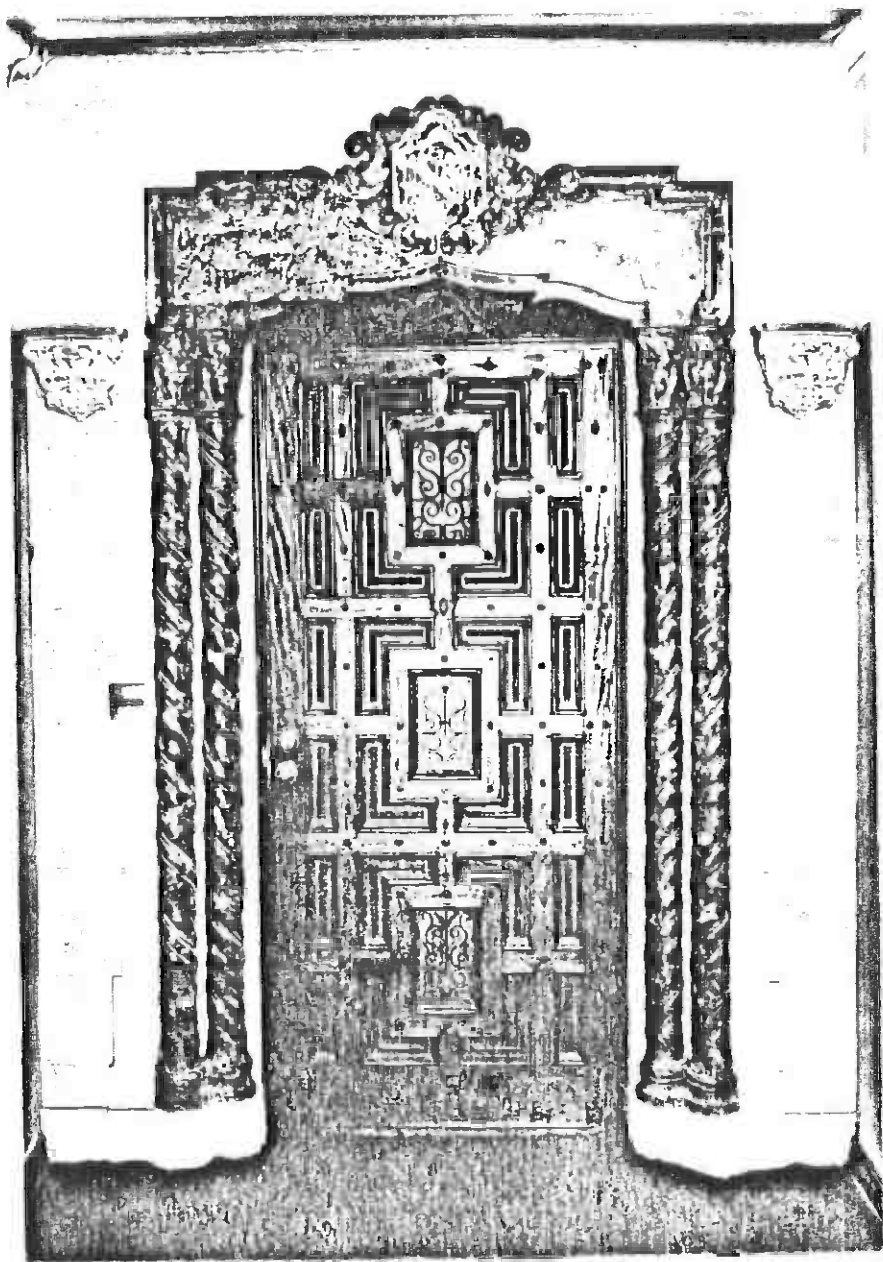
Typical Kitchen Detail (5th Floor)

Los Altos Apartments-December 1985



Typical Apartment Detail (5th Floor)

Los Altos Apartments-December 1985



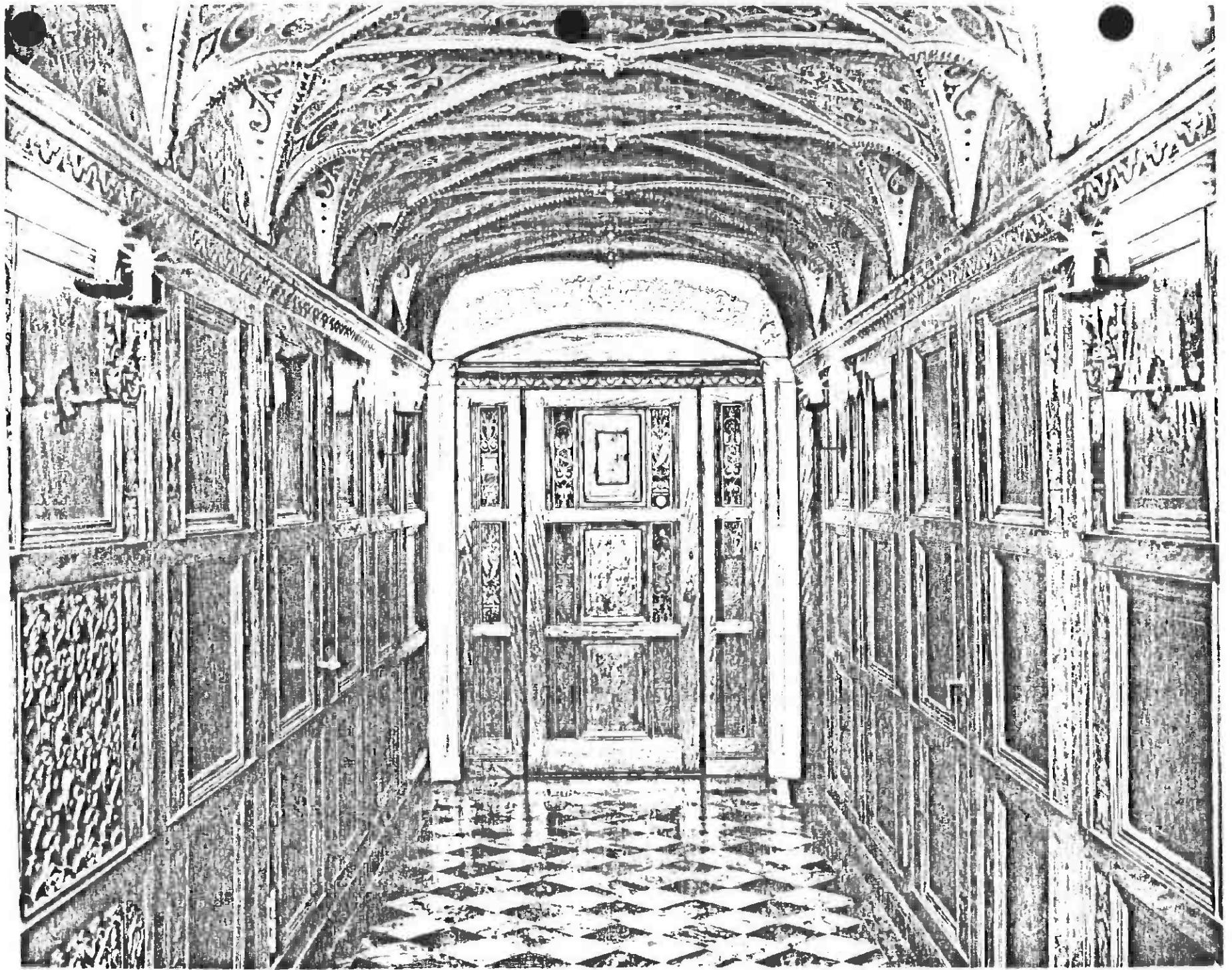
Suite 207 Entrance Surround and Door

Los Altos Apartments-December 1985

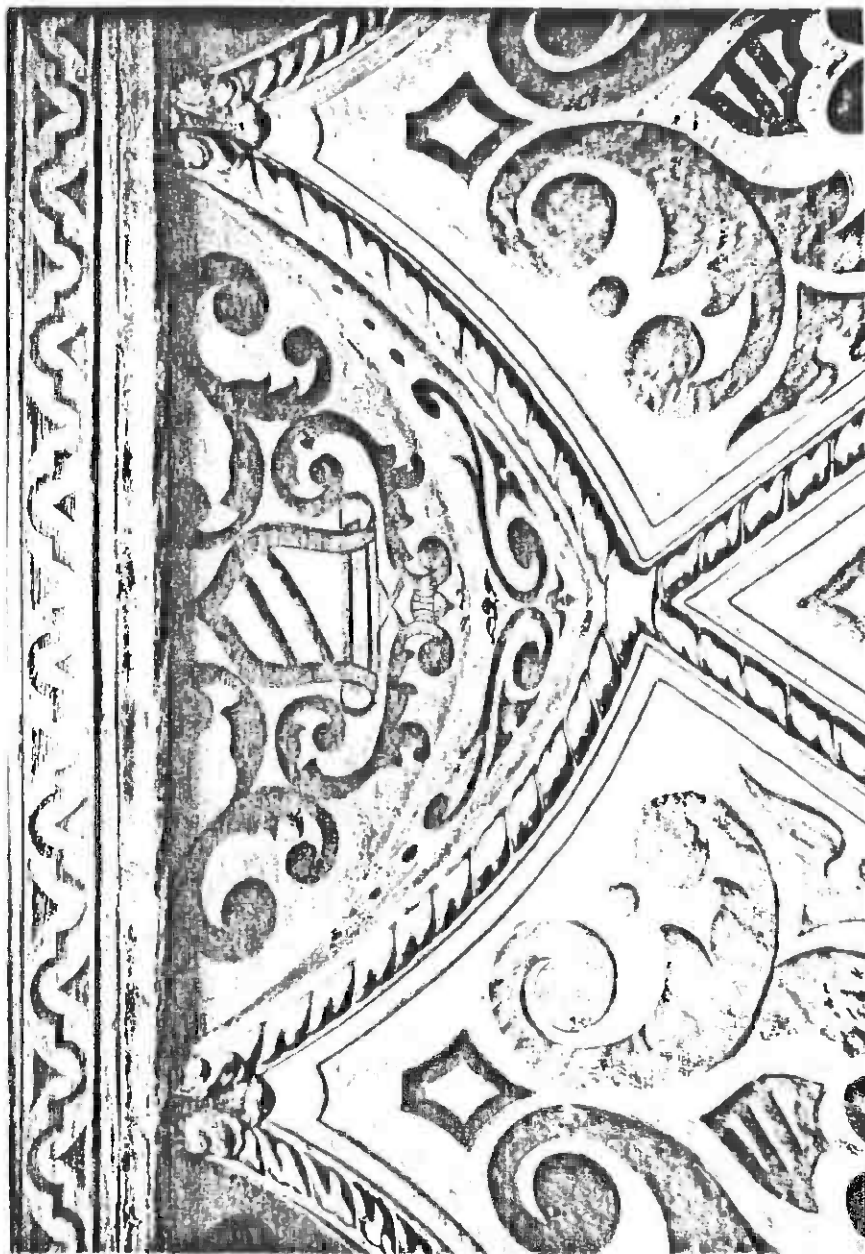


Typical Apartment Door (5th Floor)

Los Altos Apartments-December 1985

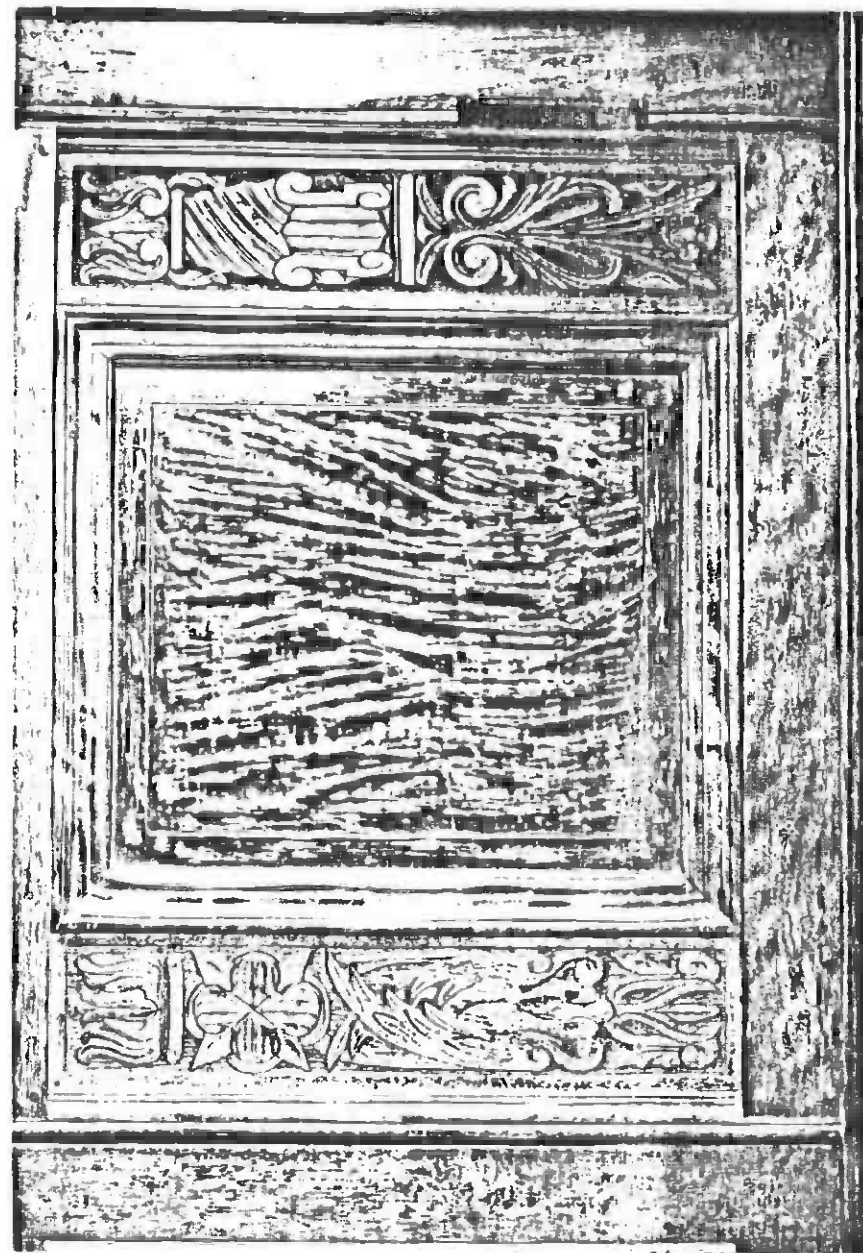


Suite 207 Entrance Hallway



Suite 207 Hallway Ceiling Detail

Los Altos Apartments-December 1985



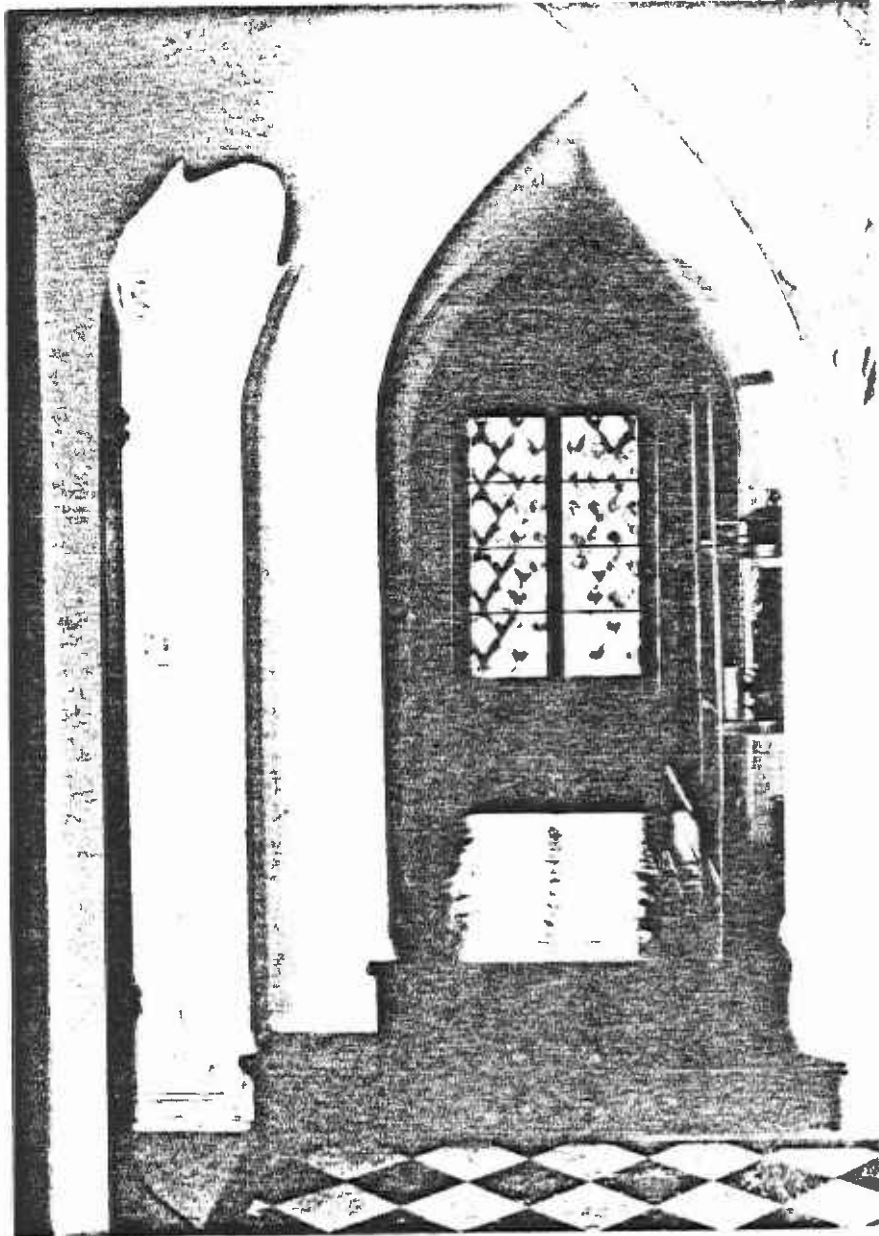
Suite 207 Hallway Closet Door Detail

Los Altos Apartments December 1985



Suite 207 Living Room Detail  
Los Altos Apartments-December 1985

196



Suite 207 Interior Detail  
Los Altos Apartments-December 1985

SERIAL NO. \_\_\_\_\_

UTM    A    \_\_\_\_\_    C    \_\_\_\_\_  
       B    \_\_\_\_\_    D    \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name Whitehall Manor
- 2. Historic Name \_\_\_\_\_
- 3. Street or rural address 5272 Hollywood Boulevard  
     city Hollywood                    Zip Code 90027 County Los Angeles
- 4. Parcel Number: 5544-018-002    5. Present Owner Ben-Anne Investment Company  
     Address 8671 Wilshire Blvd.    city Los Angeles                    Zip Code 90211  
     Ownership: Public \_\_\_ Private X
- 6. Present Use apartments                    Original Use apartments

DESCRIPTION

7a. Architectural Style Spanish Colonial Revival

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This apartment building is designed in the Spanish Colonial style. It is four stories in height with a campanile projecting above the low-pitched red tile roof. The massing of the building is symmetrical. The upper stories are slightly recessed. The entrance is highly ornamented. Many windows are wrought iron grillework or balconies. Windows are arranged so as to draw attention to the verticality of the structure. Cut stone caps first floor windows and the recessed fire escape. There is a slight tile overhang on the first floor.

Attach Photograph(s) here

- 8. Construction date: 1927  
     Estimated \_\_\_\_\_ Factual X
- 9. Architect: E. B. Rust
- 10. Builder: Luther T. Mayo, Inc.
- 11. Approx. property size (in feet):  
     Frontage 80'                    Depth 110'
- 12. Date(s) of enclosed photograph(s):  
     7/1986

13. Condition: Excellent \_\_\_\_\_ Good  Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_
14. Alterations: virtually unaltered
15. Surroundings, (Check more than one if necessary): Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up   
 Residential  Industrial \_\_\_\_\_ Commercial \_\_\_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known  Private Development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_ Public Works Project \_\_\_\_\_  
 Other \_\_\_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

Noted local architect E. B. Rust designed the building in 1927. Rust designed a number of structures on Hollywood Blvd. and in the surrounding neighborhood tracts. The apartment is tastefully done, and a lot of attention has been paid to detail. It serviced the large influx of prospective residents which Hollywood experienced in the twenties. Many of these were prospective actors and actresses who shuttled back and forth between Hollywood and New York.

Architect E. B. Rust designed numerous apartment buildings in the Hollywood Area. Comparatively, Whitehall Manor is undistinguished. Some of his superior designs include the Los Altos Apartments at 4121 Wilshire Blvd.; the 4-story (SEE CONTINUATION SHEET)

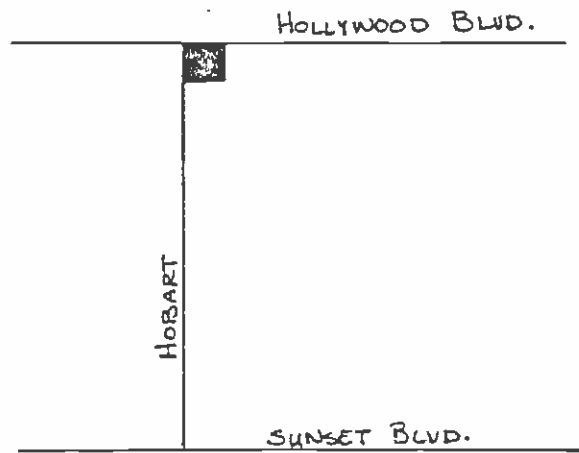
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture  Arts & Leisure \_\_\_\_\_  
 Economic/Industrial \_\_\_\_\_ Exploration/Settlement \_\_\_\_\_  
 Government \_\_\_\_\_ Military \_\_\_\_\_ Religion \_\_\_\_\_  
 Social/Education \_\_\_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



21. Sources (List books, documents, surveys, personal interviews and their dates.)  
 Bldg Permit, Dept. of Bldg & Safety: Los Angeles  
 Tax Assessors File  
 Hollywood Revitalization Project Files

22. Date form prepared: July 18, 1986, Rev: 7/15/88  
 By:(name) Sharon Bourstein  
 Organization SCRTD  
 Address 425 S. Main St.  
 City L. A. Zip Code 90013  
 Phone (213) 972-6073



**LACMTA LIBRARY**



CONTINUATION SHEET: 5272 Hollywood Blvd.

#19 Significance

hotel at 1901-15 West 6th Street; the 5-story apartments at 3198 W. 7th Street; the William Penn Hotel at 2208 W. 8th Street; and the 5-story apartments at 901 S. Kingsley Drive.

SERIAL NO. \_\_\_\_\_

UTM    A \_\_\_\_\_ C \_\_\_\_\_  
      B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                    \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

- 1. Common Name San Marcos Hotel
- 2. Historic Name Dalton Apartments
- 3. Street or rural address 242 N. Western Avenue  
City Los Angeles Zip Code 90004 County Los Angeles
- 4. Parcel Number: 5517-005-021 5. Present Owner Theresa E. Holz  
Address 800 W. First Street City Los Angeles Zip Code 90004  
Ownership: Public \_\_\_ Private x
- 6. Present Use hotel/retail Original Use residential

DESCRIPTION

- 7a. Architectural Style renaissance revival influence
- 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This large hotel is located on the southeast corner of Beverly Boulevard and Western Avenue. Impressive for its size in the time in which it was built, this hotel features a decorative frieze, lintels, arched window openings on the top floor, and a parapetted roof. The ground floor is used for retail purposes.

There have been alterations to the ground floor level of the hotel for use as retail stores.

Attach Photograph(s) here

- 8. Construction date: 1928  
Estimated \_\_\_\_\_ Factual x
- 9. Architect: Postle & Postle
- 10. Builder: \_\_\_\_\_
- 11. Approx. property size (in feet):  
Frontage 124' Depth 73'
- 12. Date(s) of enclosed photograph(s):  
7/1986

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13. Condition: Excellent \_\_\_ Good  Fair \_\_\_ Deteriorated \_\_\_
14. Alterations: to street level retail entrances
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up \_\_\_  
 Residential \_\_\_ Industrial \_\_\_ Commercial  Other: \_\_\_
16. Threats to site: None known  Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
 Other: \_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

Designed by the firm of Postle and Postle, this building was constructed in 1928. The hotel was originally called the "Dalton Apartments".

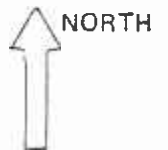
The architectural firm of Postle & Postle appears to have designed only three major commercial structures in Los Angeles, all between 1927-1928. The best of these is the 4-story brick apartment building located at 5426 Virginia Avenue for Frances J. Murphy. The Wilson Building at 102 S. Spring Street is relatively undistinguished, but is well known because of its location across the street from City Hall and the Los Angeles Times. The San Marcos Hotel at 242 N. Western (SEE CONTINUATION SHEET)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture  Arts & Leisure \_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
 Government \_\_\_ Military \_\_\_ Religion \_\_\_  
 Social/Education \_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

21. Sources (List books, documents, surveys, personal interviews and their dates.)

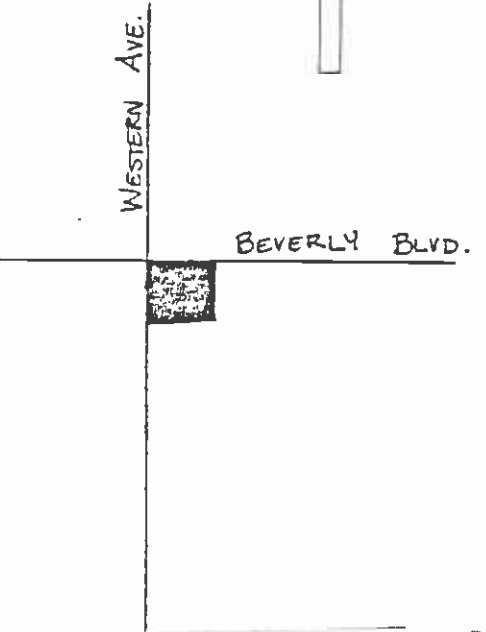
Bldg Permit, Dept. of Building & Safety: Los Angeles  
 Tax Assessors File



WESTERN AVE.

BEVERLY BLVD.

22. Date form prepared: July 18, 1986, Rev: 7/15/88  
 By:(name) Sharon Bornstein  
 Organization SCRTD  
 Address 425 S. Main St.  
 City LA Zip Code 90013  
 Phone 213 972-6073



CONTINUATION SHEET: 242 N. Western Avenue

#19 Significance

Avenue is a massive utilitarian structure and despite its prominent site at Western and Beverly, does not appear to have any particular local architectural or cultural significance.

101 South Vermont Avenue

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

207 North Vermont Avenue

No revision or continuation of the previously submitted DPR 523 was necessary. We concur with your determination that the structure does not appear eligible for listing on the National Register of Historic Places.

The structure has been heavily altered since the original DPR 523 submission was made. In addition, the structure is located outside the area of potential effect and should be dropped from consideration for the purpose of this project.

**HISTORIC RESOURCES INVENTORY**

HABS _____		HAER _____		NR _____		SHL _____		Loc _____	
UTM: A _____		B _____		C _____		D _____		Ser. No. _____	

**IDENTIFICATION**

1. Common name: \_\_\_\_\_
2. Historic name: Residence for J.M. Close
3. Street or rural address: 5024-5026 Sunset Boulevard; 1448 Mariposa Avenue  
City Los Angeles Zip 90027 County Los Angeles
4. Parcel number: 5543-024-001
5. Present Owner: Clara O. Goedde and Helen M. Weld Address: 10762 Acama Street  
City North Hollywood Zip 91602 Ownership is: Public \_\_\_\_\_ Private X
6. Present Use: Law Offices Original use: Residential

**DESCRIPTION**

- 7a. Architectural style: Craftsman
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

This two-story residential structure is in good condition and remains a fine example of the Craftsman style. The structure has remained virtually unaltered. The design of the structure incorporates well executed Craftsman style design elements including stepped brackets and bargeboards, exposed rafter ends, lintels designed in the same stepped pattern, and exposed beamwork. The main two-story structure is flanked on both ends by porches supported on brick pillars. A simple course highlights the second story line immediately below the window sills. The main and porch roofs are gable with a low pitch and generous overhang. A wooden stairwell along the southern elevation provides private access to the second floor level. The landscape includes a series of Yucca plants along the northern elevation as well as a large Palm tree. The structure was originally built to house two families, however it is associated with a complex of four single family bungalows to the south. The structure is clad with medium width clapboard siding.



8. Construction date:  
Estimated \_\_\_\_\_ Factual 1915
9. Architect \_\_\_\_\_
10. Builder C.E. Finkenbinder
11. Approx. property size (in feet)  
Frontage 60 Depth 30  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
April 1987

124

13. Condition: Excellent \_\_\_ Good X Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_
14. Alterations: Virtually unaltered.
15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up X  
 Residential X Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known X Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
 Public Works project \_\_\_ Other: \_\_\_\_\_
17. Is the structure: On its original site? X Moved? \_\_\_ Unknown? \_\_\_
18. Related features: 1438, 1440, 1442, 1444 Mariposa Avenue and garages.

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The structure located at 5024-5026 Sunset Boulevard was built at the request of J.M. Close in association with the four bungalows to the immediate south. A Building Permit issued by the City of Los Angeles on November 5, 1915 indicates that contractor C.E. Finkenbinder was hired to erect the main structure at an estimated cost of \$2,000. Permits for the associated bungalows were issued on the same date. The structure is significant for its fine interpretation of the Craftsman style, and as one of the only remaining Craftsman structures along Sunset Boulevard in the Hollywood area. The 1915 construction date is relatively early for this area, lending the structure further significance as a typical residential structure in Hollywood during the early days of the motion picture industry. The quality and integrity of the Craftsman style of architecture is further enhanced by the good condition and virtually unaltered state of the exterior.

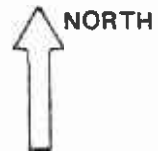
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture X Arts & Leisure \_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
 Government \_\_\_ Military \_\_\_  
 Religion \_\_\_ Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).

Los Angeles City Building Permit  
 November 5, 1915 #14034-14038

22. Date form prepared June 4, 1987  
 By (name) Richard Starzak  
 Organization Myra L. Frank & Assoc. for SCRTD  
 Address: 403 West 8th Street #801  
 City Los Angeles, CA Zip 90014  
 Phone: (213) 627-5376

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAP

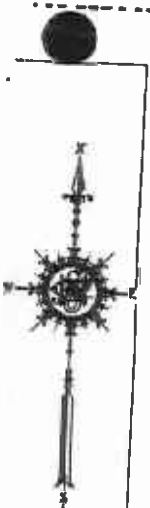




943

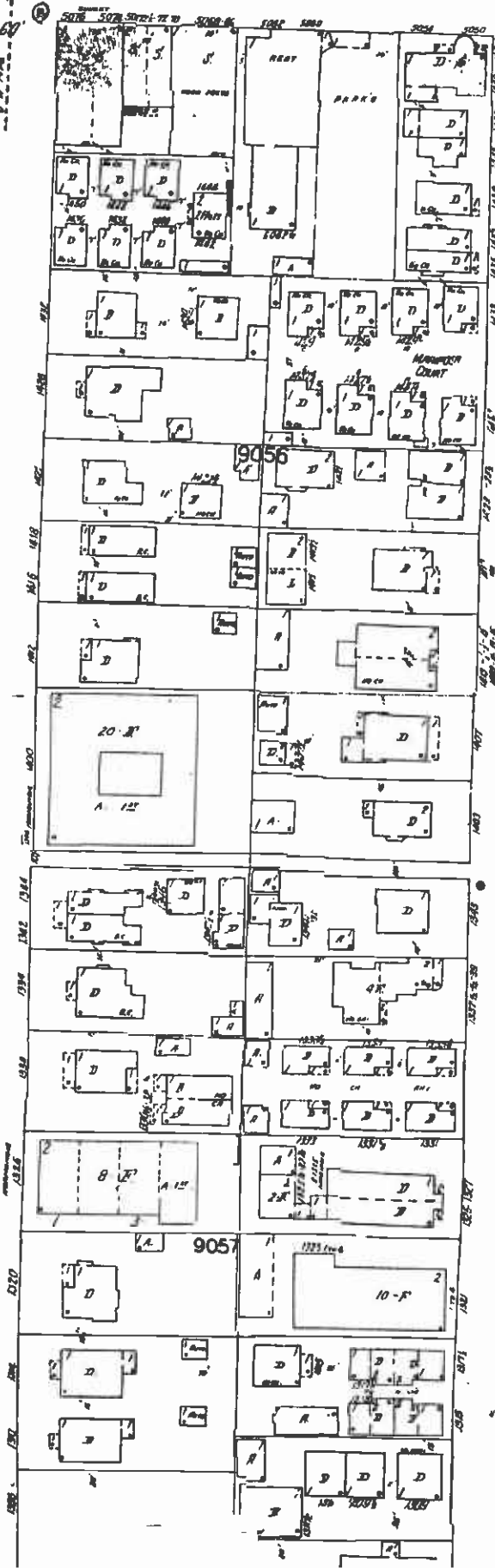
944

SUNSET BLVD

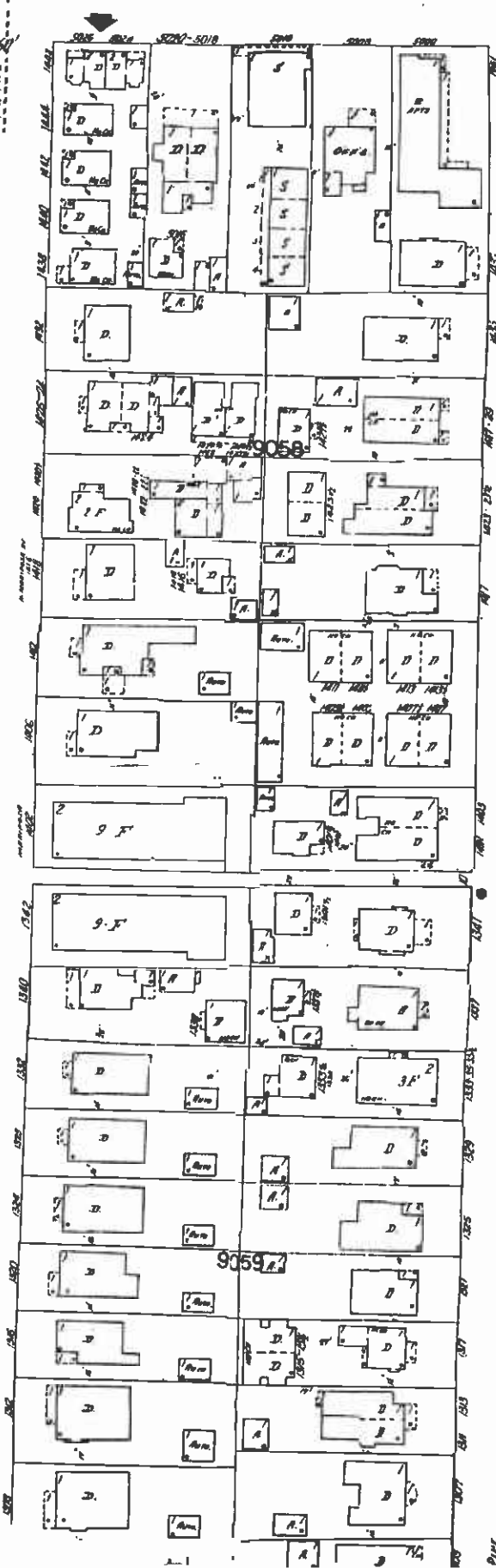


N. NORMANDIE AV.

920



N. MARIPOSA AV.



N. ALEXANDRIA AV.

921

137



13. Condition: Excellent  Good  Fair  Deteriorated
14. Alterations: Minor
15. Surroundings, (Check more than one if necessary): Open land  Scattered buildings  Densely built-up  
Residential  Industrial  Commercial  Other:
16. Threats to site: None known  Private Development  Zoning  Vandalism  Public Works Project   
Other
17. Is the structure: On its original site?  Moved?  Unknown?
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

This complex of buildings is Warner Brothers first studio on the West Coast. Originally a pasture, the structure was built when Sunset Blvd. was residential street. The building appears as it did during the twenties having almost no alterations. It was here that Al Jolson and John Barrymore made their first sound films in 1926 and 1928. Don Juan was the first sound synchorized film made at this studio. In 1928, Warner Brothers began their move to Burbank Studio. This structure is important to the film industry; it is where a number of innovations in film took place. It is one of Hollywood's grandest studios and now one of the last one Sunset Blvd. The site represents one of Hollywood's most important eras--the silent movie.

(SEE CONTINUATION SHEET)

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture 3 Arts & Leisure 1  
Economic/Industrial 2 Exploration/Settlement   
Government  Military  Religion   
Social/Education

21. Sources (List books, documents, surveys, personal interviews and their dates.) A. Times 4-1-23 pt. V, p. 15. Southwest Builder Contractor 9-7-23, p. 19. also 8-29-24 p. 55. Southern California Business, March 1926. Bison Archives--Mark Wannamaker.

22. Date form prepared: 5/80, Rev: 7/15/88  
By:(name) D. Miller, C. Johnson  
Organization Hollywood Revitalization  
Address 31313 Vine St.  
City Hollywood Zip Code 90028  
Phone 462-0901

CONTINUATION SHEET: 5858 Sunset Blvd.- KUTE-KMPC

#19 Significance

The design of this structure was attributed to E. Hartley. It does not appear that Mr. Hartley designed any other commercial structures or any known residential structures within the Los Angeles area.

The main significance of this structure is its historical association with the film industry within the immediate Hollywood area and that it is the finest extant and virtually unaltered studio building along Sunset Boulevard.



SERIAL NO. \_\_\_\_\_

UTM A 11/378480/3773640

B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED \_\_\_ DETERMINED ELIGIBLE  
\_\_\_ APPEARS ELIGIBLE \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

1. Common Name \_\_\_\_\_

2. Historic Name \_\_\_\_\_

3. Street or rural address 5901-07 Sunset Boulevard

city Hollywood Zip Code 90028 County Los Angeles

4. Parcel Number: \_\_\_\_\_ J. Present Owner Golden West Broadcasters

Address 5858 Sunset Blvd. City Hollywood Zip Code 90028

Ownership: Public \_\_\_\_\_ Private X

6. Present Use sound stage Original Use stores

DESCRIPTION

7a. Architectural Style \_\_\_\_\_

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This commercial structure is a combination of Art Deco and moderne styles. The massing of the buildings, with its stepped facade is typical of the Art Deco style, as is the ornamentation on the piers. Each wing has rounded corners and a recessed entrance. Some alteration has occurred. The frontispiece has a circular overhand between two wide stylized piers.



8. Construction date: 1936  
Estimated \_\_\_\_\_ Factual X  
9. Architect: Gilbert C. Underwood  
10. Builder: \_\_\_\_\_  
11. Approx. property size (in feet):  
Frontage 100 Depth 175  
12. Date(s) of enclosed photograph(s):  
2/79 7/86

5901 SUNSET BOULEVARD  
LOS ANGELES , CA.



SCRTD  
1987

13. Condition: Excellent \_\_\_\_\_ Good  Fair \_\_\_\_\_ Deteriorated \_\_\_\_\_

14. Alterations: \_\_\_\_\_

15. Surroundings, (Check more than one if necessary): Open land \_\_\_\_\_ Scattered buildings \_\_\_\_\_ Densely built-up  
Residential \_\_\_\_\_ Industrial \_\_\_\_\_ Commercial  Other: \_\_\_\_\_

16. Threats to site: None known  Private Development \_\_\_\_\_ Zoning \_\_\_\_\_ Vandalism \_\_\_\_\_ Public Works Project \_\_\_\_\_  
Other \_\_\_\_\_

17. Is the structure: On its original site?  Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_

18. Related features: \_\_\_\_\_ none \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

Brooks Randall Insurance had this building designed by Gilbert C. Underwood in 1936 as office and store space. It is representative of the Art Deco both in massing and ornamentation. The stepped facade, rising 3 stories in height, is the focal point of the structure. The trend in Hollywood during the Thirties was to these large stylized buildings, they made a dramatic impression on visitors to the area.

(SEE ADDITIONAL COMMENTS)

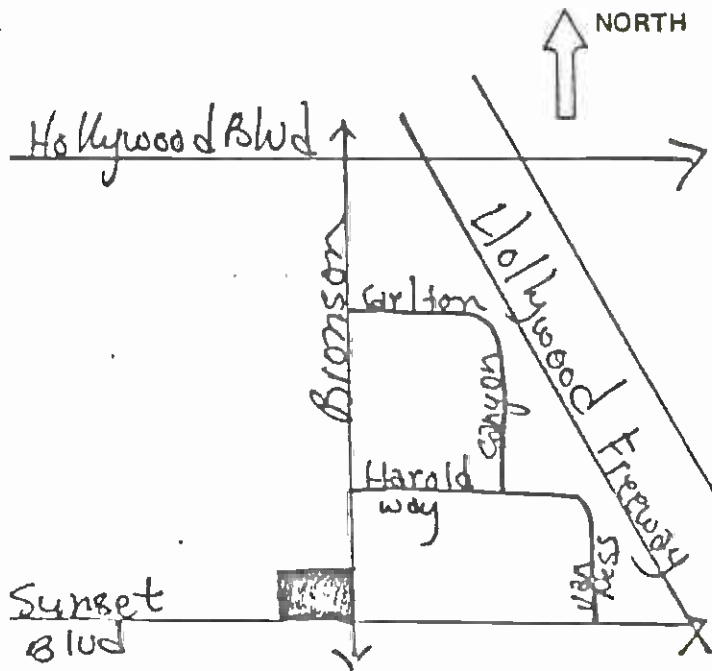
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_\_\_  
Economic/Industrial \_\_\_\_\_ Exploration/Settlement \_\_\_\_\_  
Government \_\_\_\_\_ Military \_\_\_\_\_ Religion \_\_\_\_\_  
Social/Education \_\_\_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Bldg. Permit, City of Los Angeles, Dept. of Bldg & Safety

22. Date form prepared: 4/79, Rev. 7/20/88  
By: (name) Christie Johnson, Denver Miller  
Organization Hollywood Revitalization  
Address 6253 Hollywood Blvd.  
City Hollywood Zip Code 90028  
Phone 464-3184





CONTINUATION SHEET: 5901-07 Sunset Blvd.

#19 Significance

This structure was originally built as a store and office complex, and subsequently has been used as a studio building. The structure appears to be currently vacant, although some intermittent use as office space may occur.

Current Ownership: Autry, Orvon G. Co. Executor,  
Autry, Ina S. Deceased Estate of  
5858 Sunset Blvd., Los Angeles, 90028  
(Michael M. Schreter,  
5901 Sunset, Los Angeles, 90028)

Gilbert Stanley Underwood was one of Los Angeles' most prominent architects, most noted for his monumental and governmental designs. Mr. Underwood supplemented his undergraduate education at Yale University with a Master of Architecture degree from Harvard University in 1923. He was awarded the Medal of 1920 of the Societe des Architectes, and the Avery Prize of 1922. He was a consulting architect for the Union Pacific Railroad system.

Mr. Underwood's finest governmental designs in Los Angeles include the United States Courthouse, built in 1937-38 and located at 312 N. Spring Street and the United States Post Office built in 1937 and located at 900 N. Alameda Avenue. He designed a fine example of the Art Deco Moderne style for Desmond's Department Store which was built in 1928 and is located at 5518-28 Wilshire Boulevard. He was also responsible for the design of the Olympic Auditorium at 1801 S. Grand Avenue. The Olympic Auditorium design was one of his earliest and is basically utilitarian with applied decoration.

The structure in question is the best known example of Mr. Underwood's design in the Streamline Moderne style, and is his only known commercial design in the Hollywood area.

OTHER BUILDINGS DESIGNED BY GILBERT STANLEY UNDERWOOD



U.S. Courthouse- 312 North Spring Street- Built 1938



U.S. Post Office- 900 N. Alameda- Built 1937

146

OTHER BUILDINGS DESIGNED BY GILBERT STANLEY UNDERWOOD



Desmond's Department Store- 5518-28 Wilshire- Built 1928



Olympic Auditorium- 1801 S. Grand Avenue- Built 1925

UTM A 11/370060/3773660  
 B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED \_\_\_ DETERMINED ELIGIBLE  
 \_\_\_ APPEARS ELIGIBLE \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

1. Common Name CBS
2. Historic Name CBS (KNXT) Columbia Square
3. Street or rural address 6121 Sunset Blvd.  
 city Hollywood Zip Code 90028 County Los Angeles
4. Parcel Number: \_\_\_\_\_ 5. Present Owner CBS, Inc.  
 Address 51 W. 52nd Street city N.Y., City Zip Code \_\_\_\_\_  
 Ownership: Public \_\_\_\_\_ Private X
6. Present Use offices, recording studio Original Use stores, Broadcasting Studio

DESCRIPTION

- 7a. Architectural Style \_\_\_\_\_
- 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

At 6121 Sunset Blvd. is CBS, a large complex of buildings ranging from one to five stories. This International style building complex fills the entire block from Gower to Vista Del Mar. Buildings are sited around a large landscaped square which opens on Sunset Blvd. The unadorned buildings feature a variety of International style techniques: horizontally bonded windows, simple flat planes of windows and walls, and the cantilevering of the structures. The clean simple image is enhanced by the utilization of modern materials, glass and concrete. Moderne features can be seen on the five story tower and include porthole windows, glass brick and touches of streamlined corners. The building has been badly remodelled on the ground floor by the filling-in of most of the windows.



8. Construction date: 1937  
 Estimated \_\_\_\_\_ Factual X
9. Architect: Lescanze & Heitschmidt
10. Builder: W. Simpson Constr.
11. Approx. property size (in feet):  
 Frontage 300 Depth \_\_\_\_\_
12. Date(s) of enclosed photograph(s):  
9/79 7/86

13. Condition: Excellent\_\_\_\_ Good x Fair\_\_\_\_ Deteriorated\_\_\_\_
14. Alterations: lower story windows filled in. Shops no longer in building.
15. Surroundings, (Check more than one if necessary): Open Land\_\_\_\_ Scattered buildings \_\_\_\_ Densely built-up x  
 Residential \_\_\_\_ Industrial \_\_\_\_ Commercial x Other: \_\_\_\_\_
16. Threats to site: None known x Private Development\_\_\_\_ Zoning\_\_\_\_ Vandalism\_\_\_\_ Public Works Project\_\_\_\_  
 Other \_\_\_\_\_
17. Is the structure: On its original site? x Moved?\_\_\_\_ Unknown?\_\_\_\_
18. Related features: \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

CBS, is located on the site of the old Christie Studios. This is one of Hollywood's oldest studios. In 1937 CBS began construction of its new broadcasting studio. Designed by William Lescanze and E. Heitschmidt the modern up-to-date facility, was one of California's first, large commercial edifices in the International style. William Lescanze assisted in the designing of one of this country's first International Style office towers, the Philadelphia Savings Fund Society. Originally the building had first floor commercial space, but this has been removed. Utilizing the language of the International style, this is an effective composition designed around a courtyard. Numerous radio

(SEE CONTINUATION SHEET)

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture 1 Arts & Leisure 1 & 2  
 Economic/Industrial\_\_\_\_ Exploration/Settlement\_\_\_\_  
 Government\_\_\_\_ Military\_\_\_\_ Religion\_\_\_\_  
 Social/Education\_\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

22. Date form prepared: 10/79, Rev: 7/20/88  
 By:(name) Denver Miller, Christy Johnson  
 Organization Hollywood Revitalization  
 Address 6253 Hollywood Blvd.  
 City Hollywood Zip Code 90028  
 Phone 464-3184

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CONTINUATION SHEET: 6121 Sunset Blvd.

#19 Significance

broadcasts originated from this studio during radios heyday of the thirties and forties. This is one of the most significant buildings historically and architecturally in Hollywood.

This structure is significant as one of California's first large commercial buildings designed in the International style. The design is attributed to an association of William Lescanze and Earl Heitschmidt. William Lescanze was a New York architect, and this is his only known work in the Los Angeles area, as well as his only known collaboration with Earl Heitschmidt.

Earl Theodore Heitschmidt is best known as the supervising architect in Los Angeles for the prominent New York firm of Schultze and Weaver from 1923 to 1928. During this period he designed the Biltmore Hotel at 515 South Olive Street, the Jonathan Club at 545 South Figueroa Street, the Subway Terminal Building at 415-423 South Hill Street, and the Hellman Bank Building at 650-654 South Spring Street. These structures are all significant to the architecture of Los Angeles' central business district and are designed in the Beaux Arts tradition with Italianate influence. Mr. Heitschmidt had engaged in private practice by 1928 and this enterprise resulted in the Los Angeles design of the Western Broadcasting Company garage and salesroom in 1935, located at 5939-45 Sunset Boulevard. In 1941-42 he collaborated in the design of two significant housing projects in the Los Angeles area. He designed the Pico Gardens, a group of 37 2-story buildings housing a total of 250 units, in association with John C. Austin, Sumner Spaulding, and Henry C. Newton. He also designed the massive Park LaBrea, a ten-and-one-half acre development, in association with Leonard Schultze & Son.

The CBS Studios, however, remains Heitschmidt's only major design in the International style, and the only major commercial design by Lescanze in the Los Angeles area.

150

OTHER STRUCTURES ASSOCIATED WITH E.T. HEITSCHMIDT



Biltmore Hotel- 515 South Olive Street- Built 1922



Jonathan Club- 545 South Figueroa Street- Built 1924

OTHER STRUCTURES ASSOCIATED WITH E.T. HEITSCHMIDT



Subway Terminal Bldg.- 415-23 S. Hill St.- Built 1925



Hellman Bank Bldg.- 650-654 S. Spring St.- Built 1923



OTHER STRUCTURES ASSOCIATED WITH E.T. HEITSCHMIDT



Pico Gardens Public Housing- 500 S. Pecan- Built 1941-42



Park La Brea Housing- 3rd, Cochran, 6th & Fairfax- Built 1941-42

OTHER STRUCTURES ASSOCIATED WITH E.T. HEITSCHMIDT



Western Broadcasting Co.- 5939-45 Sunset- Built 1935

# HISTORIC RESOURCES INVENTORY

3/30

(State us) Lat \_\_\_\_\_ Lon \_\_\_\_\_ Era \_\_\_\_\_ Sig \_\_\_\_\_  
 Adm \_\_\_\_\_ T2 \_\_\_\_\_ T3 \_\_\_\_\_ Cat \_\_\_\_\_ HABS \_\_\_\_\_ HAER \_\_\_\_\_ Fed \_\_\_\_\_  
 UTM 11/377200/3773600

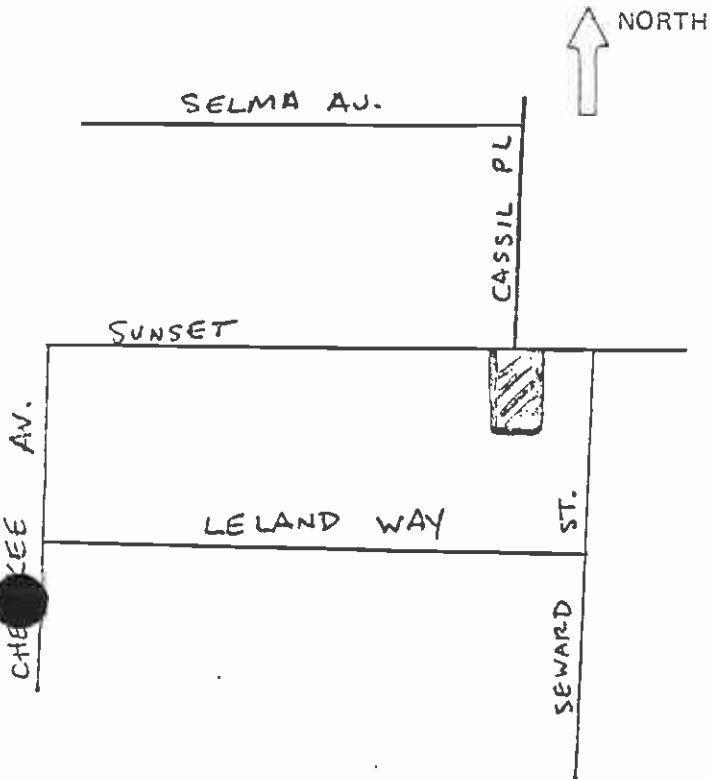
## IDENTIFICATION

- Common name: Schaeffer Photo
- Historic name, if known: Hollywood Chamber of Commerce
- Street or rural address: 6520 Sunset Blvd.  
 City: Hollywood ZIP: 90028 County: Los Angeles
- Present owner, if known: Schaeffer Photo Address: 6520 Sunset Blvd.  
 City: Hollywood ZIP: 90028 Ownership is: Public  Private
- Present Use: Store Original Use: Chamber of Commerce  
 Other past uses: \_\_\_\_\_

## DESCRIPTION

- Briefly describe the present physical appearance of the site or structure and describe any major alterations from its original condition:  
 This is a two story Spanish Churrigueresque commercial structure. The front facade features an elaborate Spanish screen hanging over the doorway. Windows flank each side of the screen as well as behind it. A large canned sign hides the tiled roof. Heavy wrought iron grilles cover the lower windows. The interior features a Spanish theme, heavy stucco, Churrigueresque ornaments and murals on Hollywood themes. The screening room in the rear of the building has been altered to make room for storage.

7. Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



- Approximate property size:  
 Lot size (in feet) Frontage 30  
 Depth 160;  
 or approx. acreage \_\_\_\_\_.
- Condition: (check one)  
 a. Excellent  b. Good  c. Fair   
 d. Deteriorated  e. No longer in existence
- Is the feature a. Altered?  b. Unaltered?
- 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
- Threats to site:  
 a. None known  b. Private development   
 c. Zoning  d. Public Works project   
 e. Vandalism  f. Other  8/79
- Date(s) of enclosed photograph(s): 7/86

156

NOTE: The following (Items 14, 15) are for structures only.

14. Primary exterior building material: a. Stone  b. Brick  c. Stucco  d. Adobe  e. Wood   
f. Other  concrete
15. Is the structure: a. On its original site?  b. Moved?  c. Unknown?
16. Year of initial construction 1925 This date is: a. Factual  b. Estimated
17. Architect (if known): Morgan, Walls and Clements
18. Builder (if known): Williams Simpson Construction Co.
19. 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

#### SIGNIFICANCE

20. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site when known):

Morgan, Walls and Clements designed this building in 1925 for the Hollywood Chamber of Commerce. It featured an elaborate entrance room and a large film screening room in the rear. Much of the Spanish interior and exterior are intact, making this an unusual structure. Numerous Spanish commercial buildings are in proximity to the structure, creating an unusually attractive grouping. As one of the smaller buildings on Sunset Blvd it has made the transition from the Chamber of Commerce to commercial use.

21. 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

22. Sources: List books, documents, surveys, personal interviews, and their dates:

23. Date form prepared: 10/79 By (name): Denver Miller, Christy Johnson  
Address: 6253 Hollywood Blvd. City Hollywood ZIP: 90028  
Phone: 464-3184 Organization: Hollywood Revitalization Committee

(State Use Only)



6520 SUNSET Blvd.

11-7

HISTORIC RESOURCES INVENTORY

Serial No. \_\_\_\_\_  
HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR 3D SHL \_\_\_\_\_ Loc \_\_\_\_\_  
UTM: A \_\_\_\_\_ B \_\_\_\_\_  
C \_\_\_\_\_ D \_\_\_\_\_  
UTM: 11/577200/377300

IDENTIFICATION

1. Common name: Gary Berwin Entertainment Complex
2. Historic name: Hollywood Athletic Club
3. Street or rural address: 6525 Sunset Blvd.  
City Hollywood Zip 90028 County Los Angeles
4. Parcel number: \_\_\_\_\_
5. Present Owner: Gary Berwin Address: 6525 Sunset Blvd  
City Hollywood Zip 90028 Ownership is: Public \_\_\_\_\_ Private XXX
6. Present Use: Entertainment Complex Original use: Athletic Club

DESCRIPTION

- 7a. Architectural style:
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

This is a two story brick structure with a nine story reinforced concrete tower at one corner. The building is designed in the Italian Renaissance Revival style. The tower has a first floor of simulated stone with three arches. The second thru eight stories are relatively unadorned, except for a small balcony at the fifth floor. The ninth floor tops the tower and has balconies columns, and balustrades. This floor is set back from the lower stories, the corners are clipped and are topped by a tile roof and a flag pole. The two story section of the structure is simple with wrought iron, arched windows, a variety of stringcourses and some rusticated stone. This end of the structure is also capped with tiles. The interior is unusual, featuring an Olympic size pool, a Gothic arched dining room and spanish meeting rooms.



8. Construction date: 1923  
Estimated \_\_\_\_\_ Factual \*\*\*\*
9. Architect Meyer & Hollie
10. Builder Milwaukee Build' Co.
11. Approx. property size (in feet)  
Frontage 200 Depth 195  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
10/79 7/86

13. Condition: Excellent \_\_\_ Good XX Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_
14. Alterations: Minor; building is now being restored
15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up XX  
 Residential \_\_\_ Industrial \_\_\_ Commercial X Other: \_\_\_
16. Threats to site: None known X Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
 Public Works project \_\_\_ Other: \_\_\_
17. Is the structure: On its original site? XX Moved? \_\_\_ Unknown? \_\_\_
18. Related features: None

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

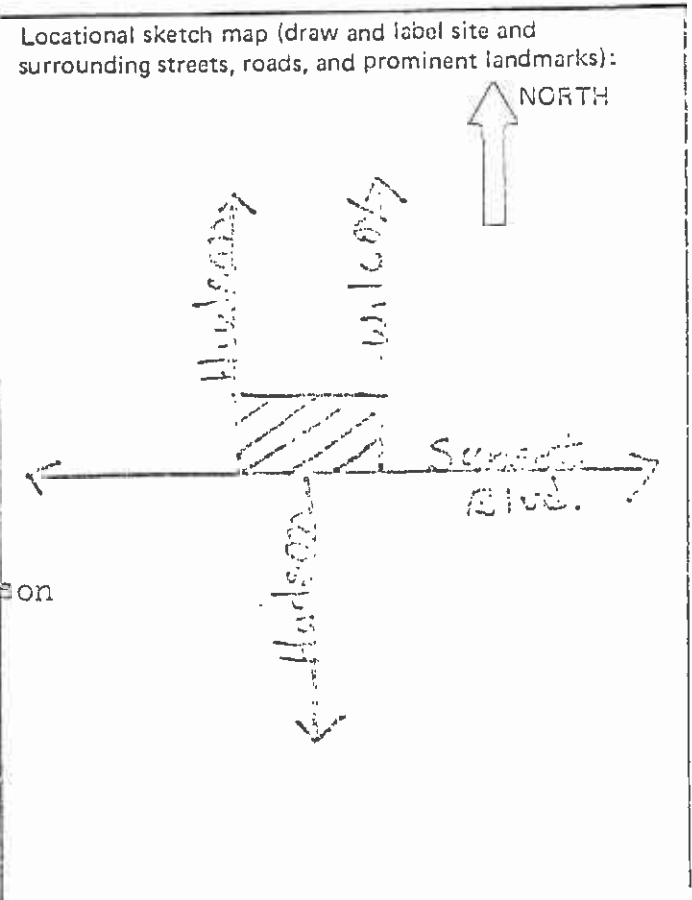
The Hollywood Athletic Club was founded in 1921 by local resident George Moor. In 1923, they commissioned the firm of Meyer and Holler to design the most modern facility at a cost of almost half a million dollars.

The exterior dressed in Renaissance Revival garb, had modern facilities with a large gymnasium, pool, billiard rooms, library, handball courts, etc. The athletic club was the place for Hollywood's celebrities during the twenties and thirties. Rudolf Valentino frequently utilized the indoor running track. As one of the tallest buildings on Sunset Blvd., this building has been a community landmark to Hollywood. Winner of a 1923 AIA design award, the building is one of the largest Italian Renaissance Revival buildings in Hollywood.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture XXX Arts & Leisure \_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
 Government \_\_\_ Military \_\_\_  
 Religion \_\_\_ Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).  
 Building Permit, City of Los Angeles, Department of Building and Safety.  
 Los Angeles Times, 11/26/22 pt.V. p. 1 also 12/16/23 pt. V page 13.  
 Southwest Builder and Contractor 2/20/25 p.45.

22. Date form prepared \_\_\_  
 By (name) Denver Miller, Christy Johnson  
 Organization Hollywood Revitalization  
 Address: 8253 Hollywood Blvd.  
 City Hollywood Zip 90028  
 Phone: 464-3184



HISTORIC RESOURCES INVENTORY

Ser. No. \_\_\_\_\_  
HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR 27 SHL \_\_\_\_\_ Loc \_\_\_\_\_  
UTM: A \_\_\_\_\_ B \_\_\_\_\_  
C \_\_\_\_\_ D \_\_\_\_\_  
UTM 117377120/3773600

IDENTIFICATION

1. Common name: \_\_\_\_\_
2. Historic name: \_\_\_\_\_
3. Street or rural address: 6528-40 Sunset Blvd.  
City Hollywood Zip 90028 County Los Angeles
4. Parcel number: \_\_\_\_\_
5. Present Owner: Jax, Investments Address: P.O. Box 443  
City Hollywood Zip 90028 Ownership is: Public  xxx Private
6. Present Use: Offices, Restaurants Original use: \_\_\_\_\_

DESCRIPTION

- 7a. Architectural style:
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

At 6528-40 is a 2 story Spanish Colonial Revival commercial structure. The structure is designed around a well landscaped courtyard. A large arch marks the entry. Heavy irregular massing can be seen at the street facade. A small tower with a weather vane masses above the two story building. Arches are utilized throughout the structure and wrought iron is visible within the courtyard. The brick and stucco building is roofed with terra cotta. Only minor alterations have occurred.



8. Construction date: 1927  
Estimated \_\_\_\_\_ Factual
9. Architect Gogerty and Weyl
10. Builder H.I. Beller Co.
11. Approx. property size (in feet)  
Frontage 160 Depth 160  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
4-87



13. Condition: Excellent  Good  Fair  Deteriorated  No longer in existence

14. Alterations: Minor

15. Surroundings: (Check more than one if necessary) Open land  Scattered buildings  Densely built-up   
Residential  Industrial  Commercial  Other:

16. Threats to site: None known  Private development  Zoning  Vandalism   
Public Works project  Other:

17. Is the structure: On its original site?  Moved?  Unknown?

18. Related features: Courtyard

**SIGNIFICANCE**

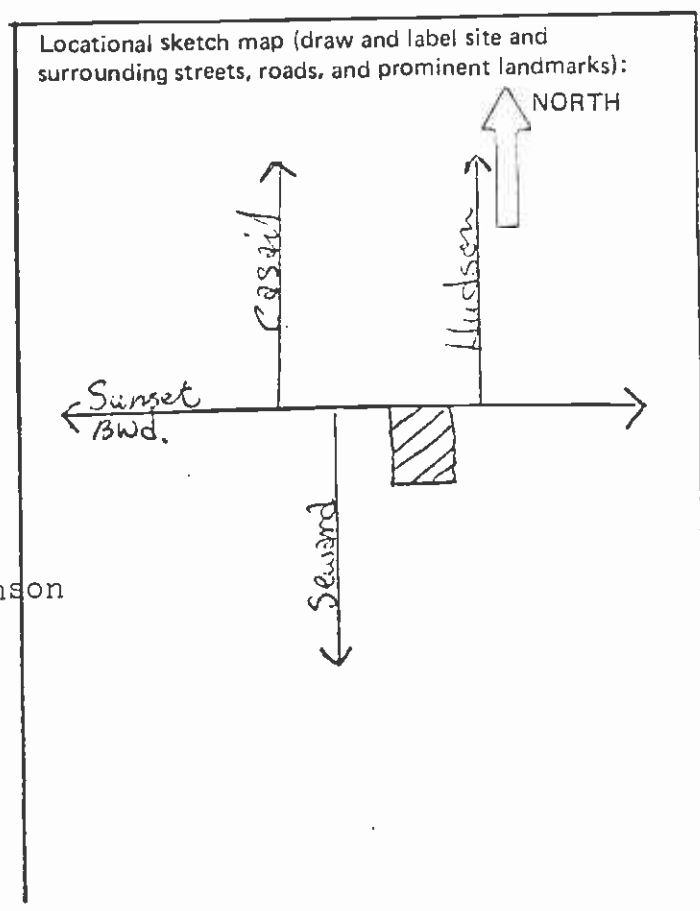
19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

Gogerty and Weyl were local Hollywood architects who specialized in the Spanish styles. They designed such buildings as the Hollywood Playhouse on Vine St. and the Baine building at the corner of Hollywood and Whitley. This particular building is one of their designs which does not have heavy Churrigueresque embellishment. Instead the architects designed the buildings around a heavily landscapped central courtyard. A large arch screens the lush courtyard from the street. Asymmetrical massing, tiled roofs and wrought iron round off the stylistic features. In excellent condition, this is certainly one building that captures the Spanish atmosphere. Situated next to other Spanish buildings, this grouping is one of the finest on Sunset Blvd.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure   
Economic/Industrial  Exploration/Settlement   
Government  Military   
Religion  Social/Education

21. Sources (List books, documents, surveys, personal interviews and their dates).

22. Date form prepared 10/79  
By (name) Denver Miller, Christy Johnson  
Organization Hollywood Revitalization  
Address: 6253 Hollywood Blvd.  
City Hollywood Zip 90028  
Phone: 464-3184



OTHER STRUCTURES DESIGNED BY GOGERTY & WEYL



Hollywood Playhouse- 1731-39 Vine St.- Built 1926



Yucca-Vine Tower- 6303 Yucca St.- Built 1928

OTHER STRUCTURES DESIGNED BY GOGERTY & WEYL



Offices & Apartments- 8800-12 W. Pico Blvd.- Built 1927



Offices & Stores- 6601-09 Hollywood Blvd.- Built 1926

OTHER STRUCTURES DESIGNED BY GOGERTY & WEYL



Apartments- 801 South Gramercy Drive- Built 1926



Apartments- 608 South St. Andrews Place- Built 1925

OTHER STRUCTURES DESIGNED BY GOGERTY & WEYL



Apartments- 1540-52 N. Wilcox Avenue- Built 1925



Stores & Offices- 1600-12 Cahuenga- Built 1926

Response- 6528-6540 Sunset Boulevard

Current Owner: Jax, Investments  
P.O. Box 443  
Hollywood, CA 90028

This structure was originally built in 1927 at the request of Fred C. Thomson to serve as an income producing commercial property housing offices, shops, restaurants and studios around a courtyard. The complex at one time housed the KBIG TV Studio, and is now occupied by casting offices, other offices, and a restaurant. Fred C. Thomson was one of the most successful silent movie actors in Hollywood. His speciality was the very popular western cowboy genre.

The structure located at 6528-6540 was one of the most elegant examples of the Spanish Colonial Revival style designed by the Los Angeles architectural firm Gogerty & Weyl. Gogerty & Weyl also designed the Hollywood Playhouse (1926) at 1731-39 Vine Street in the Spanish Churrigueresque style; the massive Yucca-Vine Tower (1928) at 6303 Yucca Street in the Art Deco style; offices and apartments (1927) at 8800-8812 West Pico Blvd. in the Spanish Churrigueresque style; The Harry Baine Building (1926) at 6601-6609 Hollywood Boulevard in the Spanish Colonial Revival style; two Renaissance Revival apartment buildings built during the mid-twenties at 801 South Gramercy Drive and 608 South St. Andrews Place; a somewhat deteriorated apartment building (1925) at 1540-1552 North Wilcox Avenue in the Spanish Colonial Revival style; and a rather modest 2-story office and store complex originally built for Fred C. Thomson in what could best be described as the Utilitarian style.

UTM A 11/376740/3773660  
 B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED \_\_\_ DETERMINED ELIGIBLE  
 \_\_\_ APPEARS ELIGIBLE \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

1. Common Name Hollywood Reporter  
 2. Historic Name Hollywood Reporter  
 3. Street or rural address 6715 Sunset Blvd.  
 city Hollywood Zip Code 90028 County Los Angeles  
 4. Parcel Number: 5547-020-005 5. Present Owner Tichi Miles  
 Address 6715 Sunset Blvd. City Hollywood Zip Code 90028  
 Ownership: Public \_\_\_ Private X  
 6. Present Use Newsprint office Original Use Newsprint office

DESCRIPTION

- 7a. Architectural Style Moderne  
 7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

The Hollywood Reporter building on Sunset Blvd. is actually two buildings, one story front section and a two story rear addition. The front section is a fabulous interpretation of the thirties moderne. Its facade is sheathed in colored marble. One corner of the facade curves. A string course divides the upper and lower story portions, with the lower story being a series of showcase windows. The upper portion has a fluted rounded corner and round light fixtures. The entrance is curved into the building and is also fluted. Marvelous art moderne letters announce the structure. A flat cornice tops the one story facade. The interior is designed in an attractive Regency style. The rear addition is simple concerte with vertically banded windows a la International style.



8. Construction date: 1936, 1937  
 Estimated \_\_\_ Factual X  
 9. Architect: A. Hanel, 1936  
 10. Builder: J. Johnson-1937  
 11. Approx. property size (in feet):  
 Frontage 75 Depth 150  
 12. Date(s) of enclosed photograph(s):  
8/79 - 7/88



6715 SUNSET BLVD.



First Methodist Episcopal Church of Hollywood  
6807-17 N. Highland Avenue

CONTINUATION SHEET #2

21. Sources

City of Los Angeles, Department of Building and Safety  
May 19, 1926. Building Permit #15235 (School).  
December 8, 1926. Building Permit #35632 (School).  
September 4, 1928. Building Permit #24,572 (Church).  
September 4, 1928. Building Permit #24,573 (Addition).

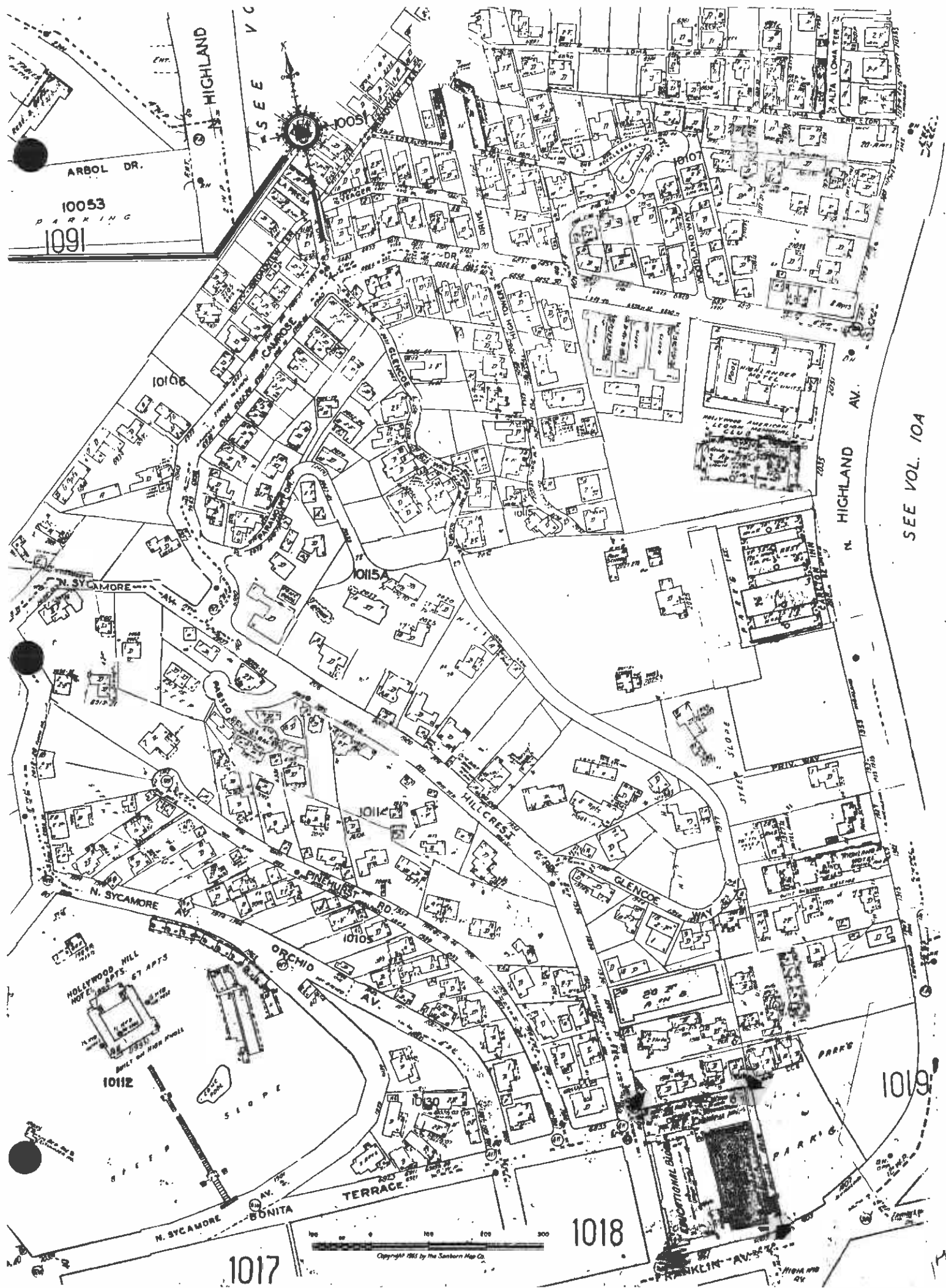
Community Redevelopment Agency of Los Angeles  
August, 1985. Hollywood Historic and Architectural Resource Map.  
Map indicating historic and architectural significance of structures  
located within the Hollywood Redevelopment Area.

Cultural Heritage Board of the City of Los Angeles  
1981 to present. Historic-Cultural Monuments As Designated by the  
Cultural Heritage Board, City of Los Angeles.

Gebhard, David and Winter, Robert  
1977. A Guide to Architecture in Los Angeles & Southern California,  
Peregrine Smith, Inc., Santa Barbara and Salt Lake City.

Gebhard, David and Winter, Robert  
1985. Architecture in Los Angeles; A Compleat Guide, Gibbs M. Smith,  
Inc., Peregrine Smith Books, Salt Lake City.

Withey, Henry F. and Elsie R.  
1970. Biographical Dictionary of American Architects (Deceased),  
Hennessey & Ingalls, Inc., Los Angeles, CA.



ARBOL DR.

10053  
PARKING  
1091

HIGHLAND

SEE VC

10051

10106

10155

10144

10112

10130

1018

1019

1017

Copyright 1961 by The Sanborn Map Co.

SEE VOL. 10A

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13. Condition: Excellent  Good \_\_\_ Fair \_\_\_ Deteriorated \_\_\_
14. Alterations: none
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up  
Residential \_\_\_ Industrial \_\_\_ Commercial  Other: \_\_\_
16. Threats to site: None known  Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
Other: \_\_\_
17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_
18. Related features: none

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

W. R. Wilkerson founded the first motion picture trade paper, the "Hollywood Reporter" in 1930. This newspaper has served the needs of the entertainment industry ever since. In 1936 A. Hanel designed the first phase of the office complex. In 1937 Vernon Russel and J. Johnson designed the exterior facade and the interior office room. The moderne was chosen as the style for the exterior; here a grey marble-like material was utilized to sheath the building in an attractive garb. The interior office-room was designed in an elegant Regency Revival mode. This attractive design remains intact with little or no alterations apparent.

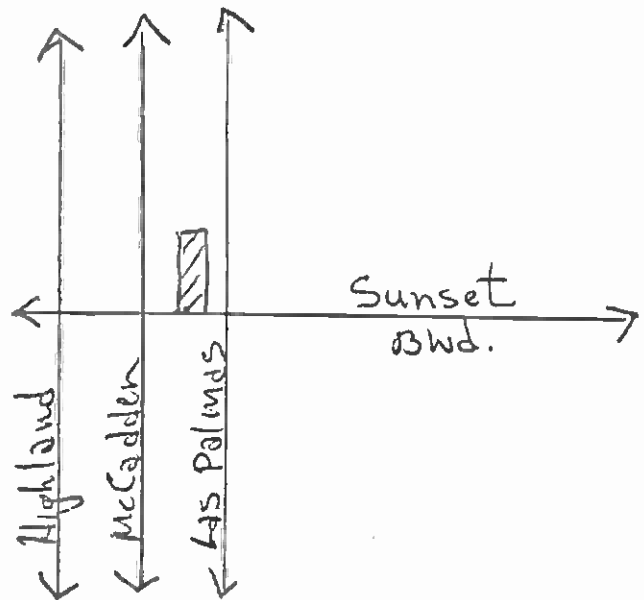
(SEE CONTINUATION SHEET)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_ Religion \_\_\_  
Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.) Building Permits, City of Los Angeles, Dept. of Building & Safety. Torrence, Bruce, History of Hollywood, unpublished manuscript.

22. Date form prepared: 10/79, Rev. 7/15/88  
By:(name) Denver Miller, Christy Johnson  
Organization Hollywood Revitalization  
Address 6253 Hollywood Blvd.  
City Hollywood Zip Code 90028  
Phone 464-3184

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



CONTINUATION SHEET: 6515 Sunset Blvd. - #19 Significance

The Hollywood Reporter complex is actually a conglomeration of three separate structures, easily identifiable by the height in stories of each structure.

The first structure was built in 1924 by J. V. Kemp and Sons at an estimated cost of \$14,000. This one-story structure fronts Sunset Blvd. and was originally used as a store. In December, 1936 the structure was reduced in size from 75'x65'to65'x65' by demolishing a 10 foot section along the eastern facade of the structure. At the same time, the new facade, designed by architect Douglas Honnold was applied. In March of 1937, architects Douglas Honnold and Vernon Russell designed the chimney and fireplace for this structure, as well as a store room. At this time, the structure was still used as a store, and was owned by William R. Wilkerson. The exterior of this structure appears to have remained unaltered since 1937.

The second structure of the complex was erected along the rear of the lot beginning in September of 1936. This two-story structure was built at the request of owner William R. Wilkerson to serve as offices and as a printing establishment servicing the growth needs of his trade journal, "The Hollywood Reporter". Arthur W. Hawes was commissioned to design the structure. E. A. Ralston was contracted to erect the structure at an estimated cost of \$13,000. Some minimal alterations were undertaken in May of 1937, namely the removal of a window, reinforcement of the opening and installation of a swinging double door. The exterior of this structure appears to have remained unaltered since 1937.

The third structure was erected as a connecting addition between the two existing structures beginning in October 1947. This three-story structure was built as the engraving building for the Hollywood Reporter. No architect was listed on the building permit, but John E. Medkel was listed as the Licensed Engineer. A. H. Kaplan was contracted to erect the structure at an estimated cost of \$25,000. The exterior of this structure appears to have remained virtually unaltered since 1947.

No major works in the Los Angeles area have been attributed to architects Arthur Hawes, Douglas Honnold, or John E. Medkel. Two significant works, however, were designed by George Vernon Russell. These are the Gertrude Hall of Westridge School in Pasadena, and the Pike House at 6675 Whitley Terrace, both built in the 1950's.

Current Owner: Chang, Francis Trustee  
Wilkerson Trust  
6715 Sunset Blvd., Los Angeles CA 90028

9. Architects from 1937 Russel & Honnold

OTHER STRUCTURES ASSOCIATED WITH GEORGE VERNON RUSSELL



Gertrude Hall (Westridge School)- 324 Madeline, Pasadena, Built 1955



Pike House, 6675 Whitley Terrace- Built 1952

UTM A 11/376580/3773850

B \_\_\_\_\_ D \_\_\_\_\_

HISTORIC RESOURCES INVENTORY/EVALUATION

\_\_\_ LISTED                      \_\_\_ DETERMINED ELIGIBLE  
 \_\_\_ APPEARS ELIGIBLE        \_\_\_ APPEARS INELIGIBLE

IDENTIFICATION

1. Common Name \_\_\_\_\_

2. Historic Name \_\_\_\_\_

3. Street or rural address 1600 Highland Avenue

city Hollywood Zip code 90028 County Los Angeles

4. Parcel Number: \_\_\_\_\_ 5. Present Owner Witzend Productions

Address 1600 Highland city Hollywood Zip Code 90028

Ownership: Public \_\_\_ Private X

6. Present Use \_\_\_\_\_ Original Use \_\_\_\_\_

DESCRIPTION

7a. Architectural Style \_\_\_\_\_

7b. Briefly describe the present PHYSICAL CONDITION of the site or structure and describe any major alteration from its original condition:

This is a four-family apartment building at the corner of Selma Avenue and Highland Avenue. This simple colonial revival structure has pedimented porticos supported by round smooth columns. The stuccoed building has a cornice and hipped roof. It is now a commercial building.



8. Construction date: 1919  
 Estimated \_\_\_\_\_ Factual X

9. Architect: \_\_\_\_\_

10. Builder: G. Brissell

11. Approx. property size (in feet):  
 Frontage 45 Depth 130

12. Date(s) of enclosed photograph(s):  
4/87 7/88

13. Condition: Excellent \_\_\_ Good X Fair \_\_\_ Deteriorated \_\_\_
14. Alterations: Altered to fit commercial usage
15. Surroundings, (Check more than one if necessary): Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up  
Residential \_\_\_ Industrial \_\_\_ Commercial X Other: \_\_\_\_\_
16. Threats to site: None known \_\_\_ Private Development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_ Public Works Project \_\_\_  
Other \_\_\_\_\_
17. Is the structure: On its original site? X Moved? \_\_\_ Unknown? \_\_\_
18. Related features: \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site). (Continue on additional sheets if necessary):

Such structures were commonly built to house the growing Hollywood population. Colonial Revival styles were in vogue during this time period. By utilizing traditional styles, the contractor hoped to attract newcomers from the east. The four plex has been adopted to commercial use.

This structure was originally designed in 1919 as a four-family apartment building. The structure has subsequently been altered to serve as offices.

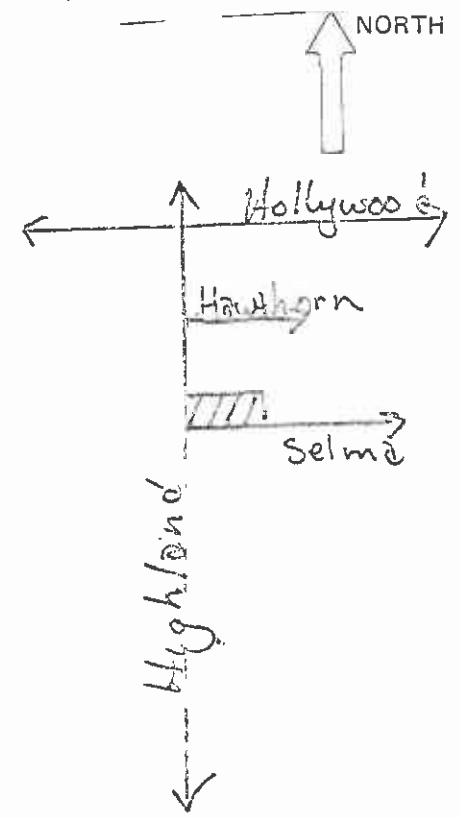
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture X Arts & Leisure \_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_ Religion \_\_\_  
Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates.)

Bldg Permit, City of Los Angeles Dept. of Building & Safety

22. Date form prepared: 10/79, Rev: 7/14/88  
By:(name) Denver Miller, Christy Johnson  
Organization Hollywood Revitalization  
Address 6253 Hollywood Blvd.  
City Hollywood Zip Code 90028  
Phone 464-3184

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



# HISTORIC RESOURCES INVENTORY

HABS _____		HAER _____	NR _____	SHL _____	Loc _____
UTM: A _____		B _____		C _____	
C _____		D _____		Ser. No. _____	

## IDENTIFICATION

- Common name: First United Methodist Church and School Building
- Historic name: First Methodist Episcopal Church and School Building
- Street or rural address: 6807-6817 Franklin Avenue  
 City Los Angeles Zip 90028 County Los Angeles
- Parcel number: 5549-018-024
- Present Owner: 1st United Methodist Church Address: 6817 Franklin Avenue  
 City Los Angeles Zip 90028 Ownership is: Public \_\_\_\_\_ Private X
- Present Use: Church; Educational Original use: Church; School

## DESCRIPTION

- Architectural style: Gothic Revival
- Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The First Methodist Episcopal Church of Hollywood is prominently situated at the northwest corner of the intersection of Highland and Franklin Avenues. The church and school complex is designed in an excellent interpretation of the English Gothic Revival style built not of stone, but of revealed reinforced concrete. The most striking features include large pointed arched window openings which house enormous stained glass windows and tracery, and a truncated square bell tower with corner turrets. Large piers with Gothic detailing lend structural support and help break up the massive facades of church and school buildings. The church and school buildings are connected along the Franklin Avenue elevation, but are separated by an interior courtyard. The complex has remained in excellent condition, and appears to be unaltered. The excellent site location affords unimpeded views to this splendid architectural endeavor.

Attach Photo(s) Here

SEE ATTACHED PHOTOGRAPH

- Construction date: Estimated \_\_\_\_\_ Factual 1926-9
- Architect Thomas B. Barber
- Builder J.C. Bannister
- Approx. property size (in feet)  
 Frontage \_\_\_\_\_ Depth \_\_\_\_\_  
 or approx. acreage 2.23
- Date(s) of enclosed photograph(s)  
9/87



13. Condition: Excellent \_\_\_ Good \_\_\_ Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_
14. Alterations: Virtually unaltered.
15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up X  
 Residential X Industrial \_\_\_ Commercial X Other: \_\_\_\_\_
16. Threats to site: None known X Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
 Public Works project \_\_\_ Other: \_\_\_\_\_
17. Is the structure: On its original site? X Moved? \_\_\_ Unknown? \_\_\_
18. Related features: Parking area.

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The First Methodist Episcopal Church of Hollywood has long served the community as a striking visual landmark, specifically due to its exceptional architectural interpretation of the English Gothic Revival style and for its prominent site location at one of Los Angeles' busiest intersections, that of Franklin and Highland Avenues. The complex of a school and church is perhaps the best effort of the prominent English born architect Thomas P. Barber. Construction of the 3-story school building was begun in May 1926 for an estimated cost of \$61,500, while the subsequent construction of the church and adjoining addition was begun in September 1928 for an estimated cost of \$320,000. J.C. Bannister was contracted to erect all portions of the complex. The complex is significant for its architectural quality and integrity, as a prominent local visual landmark, as one of the most striking (SEE CONTINUATION SHEET #1)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture 1 Arts & Leisure \_\_\_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_\_\_  
 Government \_\_\_ Military \_\_\_\_\_  
 Religion 2 Social/Education 3

21. Sources (List books, documents, surveys, personal interviews and their dates).

SEE CONTINUATION SHEET #2

22. Date form prepared 11-9-87 for SCRTD  
 By (name) Richard Starzak  
 Organization Myra L. Frank & Associates  
 Address: 403 W. 8th St., Suite 801  
 City Los Angeles, CA Zip 90014  
 Phone: (213) 627-5376

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAP



**First Methodist Episcopal Church of Hollywood**

**6807-17 N. Highland Avenue**

First Methodist Episcopal Church of Hollywood  
6807-17 N. Highland Avenue

CONTINUATION SHEET #1

19. Significance

examples of ecclesiastical architecture in the Hollywood area, as a local gathering place and educational facility, and as perhaps the greatest endeavor of architect Thomas P. Barber. It is rumored that church services were regularly attended by notable motion picture actresses and actors during Hollywood's golden age, the 1930's, although this has not been verified. Rooms of the school building are now frequently made available for acting classes and casting purposes, maintaining access to the complex for the general public.

The First Methodist Episcopal Church of Hollywood was determined eligible for listing on the National Register of Historic Places as part of the Hollywood Redevelopment Cultural Resources survey conducted for the Community Redevelopment Agency. It was also declared a Los Angeles City Historic-Cultural Monument (#248) by the City of Los Angeles Cultural Heritage Board on December 4, 1981.

The architect, Thomas P. Barber, was born in England in 1862, but moved to America while very young. He opened an architectural office in Colorado following his education, and later was joined in partnership by his younger brother William. The brothers were commissioned to design several notable public buildings including the University Memorial Chapel in Denver about 1910, and planned a number of school buildings in Greeley. Thomas Barber established his architectural practice in Los Angeles in the late 1920's. He designed the First United Methodist Church of Pasadena in 1926, and is also known to have designed a church in Ventura. He also collaborated with architect Paul Kingsbury for the design of a church for Dr. Issac A. McCarty in 1931 and located at 4103 W. Adams Boulevard in Los Angeles. He died soon thereafter, in 1933. The First Methodist Episcopal Church and School at 6807-6817 Franklin Avenue is generally considered his finest and most well recognized work.

### HISTORIC RESOURCES INVENTORY

HABS _____	HAER _____	Ser. No. _____	SHL _____	Loc _____
UTM: A _____	C _____	B _____	D _____	

#### IDENTIFICATION

1. Common name: American Legion Post No. 43
2. Historic name: American Legion Post No. 43
3. Street or rural address: 2035 N. Highland Avenue  
 City Los Angeles Zip 90068 County Los Angeles
4. Parcel number: 5549-029-012
5. Present Owner: American Legion Dept. of California Address: 2035 N. Highland Avenue  
 City Los Angeles Zip 90068 Ownership is: Public \_\_\_\_\_ Private X
6. Present Use: Club Building Original use: Club Building

#### DESCRIPTION

- 7a. Architectural style: Egyptian Revival
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The Hollywood American Legion Headquarters, Post 43 is a monumental example of the Egyptian Revival Style. The design may have been influenced by Bertram Goodhue's popular design of the Central Branch of the Los Angeles Public Library. The two-story, reinforced concrete structure is essentially built in a rectangular building plan. The wall surfaces exhibit a massive appearance by a minimal use of openings; the windows of the central tower and side elevations are narrow vertical slits; the raised central main entrance is placed flush with the wall surface and houses large scale doors. The most visually striking feature of the structure is the square central tower topped by a copper clad pyramidal roof. The sparse ornamentation includes a series of inscriptions, elegant tile work, a bas relief panel on the tower, and a course of heraldic shield medallions along the top of the first story of the main facade.

Attach Photo(s) Here

SEE ATTACHED PHOTOGRAPH

8. Construction date: Estimated \_\_\_\_\_ Factual 1929
9. Architect Weston & Weston
10. Builder Scofield-Twaits Co.
11. Approx. property size (in feet)  
 Frontage \_\_\_\_\_ Depth \_\_\_\_\_  
 or approx. acreage 1.16
12. Date(s) of enclosed photograph(s)  
9/87

13. Condition: Excellent \_\_\_ Good \_\_\_ Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_

14. Alterations: Appears to be virtually unaltered.

15. Surroundings: (Check more than one if necessary)  Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up   
Residential  Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_\_\_

16. Threats to site: None known  Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
Public Works project \_\_\_ Other: \_\_\_\_\_

17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_

Parking area to rear.

18. Related features: \_\_\_\_\_

#### SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The Hollywood American Legion Headquarters, Post 43 is significant as one of the finest examples of the Egyptian Revival style in Los Angeles. It was designed in 1929 by the notable Los Angeles architectural firm of Weston & Weston, and was built by the Scofield Twaits Co. at an estimated cost of \$168,000. The structure is still occupied by its original tenant, the American Legion, and still serves as a private social gathering place. The structure is also significant as a local visual landmark, being located along the heavily used thoroughfare of Highland Avenue.

The architectural firm of Weston & Weston designed several notable commercial structures in Los Angeles including the 1924 Priester Building at 1101 N. Vermont and the recently demolished Security Bank at 7626 Sunset Blvd. The Hollywood American Legion is, however, the firm's greatest design achievement.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)

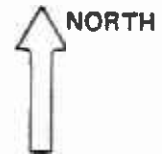
Architecture 1 Arts & Leisure \_\_\_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_  
Religion \_\_\_ Social/Education 2

21. Sources (List books, documents, surveys, personal interviews and their dates).

Los Angeles Building Permit 1929 #1561  
Gebhard & Winter. "Architecture in Los Angeles".  
Salt Lake City: Peregrine Smith, 1985.

22. Date form prepared 11-9-87 for SCRTD  
By (name) Richard Starzak  
Organization Myra L. Frank & Associates  
Address: 403 W. 8th St., Suite 801  
City Los Angeles, CA Zip 90014  
Phone: (213) 627-5376

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAP



**Hollywood American Legion Headquarters, Post 43**  
**2035 North Highland Avenue**



ARBOL DR.  
10053  
PARKING  
1091

HIGHLAND

SEE

10051

10106

1015A

1014

1010

HOLLYWOOD HILL  
HOTEL 67 APTS

10112

ORCHID

10130

TERRACE

1017

1018

HIGHLAND AV.

SEE VOL. 104

1019

FRANKLIN AV.

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HISTORIC RESOURCES INVENTORY

HABS _____		HAER _____		NR _____		SHL _____		Loc _____	
UTM: A _____		B _____		C _____		D _____			

IDENTIFICATION

1. Common name: De Keyser Duplex
2. Historic name: John De Keyser Residence
3. Street or rural address: 1911 N. Highland Avenue
- City Los Angeles Zip 90068 County Los Angeles
4. Parcel number: 5549-018-003
5. Present Owner: De Keyser, Sharon Address: 1215 Dakota SE
- City Albuquerque, NM Zip 87108 Ownership is: Public \_\_\_\_\_ Private X
6. Present Use: Two-Family Residence Original use: One-Family Residence

DESCRIPTION

- 7a. Architectural style: International
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The De Keyser Duplex at 1911 North Highland Avenue is an excellent example of the International Style executed by one of its earliest pioneers, Rudolph M. Schindler. The 2-story wood and stucco structure exhibits the basic elements of the International Style including flat roof, projecting balconies, lack of cornice projecting eaves, and a strong definition of horizontal and vertical planes incorporated in the wall surface orientation. The structure is basically built in a rectangular plan, with recesses at the rear corners and a slight wing extending from the northeast corner. The terrace along the main elevation is slightly shaded by a projecting beam sun awning. The structure is beautifully incorporated into the hillside site, Schindler always having carefully considered the immediate terrain as part of the design. It appears to be unaltered, with the apparent exception of the sliding glass and louvre windows.

Attach Photo(s) Here

SEE ATTACHED PHOTOGRAPH

8. Construction date: Estimated \_\_\_\_\_ Factual 1935
9. Architect R. M. Schindler
10. Builder John De Keyser  
(owner)
11. Approx. property size (in feet)  
Frontage 75 Depth 44  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
9/87

1841



13. Condition: Excellent \_\_\_ Good \_\_\_ Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_
14. Alterations: Appears to be unaltered except for windows.
15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up X  
 Residential X Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_\_\_
16. Threats to site: None known X Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
 Public Works project \_\_\_ Other: \_\_\_\_\_
17. Is the structure: On its original site? X Moved? \_\_\_ Unknown? \_\_\_  
 None.
18. Related features: \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The structure located at 1911 North Highland Avenue was originally built as a single family residence for John De Keyser in 1935. De Keyser commissioned the Los Angeles architect Rudolph M. Schindler to design the structure. Schindler was one of the architectural world's most important pioneers and developers of the International Style. The cost of construction was estimated at \$4,000 on the May 8, 1935 Los Angeles City building permit. The structure is significant for its architectural quality and integrity of style, and its design by one of Los Angeles most original and ultimately most influential architects.

Rudolph M. Schindler was born in Vienna in 1887. He received his engineering and architectural training at the Imperial Technical Institute and the Vienna Academy of the Arts. In 1911, he began  
 SEE CONTINUATION SHEET #1

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
 Architecture X Arts & Leisure \_\_\_\_\_  
 Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_\_\_  
 Government \_\_\_ Military \_\_\_\_\_  
 Religion \_\_\_ Social/Education \_\_\_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).

SEE CONTINUATION SHEET #2

22. Date form prepared 11-11-87 for SCRTD  
 By (name) Richard Starzak  
 Organization Myra L. Frank & Associates  
 Address: 403 W. 8th St., Suite 801  
 City Los Angeles, CA Zip 90014  
 Phone: (213) 627-5376

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAP

1/4

100



**John De Keyser Duplex**  
**1911 North Highland Avenue**

114

John De Keyser Duplex  
1911 North Highland Avenue

## CONTINUATION SHEET

### 19. Significance

to work as a draftsman for the architectural firm of Mayr and Mayer, and subsequently was allowed to design the Austrian Buhneverein on the Dorotheagasse. In 1914 he was hired by the Chicago architectural firm of Ottenheimer, Stern and Reichel as a draftsman, and within three years designed the Hampden Club and the Buena Shore Club for this firm. Schindler's work as a draftsman without salary for Frank Lloyd Wright began in 1918 at Taliesin and he contributed to the designs of the Imperial Hotel and the Barnsdall house, among others. Schindler became inspired by the colors and terrain of Los Angeles, and set up an architectural practice here in 1920-21. His convictions of architectural form, use of space, Cubism, and incorporation into the site finally found an outlet. He is generally regarded as one of the most important and influential pioneers and developers of the International Style. His earliest designs were all novel and unique, including his own residence on King's Road in 1921-22, the Pueblo Rivera Courts in La Jolla in 1923, and the 1924 Packard House in Pasadena. His first design to attract the attention of architects worldwide was the Lovell Beach House, built in Newport Beach in 1926. This residence is often used in modern architectural reference books as an excellent example of the International Style. The design of the Lovell Beach House helped lure his former Austrian school friend Richard J. Neutra to move to Los Angeles and enter into a brief partnership with Schindler, and later would receive worldwide recognition for his interpretations of the International Style.

Schindler always wanted direct supervision of all of his projects, and as a result, always maintained a very small office with relatively few commissions. He always reviewed and revised work done by his draftsmen. Because of this personal approach, Schindler never developed the fame of Wright or Neutra to the general public, but his designs and contributions were well recognized by other architects. Other notable designs include the 1928 Sachs apartment house in Los Angeles, the 1929 Wolfe House on Catalina Island, the 1933 William Oliver House, 1934 Buck House, 1938 Southall House, 1944 Bethlehem Baptist Church, and 1945 Kallis House in Los Angeles, the 1937 Rodakiewicz House in Beverly Hills, the 1940 Dekker House in Woodland Hills, and the 1946 Daugherty House in Encino. Incidentally, Schindler's 1934 design of the Gisela Bennati Cabin in Lake Arrowhead pioneered A-frame construction, now extremely popular around modern ski resort areas. Schindler died in 1953, but greatly influenced the modern course of architecture and made Los Angeles one of the world's richest centers for early International Style designs.

John De Keyser Duplex  
1911 North Highland Avenue

CONTINUATION SHEET #2

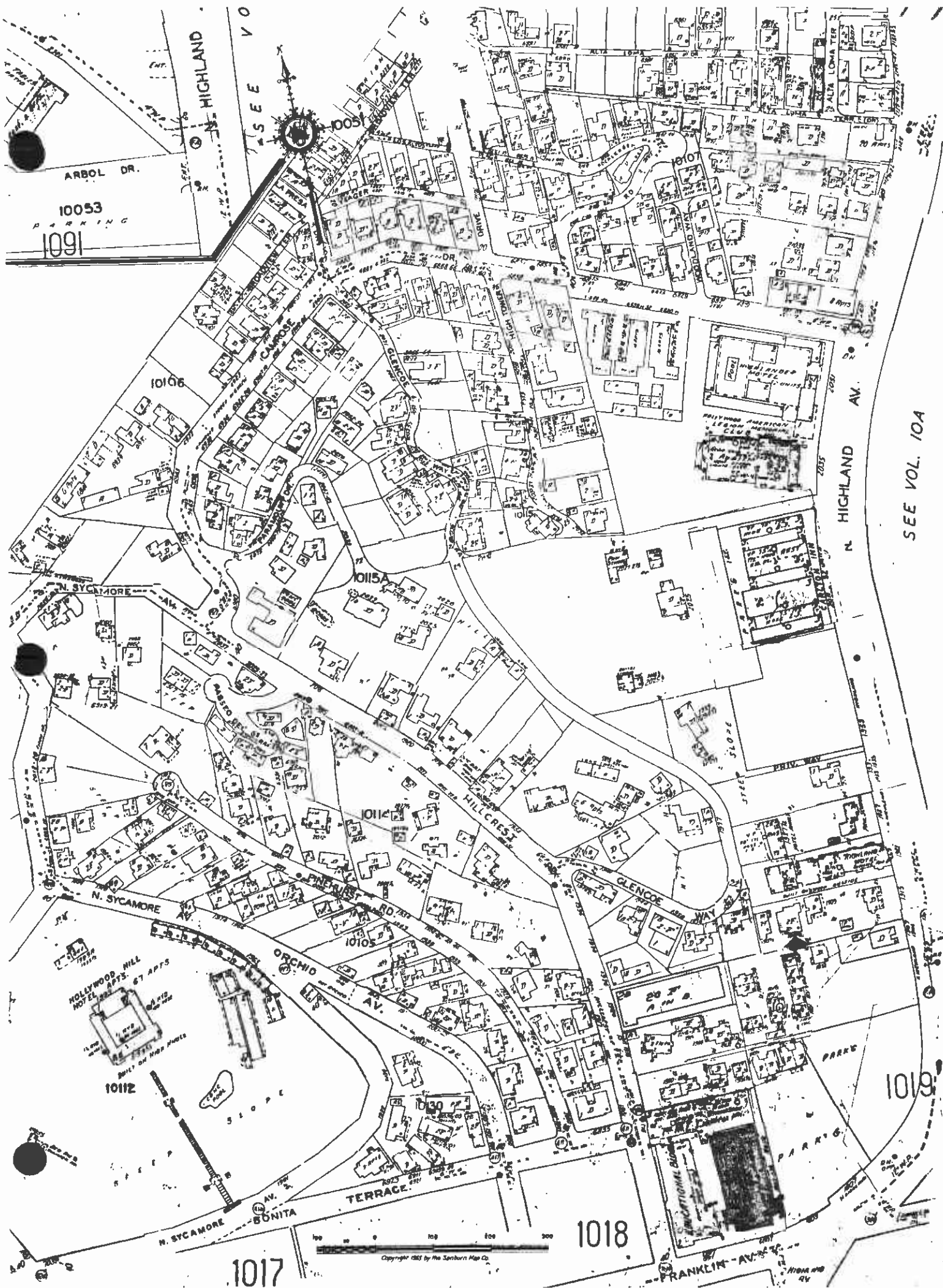
21. Sources

City of Los Angeles, Department of Building and Safety  
May 8, 1935. Building Permit #7633.

Gebhard, David and Winter, Robert  
1977. A Guide to Architecture in Los Angeles & Southern California,  
Peregrine Smith, Inc., Santa Barbara and Salt Lake City.

Gebhard, David and Winter, Robert  
1985. Architecture in Los Angeles; A Compleat Guide, Gibbs M. Smith,  
Inc., Peregrine Smith Books, Salt Lake City.

McCoy, Esther  
1960. Five California Architects. Holt, Rinehart and Winston, New  
York.



ARBOL DR.

10053  
PARKING  
1091

HIGHLAND

SEE VOL. 10A

1005

10106

1015A

10112

N. SYCAMORE

ORCHID

1010

10112

N. SYCAMORE

1017

TERRACE

1018

FRANKLIN AV.

N. HIGHLAND AV.

SEE VOL. 10A

1019

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HISTORIC RESOURCES INVENTORY

HABS _____		HAER _____	NR _____	SHL _____	Loc _____
UTM:	A _____	B _____		C _____	
	C _____	D _____		E _____	

IDENTIFICATION

- De Keyser Residence
- Common name: \_\_\_\_\_
  - Historic name: Pierre De Keyser Residence
  - Street or rural address: 1913 N. Highland Avenue  
 City Los Angeles Zip 90068 County Los Angeles  
 5549-018-002
  - Parcel number: \_\_\_\_\_
  - Present Owner: Burke, Susan J. Address: 1913 N. Highland Avenue  
 City Los Angeles Zip 90068 Ownership is: Public \_\_\_\_\_ Private X
  - Present Use: Residence Original use: Residence

DESCRIPTION

- Architectural style: Eclectic
- Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The residential structure located at 1913 North Highland Avenue is situated atop a steep hillside. The one-story structure is built in essentially a rectangular plan with a slight wing extension at the southwest corner, and has overall measurements of 26 by 38 feet. The wood frame wall construction is covered with clapboard siding finished with vertical cornerboards. The gable roof has a slight pitch, and extends past the walls with eaves supported by exposed rafter ends. Some attic ventilation holes are drilled at the gable peaks. The entrance area includes an arched porch opening covered by a matching gable roof. Windows appear to be original and are the double hung sash type. The structure is set in a densely landscaped area, complete with mature trees and flowering plants. The structure has remained in good condition and appears to be unaltered.

Attach Photo(s) Here

SEE ATTACHED PHOTOGRAPH

- Construction date: Estimated \_\_\_\_\_ Factual 1922
- Architect Davis & Davis
- Builder Davis & Davis
- Approx. property size (in feet)  
 Frontage ~80 Depth ~45  
 or approx. acreage .1
- Date(s) of enclosed photograph(s)  
9/87

13. Condition: Excellent \_\_\_ Good  Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_

Appears to be virtually unaltered.

Alterations: \_\_\_\_\_

15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up   
Residential  Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_\_\_

16. Threats to site: None known \_\_\_ Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
Public Works project \_\_\_ Other: \_\_\_\_\_

17. Is the structure: On its original site? \_\_\_ Moved? \_\_\_ Unknown? \_\_\_  
None.

18. Related features: \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The structure located at 1913 North Highland Avenue was originally built as a residence for Pierre De Keyser. De Keyser commissioned the notable Los Angeles architectural firm of Pierpont & Walter S. Davis to design and build the structure. Construction was begun in March 1922 for an estimated cost of \$3,500. The site location is extremely significant as it lies on a hillside directly adjacent to residences designed by Frank Lloyd Wright at 1962 Glencoe and Rudolph Schindler at 1911 North Highland. Each of these structures are related because of their juxtaposition on the same hillside, and although each is constructed of an entirely different wall surface material they all are subtly incorporated into the terrain. Therefore, although the design of this structure is probably not unique enough to satisfy National Register eligibility requirements, the fact that it was designed  
SEE CONTINUATION SHEET

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_  
Religion \_\_\_ Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).  
Los Angeles City Dept. of Building & Safety  
1922 Building Permit #9960.  
LA City Directories 1920, '22, '23, '26, '28.

22. Date form prepared 11-11-87 for SCRTD  
By (name) ~~Richard Starzak~~  
Organization ~~Myra L. Frank & Associates~~  
Address: ~~403 W. 8th St., Suite 801~~  
City ~~Los Angeles, CA~~ 90014  
Phone: ~~(213) 627 5376~~ Zip \_\_\_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAP



**Pierre De Keyser Residence**  
**1913 North Highland Avenue**



Pierre De Keyser Residence  
1913 North Highland Avenue

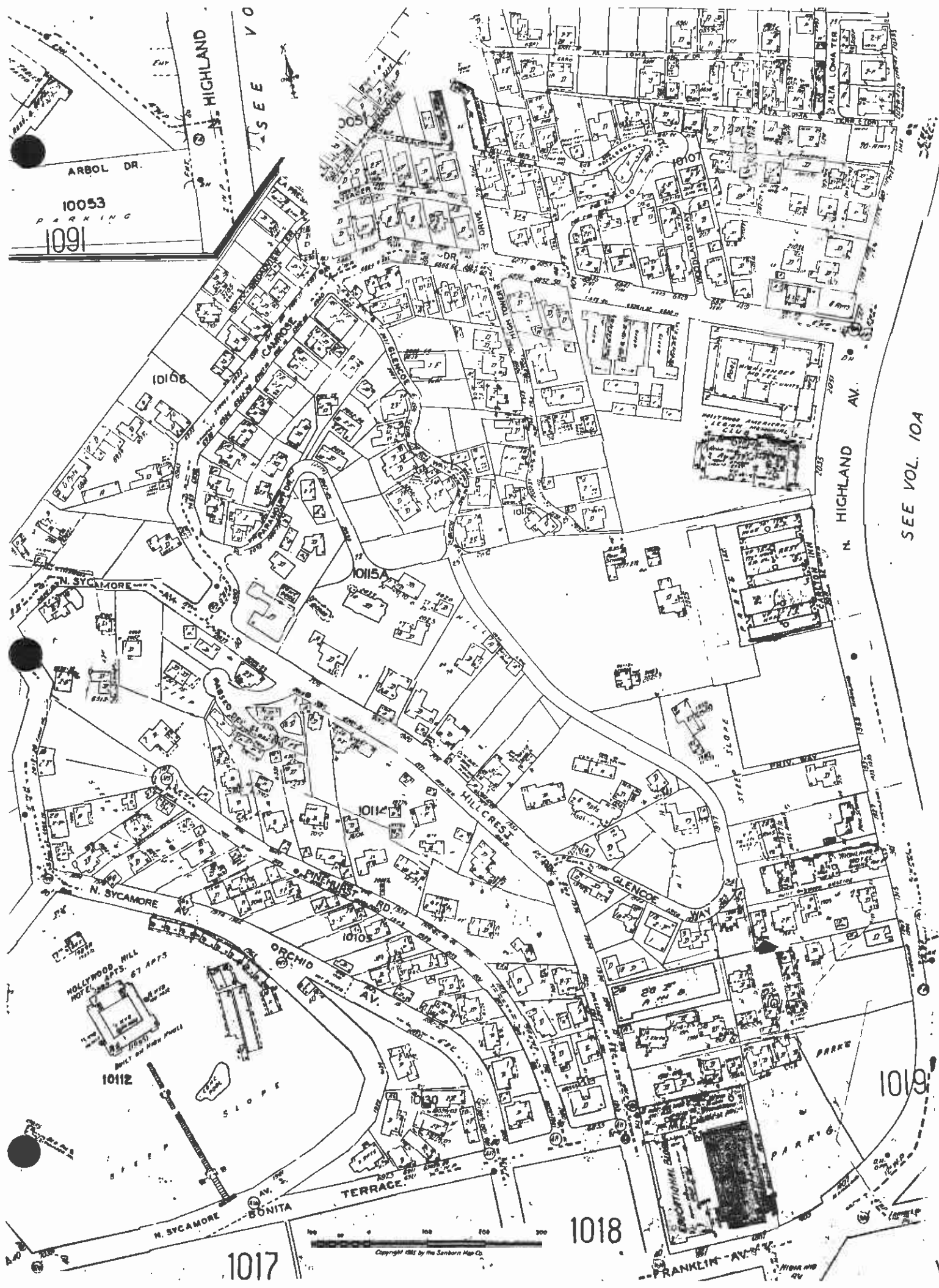
CONTINUATION SHEET

19. Significance

by the notable firm of Davis & Davis, and its immediate proximity to structures designed by two of America's most influential architects, the structure is inextricably linked to the architectural development of this hillside and should be considered for eligibility because of this relationship.

The original residents of the structure were the De Keyser family. Pierre was listed as a clerk in the 1926 Los Angeles City Directory, Peter as an artist, and John also as a clerk. By 1928, John was a department manager at M. Preeman, and Peter was a salesman for A.E. Little Company.

The architectural firm of Pierpont & Walter S. Davis designed numerous structures throughout Los Angeles during the 1920's and 1930's. Their most significant designs include St. John's Episcopal Church, an elaborate Italian Romanesque design built in 1923 at 615 West Adams Boulevard; the 1926 Roman Gardens apartment building at 2000 N. Highland Avenue; the 1928 Villa d'Este Garden Apartments at 1355 Laurel Avenue; the 1929 El Greco Apartment Building at 1028 Tiverton; and the Echo Park Branch of the Los Angeles City Library, built in 1926-28 at 520 Glendale Boulevard. They designed several other notable major buildings including the Sun Drug Company Building at 557-559 South Broadway in 1920; a 1923 school building at Effie and Padach; and the 1930 Kappa Alpha Theta Sorority House at 736 Hilgard Avenue in Westwood. Their residential designs include the Eltinge House, built in 1921 at 2327 Fargo Street, the nearby Lyon's residence at 1851 North Highland, and the Chotner House, built in 1921 at 1215 Gramercy Place. The structure at 1913 North Highland represents an early period in the firm's history, when the majority of their commissions were residential.



ARBOL DR.  
10053  
PARKING  
1091  
N. HIGHLAND  
SEE VOL. 103

SEE VOL. 104

N. HIGHLAND AV.

HOLLYWOOD HILL  
HOTEL, 67 APTS  
10112  
BUILT ON HIGH POINT

HOLLYWOOD AMERICAN  
LEGION  
10115

1017

1018

1019

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HISTORIC RESOURCES INVENTORY

Ser. No. \_\_\_\_\_  
HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR \_\_\_\_\_ SHL \_\_\_\_\_ Loc \_\_\_\_\_  
UTM: A \_\_\_\_\_ B \_\_\_\_\_  
C \_\_\_\_\_ D \_\_\_\_\_

IDENTIFICATION

1. Common name: Gross Residence
2. Historic name: Mrs. Frances Lyon Residence; Mary Gross Residence
3. Street or rural address: 1851 N. Highland Avenue  
City Los Angeles Zip 90028 County Los Angeles
4. Parcel number: 5549-018-009
5. Present Owner: Gross, William F. Address: 1166 Summit Road  
City Santa Barbara Zip 93108 Ownership is: Public \_\_\_\_\_ Private X
6. Present Use: Residence Original use: Residence

DESCRIPTION

- 7a. Architectural style: Eclectic
- 7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

The structure located at 1851 North Highland Avenue is situated on a steep hillside. The one-story residence is built of wood frame and stucco construction. It is built in an essentially rectangular plan with an asymmetrical pitched roof. The main entrance of the structure is located within a recessed porch at the northeast corner. The most distinctive feature of the structure, with the exception of the roof shape, is a chimney incorporated within the construction of the south wall and appearing flush with the wall surface. The chimney heightens the asymmetrical characteristic of the roof. The windows are of the casement type, set flush with the wall surface with minimal use of trim. The hillside site is heavily landscaped with shrubs, flowering plants, and trees, including a large eucalyptus in front of the main elevation.

Attach Photo(s) Here

SEE ATTACHED PHOTOGRAPH

8. Construction date: Estimated \_\_\_\_\_ Factual 1921
9. Architect Davis & Davis
10. Builder Davis & Davis
11. Approx. property size (in feet)  
Frontage 150 Depth 75.1  
or approx. acreage \_\_\_\_\_
12. Date(s) of enclosed photograph(s)  
9/87

196

13. Condition: Excellent \_\_\_ Good  Fair \_\_\_ Deteriorated \_\_\_ No longer in existence \_\_\_

No apparent alterations.

14. Alterations: \_\_\_\_\_

15. Surroundings: (Check more than one if necessary) Open land \_\_\_ Scattered buildings \_\_\_ Densely built-up   
Residential  Industrial \_\_\_ Commercial \_\_\_ Other: \_\_\_\_\_

16. Threats to site: None known  Private development \_\_\_ Zoning \_\_\_ Vandalism \_\_\_  
Public Works project \_\_\_ Other: \_\_\_\_\_

17. Is the structure: On its original site?  Moved? \_\_\_ Unknown? \_\_\_  
None.

18. Related features: \_\_\_\_\_

**SIGNIFICANCE**

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

The structure located at 1851 North Highland Avenue was originally built as a residence beginning in November 1921. The original owner was Mrs. Frances Lyon who resided at 1905 Highland Avenue. A review of Los Angeles City Directories was unable to determine if Mrs. Lyons moved her residence up the hill to this location following construction. Mrs. Lyon commissioned the notable architectural firm of Pierpont & Walter S. Davis to design and build the structure for an estimated cost of \$4,050. Los Angeles County Assessor's records indicate that the residence was obtained by Mary Gross in 1926. City Directories again could not verify residence here of Mary Gross, but it may be noted that the Frederick A. Gross family owned property adjacent to this site and resided at nearby 1912 Hillcrest Road. Incidentally, the current owner of the residence is William Gross.  
(SEE CONTINUATION SHEET)

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)  
Architecture  Arts & Leisure \_\_\_  
Economic/Industrial \_\_\_ Exploration/Settlement \_\_\_  
Government \_\_\_ Military \_\_\_  
Religion \_\_\_ Social/Education \_\_\_

21. Sources (List books, documents, surveys, personal interviews and their dates).  
L.A. City Directories 1922, '23, '26, '28.  
LA City 1921 Building Permit #30868.  
1921-28 Assessor's Book 297 page 7.

22. Date form prepared 11-9-87  
By (name) Richard Starzak for SCRTD  
Organization Myra L. Frank & Associates  
Address: 403 W. 8th St., Suite 801  
City Los Angeles, CA Zip 90014  
Phone: (213) 627-5376

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



SEE ATTACHED MAP



**Mrs. Frances Lyons Residence; Mary Gross Residence**

**1851 N. Highland Avenue**



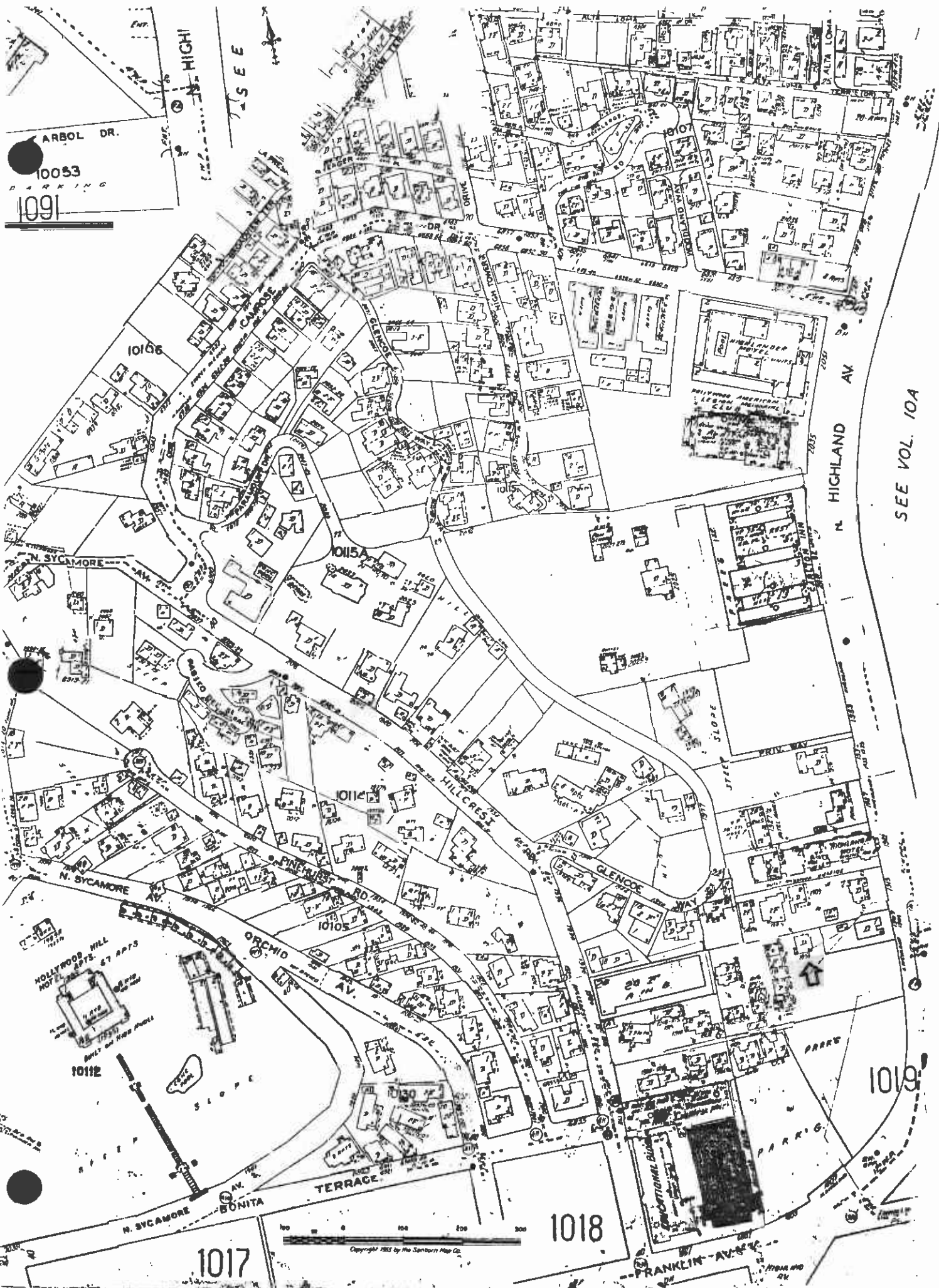
Mrs. Frances Lyon: Residence  
1851 North Highland Avenue

CONTINUATION SHEET

19. Significance

The structure is significant for its unusual eclectic architecture designed by a notable architectural firm Davis & Davis, and for its use of the splendid hillside location in close proximity to residential structures designed by Frank Lloyd Wright at 1962 Glencoe and Rudolph M. Schindler at 1911 North Highland Avenue. Another Davis & Davis residence is located on the adjacent lot at 1913 North Highland Avenue. The structure has been well maintained, and has undergone no apparent alterations.

The architectural firm of Pierpont & Walter S. Davis designed numerous structures throughout Los Angeles during the 1920's and 1930's. Their most significant designs include St. John's Episcopal Church, an elaborate Italian Romanesque design built in 1923 at 615 West Adams Boulevard; the 1926 Roman Gardens apartment building at 2000 N. Highland Avenue; the 1928 Villa d'Este Garden Apartments at 1355 Laurel Avenue; the 1929 El Greco Apartment Building at 1028 Tiverton; and the Echo Park Branch of the Los Angeles City Library, built in 1926-28 at 520 Glendale Boulevard. They designed several other notable major buildings including the Sun Drug Company Building at 557-559 South Broadway in 1920; a 1923 school building at Effie and Padach; and the 1930 Kappa Alpha Theta Sorority House at 736 Hilgard Avenue in Westwood. Their residential designs include the Eltinge House, built in 1921 at 2327 Fargo Street, the nearby De Keyser residence at 1913 North Highland, and the Chotner House, built in 1921 at 1215 Gramercy Place. The structure at 1851 North Highland represents an early period in the firm's history, when the majority of their commissions were residential. The design is superior to the nearby De Keyser residence, even though they were built about the same time. Although both structures utilize different building materials, they each are incorporated well into the hillside site and contribute to the unique architectural variety of the immediate neighborhood.



ARBOL DR.  
10053  
PARKING  
109

SEE VOL. 10A

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