



**HISTORIC RESOURCES SURVEY
HOLLYWOOD REDEVELOPMENT PROJECT AREA**

Prepared for
Community Redevelopment Agency

Prepared by
**Chattel Architecture, Planning & Preservation, Inc.
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February 2010

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INTRODUCTION

Chattel Architecture, Planning & Preservation, Inc. (Chattel Architecture), as prime consultant, in collaboration with two subconsultants, LSA Associates, Inc. (LSA) and PCR Services Corporation (PCR), prepared historic context statements and intensive-level assessment surveys for three redevelopment project areas of the Community Redevelopment Agency of the City of Los Angeles (CRA) – Hollywood Redevelopment Project Area (Hollywood), Westlake Recovery Redevelopment Area (Westlake), and Wilshire Center/Koreatown Recovery Redevelopment Area (Wilshire/Koreatown). While Chattel Architecture had responsibility for the Hollywood Redevelopment Project Area, PCR took responsibility for Wilshire Center/Koreatown and LSA took responsibility for Westlake. To ensure consistency, the three firms discussed progress, difficulties, and worked out solutions in weekly conference calls. In addition, all work was peer reviewed by the other two firms.

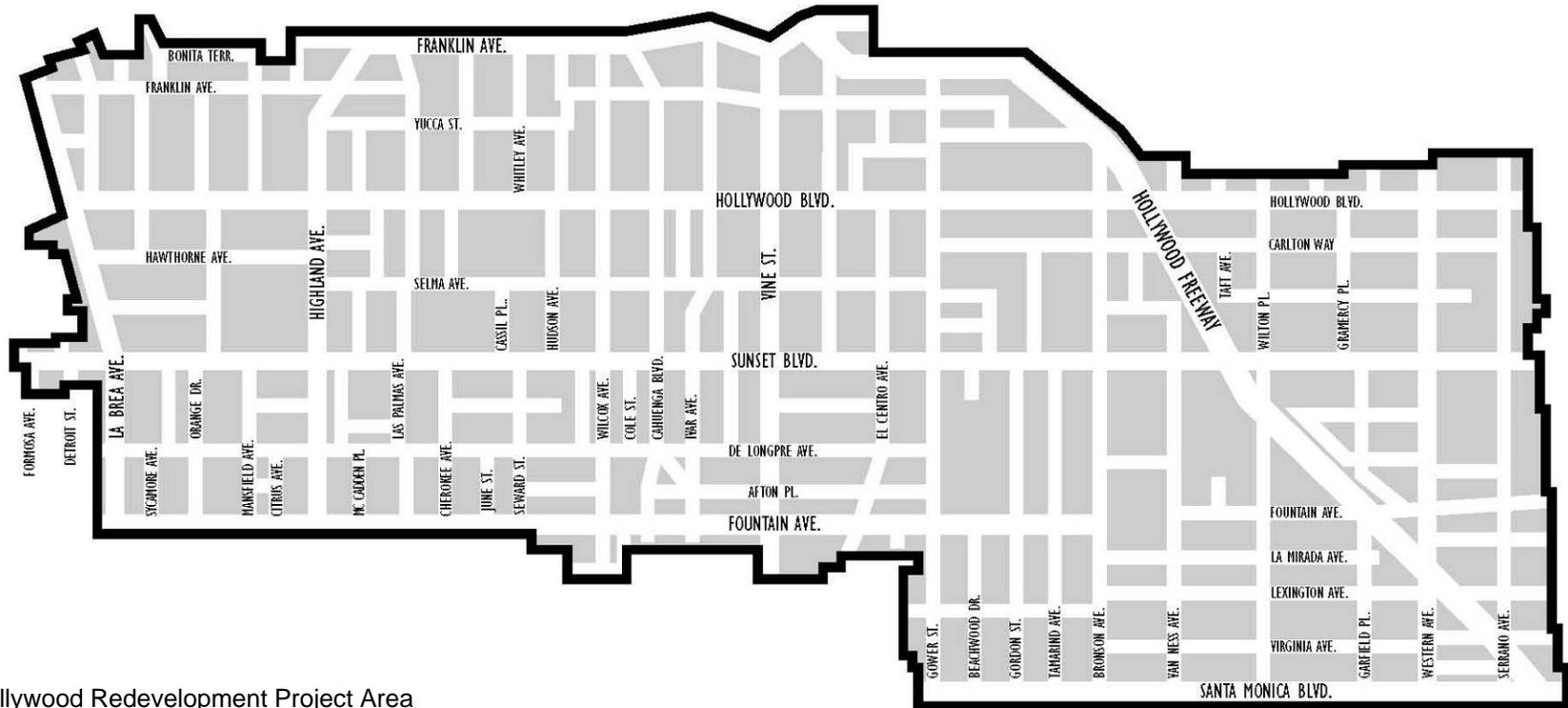
The City of Los Angeles Office of Historic Resources (OHR), in partnership with the Getty Conservation Institute, has been undertaking a citywide survey (SurveyLA), starting with a comprehensive historic context statement and survey field guide. Because of the timeline of the current effort and SurveyLA, the historic resource surveys for the CRA were not able to fully utilize SurveyLA technology. However, Chattel Architecture has worked closely throughout the process with the OHR staff in order to seamlessly dovetail findings into the citywide effort.

The goal of updating historic context statements and field surveys is to evaluate properties for eligibility for local, state or national designation to focus effort on preserving those buildings that best illustrate the unique narratives of each community, while allowing for appropriate economic development. Hollywood had been previously surveyed three times with resulting inconsistencies between each of the surveys. The first historic resource survey was completed in 1986; a second historic resource survey took place in 1997, which updated findings of the earlier survey; and a third historic resource survey took place in 2003. Both the 1997 and 2003 surveys were reconnaissance level surveys, which is explained in National Register Bulletin #24, "Guidelines for Local Surveys: a basis for preservation planning," as "a 'once over lightly' inspection of an area, most useful for characterizing its resources in general and for developing a basis for deciding how to organize and orient more detailed survey efforts."¹ In contrast, the 1986 and current surveys are intensive surveys, which are described in National Register Bulletin #24, as "designed to identify precisely and completely all historic resources in the area... It should produce all the information needed to evaluate historic properties and prepare an inventory."

PROJECT AREA DESCRIPTION

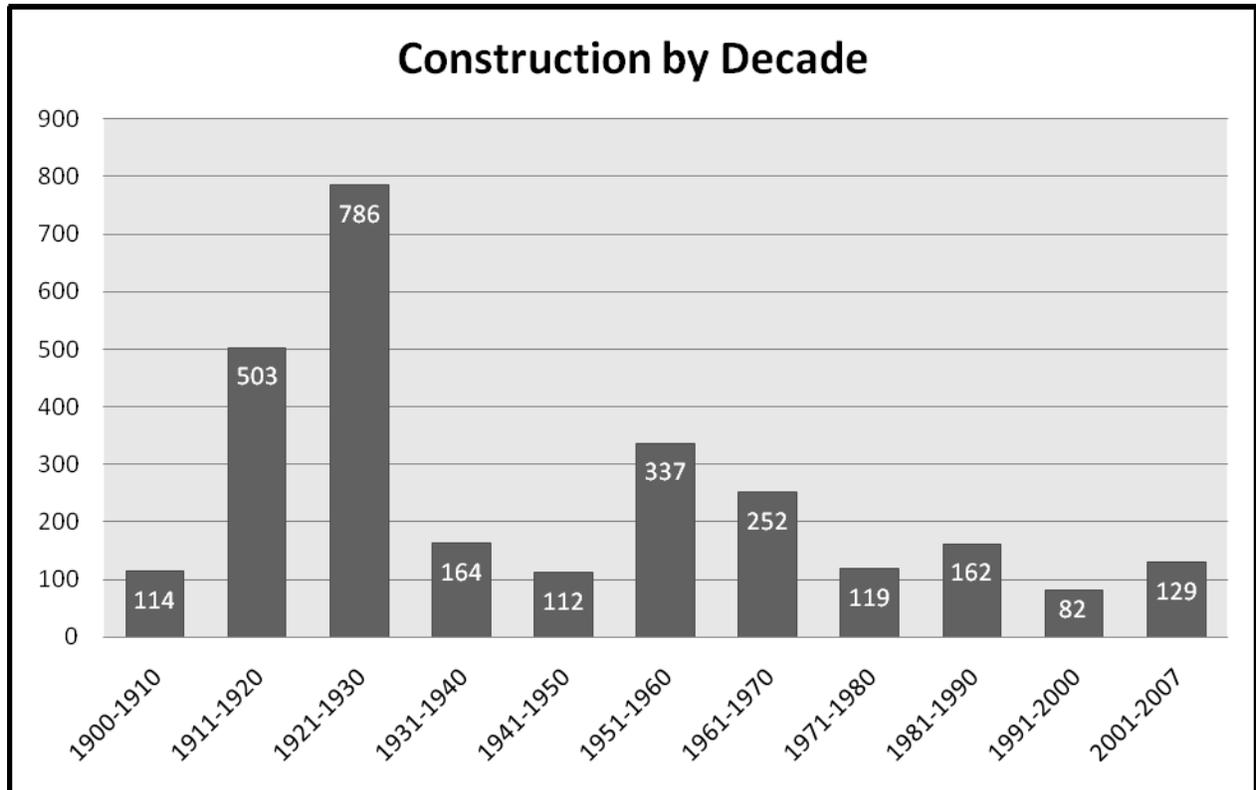
The Hollywood Redevelopment Project is 1,107-acres in size and is located approximately six miles northwest of the Los Angeles Civic Center at the foot of the Hollywood Hills.

¹ Anne Derry, H. Ward Jandl, Carol D. Shull, and Jan Thorman, National Register Bulletin #24, *Guidelines for Local Surveys: a basis for preservation planning*, (National Park Service, 1977), revised by Patricia L. Parker in 1985, . This bulletin is available at the web site, <http://www.cr.nps.gov/nr/publications/bulletins/nrb24/>.



Map 1: Hollywood Redevelopment Project Area

The project area is generally bounded by Franklin Avenue on the north, Serrano Avenue on the east, Santa Monica Boulevard and Fountain Avenue on the south and La Brea Avenue on the west. The project area consists of 3,164 parcels, 2,760 of which are developed. The following chart shows construction by decade, based on dates provided by the Los Angeles County Assessor:



Hollywood and Sunset boulevards create east-west commercial spines within the project area. Commercial areas are also located along La Brea Avenue, Highland Avenue, Cahuenga Boulevard, Vine Street, Santa Monica Boulevard, and Western Avenue. For technical purposes, the field survey divided the project area approximately in half along the centerline of Vine Street, with Hollywood Team A west of Vine Street and Hollywood Team B east of Vine Street. In Hollywood Team A, mostly single-family residential neighborhoods are located south of Sunset Boulevard while almost exclusively multi-family residential neighborhoods are located north of Hollywood Boulevard. In Hollywood Team B, the Hollywood Freeway (U.S. Route 101) runs diagonally through the project area and most strongly defines most of the area, specifically how streets run over or under the freeway, are dead-ended by it, or by access to exit or entrance ramps. Single and multifamily residential properties are generally integrated within the same neighborhoods with a large residential neighborhood south of Sunset Boulevard and the freeway, and two smaller residential neighborhoods between Hollywood and Sunset boulevards, separated by the freeway.

PROJECT METHODOLOGY

Using the National Register multiple property submission approach and an outline of SurveyLA City-wide historic context statement, the Chattel team defined contexts and themes as a hypothesis of property types that were believed to be found in field survey. While themes and

contexts are consistent with those developed for SurveyLA, those significant to Hollywood are given greater emphasis, specifically property types associated with the entertainment industry context and connected themes as Hollywood is nearly synonymous with this theme. Chattel Architecture conducted a preliminary reconnaissance windshield-type survey, reviewed existing information, including the 1984 survey and historic resource assessments of individual properties, identified information/data gaps, interviewed knowledgeable persons, and performed original research. Background information was assembled from secondary sources and supplemented by primary sources, such as those located at the Los Angeles Public Library, including their photo collection and California Index; University Southern California Digital Archive; Sanborn Fire Insurance Maps, 1907, 1913, 1947; United States Census Bureau data 1900-1960; aerial photographs of the survey area 1938–1994; original subdivision maps 1873–2008; Los Angeles County Assessor’s Records; Historic *Los Angeles Times*; and City directories. A draft historic context statement was peer reviewed and commented on by LSA and PCR, as well as by staff at OHR, CRA Senior Planner, and community stakeholders in August 2008.

Field surveying was divided between two the teams and was conducted between September 10, 2008 and February 2, 2009. Survey teams consisted of two people at all times, with at least one who met the Secretary of the Interior’s Professional Qualification Standards in History, Architectural History, or Historic Architecture.² All properties 45 years of age or older were included in the survey, as well as a few properties younger than 45 years of age that appeared to have exceptional significance. A photograph was taken of every building surveyed. Resources that had been previously surveyed and had received a California Historical Resource Status Code (status code) of 1-3 were resurveyed at a reconnaissance level to ensure current eligibility. For resources previously surveyed that had received a status code of 4-7 and unevaluated resources that have not been previously surveyed and retained sufficient integrity, a building description was recorded.³ If a resource did not retain sufficient integrity, major alterations were noted. Appropriate status codes were initially assigned each property in the field.

A data collection system was developed by LSA and known as the Historic Architecture Inventory (HAI). The HAI is a Microsoft Visual Basic field application with an Access/ArcReader database. The HAI was pre-loaded onto tablet computers with pertinent information from the Los Angeles County Assessor, including Assessor Parcel Number (APN) and date of construction, as well as information relating to previous survey findings. The HAI color-coded a base map that consisted of a contemporary, high resolution aerial photograph clearly identifying previous survey status codes and properties 45 years of age or older. Choosing a parcel with a stylus opened a record for that parcel. Surveyors completed fields that followed Department of Parks and Recreation (DPR) 523a series forms (Primary Record forms). Additional fields were included to aid in efficiently composing an architectural description. These fields followed guidelines for describing properties established by the National Park Service for National Register nomination forms.⁴ Photographs were linked to, rather than embedded in, the HAI based on the camera photo number, which was noted in the HAI while in the field. When back in the office, photos were downloaded onto the tablet and automatically renamed with the

² Professional Qualification Standards can be found on-line at <http://www.nps.gov/history/local-law/Prof_Qual_83.htm>.

³ No architectural description was provided for resources that had been previously surveyed and had received a status code of 1-3.

⁴ U.S. Department of the Interior, National Park Service, How to Complete the National Register Registration Form, Bulletin 16A, 1997, <<http://www.nps.gov/history/nr/publications/bulletins/nrb16a/>>.

property's APN and date the photo was taken.⁵ The HAI allowed not only for advanced statistical analysis of findings, but also for efficient production of appropriate DPR forms.

For those properties that appeared to meet federal, state or local eligibility criteria, additional research, as necessary, was conducted. Additional research sources included record searches at the Los Angeles Department of Building and Safety for historic building permit information, City Planning Department, Los Angeles Public Library maintained California Index, Los Angeles City Directory information, and the historic *Los Angeles Times*, as well as more general internet searches. In addition to producing DPR 523b forms (Building Structure Object Record form), this information was integrated into an updated historic context statement.

SUMMARY OF PREVIOUSLY SURVEYED AND DESIGNATED RESOURCES

As stated above, the project area has been previously surveyed three times. 658 properties were surveyed in 1986, 808 properties were surveyed in 1997, although no DPR forms were prepared, and 1019 properties were surveyed in 2003.

There is one National Register-listed district in the project area. The Hollywood Boulevard Commercial and Entertainment District includes 63 contributing properties and was listed in the National Register in 1984. There are five (5) additional individually National Register-listed properties in the project area. They are:

1. U. S. Post Office, Hollywood Station, northwest corner of Selma and Wilcox avenues
2. Fire Station No. 27, southwest corner of DeLongpre and Cole avenues
3. Hollywood Tower/La Belle Tour, 6200 Franklin Avenue
4. The Montecito, 6650 Franklin Avenue
5. Crossroads of the World, 6671 West Sunset Boulevard

There are four (4) California Register-listed districts in the project area, Selma-LaBaig Historic District, which includes 39 contributing properties; Afton Square Historic District, which includes 45 contributing properties; Serrano Historic District, which includes 12 contributing properties; and Vista del Mar/Carlos Historic District, which includes 14 contributing properties. There are total of 110 properties that contribute to California Register-listed districts. An additional 16 properties are individually listed in the California Register. They are:

- 1-2. Le Conte Junior High School Main Building, 1316 Bronson Avenue (two separate properties, both individually listed in the California Register)
3. 1671 North Western Avenue
4. Re-Tan, 1720 Whitley Avenue
5. Hollywood Western Building, 5500 Hollywood Boulevard
6. 5611 Hollywood Boulevard
7. California Bank/Precision Auto Building, 5620 Hollywood Boulevard
8. Halifax Apartments, 6376 Yucca Street
9. The Lido, 6500 Yucca Street
10. Dunning House, 5552 Carlton Way
11. El Cadiz Apartments, 1721 North Sycamore Avenue
12. Fleur De Lis / Whitley Apartments, 1825 Whitley Avenue
13. Hollywood Methodist Church, 1900 Hillcrest Road
14. Hollywood YMCA, 6600 Selma Avenue

⁵ This method of associating photos proved to be extremely accurate with the few human errors caught almost immediately once photos were downloaded and renamed by the HAI.

15. Salvation Army Tabernacle, 5941 Hollywood Boulevard
16. Security 1st National Bank, 5505 Santa Monica Boulevard

There are 28 locally designated H-C Ms, some of which are also included in the National Register-listed Hollywood Boulevard Historic District. There are no HPOZs in the project area. The locally designated properties are:

1. Grauman's Chinese Theater, 6915-6927 Hollywood Boulevard (Monument No. 55)
2. Charlie Chaplin Studio, 1416 North La Brea Avenue (Monument No. 58)
3. Crossroads for the World, 6671-6679 Sunset Boulevard (Monument No. 134)
4. Pantages Theater, 6225-6249 Hollywood Boulevard (Monument No. 193)
5. Hollywood Walk of Fame, Hollywood Boulevard and Vine Street (Monument No. 194)
6. Masquers Club Building (site of), 1765 North Sycamore Avenue (Monument No. 226)
7. Janes House, 6541 Hollywood Boulevard (Monument No. 227)
8. Garden Court Apartment, 7021 Hollywood Boulevard (Monument No. 243)
9. First United Methodist Church of Hollywood, 6817 Franklin Avenue (Monument No. 248)
10. Hollywood Masonic Temple, 6840 Hollywood Boulevard (Monument No. 277)
11. William Stromberg Cock, 6439 Hollywood Boulevard (Monument No. 316)
12. Security Trust and Savings Bank, 6367-6385 Hollywood Boulevard (Monument No. 334)
13. Hollywood Western Building, 5500-5510 Hollywood Boulevard (Monument No. 336)
14. Magic Castle, 7001 Franklin Avenue (Monument No. 406)
15. Dunning House, 5552 Carlton Way (Monument No. 441)
16. Whitley Court, 1720-1728 Whitley Avenue (Monument No. 448)
17. Artisan's Patio Complex, 6726-6733 Hollywood Boulevard (Monument No. 453)
18. El Capitan Theater Building, 6834-6838 Hollywood Boulevard (Monument No. 495)
19. Hollywood Roosevelt Hotel and Pool, 7000-7034 Hollywood Boulevard (Monument No. 545)
20. Warner Brothers Hollywood Theater, 6423-6445 Hollywood Boulevard (Monument No. 572)
21. Egyptian Theater and Forecourt Storefronts, 6706-6712 Hollywood Boulevard (Monument No. 584)
22. Max Factor Make-Up Salon, 1666 North Highland Avenue (Monument No. 593)
23. Raymond Chandler Square, Cahuenga Avenue and Hollywood Boulevard Intersection (Monument No. 597)
24. Capitol Tower and Rooftop Sign, 1740-1750 Vine Street (Monument No. 857)
25. Orchard Gables Cottage, 1277 Wilcox Avenue (Monument No. 859)
26. Mayfair Apartments and Rooftop Neon Sign, 1760 North Wilcox Avenue (Monument No. 867)
27. Hollywood Professional Building, 7046 Hollywood Boulevard (Monument No. 876)
28. The Fontenoy, 1811 North Whitley Avenue (Monument No. 882)

39 properties previously received a status code of 3 in the 1986 survey. Since then, 20 of those properties were listed in the National or California registers and one (1) was locally designated as a H-C M. The current survey confirmed 20 of the properties that formerly received a status code of 3 as continuing to appear National or California registers eligible. One (1) property was not visible from the public right-of-way and two (2) properties have lost sufficient integrity to convey their significance.

REGULATORY SETTING

Federal

National Register of Historic Places (National Register)

The National Register is the nation's official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, as amended, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect the country's historic and archaeological resources. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. The National Register is administered by the National Park Service (NPS). Currently there are more than 75,000 listings that make up the National Register, including all historic areas in the National Park System, over 2,300 National Historic Landmarks, and properties which have been listed because they are significant to the nation, a state or a community.⁶

As stated in 36 Code of Federal Regulations (CFR) §60.4, in order to be considered for listing in the National Register, a resource must meet the criteria for evaluation:

The quality of significance in American history, architecture, archaeology, engineering and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

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

The National Register includes only those properties that retain sufficient integrity to accurately convey their physical and visual appearance during their identified period of significance. Integrity is defined in the National Register program as a property's ability to convey its significance. Evaluation of integrity is founded on "an understanding of a property's physical features and how they relate to its significance."⁷ Each property type depends on certain aspects of integrity, more than others, to express its historic significance. A property significant under criteria A or B, may still retain sufficient integrity to convey its significance even if it retains a low degree of integrity of design, material or workmanship. Conversely, a property that derives its significance exclusively for its architecture under criterion C, must retain a high degree of integrity of design material, and workmanship. For some properties, comparison with similar properties is considered during the evaluation of integrity, especially when a property type is particularly rare.

While integrity is important in evaluating and determining significance, a property's physical condition, whether it is in a deteriorated or pristine state, has relatively little influence on its significance. A property that is in good condition may lack the requisite level of integrity to convey its significance due to alterations or other factors. Likewise, a property in extremely

⁶ <<http://www.cr.nps.gov/places.htm>>

⁷ National Park Service, Department of the Interior *How to Apply the National Register Criteria for Evaluation* (Washington, DC 1998) 44.

poor condition may still retain substantial integrity from its period of significance and clearly convey its significance.

Secretary of the Interior's Standards for Treatment of Historic Properties

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Secretary's Standards, Weeks and Grimmer, 1995), are promulgated pursuant to the National Historic Preservation Act, 16 U.S.C. 470 et seq. and provide general guidance on treatments for historical resources and their immediate surroundings or setting. The Secretary's Standards are not prescriptive or technical, but "are intended to promote responsible preservation practices" and "provide philosophical consistency" to treatments for historical resources (NPS, 2003). NPS identifies four treatment approaches, which include preservation, rehabilitation, restoration and reconstruction. These treatments, in hierarchical order, are defined as follows:

The first treatment, **Preservation**, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Rehabilitation, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)

Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.

Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.⁸

State

California Register of Historical Resources (California Register)

The California Register is a state version of the National Register of Historic Places program. The California Register of Historical Resources was enacted in 1992, and became official January 1, 1998.

The California Register was established to serve as an authoritative guide to the state's significant historical and archaeological resources (California Public Resources Code (PRC) §5024.1). State law provides that in order for a property to be considered eligible for listing in the California Register, it must be found by the State Historical Resources Commission to be significant under any of the following four criteria (which parallel National Register criteria):

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
2. Is associated with the lives of persons important in our past.

⁸ <http://www2.cr.nps.gov/tps/standguide/overview/choose_treat.htm>

3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.
4. Has yielded, or may be likely to yield, information important in prehistory or history.

California Register regulations contained in Title 14, Chapter 11.5 provide in §4852 (c) that “it is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register.” OHP has consistently interpreted this to mean that a California Register-eligible property must retain “substantial” integrity. Because California Register regulations do not provide substantial written guidance on evaluating integrity, the National Register bulletin, *How to Apply the National Register Criteria for Evaluation*, is used.

The California Register also includes properties which: have been formally *determined eligible for listing in*, or are *listed in* the National Register; are registered State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; are points of historical interest, which have been reviewed and recommended to the State Historical Resources Commission for listing; and are city and county-designated landmarks or districts (if criteria for designation are determined by OHP to be consistent with California Register criteria).

California Environmental Quality Act (CEQA)

The purpose of CEQA is to evaluate whether a proposed project may have an adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation. *Guidelines for California Quality Act (CEQA Guidelines)* are the regulations that govern the implementation of CEQA. CEQA Guidelines are codified in the California Code of Regulations (CCR), Title 14, Chapter 3, § 15000 et seq. and are binding on state and local public agencies. The basic goal of CEQA is to develop and maintain a high-quality environment now and in the future, while the specific goals of CEQA are for California’s public agencies to:

1. Identify the significant environmental effects of their actions; and, either
2. Avoid those significant environmental effects, where feasible; or
3. Mitigate those significant environmental effects, where feasible.⁹

CEQA Statutes at §21084.1 define an historical resource as:

a resource listed in, or determined to be eligible for listing in, the California Register of Historical Resources. Historical resources included in a local register of historical resources as defined in subdivision (k) of Section 5020.1, or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, are presumed to be historically or culturally significant for purposes of this section, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant. The fact that a resource is not listed in, or determined to be eligible for listing in, the California Register of Historical Resources, not included in a local register of historical resources, or not deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1 shall not preclude a lead agency from determining whether the resource may be an historical resource.

⁹ <http://ohp.parks.ca.gov/default.asp?page_id=21721>

CEQA Guidelines at §15064.5(a)(3) also provides additional guidance on this subject:

Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code §5024.1, Title 14 CCR, Section 4852) including the following:

- (A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
- (B) Is associated with the lives of persons important in our past;
- (C) Embodies the distinctive characteristics of type, period, region or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
- (D) Has yielded or may be likely to yield, information important in prehistory or history.

Generally, CEQA utilizes the *Secretary's Standards* as a means of evaluating when proposed projects might be found to have less than significant impacts on historical resources.

California Historical Resources Status Codes

The Office of Historic Preservation created status codes in 1975 as a tool to classify historical resources. Status codes were created to "serve as a starting place for further consideration and evaluations."¹⁰

Broad categories of California Historical Resource Status Codes are defined as:

1. Properties listed in the National Register (NR) or the California Register (CR)
2. Properties determined eligible for listing in the National Register (NR) or the California Register (CR)
3. Appears eligible for National Register (NR) or California Register (CR) through Survey Evaluation
4. Appears eligible for National Register (NR) or California Register (CR) through other evaluation
5. Properties Recognized as Historically Significant by Local Government
6. Not Eligible for Listing or Designation as specified
7. Not Evaluated for National Register (NR) or California Register (CR) or Needs Reevaluation [sic]

These categories are divided into more descriptive and specific subcategories. In August 2003, the State Historic Preservation Officer revised the status codes to include CRHR eligibility with National Register eligibility. Over the next several months, status codes were revised two subsequent times. Although status codes of previously evaluated properties were reclassified

¹⁰ California State Office of Historic Preservation, *Technical Assistance Bulletin #8; User's Guide to the California Historical Resource Status Codes & Historic Resources Inventory Directory*, November 2004, 5. This publication is available on the website: <http://ohp.parks.ca.gov/pages/1069/files/tab8.pdf>.

and established status codes changed definitions, the initial status code of 1-5, the one assigned to a property prior to revision in 2003, retained relevance for CEQA purposes.¹¹ The operative list of California Historical Resources Status issued by OHP is dated December 8, 2003 available online at http://ohp.parks.ca.gov/?page_id=1069 and included in the appendix.

Two of the most notable changes included status code 4 and 5S3/5D3. 4s were formerly assigned through surveys to properties that had the potential, if some circumstance or event was to happen in the future, to become eligible for the National Register. While they were not eligible for listing in the National Register, they still had presumptive significance under CEQA. Properties that previously had a status code of 4 were changed to a status code of 7. Currently, a status code of 4 generally denotes state-owned properties. Formerly, status codes 5S3 and 5D3 were used to identify properties that were not eligible for the California Register, National Register or local listing but warranted special consideration in local planning. These properties became a 6L, "*Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning.*"

Consistent with Public Resources Code §5024.1 subdivision g, "A resource identified as significant in an historic resource survey may be listed in the California Register if the survey meets all of the following criteria:

1. The survey has been or will be included in the State Historical Resource Inventory.
2. The survey and the survey documentation were prepared in accordance with [OHP] procedures and requirements.¹²
3. The resource is evaluated and determined by the [OHP] to have a significance rating of Category 1-5 on [Department of Parks and Recreation] form 523.
4. If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources which have become eligible or ineligible due to changed circumstances or further documentation and those which have been demolished or altered in a manner that substantially diminishes the significance of the resource.

Local

City of Los Angeles Preservation Ordinance

Sec. 22.130 of Los Angeles Administrative Code defines a Historic-Cultural Monument. The City is in the process of revising its ordinance to strengthen demolition review procedures, clarifying criteria for historic designation, and enhancing notifications and protections for private property owners. The existing ordinance contains criteria for designation somewhat ambiguously buried as a lengthy paragraph labeled "Definition of Monument." The ordinance revision, for ease in applying local eligibility, assigns the following numbers to the criteria that align with National and California register:

- 1 Historic structures or sites in which the broad cultural, economic or social history of the nation, state or community is reflected and exemplified; identified with important events in the main currents of national, state, or local history
- 2 Identified with personages in the main currents of national, state or local history

¹¹ California State Office of Historic Preservation, *Technical Assistance Bulletin #8; User's Guide to the California Historical Resource Status Codes & Historic Resources Inventory Directory*, November 2004, 7.

¹² OHP procedures and requirements include that only intensive level surveys are definitive in evaluating significance.

3. Embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction or a notable work of a master builder, designer, or architect whose individual genius influenced his age

The ordinance revision also includes provisions that a proposed Monument have sufficient integrity to still have the ability to convey its significance. While the existing ordinance is silent on the issue, the Cultural Heritage Commission has consistently applied an integrity requirement to designated Historic-Cultural Monuments similar to that of California Register.

The City of Los Angeles Office of Historic Resources has had on-going discussions with the California State Office of Historic Preservation regarding the differences and similarities between the National and California registers. There is a common misconception that the California Register is a lower level of significance than the National Register and local eligibility has a lower level of significance than the California Register. The OHR has advised there is no hierarchy of significance between federal, state and local eligibility. The differences between the three registration programs lie in aspects of integrity and age requirements.¹³ This guidance implies there is no substantial difference between California Register and local designation criteria.

While National and California register criteria apply to individual sites as well as districts, local historic districts are contained in separate legislation. According to Section 12.20.3 of the Los Angeles Municipal Code, which became effective on May 12, 2004, a Historic Preservation Overlay Zone (HPOZ) “is any area of the City of Los Angeles containing buildings, structures, landscaping, natural features or lots having historic, architectural, cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone.” Contributing resources must meet at least one of the following criteria:

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

SurveyLA

SurveyLA – the Los Angeles Historic Resources Survey – is Los Angeles' first-ever comprehensive program to identify significant historic resources throughout the city. The survey will cover the period from approximately 1865 to 1980 and include individual resources such as buildings, structures, objects, natural features and cultural landscapes as well as areas and districts (archaeological resources will be included in a future survey phase). SurveyLA is employing the Multiple Property Submission (MPS) approach developed by the National Park Service. The MPS approach serves as a basis for evaluating the National Register eligibility of related properties by identifying themes, trends, and patterns of history shared by properties. Themes, trends and patterns of history are then organized into historic contexts and the property types that represent those historic contexts. A consultant team is currently developing a citywide Historic Context Statement (HCS) using this approach. While the HCS is not yet

¹³ Janet Hansen, “Survey LA evaluation Criteria,” e-mail to Jenna Snow, September 11, 2008.

complete, the outline of the overall structure was provided to Chattel early in the process to use as a guide in developing the context statement for the CRA surveys. The historic context statement below follows uses existing SurveyLA HCS text whenever possible.

OHR added new status codes in the 6-7 categories to reflect SurveyLA field methods and standards. The new codes, developed in coordination with OHP, refine and clarify survey findings for properties and areas that do not appear to be significant historic resources or that are not evaluated. The new codes will not deem properties eligible for designation or require review under the California Environmental Quality Act (CEQA). The current survey utilizes the new status codes, specifically 6Q and 6DQ, to identify properties or areas that may warrant special consideration in the local planning process. Use of these status codes identifies areas that may be appropriate as either Design for Development areas or for Community Design Overlay Districts (CDO's). Both land use policy tools assure that development within communities is in accordance with community design policies adopted in the Community Plans, and with Community Design Guidelines and Standards as well as to serve to promote the distinctive character, stability and visual quality of existing neighborhoods and communities by ensuring that development visually provides a sense of place in terms of design by considering the unique architectural character and environmental setting of the district.

The current survey differs from SurveyLA in two important aspects: the current survey looks at properties that are 45 years of age or older (1964 and earlier) unless they appear to have exceptional significance. In contrast, SurveyLA will consider properties constructed in 1980 and earlier. In addition, the current survey examined every property that met the minimum age cut-off while SurveyLA will only survey those properties that appear significant.

Historic Context Statement

Context: Early Residential Development, 1850–1912

Theme: Annexation and Consolidation, 1895–1910

When Hollywood was established as an independent city in 1903, it was a small agricultural community of 700 people. While the beginnings of the town that is today synonymous with the film and entertainment industry were quite humble, the location of the area was by no means incidental to its early development. The area that became Hollywood occupied land that was part of two former Spanish land grants, *Rancho La Brea* and *Rancho Los Feliz*. The Western half of what is now Hollywood was part of *Rancho La Brea* – Spanish land grant to Antonio Jose Rocha and Nemisio Domiguez; the eastern half occupies what was formerly *Rancho Los Feliz*, 7000 acres that extended from present-day Gower Street on the west to the Los Angeles River on the east, and from the top of the hills on the north to the Los Angeles pueblo limits on the south. *Rancho Los Feliz* was granted to Jose Vincente Feliz in the 1780s and stayed in the Feliz family until 1861.¹⁴ These two ranchos were strategically oriented with respect to the Cahuenga Pass, a major transportation corridor to the north and the growing city of Los Angeles to the south. This low lying sliver of land between the mountain ranges defined the Cahuenga

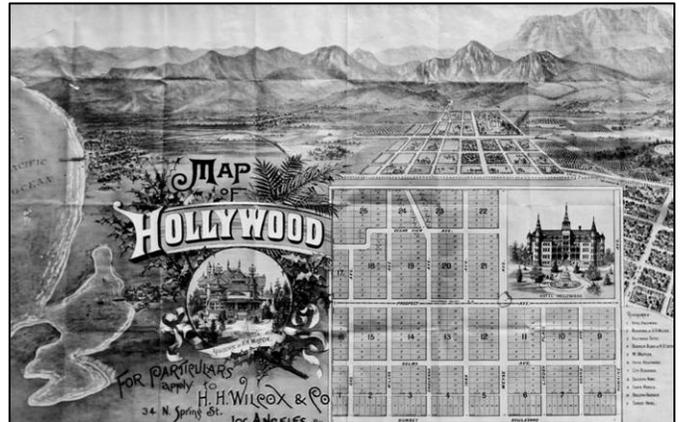


View of Cahuenga Pass 1894 (Los Angeles Public Library (LAPL))

valley to the north and connected Hollywood not only to the adjacent San Fernando Valley but also to the northern California coast beyond. The Cahuenga Pass encompassed part of the *Camino Real del Rey*, which was the principal coastal passageway and

used continuously as a trail facilitating commerce, livestock transport, and travel since the earliest Spanish exploration.¹⁵

The area was developed as individual tracts of land by a handful of Anglo settlers beginning in the 1860s. The southern end of present-day Hollywood was owned by John T. Gower as a 160 acre-ranch in 1869, while the east side was part of a large tract that came into the hands of Griffith J. Griffith in 1882.¹⁶ A further large tract of 120 acres to the northwest was recorded in 1887 as having been sold to Harvey Wilcox for \$150 an acre. It was the bequeathed name of this particular tract would become the name of the city a decade and a half later.¹⁷ The most widely-spread story of how the City of Hollywood acquired its name is attributed to Harvey Wilcox's wife, Daeida Wilcox. The story goes that she met a woman on a train who described her summer home named Hollywood, and Mrs. Wilcox was so



1887 map of Hollywood (LAPL)

¹⁴ Bruce Torrence, *Hollywood: The First One Hundred Years* (Hollywood: Hollywood Chamber of Commerce and Steve Fiske Enterprises, 1979), 16.

¹⁵ Torrence, 11.

¹⁶ John T. Gower's ranch encompassed the area defined by present-day Sunset to Santa Monica Blvd and from Gower to Bronson (Torrence, 16-20).

¹⁷ Gregory Paul Williams, *The Story of Hollywood: An Illustrated History* (Los Angeles: BL Press LLC, 2005),

enchanted by her description that she bestowed the name on her and her husband's new tract, which ran from Whitley Avenue east on Sunset Boulevard to Gower, north on Gower to Hollywood Boulevard, west to Vine Street, north to Franklin Avenue, west to Whitley and South to Sunset.

Wilcox laid out his tract in a manner similar to tracts across the western United States during the late nineteenth century, utilizing an orthogonal grid of rectangular lots, typical of development under the Homestead Act. The grid in this case lined with pepper trees.¹⁸ Also now part of present-day Hollywood was a large area called the Colegrove Addition that developed separately from these other tracts at the end of the 19th century as it had its own commercial center.¹⁹ These tracts remained sparsely settled through the end of the nineteenth century and were largely devoted to the cultivation of fields and orchards, often tended by Chinese labor.²⁰



Hollywood Boulevard, 1900 (LAPL)

could supply. The area quickly became a mecca for capitalist/industrialist barons from the Midwest seeking respite from the weather of their home towns.²² Their preference for the milder climate of California and the burgeoning residential district centered on Prospect Street was reflected in the steady increase in real estate prices. While the Wilcoxes had purchased their tract for \$150 an acre in 1887, thirteen years later, land was selling for more than double that at \$350 an acre. In 1901, a subdivision called the Ocean View Tract opened along Prospect Street, developed by a company including H.J. Whitley, General Otis of the *Los Angeles Times*, Harry Chandler, Griffith, and Moses Sherman.²³ The subdivision was

The fields and orchards in the area at the end of the nineteenth century increasingly gave way to speculative real estate development by the turn of the twentieth century. In 1900, the Cahuenga Valley Improvement Association was formed for the purpose of guiding real estate development just as the first electric track was installed down the length of Prospect Avenue (present day Hollywood Boulevard).²¹ Subsequently, orchardists, such as O.E. Roberts, began to subdivide their land in an effort to reap the profit margins that only real

estate, and not fruit,

intended to cater to the affluent. Streets were laid out to be distinctive



Advertisement for Hollywood Tracts, 1908 (LAPL)

¹⁸ Torrence, 25.

¹⁹ Started by Cornelius Cole in 1893, this area was bounded by Seward Street to the west, Gower Street to the East, Sunset to the north, and it extended beyond the boundaries of the present-day CRA survey area to the south (Torrence, 29).

²⁰ Williams, 11-13.

²¹ Williams, 29. The electric track is not the first track laid in Hollywood, however. In the 1880s, the Los Angeles Ostrich Farm Railway Company was the first railroad to lay track in Hollywood, providing a link between the ostrich farm and Santa Monica. In 1894, the second train line in Hollywood is one built by the Cahuenga Valley Railroad, which came from the Wilcox Avenue station, and traversed Highland Avenue to Sunset before turning west (Torrence, 30).

²² Williams, 55.

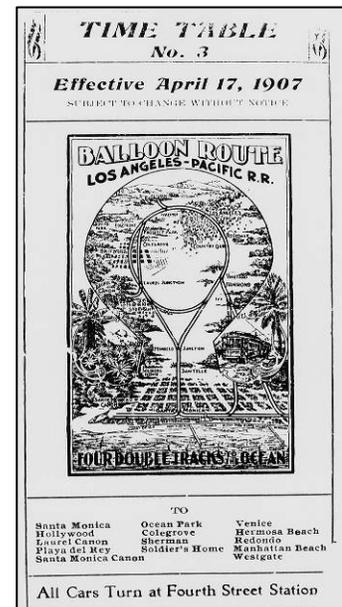
²³ Williams, 27-28.

but uniform in appearance, as a different species of tree lined each one. A restriction against building apartments was instituted, ensuring that only people of significant means could live there. Zoning on Highland Avenue called for business on the western perimeter of the subdivision and provided easy but distanced access to commercial functions for residents of the neighborhood. Restrictions, such as prohibitions against liquor, enforced a certain moral tenor.²⁴ The tract was so successful that by 1904 all of the lots were completely sold out and investors realized a 60% profit.²⁵

In 1903, the City of Hollywood became an incorporated city, with a population of 700. While residents clearly welcomed the wealth provided by escalating real estate prices, incorporation as a city may nonetheless have been fraught with misgivings about “urban vices,” as the first law established after incorporation was one banning the sale of liquor within the city. Other outlawed vices included actual transportation of liquor as well as gambling activities that were often presumed to attend its consumption.²⁶ Maintaining the moral fabric of the new city, however, was not the only concern of its residents, as growth also meant creating new infrastructure. In 1904, gas lines were laid, the streets were numbered, and a single track of the Los Angeles Pacific Railroad was placed perpendicular to the electric track already on Prospect Avenue.²⁷ The changing character of the area from agricultural to residential is underlined by a small book published by the Hollywood Board of Trade in 1904 that characterized the small new city as a “City of Homes.”²⁸ Large estates lined Prospect Avenue, and as the area became increasingly developed, churches, clubs and schools built in close proximity to single-family residences were executed in styles such as Mission Revival, American Foursquare, and Craftsman Bungalow.

By 1909, like many of its neighboring communities, Hollywood had experienced growth on an exponential scale. While its population in 1903 was a mere 700, by 1909 it reached 4,000.²⁹ Though dwarfed by the neighboring city of Los Angeles with 100,000 inhabitants, the small City of Hollywood was experiencing growing pains with water shortages, drainage issues and sewage problems.³⁰ It was around this time that the city’s attitudes towards annexation began to change, as the infrastructure that a city like Los Angeles was seen as possibly solving some of these issues. The adjacent community was the first to fold its status as an independent city in 1909, but by November of that same year, the Hollywood Board of Trade announced to residents that it would not be able to resolve sewer problems on its own.³¹ Just two months later, in February of 1910, Hollywood became a district of Los Angeles.³²

Although merging with Los Angeles brought the promise of change and modernization, residents remained anxious regarding the shift towards urbanization, expressed through continued resolutions to



Map of Balloon Route, 1907

²⁴ Williams, 28-36.

²⁵ Williams, 44.

²⁶ Williams 41.

²⁷ Williams, 43 and Torrence, 9.

²⁸ Hollywood Board of Trade, *Hollywood: The City of Homes* (Hollywood, Calif., 1904).

²⁹ Torrence, 9

³⁰ Williams, 52-3.

³¹ Williams, 54.

³² Williams, 54.

keep “urban vices” at bay; it was decided, for example, to keep the ban on alcohol in place.³³ Yet despite such anxieties, the relationship between Hollywood and Los Angeles had been increasingly strengthened in the decade preceding annexation. As early as 1904, the Red Car Balloon Route – a balloon shaped route through Los Angeles and its environs operated by the Los Angeles Pacific Railroad – facilitated transportation between Hollywood and downtown Los Angeles. It brought tourists on excursions to such popular Hollywood stops as the studios and gardens of the famous French painter of floral arrangements, Paul de Longpré.³⁴ The relationship of Hollywood to Los Angeles was further strengthened shortly following incorporation as the east end of Hollywood Boulevard was routed to curve into Sunset, the main road to Los Angeles.³⁵



View northeast from Highland Avenue and Sunset Boulevard, 1907 (LAPL)

Property type: Residential – Single Family

The approximately 110 single family residential properties associated with the pre-annexation period of Hollywood are scattered throughout the project area. 1907 Sanborn Fire Insurance maps, illustrated by historic photographs, show scattered single family residences, some with stables or other outbuildings at the rear of the lot. Generally, there is only one house on each lot, although there were a few exceptions. All houses are set some distance back from the street. There was only one apartment building, the Marjorie Apartments, located near the intersection of Vine Street and Sunset (no longer extant). Single family residential properties were constructed in a variety of popular architectural styles of the period. Extant examples

are generally modest examples of Craftsman, Colonial Revival, Classical Revival, Queen Anne, and wood frame vernacular.

Increasingly rare, single family residences from the pre-annexation period of Hollywood appear particularly significant as an important pattern of development, illustrative of Hollywood’s early development as an independent city.

Two single family properties associated with the pre-annexation period of Hollywood are designated at local, state or national level:

1. 1277 Wilcox Avenue, Orchard Gables, is designated at the local level as the only remaining residence from the first settlement of Colegrove as well as for its architecture
2. 6541 Hollywood Boulevard, Janes House, is separately listed as a Historic-Cultural Monument as well as contributing to the National Register-listed Hollywood Boulevard Commercial and Entertainment District. It is the only remaining residential building on this portion of Hollywood Boulevard.

Eligibility Standards (as described by SurveyLA):

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a single family residence

³³ Williams, 54

³⁴ See Torrence 42 and Williams, 31

³⁵ Williams, 55.

- was constructed before Hollywood's annexation to Los Angeles
- retains most character defining features of its original architectural style (as described below)
- retains required aspects of integrity

Integrity Aspects-Required

1. design
2. materials (some original materials may have been altered or removed)
3. workmanship
4. feeling

Integrity Aspects-Not required

5. setting (front lawn paved for parking and/or enclosed by wall or fence, surrounding buildings and land uses may have changed)
6. location (may have been moved for preservation purposes)
Note on location: A moved building may retain its CRHR or HCM status after its relocation. According to NRHP guidelines, a moved building significant for its architectural value "under Criterion C must retain enough historic features to convey its architectural values and retain integrity of design, materials, workmanship, feeling, and association."³⁶
7. association (original use may have changed)

Integrity Considerations

- stucco or asbestos tile sheathing may be acceptable if original wood cladding remains underneath
- replacement windows may be acceptable if openings have not been re-sized

Application of CHR Status Code: Pre-annexation Single Family Residences

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

- exemplifies a property from the pre-annexation period of Hollywood
- retains all aspects of integrity (1-7) unless the significance is conveyed despite some loss of integrity
- warrants a CHR Status code of 3S

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

- exemplifies a property from the pre-annexation period of Hollywood
- retains required aspects of integrity (1-4) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- exemplifies a significant type or style from the late-19th or early-20th Century
- retains required aspects of integrity (1-4) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 5S3.

Of the 110 single family properties associated with pre-annexation Hollywood, 30 appear to retain sufficient integrity to appear individually eligible for local, state or national designation.

³⁶ NRHP Bulletin 15, Criteria Consideration B: Moved Properties, page 29.

Potential District Groupings

Because of their increasing rarity and isolation, single-family residential properties associated with Hollywood's pre-annexation period prior to 1910, may be considered for historic district status.

Eligibility Standards

A district is eligible within this context as a pattern of development (A/1/1) if it:

- possesses a significant concentration of single family residences constructed before Hollywood's annexation to Los Angeles in 1910
- possesses integrity as a whole

Character Defining Features

- conveys visual sense of overall historic environment from the period of significance

Integrity Aspects-Required

1. location (some contributing buildings may have been moved)
2. design
3. setting
4. materials (some original materials may have been altered or removed)
5. workmanship
6. feeling
7. association

Integrity Aspects-Not required

- none

Integrity Considerations

- may include some buildings from outside the period of significance

Application of CHR Status Code: Historic Districts of Pre-annexation Single Family Residences

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3.

Hudson Street between Hollywood Boulevard and Yucca appears to be a locally eligible HPOZ. The potential HPOZ consists of 5 contributing properties that are associated with the pre-annexation period of Hollywood or were constructed shortly thereafter.



6422 Selma Avenue, 2009 (Chattel Architecture, Planning & Preservation, Inc. (CA))

Property type: Commercial

Only one commercial building associated with the pre-annexation period of Hollywood exists at 6422 Selma Avenue. Constructed as a garage in 1909, one year after the Model T rolled off the assembly line, the property was used by the Hollywood & Los Angeles Daily Express Co (Inc.) in 1915, a transfer and trucking company,³⁷ and by the Yellow Cab Company in 1924.³⁸ 1907 Sanborn maps show a few garages, often in conjunction with livery stables. As early automobiles were not all-weather vehicles, they needed to be housed in covered spaces, which people typically were unable to provide at their residence. While they were often adapted from liveries, the garage at 6422 Selma Avenue appears to have been constructed for this purpose. As the only commercial property still extant from Hollywood's pre-annexation period, it appears eligible for listing in the California Register, despite some losses of integrity.

³⁷ *Los Angeles City Directory*, 1915.

³⁸ Display Ad, *Los Angeles Times*, November 19, 1924, page 10.

Context: Government and Private Institutional Development

Sub-Context: Social Institutions and Movements

Theme: Public and Private Recreation

From 1850 through 1910 Hollywood transformed from a rural area to an urban ring around downtown Los Angeles. Although Hollywood's civic leaders strove to increase the comforts and amenities of what was becoming an urban life, social institutions did not appear until later. Early social institutions nurtured civic virtue rather than offered entertainment.³⁹ Public facilities were not constructed in Hollywood's early history. Elite families sought landscapes that reflected a picturesque countryside estate and lands. Paul de Longpré's home (demolished), famous for its magnificent garden, was visited by people from all over the world.⁴⁰



Paul DeLongpre's home, 1927 (LAPL)

Public and private recreation did not surface until later years. No extant properties are associated with this theme.

Theme: Education – Public and Private Schools, Colleges and Universities

Until 1876, when the Cahuenga School District formed, the closest school for children growing up in Hollywood was the one-room Cienega School on Pico Boulevard near La Brea. A few years later, in 1881, the Pass School District formed.⁴¹ Seven small, community public school districts would eventually serve the area encompassing Hollywood and its surroundings. A program of founding public and private schools began after Hollywood incorporated as a city.

Private Schools

While the public schools grew in the southern portions of Hollywood and Colegrove, two private schools, the Misses Janes School and the Hollywood School for Girls, provided private education for children in the northern portions of Hollywood. These schools placed a great emphasis on the healthy virtues of fresh air.

³⁹ Roy Lubove, "Landscape, Landscape Architecture and Community Development in American Life." *Journal of Social History*, Vol.24, No. 1, (Autumn, 1990), 150.

⁴⁰ William, 31. Wattles Mansion, located at 1824 North Curson Avenue outside the project area, is an example of a former estate currently open to the public.

⁴¹ Rosemary Lord, *Hollywood Then and Now* (San Diego: Thunder Bay Press, 2003), 56.

The Hollywood School for Girls, located at 1749 La Brea, was the first private school in Hollywood, founded in 1908. It was a boarding and day school that emphasized the importance of the outdoors and had extensive gardens.⁴² The site, outside the project area, is now occupied by the Hollywood Women's Club.

The Misses Janes School, located on Prospect (now 6541 Hollywood Blvd), was a grammar school located in the Janes House, a 1903 Queen Anne/Dutch Colonial mansion originally built as a private home. The Janes sisters and their mother operated the co-ed school from 1911-1926. The school emphasized character development. Tuition for the year was \$5. Many of the classes took place in the back garden.⁴³



Janes House. c.1920 (Bison Archives)

The building was designed by Dennis & Farwell for Herman and Mary Janes, in 1903. The home had a large front yard and rear and side gardens that were used for classes. The property represents early private grammar school education in Hollywood as well as a progressive approach to education that utilized abundance of good weather in Southern California and outdoors for learning space.

Public Schools

When Hollywood incorporated as a city in November 1903, it immediately addressed the need for public schools in the area. In March 1904, the Hollywood school district purchased two school sites: the McCray and Jackson property on Lemona and the Chaipella property on Selma Avenue at Hudson.⁴⁵ Architects Dennis and Farwell designed both single-building, two-story grammar schools. The Grant Grammar School, on Lemona, was completed in September 1904, with



Freemont Grammar School, c. 1900 (LAPL)

⁴² Lord, 60.

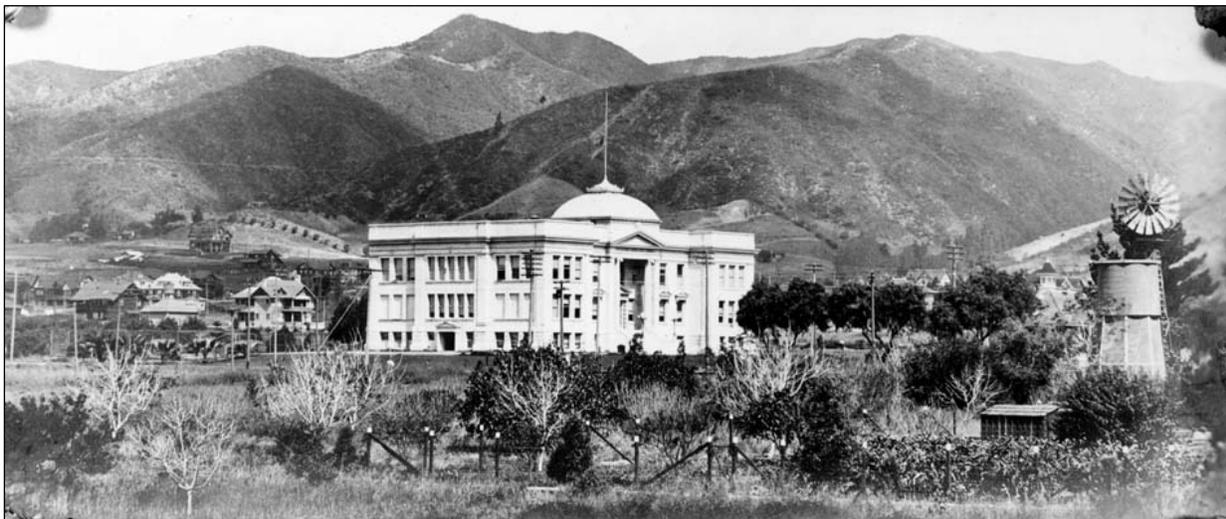
⁴³ Lord, 57.

⁴⁴ 1717 Bronson Avenue was constructed in 1904 facing Hollywood Boulevard. In 1919, the entrance was moved to Bronson Avenue and a commercial building was constructed facing Hollywood Boulevard. (Robert W. Nudelman, letter to W. Uno Ujor, "Response to CRA/LA Negative Declaration for the proposed demolition of property at 1717 N. Bronson Avenue in Hollywood, dated December 16, 2005," January 11, 2006.)

⁴⁵ "Hollywood," *Los Angeles Times* 17 March 1904: A6.

grounds and equipment costing \$25,000.⁴⁶ The Fremont Grammar School (now the Selma Avenue school), also completed in September 1904, on the north side of Selma at Hudson Street cost \$17,500. The building was designed in the Mission style “richly covered with stucco decorations.” The two story building (no longer extant) had eight classrooms, all with natural light. Photographs show a building with a cupola and entrance through three arches under a distinct mission style façade.⁴⁷ The school served the children residing in the Ocean View Tract’s Pinehurst Terrace, developed by George H. Coffin.⁴⁸ In the same year, the Pass District, which joined Hollywood in the creation of a Union High School, spent \$8,000 on a grammar school house. In 1907, each grammar school had a graduating class of 23 pupils.⁴⁹ These buildings presented Hollywood as a residential community and place to raise children.

In 1904, the independent school districts of Cahuenga, Coldwater, Hollywood, Laurel, Lankershim, Los Feliz, and The Pass joined to form Hollywood Union High School. Lacking a schoolhouse, the boards leased rooms in the second story of a building on Whitley until a structure could be erected.⁵⁰ High school enrollment was not yet popular or seen as necessary. A significant public relations effort took place throughout the grammar schools and churches, encouraging children to attend high school and emphasizing the greater earning potential of a high school graduate.⁵¹ The effort paid off: in September 1904, 75 students, an increase of 90% over the previous year, were in attendance at Hollywood Union High School.⁵²



Hollywood High School, original building, 1905 (LAPL)

In March 1904, school board members and architects Bessinger and Dennis visited Redlands, Pomona, and Pasadena to inspect their high schools and gather data for use in designing a building for Hollywood Union High School.⁵³ Though the architects accompanied the board members, in April 1904 the board called an open competition to design the two-story and basement brick building at a cost of \$50,000.⁵⁴ Many sites were considered for the high school,

⁴⁶ “The County of Los Angeles Outside the Chief City,” *Los Angeles Times* 1 January 1904.

⁴⁷ “Among Owners and dealers,” *Los Angeles Times* 26 June 1903: D1.

⁴⁸ “Advertisement,” *Los Angeles Times* 17 December 1904: A7.

⁴⁹ “School Tots in Mikado,” *Los Angeles Times* 27 June 1907: II16.

⁵⁰ “Notes from the Valley,” *Los Angeles Times* Jul 13 1903: 9.

⁵¹ “Hollywood,” *Los Angeles Times* 13 August 1904.

⁵² “Hollywood,” *Los Angeles Times* 13 September 1904: A7.

⁵³ “Hollywood,” *Los Angeles Times* 17 March 1904: A6.

⁵⁴ “Classified Ad,” *Los Angeles Times* 4 April 1904: 11.

including tracts on the corners of Highland and Selma, Vine and Wilson, and Prospect and Vine, the latter being preferred but too expensive. The Masonic Grand Lodge of California orchestrated a cornerstone laying ceremony at the chosen site, Highland and Sunset, on November 24, 1904. In this ceremony, A. McCormick, president of Hollywood Union High School Board of Trustees proclaimed, "The name Hollywood Union will give us tone, dignity, and international reputation."⁵⁵ The grounds and equipment for the single building on the corner of Highland and Sunset eventually cost \$67,000 and was built through the sale of bonds.⁵⁶

Attendance at the high school increased rapidly over the next few years: in September 1908 enrollment climbed to 300, an increase of 100% over the previous year. By October 1909, the school had outgrown its original Beaux Arts style building and the board decided to raise \$100,000 through bonds to build polytechnic high school buildings and a new auditorium.⁵⁷

With its multi-building complex, Hollywood Union High School was a model of innovative and modern secondary education. Its curriculum was approved and the school accredited by University of California inspectors in 1906. All graduates with the principal's recommendations were guaranteed admission to the University of California.⁵⁸ A group of visitors from as far away as Phoenix, Arizona, inspected the school in 1911 as a model for their own. More additions, including an auditorium, as well as bonds to fund improvements were planned by 1911.⁵⁹

Schools and the taxes to support them were one of the reasons given in favor annexing Hollywood into the city of Los Angeles. Residents of Hollywood and contributing districts paid a tax of 25 cents on every \$100 to support the high school, while Los Angeles residents paid only 14 cents to support its high schools.⁶⁰ On March 29, 1910, Hollywood Union High School officially became property of the Los Angeles Board of Education and continued to expand as the city around it grew.⁶¹

Property Type: Single Building Grammar Schools

Although Grant Grammar and Selma Elementary schools occupy their historic sites, their early buildings dating from 1904, are no longer extant

Property Type: Multi-Building Complex Secondary Schools

Hollywood High School retains one building from its pre-annexation period. What is now known as the Library Building, constructed in 1910, has been previously surveyed several times as appearing eligible for listing in the National Register.

⁵⁵ The first high school in Los Angeles opened in 1873 at Temple and Broadway (now the site of the County Courthouse). Leslie Heumann, Science Applications International Corporation, "Preliminary Historic Resources Survey of the Los Angeles Unified School District," prepared for Los Angeles Unified School District Facilities Division with a grant from The Getty Grant Program.)

⁵⁶ "Eight hundred pupils march," *Los Angeles Times* 24 November 1904: A11.

⁵⁷ "Vote for School Bonds," *Los Angeles Times* 3 October 1909: 17.

⁵⁸ "Inspection thorough," *Los Angeles Times* 17 March 1906: II12.

⁵⁹ "In the public schools," *Los Angeles Times* 14 May 1911: V19.

⁶⁰ "All Favored annexation," *Los Angeles Times* 5 December 1903: A1.

⁶¹ "Ready for Final Act," *Los Angeles Times* 18 March 1910.

Context: Architecture, Engineering and Designed Landscapes, 1850–1912

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

Property Types: Single Family Residence

In 1900, Hollywood was a small residential community of sparsely scattered one-and-a-half and two-story homes encircled by surrounding farmland. Like neighboring communities, Hollywood experienced considerable growth between 1901 and 1909, when the population swelled from 500 to 4,000.⁶² There are 60 single family residential properties associated with the pre-annexation period of Hollywood and retain integrity that are scattered throughout the project area and are constructed in a variety of popular architectural styles of the period. Extant examples are generally modest examples of Craftsman, Queen Anne, Colonial Revival, and wood frame vernacular.

Craftsman single family residence (from SurveyLA)

The Craftsman bungalow style dates from the early 1900s through the 1920s. The Craftsman style utilizes design elements of the Arts and Crafts style and represented a conscious search for the supposed simplicity of pre-Industrial times. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and rubble masonry, was a regional interpretation of the socio-economic and aesthetic reforms espoused by the Arts and Crafts Movement's founder, William Morris. Craftsman buildings generally have rectangular or complex plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and are defined by their horizontality with broad front porches, often composed with stone, clinker brick, or stuccoed porch piers. Other character defining features include low pitched front-facing gable roofs, and overhanging eaves with exposed rafter tails... Important examples of Craftsman architecture from approximately 1900-1930 in Los Angeles reflect the high rate of population growth, expansion of homeownership, and new aesthetic choices that were tied to the Arts and Crafts and Progressive movements during early part of the 20th Century.

Of the 60 single family residences constructed pre-annexation in Hollywood and retain sufficient integrity, 28 are designed in a Craftsman style.

Craftsman Character Defining Features

- emphasis on natural materials such as stone, handcraftsmanship
- exposure of structural members – posts, beams, corner bracing, angled struts, etc.
- horizontality of design, building one to one and half stories in height
- low-pitched roof; wide, exposed rafters
- shingle siding, occasionally with smooth stucco
- ornament often rendered by the outline of cut-out patterns, drilled holes, and thin, layered wood (with all edges very sharp)
- structural elements as ornamentation, for example, trusses with visible brass pins
- broad front porches of half or full-width, with square or battered columns

⁶² Torrence, 9.

Queen Anne single family residence (from SurveyLA)

The first Queen Anne Revival style buildings in the United States were built in the late 1800s. In Los Angeles, most Queen Anne buildings date from the late 1880s through 1910. Popularized in England in the late 1800s and modeled loosely on Medieval Elizabethan and Jacobean architecture, the style was a reaction to the classical symmetry of earlier styles. Queen Anne is characterized by its asymmetrical organization of space on the building exterior. American craftsmen added their own touches with intricate spindles and other stylized wooden details. According to Gebhard & Winter: "The Queen Anne Revival started in England in the late 1860s and was closely associated with the architectural designs of Richard Norman Shaw. The first American architect to fully take up the mode was Henry Hobson Richardson in the mid-1870s. American Queen Anne was the picturesque style in late-nineteenth century America. The form of these buildings was highly irregular, and special emphasis was given to the varied silhouette of the roofs – different gables, dormers, high chimneys, towers, turrets, and pinnacles. Corner towers (often bay towers), round or hexagonal with conical pointed roofs, were essential to the style. So, too, were extensive entrance-living porches which often wrapped themselves around the house. In plan, the best of these houses were of the living-hall type with wide openings being provided between the hall and all of the other family living spaces. Most of the detailing tended to be directly and indirectly classical. By the early 1880s certain architects began to simplify the picturesque form, surfaces, and detailing of the Queen Anne. Out of this developed the Colonial Revival (a phase of which is the Shingle style of Vincent Scully)."²⁵ Queen Anne Revival style features can also be found mixed with Italianate, Stick and Colonial Revival elements.

Two single family residences constructed in the Queen Anne style are extant in the project area: 6722 Sunset Boulevard, constructed in 1901, and 5526 Lexington Avenue, constructed in 1907. Both properties exhibit character defining features of the style.

Character Defining Features

- irregular plan, elevations, roof silhouettes
- vertical emphasis at first, later increasingly horizontal
- surfaces covered with a variety of tactile patterns — clapboard, patterned shingles (especially of fish-scale pattern)
- extensive wrap-around porches on first floor
- balconied porches cut into second floor and third floor attic
- corner (sometimes bay) towers, roofed with a variety of different shapes:
- conical, segmented concave, bulbous
- classical detailing: columns, dentils, scrolls, engaged columns, and piers
- tall, recessed, panelled chimneys
- leaded, stained glass windows; especially the stair landing window

Colonial Revival single family residence (from SurveyLA)

The Colonial Revival style dates from 1890 to 1955. The style became popular in Los Angeles around the turn of the last century. The Colonial Revival style resulted from a rejection of the Classical Revival style, and a desire to return to a

²⁵ Gebhard & Winter (1985), p. 473.

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

Two single family residences constructed in the Colonial Revival style are extant in the project area: 1433 Tamarind Avenue, constructed in 1905, and 6012 Carlton Way, constructed in 1908. Both properties exhibit character defining features of the style.

Character defining features

- simple rectangular volumes, covered by gabled or hip roofs
- symmetrical, balanced dispensing of windows and doors
- classical, colonial detailing: columns, engaged piers, cornices and entablatures, shuttered windows
- double-hung, small-paned windows

Property type: Mission Revival single family residence

Mission Revival style originated in California and became popular in the 1890s. Mission Revival style has been compared with the Georgian-inspired Colonial Revival, as the west coast’s historic interpretive architectural style. Like the latter style that looked to its northeastern colonial past, Mission Revival looked to its own Hispanic colonial past.⁶³ Mission Revival style was popularized by a combination of popular fiction and historic interest in the comparatively new state. Helen Hunt Jackson’s novel, *Ramona* (1884), was the story of a half-Mission Indian woman’s tragic life in early California. The novel was intended to be a parable, but became a collective romanticized vision of the effects of California mission system. The zeitgeist tale was soon accepted as the region’s fabricated history. Kevin Starr sums the fictitious story up as “the poetry and color of this new American region and the arcadia which [it] had once obtained.”⁶⁴ Mission Revival style was a hybrid of American forms and volumes, embellished by Hispanic features. These borrowed and adapted features generally include simple volumes with stucco exterior wall finishes; red tile, low or medium sloping roofs; tower forms; decorative dormers; parapets and “exotic” details, such as *espadañas*. There are many variations of the Mission Revival style, and some of the most common features include Mission tile roof with overhanging eaves, stucco-finished walls, and a porch supported by large, square piers.

⁶³ Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 1991) 410.

⁶⁴ Kevin Starr, *Inventing the Dream: California Through the Progressive Era*, (New York: Oxford University Press, 1985) 62.

Two single family residences designed in a Mission Revival style are extant in the project area. 6831 DeLongpre Avenue, constructed in 1910, was previously identified as appearing eligible for listing in the National Register. In addition, 1782 North Orange Drive, constructed in 1905, was previously identified as appearing eligible for listing in the National Register. The current survey confirms these findings.

Property type: Wood frame vernacular/folk Victorian single family residence (from SurveyLA)

The vernacular cottage was prevalent in the United States from 1879 to 1910 and first appeared in Los Angeles around the mid 1880s, a development period which coincides with the growth of the Queen Anne, Eastlake and Shingle styles¹³ These cottages assumed their overall shape from the intersection of the roof forms, which were usually gabled with an ell[L] plan porch sheltering the entrance. Influenced by the extension of the railroads and the industrial revolution, the turned and carved wooden decorative elements emblematic of this style were made inexpensive by the development of the assembly line process powered by the steam engine. More elaborate examples are characterized by porches with spindlework detailing, intricately cut perforated gables (Gingerbread trim), and an asymmetrical façade. Vernacular cottages are one or two stories, often with hipped or clipped gables, wide over-hanging eaves with decorative brackets, and tall narrow windows.

Of the 60 single family residences constructed pre-annexation in Hollywood and retain sufficient integrity, 9 are constructed in a wood frame vernacular/folk Victorian style.

Character defining features

- porches with spindlework detailing
- intricately cut perforated gables (Gingerbread trim)
- asymmetrical façade
- one or two stories
- generally with gabled roofs
- wide over-hanging eaves with decorative brackets
- tall narrow windows

Eligibility Standards for Craftsman, Queen Anne, Colonial Revival, and Wood frame vernacular/folk Victorian single family residence:

- A property is eligible within this context under Criterion Design/Construction (C/3/3) if it:
- embodies the distinctive characteristics of the Craftsman, Queen Anne, Colonial Revival, and Wood frame vernacular/folk Victorian style in the pre-annexation period of Hollywood
- was historically used as a single family residential building

¹³ The vernacular cottage, sometimes referred to as “Folk Victorian” is in common usage among cultural geography scholars, who use the designation to describe what are generally very modest, largely unadorned vernacular houses dating from circa 1870 through just after 1900. These buildings mimic the higher style architectural styles of the late nineteenth century, such as Eastlake, Queen Anne, Italianate, though with a very limited use of applied decoration (Source: Ingolf Vogeler, University of Wisconsin-Eau Claire; Tom Paradis, University of Northern Arizona). Architectural historians Lee and Virginia McAlester (1984. A Field Guide to American Houses) have borrowed the terminology from geographers. See also Gottfried and Jennings, *American Vernacular Design, 1870-1940*.

- was constructed between approximately 1900 and 1910
- retains character defining features
- retains required aspects of integrity

Integrity Requirements

Integrity Aspects-Required

- Design
- Materials (some original materials may have been altered or removed)
- Workmanship
- Feeling

Integrity Aspects-Not required

- Setting (surrounding buildings and land uses may have changed)
- Location (may have been moved for preservation purposes)
- Association (original use may have changed)

Integrity Considerations

- Porch steps typically replaced
- Stucco or asbestos tile sheathing may be acceptable if original wood cladding remains underneath
- Some replacement windows may be acceptable if the openings have not been re-sized

Application of CHR Status Codes

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

- is a significant example of the design, craftsmanship, and materials that characterize the tenets of the Craftsman, Queen Anne, Colonial Revival, and Wood frame vernacular/folk Victorian style movements
- demonstrates highest quality of design
- retains all required aspects of integrity (1-7), unless they are not essential in conveying the significance
- warrants a CHR Status code of 3S

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

- Is a significant example of the design, craftsmanship, and materials that characterize the tenets of the Craftsman, Queen Anne, Colonial Revival, and Wood frame vernacular/folk Victorian style movements
- retains required aspects of integrity (1-4)
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- Is a significant example of the design, craftsmanship, and materials that characterize the tenets of the Craftsman, Queen Anne, Colonial Revival, and Wood frame vernacular/folk Victorian style movements
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 5S3

Modern Times, 1911–1945

Context: Suburbanization

Theme: Land Use and Site Development

Five years after the 1910 annexation of Hollywood by the city of Los Angeles, the area was in the midst of a real estate boom.⁶⁵ No longer a small independent city struggling to deal with infrastructural problems, it was a thriving suburb of Los Angeles increasingly attracting residential and commercial interests. Concurrent with Hollywood's annexation was the increasing importance of the movie industry in the area. Japanese actor S.I. Hayakawa became the first actor to move into Hollywood when he purchased the elite residential Glengarry Castle from A.G. Schloesser in 1915. The upscale ambience, varied topography, and glamour associated with the rise of the movie industry were some of the qualities of Hollywood particularly appealing to potential residents.⁶⁶ However, as land values escalated in the 1920s, the large estates of the elite that characterized much of Hollywood's development toward the end of the nineteenth century and the first decade of the twentieth gave way to the more intensive land use associated with a population boom. Whereas the population of Hollywood had been little over 4,000 people upon incorporation, the area would boast a population of 153,000 by the 1930s.⁶⁷

Hollywood also was proximate to the commercial district of downtown Los Angeles and yet was enough removed to make it attractive as a residential district for both wealthy elite residents and upwardly mobile commuters. The affluence associated with the area since its days before incorporation, as well as the wealth emerging with the success of the film industry, made it a prime area for the popular reception of upscale commercial goods. Among these was the private automobile, and car ownership in Hollywood was higher than that of many other areas of the city. While residential development in Hollywood during the first decade of the twentieth century had focused on Prospect Avenue (present-day Hollywood Boulevard) due to its proximity to streetcar lines, by the 1920s, development was widespread throughout the area in response to the automobile. Many of the people (including some movie actors and actresses) who bought homes in Hollywood embraced the modest life-style associated with the bungalows being built at a rapid rate north and south of Hollywood Boulevard.⁶⁸

Property Type: Middle Class Suburbs

Most of the tracts in the Hollywood area were laid out during the first two decades of the twentieth century as fairly small parcels of land encompassing not more than a few city blocks. Although many of these tracts would remain largely undeveloped during these decades, the rows of individual parcels arranged along the largely orthogonal grid of streets signaled the growth hoped for by Hollywood's early land speculators.⁶⁹ On occasion, a small segment of a street within the relatively flat valley that comprised much of the Hollywood area deviated from

⁶⁵ Gregory Paul Williams, *The Story of Hollywood: An Illustrated History* (Los Angeles: BL Press, 2005), 78.

⁶⁶ Richard Longstreth, *City Center to Regional Mall; Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950* (Cambridge, MA: The MIT Press, 1997), 83.

⁶⁷ Longstreth, 83.

⁶⁸ Williams, *The Story of Hollywood*, 77.

⁶⁹ Real estate speculation for residential development began in Hollywood as early as the 1890s through the efforts of such residents such as A.Z. Taft, Caroline Wakeman, and Mary Moll, while developers such as H.J. Whitley began developing residential developments in the early 1900s. See Williams, 25-28 for a discussion of some of these early developers.

the established orthogonal pattern, but it was not until most streets reached up into the surrounding hillsides that they began to reflect the undulating contours of the land beneath them. The few angled streets within the otherwise orthogonal street grid that comprises the heart of the Hollywood area created irregular land parcels that contrasted against those adjoining them. This deviation from the grid was sometimes emphasized by irregularly-massed buildings placed upon them. Most blocks were laid out with two rows of properties directly aligned back to back and fronting primary streets, as opposed to another prevalent development scheme during this era in which alleyways to the rear separated the rows. Individual parcels were laid out to follow established property setbacks that were generally consistent along the length of a street, but might vary from those established on a nearby or adjacent street. The setbacks on most streets generally allocated a small percentage of the lot to a front yard while a larger portion of the property was set aside for a rear yard. Oftentimes, smaller outbuildings, such as garages, would be located to the rear of the property. The adjacent community of Colegrove, which remained a separate district at least into the 1920s but later became incorporated as part of the Hollywood area of Los Angeles, reflects a similar pattern of development.⁷⁰

Although consistent setbacks gave a unified appearance to the development along streets, the streets of most Hollywood neighborhoods were hardly monotonous in their development patterns. Probably owing to the large number of small tracts developed throughout the area, and reflective of the choices of many individual speculators, much variety is also evidenced in Hollywood neighborhood development patterns. Lot sizes often vary significantly within an area as shallow lots align with very deep lots to their rear. Cardinal orientations vary, too. Properties at the end of a block often break with the established orientation to instead address an adjoining street. Although a large portion of the residential parcels throughout the district were developed to accommodate a single residence, also common was the development of a single parcel with multiple residences. When an individual parcel had no more than two residences built upon it, these were often placed side by side and with setbacks similar to those of adjacent properties with a single building placed upon them. When parcels were developed with more than two residential buildings, they often broke with the established orientation and setbacks of neighboring parcels fronting the street to turn inwards. However, despite the different orientation and configuration of multiple buildings on a single parcel, these parcels often evidenced front and rear yard allocations similar to those of adjacent parcels developed for a single residence.

Middle Class suburbs appear significant as an important pattern of development, illustrative of the population boom in Hollywood and modest life-style associated with the bungalows.

⁷⁰ The Colegrove District was a tract addition founded by Senator Cornelius Cole in 1893 and encompassed an area extending from Seward Street to the west, Gower Street to the East, Sunset to the north, and beyond the boundaries of the present-day survey area to the south). See Torrence, 10.

Eligibility Standards:

A historic district is eligible within this context under Criterion Pattern of Development (A/1/1) if it:

- possesses a significant concentration of single family residential buildings constructed between 1911 and 1945
- possesses integrity as a whole

Character Defining Features

- conveys visual sense of overall historic environment from the period of significance
- sufficient quantity of similarly arranged buildings to convey a setting typical of suburban development
- developed as part of a single or combination of a few suburban housing tracts and during the same period as other properties considered as part of the concentration

Integrity Aspects-Required

1. location (some contributing buildings may have been moved)
2. design
3. setting (may not have visibly changed from residential use)
4. materials (some original materials may have been altered or removed)
5. workmanship
6. feeling
7. association

Integrity Aspects-Not required

- none

Integrity Considerations

- may include some buildings from outside the period of significance as contributing resources as well as some multifamily residential properties.

Application of CHR Status Code: Historic Districts

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3.

Vista del Mar Tract Historic District is currently listed in the California Register.

Historic districts associated with this theme that appear California Register eligible include:

1. a portion of Grant Tract at the intersection of Harold Way and Wilton Avenue
2. the area from McCadden Place on the west to Seward Street on the east, north from DeLongpre Avenue and south to Fountain Avenue. Also included is Homewood Avenue between Seward Street and Wilcox Avenue, as well as Leland Way between McCadden Place and Las Palmas Avenue.
3. Kellogg's Hollywood Tract located on Mansfield Avenue between DeLongpre and Fountain avenues, including properties on Hingman Street

Context: Residential development, 1911-1945

Theme: Multifamily Development in Hollywood, 1911–1945

During the 1910s, the Hollywood area underwent a profound transition. In the preceding decades, the area was comprised of scattered large, elite residences set amidst orchards but the vast expanses of open land soon gave way to densely settled development. When Hollywood first began to be subdivided for residential development around the turn of the century, the ideal of attainment of a single family home in Hollywood was close to a moral imperative. As an article in a 1924 issue of Los Angeles Realtor stated: "Whenever you can take a family out of an apartment house...and place that family,, in a home of its own...you are

rendering a service to the community and a service to humanity.”⁷¹ Despite the pervasive American ideal of single family ownership evidenced at the turn of the twentieth century, there was, nonetheless, a growing trend in large cities across the nation towards people living together in collective dwelling arrangements. Such establishments, known as apartment hotels or apartment houses, emerged as a new building type primarily in large well-established urban areas, such as New York, beginning in the 1870s.

Before the American Civil War, the idea of a living in anything but a detached house, or the row house common to cities on the eastern seaboard, was unthinkable to middle-class and upper-class families.⁷² However, following the rise in costs of urban land that followed in the wake of the Civil War, collective living arrangements became more socially acceptable. The new apartment house building type, built to accommodate three or more separate tenants under a single roof, began to be constructed in large numbers in urban areas across the nation during the 1880s and 1890s. Apartment houses (also called *apartment hotels*) shared similar characteristics to urban tenements. However, while tenement buildings were built in large urban areas to accommodate the urban poor, apartment buildings were constructed primarily for upper-middle class people and they offered new possibilities for independent living and respectability to their inhabitants.⁷³ Part of the appeal of apartment living, particularly to women, was the freedom that it offered from many of the domestic duties that upper class women were traditionally responsible for overseeing within the single family home. These duties included tasks such as overseeing household help in the cleaning of the house or in the preparation of meals for its inhabitants. However, multiple tenants living under one roof in apartment buildings made new technologies possible and communal facilities not otherwise feasible in an upper-class single family home, but possible in the apartment house due to the economies of scale. Building services provided to tenants often included things such as a common kitchen and dining room, central laundry facilities, collective housekeeping, and also sometimes conveniences such as barbershops.⁷⁴

Despite the growing popularity of apartment buildings in large urban areas across the nation at the end of the nineteenth century, the communal living arrangements of apartment living aroused much suspicion among the middle class public as being morally suspect.⁷⁵ While the single family house was believed to embody wholesome values on the part of its occupants, the occupants of apartment hotels were often viewed as a transient and somewhat anonymous population that could easily engage in vice without the watchful eye of social scrutiny. The free time that apartment living afforded was also perceived as a temptation to vice, particularly for women. Without domestic duties to properly occupy them, it was believed that they might be

⁷¹ Harry H. Culver, “Selling Subdivisions,” *Los Angeles Realtor* 4 (July 1924), 29, as quoted in Todd Douglas Gish’s dissertation entitled *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936* (Ph.D. diss: University of Southern California, 2007), 33.

⁷² Dolores Hayden, *The Grand Domestic Revolution* (Cambridge, MA: The MIT Press, 1981), 72.

⁷³ Gwendolyn Wright discusses how apartment house dwellers were primarily upper-middle class in her book entitled *Building the Dream: A Social History of Housing in America* (New York: Pantheon Books, 1981) 135. For more general information on the rise of apartment houses in the last decades of the nineteenth century, see Elizabeth Cromley’s *Alone Together: A History of New York’s Early Apartments* (Ithaca, New York: Cornell University Press, 1990) and Richard Plunz’s *A History of Housing in New York City: Dwelling Type and Social Change in the American Metropolis* (New York: Columbia University Press, 1990).

⁷⁴ Dolores Hayden, *The Grand Domestic Revolution*, (Cambridge, MA: The MIT Press, 1981), 72-3.

⁷⁵ See Amy Kallman Epstein’s discussion of how notions of respectability affected the design and reception of the apartment house building type in New York in the last quarter of the nineteenth century in an article entitled “Multifamily Dwellings and the Search for Respectability” *Urbanism Past and Present*, no 10 (Summer 1980), 29-39.

tempted to engage in disreputable activities.⁷⁶ Moreover, the communal living arrangement of apartment house living was often viewed as a rife with undertones of communism.⁷⁷

The concern with the propriety of the apartment house still apparent at the turn of the twentieth century was not one from which Hollywood was immune. In the first decade of the twentieth century, the area was comprised mostly of large elite residences, and residents consistently tried to impose a high moral tenor upon the area with prohibitions against the consumption of liquor and engagement in gambling. However, residents attempts to control the moral tenor of the area was not limited only to the supposed vices in which a person might be tempted to indulge, however, but also to the kinds of buildings in which residents might be allowed to reside. As early as 1895, apartment dwellings began to be built within the city of Los Angeles.⁷⁸ However, at this time Hollywood was still a small independent city on the outskirts of Los Angeles that attracted primarily wealthy and affluent residents and visitors. Boosters of Hollywood not only promoted the small city to potential residents as a “City of Homes” but also actively implemented regulations to prohibit the development of apartment housing within its bounds⁷⁹. When H.J. Whitley 1901 to developed the Ocean View Tract in 1901 as a high priced subdivision, the consumption of liquor within the development forbidden as was the erection of any apartment housing.⁸⁰

Implicit in such regulations pertaining to apartment housing was the assumption that morality was contingent upon privacy. The maintenance of moral character as well as an image of respectability was widely believed to be possible only in the single family house. A common objection to multifamily dwellings was that the lack of privacy was the source of marital discord, and thus, they undermined the stability of the sacred institution of the American family. Moreover, the supposed anonymity allowed by apartment living was believed to allow people to carry on immoral practices, such as sexual promiscuity or prostitution, and apartment houses were believed to attract the wrong sort of people. An article in an architectural journal from 1903 is revealing of how apartment living was perceived as an immoral assault on American values at the turn of the century as it described how the “promiscuous exclusivity” of the apartment hotel made it “the most dangerous enemy American domesticity has had to encounter.”⁸¹ Apartment buildings were also considered to be as intrinsically ugly as those constructed for factory use. Therefore, the erection of even one apartment building in a residential neighborhood was often as great concern, as it was taken as an indication that the neighborhood and property values were in decline.⁸² From very early in Hollywood’s development, this moral attitude toward apartment housing prevailed.

⁷⁶ Robert Fogelson cites the architectural historian Gwendolyn Wright as stating that apartment houses (or apartment hotels) became the scapegoat for many of the most pressing social problems of the late nineteenth and twentieth centuries, such as the consumption of alcohol, promiscuity and prostitution. See Robert Fogelson, *Bourgeois Nightmares: Suburbia 1870-1930* (New Haven: Yale University Press, 2005), 157.

⁷⁷ Gwendolyn Wright alludes to the fact that apartment buildings were associated with communism in a chapter on apartment living at the turn of the twentieth century in *Building the Dream: A Social History of Housing in America* (New York: Pantheon Books, 1981), 135.

⁷⁸ Todd Douglas Gish, *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936* (Ph.D. Dissertation: University of Southern California, 2007), 3.

⁷⁹ Hollywood Board of Trade, *Hollywood: The City of Homes* (Hollywood, Calif., 1904).

⁸⁰ Whitley formed his development company with General Otis of the *Los Angeles Times*, Harry Chandler, Griffith, and Moses Sherman. See Williams, 27-28

⁸¹ Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (New York: Pantheon Books, 1981) 150.

⁸² Robert Fogelson, *Bourgeois Nightmares: Suburbia 1870-1930* (New Haven: Yale University Press, 2005).

However, during the 1920s, many outlying residential areas adjacent to large cities were also undergoing rapidly urbanization. Among them was Hollywood.⁸³ Many more people of means chose to live in close proximity to Hollywood's business core than to that of downtown Los Angeles, a choice which melded together the distinction between city and suburb. In a matter of a decade, Hollywood developed from a small outlying city with a rural suburban character to one with a truly metropolitan flavor in which public and private spheres of life intermingled.⁸⁴ In addition to permanent residents, growth was also spurred by the rapidly developing tourist industry propelled by the nationwide rise of private automobile ownership. Efforts to attract tourists to Southern California, in particular, were made by local boosters such as the All-Year Club of Southern California that formed in 1921. At the beginning of the 1920s, with a dramatic influx in the area's population, the demand for housing far exceeded the supply of existing housing. The attempt to accommodate this influx led not only to many single family homes being divided into apartment units but also the construction of new apartment housing in Hollywood⁸⁵ With the increased population density and the increased land values, collective living establishments became increasingly attractive options, to both prospective tenants as well as to speculative land developers. In Los Angeles, as early as 1917, apartment house owners and managers organized as the Apartment House Association of Los Angeles County in an effort to collectively promote their interests.⁸⁶ This was likely in response to the growing demand for apartment housing, for by the early 1920s, more apartments began to be built than single family houses and this would continue throughout the decade.⁸⁷ By 1924, multi-family structures would account for almost half of the city of Los Angeles' dwelling units and approximately 20% of realtors would specialize in apartment and rental housing.⁸⁸ In Los Angeles, the proportion of new apartment construction rose from 8% in 1920 to 53% by 1928.⁸⁹ In Hollywood, the pace of apartment construction during this decade appears to have been quite energetic, as revealed by the documentation of a single period in 1926 in which one or more new apartment hotels began construction each week.⁹⁰ Despite the proliferation of collective living establishments in the 1920s, social critics would denigrate the moral propriety of multi-family houses well into the 1920s.

Other types of apartment dwellings also became increasingly popular in Hollywood during this decade. Flats, duplexes, and courtyard housing were smaller scale buildings that were built with increasing frequency in Hollywood during the 1920s. This small-scale development was usually designed to blend into the surrounding landscape of neighborhoods of single family houses in which they were typically ensconced. In Hollywood, these types of low-scale apartment buildings are scattered throughout the survey area, while a large concentration of

⁸³ Gwendolyn Wright, *Building the Dream*, 150.

⁸⁴ The architectural historian Richard Longstreth describes Hollywood as an "Aladdin City" due to the way that it grew so quickly during the late 1910s and early 1920s that it was as if a new city burgeoned overnight on the site of a previously quiet suburban enclave. See Richard Longstreth, *From City Center to Regional Mall*, 78.

⁸⁵ Williams, 99

⁸⁶ Todd Douglas Gish, *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936*, Ph.D. Dissertation: University of Southern California, 2007.

⁸⁷ This phenomenon was not unique to Los Angeles or Hollywood, in particular, but instead reflects larger trends in urban areas across the nation. See Gwendolyn Wright, *Building the Dream*, 150.

⁸⁸ By 1934, there would be approximately 7,800 apartment houses in the city. See Todd Douglas Gish, *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936*, Ph.D. Dissertation: University of Southern California, 2007, 3, 33.

⁸⁹ Gwendolyn Wright, *Building the Dream*, 150.

⁹⁰ Tony L. Rovinsky, Historic-Cultural Monument Application for the Hollywood Roosevelt Hotel, January 27, 1991.

mid-rise apartment houses is confined primarily to the area north of Hollywood Boulevard.⁹¹ Although little is currently known about the rules and regulations governing the construction of different apartment building types in Hollywood, it appears that some zoning regulations may have been put into effect during the 1920s that dictated such development patterns. By the 1910s, much of the land both north and south of Hollywood Boulevard had been developed with small, single family houses; however, in each of these two areas many large abutting parcels of land remained undeveloped. Given that large parcels of land were available for development to both sides of Hollywood Boulevard in the 1920s but that a large concentration of larger-scale apartment dwellings were only located in the northern area, it appears likely that either formal or informal regulations were put into place that dictated the scale of apartment buildings that could be erected in certain areas. If formal zoning measures were not, in fact, put into place during this period, it may be that informal measures were instituted as they were elsewhere in the city. During the 1920s, the Apartment House Association of Los Angeles made efforts to self-regulate where apartment buildings might be built, in an effort to forestall more official government regulations.⁹² By 1930, the Hollywood area had become almost completely built out. The construction of multi-family buildings appears to have slowed in the wake of the Great Depression, with only a few low-scale apartments and flats constructed throughout the 1930s and 1940s. Construction of multi-family apartment buildings on a large scale would not occur again until the conclusion of World War II.

There are 458 multi-family properties located throughout the project area, including apartments, duplexes and flats, and courtyard apartments. Of those, 251 retain sufficient integrity to be considered for federal, state or local eligibility. While the 251 multi-family properties are scattered throughout the project area, there are several distinct concentrations: north of Hollywood Boulevard between Cherokee and Ivar avenues; the Afton Square Historic District, which is listed in the California Register; Serrano Historic District north of Sunset Boulevard which is listed in the California Register; an extension of the Serrano Historic District south of Sunset Boulevard; and Fountain Avenue between Wilton Place and Van Ness Avenue.

Property Type: Multi-family Apartments

Apartment houses in Hollywood were typically built during the 1920s. The concentration low-rise apartment housing in the area immediately north of Hollywood Boulevard afforded proximity to amenities and transportation located on the commercial corridor. Typically four to five stories tall, they were usually constructed of brick or of reinforced concrete construction. Generally built by a speculative builder or company, to maximize potential profits on the land, they were often designed to fill as much of a lot as feasibly possible. Rectangular building configurations as well as U-shaped configurations were particularly popular, although other building configurations in the shape of an L, T or a barbell were often used during this era, as each allowed for some natural light to reach side units. While the square shaped building allowed a developer to maximize use of the site, the U-shape was well suited to the Mediterranean style architecture then popular. Not only did a U-shape provide opportunities for landscaped amenities that would prove attractive in securing tenants, but it also provided easy pedestrian circulation through the building and afforded natural light and air to enter into every unit.

⁹¹ The architectural historian Richard Longstreth, who has extensively researched and written upon the built environment of early twentieth century Los Angeles, notes that this grouping of mid-rise apartment buildings is the largest concentration of its kind in the Los Angeles metropolitan area. See Richard Longstreth, *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950* (Cambridge, MA: The MIT Press, 1997), 93.

⁹² Todd Douglas Gish, *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936* (Ph.D. Dissertation: University of Southern California, 2007), 41

Apartment houses typically employed the architectural styles also popular for single family residences during the period of their construction, such as Mediterranean/Spanish Colonial, Tudor, Renaissance, and Classical revival styles. Occasionally more fanciful architectural styles, such as Egyptian Revival, would also be employed. These buildings often featured elaborate architectural detailing on their primary street-facing facades. Unless they occupied a corner lot, however, architectural decoration on apartments tended to be limited to the front elevation. Secondary facades not facing the street were usually left plain. On commercial thoroughfares, some apartments reflected a mixed-use character, with apartments above first-story storefronts. Many of these buildings sought to create a singular identity for themselves that would attract prospective tenants. They were built to accommodate a wide variety of people from new permanent residents to the area, perhaps not yet ready purchase a single-family house, to more transient populations such as tourists and members of the film industry. Fanciful architectural detail and elaborately landscaped grounds were only two of the means by which building owners sought to create such an identity. Buildings were also often bestowed with names, and decorative signage was employed to further their presence within the built landscape in an attempt distinguish them from competing apartment houses. Apartment houses erected in Hollywood were given the following names: the Plaza, the Knickerbocker, Hillview Apartments, the Hollywood California Hotel, the Hollywood Plaza, the Shelton Apartments, the Hollywood Roosevelt, the Hotel Wilcox, the Dupont, the Mayfair, the Montecito, the Chateau de Fleur, the Fontenoy, La Leyenda, the Garden Court Apartment Hotel, and the Hollywood Apartment Hotel.⁹³ Common signage employed during this era included rooftop neon signage that, as highly visible elements in the landscape, could effectively announce the building's presence for miles, and more modest blade signs, also often executed in neon, mounted vertically to a building.

Eligibility Standards:

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a multi family residence
- was constructed between 1911 and 1945
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Character defining Features:

- 3–13 stories in height, with or without a basement level.
- Reinforced concrete or brick construction.
- U or L-shape for optimum lighting of units, but also T and barbell shapes.
- A clearly-defined main entrance on the front elevation.
- Ornamental elements on the façade that are typical of a contemporary architectural style (see character defining features for the Classical Revival, Beaux Arts, Renaissance Revival, and Spanish Colonial Revival architectural

⁹³ The Hollywood Apartment Hotel is the first project developed by a syndicate called the Hotel Holding Company. Such mergers became increasingly popular as the motion picture industry in Hollywood grew and as speculative real estate development offered both the opportunity to make substantial profits as well as to further promote Hollywood as a place of glamour and luxury. Principal investors in the Hotel Holding Company included: Charles Toberman, a prolific developer in Hollywood; Joseph Schenck, the co-founder of the company that would later become Twentieth Century Fox; Louis B. Mayer, the film producer; Jack Warner of Warner Brothers; Marcus Loew, the film magnate who formed Loews Theatres and Metro-Goldwyn-Mayer; and film stars, Douglas Fairbanks and Mary Pickford. As Tony Rovinsky writes: "This unique financial partnership represented one of the 'first major business mergers between the film industry and civic leaders in the Twenties.'" See Tony L. Rovinsky, Historic-Cultural Monument Application for the Hollywood Roosevelt Hotel, January 27, 1991. The Garden Court Apartment Hotel was considered the most exclusive residential building in Hollywood See Williams, 141-4.

styles). Common features include decorative cornices, curved parapets, carved concrete or stone moldings and brackets around windows or entrances, horizontal bands of moldings between floors.

- Rows of window openings which are generally uniform in shape and alignment, corresponding to the floors in the building.
- Fire escape stairways on the façade are common.

Integrity Aspects-Required

1. design
2. materials (some original materials may have been altered or removed)
3. workmanship
4. feeling
5. location

Integrity Aspects-Not required

6. setting (surrounding buildings and land uses may have changed)
7. association (original use may have changed)

Integrity Considerations

- interior units may have been reconfigured, with smaller units merged together
- parapets may have been removed to comply with past seismic regulations
- anchor bolts may be visible on the façade
- replacement windows may be acceptable if openings have not been re-sized

Application of CHR Status Codes

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

- is a significant example of an apartment house
- retains all aspects of integrity (1-7) unless the significance is conveyed despite some loss of integrity
- demonstrates high quality of design
- warrants a CHR Status code of 3S

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

- is a significant example of an apartment house
- retains required aspects of integrity (1-5) unless the significance is conveyed despite some loss of integrity
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- is a significant example of an apartment house
- retains required aspects of integrity (1-5) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 5S3

12 apartment buildings are listed in the National or California registers or are locally designated. An additional 34 apartment buildings appear individually eligible for designation under criterion A/1/1 as a pattern of dense, urban development to accommodate the rapid increase of population in Hollywood. As noted above, apartment houses are scattered throughout the project area, although a concentration appears north of Hollywood Boulevard.

Application of CHR Status Code: Historic Districts

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3

One potential historic district appears eligible for listing in the National Register located north of Hollywood Boulevard between Cherokee and Ivar avenues. The Hollywood North Multifamily Residential Historic District contains 41 apartment buildings, some of which are currently individually listed in the National or California registers or appear as individually significant contributors.

An additional historic district appears eligible for listing in the California Register. Located south of Franklin Avenue on Orchid Avenue, this short street contains a concentration of multi-family apartment buildings.

Property Type: Duplexes and Flats

Duplex buildings are single buildings, usually on a single residential lot, which are comprised of two individual dwelling units. These dwelling units share a party wall between them, and often both units have their primary entries facing the street, although other configurations do exist, particularly in duplex buildings that were not originally built as duplexes but were converted to this use later. Conversion of single family homes to use as duplexes appears to have been particularly prevalent during the 1920s, when the demand for housing far exceeded the existing supply. This demand created incentives for property owners to convert their houses into duplexes, as it afforded an opportunity to generate extra income. Flats are typically two story structures, and they commonly have two units on the ground floor and two units on a floor above them. Usually a central corridor through the building provides access to the upper units (and sometimes to the lower units as well), but the lower units often have exterior street facing entries. Because of the internal circulation requirements to access multiple units on more than one floor, it is not likely that nearly as many existing buildings were converted for use as flats as were for duplexes, but that instead, most flats were built explicitly for use as multi-family dwellings.

Well into the 1920s, apartment buildings of any kind were typically viewed as an intrusion within areas previously established as neighborhoods comprised of single family residences. Apartment buildings were perceived as having the potential to “spoil” the appearance of an entire neighborhood, to bring with them undesirable tenants of questionable moral character, and to drive down property values.⁹⁴ Perhaps because of the resistance towards apartment buildings evidenced during this period, these types of buildings are often built to visually convey to viewers that they are similar to the single-family residences of the landscapes in which they are typically ensconced. Both duplexes and flats typically employ the styles popular for single-family residences during the era of their construction and can be found in a range of styles from Craftsman Bungalow to Spanish Colonial Revival and other period styles. However, in adapting these styles, which were initially developed for use on single-family residential buildings, for buildings comprised of more than one dwelling unit, it appears that developers employed two different strategies. These strategies appear to be attempts to make duplex and flat buildings resemble the form and massing of single-family dwellings to the extent possible. One strategy employed was to break down the massing of the primary building façade into individual units, each unit recalling the imagery of an individual single-family residence. For instance, duplex buildings employing this strategy often have their own individual porches, stoops or entry roof canopies rather than sharing a common feature across the primary facade. In this way, each unit reads as its own individual entity so that the building façade reads as a series of individual houses, albeit grouped together. This kind of articulation of architectural elements was probably designed not only to give potential tenants a feeling of residing in their own individual home, notwithstanding the fact that the unit was connected to another, but was also intended to alleviate concerns regarding apartment housing held by neighborhood residents. The second strategy often employed in duplex and flat buildings was to articulate the decorative elements of the primary façade with a visual cohesiveness suggestive of a single family residence, rather than a series of individual apartment units. In Hollywood, duplexes and flats are today scattered throughout the survey area.

⁹⁴ Todd Douglas Gish, *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936* (Ph.D. Dissertation: University of Southern California, 2007), 41.

Eligibility Standards:

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a duplex or flat
- was constructed between 1911 and 1945
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Character defining Features:

- similar massing and street orientation to a single-family residence
- designed in a contemporary architectural style, including Mission Revival, Spanish Colonial Revival, Tudor Revival, and Streamline Moderne
- Duplexes: one or two-story building containing two units
- Flats: two-story building typically containing four units

Integrity Aspects-Required

1. design
2. materials (some original materials may have been altered or removed)
3. workmanship
4. feeling
5. location

Integrity Aspects-Not required

6. setting (surrounding buildings and land uses may have changed)
7. association (original use may have changed)

Integrity Considerations

- interior units may have been reconfigured, with smaller units merged together
- parapets may have been removed to comply with past seismic regulations

Application of CHR Status Codes

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

- is a significant example of a duplex or flat
- retains all aspects of integrity (1-7) unless the significance is conveyed despite some loss of integrity
- demonstrates high quality of design
- warrants a CHR Status code of 3S

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

- is a significant example of a duplex or flat
- retains required aspects of integrity (1-5) unless the significance is conveyed despite some loss of integrity
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- is a significant example of a duplex or flat
- retains required aspects of integrity (1-5) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 5S3

There are 37 duplexes located throughout the project area and 41 flats. Three of the duplexes are contributing resources to California Register-listed Afton Square Historic District or Selma-La Baig Historic District. An additional 14 duplexes appear to meet eligibility criteria for federal, state, or local eligibility as a pattern of dense, urban development to accommodate the rapid increase of population in Hollywood. 11 flats are contributing resources to the California Register-listed Afton Square Historic District, Selma-La Baig Historic District, or Serrano Historic District. An additional 11 flats appear to meet eligibility criteria for federal, state, or local eligibility as a pattern of dense, urban development to accommodate the rapid increase of population in Hollywood.

Application of CHR Status Code: Historic Districts

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.

- iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3

Eight duplexes and flats appear to contribute to the potential National Register-eligible Hollywood North Multi-Family Residential Historic District.

Property Type: Courtyard Housing

Courtyard housing first began to appear in Los Angeles and surrounding communities as early as 1910. Courtyard housing is comprised of multiple low-scale detached or semi-detached buildings, each comprising one dwelling unit, on a single or double residential lot. These dwellings are typically one story in height, but are sometimes two stories, and are arranged around a landscaped area. The ideal configuration was for the buildings to be grouped around a central court, but court buildings can also be found in other configurations such as a grouping to one side of a residential lot that fronts onto a narrow landscaped strip to the other side. Other examples of courtyard housing feature a driveway, rather than a landscaped area, as the organizing element around which the dwelling units are arranged while other courtyard housing is merely comprised of multiple dwelling units grouped together on a lot with no large open area present. When courtyard housing first began to be built, the Craftsman Bungalow style then popular for residential construction was most commonly employed. For this reason, courtyard housing is also often referred to by the term *bungalow court*, although by the 1920s, it was just as common for buildings arranged in a courtyard configuration to be built in the period revival styles then also popular for residential construction. Many buildings employed an idiosyncratic mix of elements borrowed from the Spanish Colonial, Mediterranean Revival, and Pueblo Revival styles. Typical of these buildings were parapet roofs and stucco covered wall surfaces adorned with terra cotta details on elements such as small, tile-covered porch entries, roof vents, and as copings for the termination of parapet walls. They also often featured rough-hewn wood doors and window lintels as well as wrought iron decoration over window and door openings.

Well into the 1920s, apartment buildings of any kind were typically viewed as an intrusion within areas previously established as neighborhoods comprised of single family residences. Apartment buildings were perceived as having the potential to “spoil” the appearance of an entire neighborhood, to bring with them undesirable tenants of questionable moral character, and to drive down property values.⁹⁵ Perhaps because of the resistance towards apartment buildings evidenced during this period, these types of buildings are often built to visually convey to viewers that they are similar to the single-family residences of the landscapes in which they are typically ensconced. The construction of courtyard housing allowed speculative landowners to develop their parcels at higher densities than that afforded by the construction of a single family home, while also allowing them to market to prospective tenants a version of the domestic dwelling that was much closer to the commonly held American ideal of an appropriate domestic dwelling house than did an apartment house or flat. Although typically arranged around a landscaped courtyard shared with other like structures on a single or double lot, the courtyard house was, nonetheless, a detached house with exterior space around it that could be considered the tenants own and that allowed more privacy. In the Hollywood survey area, courtyard housing is more prevalent in the area south of Hollywood Boulevard. Like other low-

⁹⁵ Todd Douglas Gish, *Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936* (Ph.D. Dissertation: University of Southern California, 2007), 41.

scale apartment housing, namely duplexes and flats, courtyard housing was constructed in areas that were originally subdivided for and subsequently developed with single-family houses.

Eligibility Standards:

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a courtyard apartment or bungalow court
- was constructed between 1911 and 1945
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Character defining Features:

- multiple low-scale detached or semi-detached buildings on a single or double residential lot
- typically arranged around a landscaped courtyard or pathway
- one or two stories in height
- designed in a contemporary architectural style, including Mission Revival, Spanish Colonial Revival, Tudor Revival, and Streamline Moderne

Integrity Aspects-Required

1. design
2. materials (some original materials may have been altered or removed)
3. workmanship
4. feeling
5. location

Integrity Aspects-Not required

6. setting (surrounding buildings and land uses may have changed)
7. association (original use may have changed)

Integrity Considerations

- interior units may have been reconfigured

Application of CHR Status Codes

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

- is a significant example of courtyard housing
- retains all aspects of integrity (1-7) unless the significance is conveyed despite some loss of integrity
- demonstrates high quality of design
- warrants a CHR Status code of 3S

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

- is a significant example of courtyard housing
- retains required aspects of integrity (1-5) unless the significance is conveyed despite some loss of integrity
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- is a significant example of courtyard housing
- retains required aspects of integrity (1-5) unless the significance is conveyed despite some loss of integrity

- warrants a CHR status code of 5S3

There are 48 examples of courtyard housing within the project area that retain integrity. Seven are contributing resources to the California Register-listed Afton Square Historic District or Serrano Historic District. Two others, 1720 Whitley Avenue, and 1721 North Sycamore Avenue, the El Cadiz Apartments, are individually listed in the California Register. An additional 21 properties appear to meet state and local eligibility criteria as a pattern of dense, urban development to accommodate the rapid increase of population in Hollywood.

Application of CHR Status Code: Historic Districts

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.

- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3

A few courtyard housing properties appear to contribute to the National Register-eligible Hollywood North Multi-Family Residential Historic District. In addition, there appears to be two separate, California-Register eligible historic districts composed primarily of courtyard housing. One is located on the south side of Fountain Avenue between Wilton and Van Ness avenues and contains eight contributing properties, all developed by J.E. Green in 1922. The other is located on Serrano Avenue between Sunset Boulevard and Fernwood Avenue. An extension of California Register-listed district on Serrano Avenue north of Sunset Boulevard, the potential historic district contains 10 contributing courtyard housing properties.

Context: Commercial Development in the Early 20th Century, 1913–1945

Theme: Emerging Commercial Centers and Corridors

Hollywood is an example of what architectural historian Richard Longstreth terms an “Aladdin City” – one of the many districts that burgeoned outside city centers on a nationwide scale during the 1920s. These Aladdin Cities were usually tied to strategic locations along streetcar routes, and echoed the city center to which they were adjacent in both their layout and appearance. With buildings densely arranged along a primary axis, Aladdin Cities were created with the intention of competing against the established retail and entertainment venues of the city center⁹⁶ However, Hollywood also manifests some important differences from other



Intersection of Hollywood Boulevard and Cherokee Avenue, 1925 (LAPL)

Aladdin Cities. While most Aladdin Cities primarily targeted people of moderate means as their clientele, an aura of exclusiveness was cultivated in Hollywood.⁹⁷ In addition, Aladdin Cities were generally highly dependent upon streetcars for their development. In contrast, a high rate of private car ownership in Hollywood further facilitated the competition between urban center and periphery in a manner not evidenced in other examples.⁹⁸

One of the primary reasons for the large amount of affluence and financial investment within the district during this period was the rise of the movie industry within it. Hollywood reached its heyday in

the 1920s, when a large number of movie studios, movie theaters and shopping centers filled Hollywood and Sunset boulevards between Vine Street and Highland Avenue. After World War I, the United States dominated the international movie industry.⁹⁹ Wall Street began investing heavily in Hollywood films – total capital in the industry more than doubled from \$21.9 million in 1925 to \$47.8 million in 1929.¹⁰⁰ By 1926, the motion picture industry was the “United States’

⁹⁶ Richard Longstreth, *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles 1920-1950*, 82.

⁹⁷ Longstreth, *City Center to Regional Mall*, 82.

⁹⁸ Longstreth, *City Center to Regional Mall*, 82.

⁹⁹ Tom Sitton and William Deverell, *Metropolis in the Making: Los Angeles in the 1920s*, 258.

¹⁰⁰ Sitton and Deverell, *Metropolis in the Making*, 262.

fifth largest...grossing \$1.5 billion a year and accounting for 90 percent of the world's films."¹⁰¹ Reflecting the enormous importance of the film industry to the area, theaters could be found in locations along the full length of Hollywood's business core. During this era, Hollywood was popularly touted as an area rivaling New York's Broadway; however, the promotion of Hollywood as such wasn't as much about economic competition against the East Coast as it was about the much nearer competition offered by entertainment and shopping venues in downtown Los Angeles.¹⁰² Construction of several movie palaces and high-rise department stores contributed to Hollywood's growing reputation as a fashion and entertainment center that could potentially supplant that of downtown.¹⁰³

Property Type: Historic districts (High Density Urban Core)

Prior to its annexation by the City of Los Angeles in 1910, Hollywood had been a small residential city. However, commerce in Hollywood, particularly along Hollywood Boulevard,

steadily increased in the years following annexation. Hollywood's post-annexation commercial core is an important example of a High Density Urban Core. This led to the 1985 listing of twelve blocks of Hollywood Boulevard from Argyle to Cerrito in the National Register of Historic Places as the "Hollywood Boulevard Commercial and Entertainment District".¹⁰⁴ By 1913, the block between Cahuenga and Wilcox on Hollywood Boulevard block was completely commercial, and by 1915 more than one hundred businesses were located along the length of the boulevard.¹⁰⁵ By the beginning of the 1920s, Hollywood was the largest of the outlying centers in the Los Angeles area. More than 200 stores lined Hollywood Boulevard in the eight blocks between Cahuenga and Highland.¹⁰⁶ Promoters of the district touted not only the mass-market appeal usually associated with a metropolitan center, but also the district's exclusiveness.¹⁰⁷ As a wealthy community outside the city center, the district had neither the pressing crowds characteristic of the downtown Los Angeles retail area, nor were segments of the population undesirable to the affluent as readily visible (although both prostitution and poverty were visible within the bounds of the district as early as 1920).¹⁰⁸ Hollywood's exclusiveness was reflected



Aerial photograph of Hollywood Blvd, 1927 (LAPL)

More than 200 stores lined Hollywood Boulevard in the eight blocks between Cahuenga and Highland.¹⁰⁶ Promoters of the district touted not only the mass-market appeal usually associated with a metropolitan center, but also the district's exclusiveness.¹⁰⁷ As a wealthy community outside the city center, the district had neither the pressing crowds characteristic of the downtown Los Angeles retail area, nor were segments of the population undesirable to the affluent as readily visible (although both prostitution and poverty were visible within the bounds of the district as early as 1920).¹⁰⁸ Hollywood's exclusiveness was reflected

¹⁰¹ Kevin Starr, *Material Dreams: Southern California Through the 1920s*, (New York: Oxford University Press, 1990), 313.

¹⁰² Longstreth, *City Center to Regional Mall*, 94.

¹⁰³ Longstreth, *City Center to Regional Mall*, 89-94.

¹⁰⁴ See Leslie Heumann and Christy Johnson McAvoy, principal investigators for Hollywood Heritage. *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*. City of Los Angeles: Community Redevelopment Agency, 1985, 6.

¹⁰⁵ Williams, *The Story of Hollywood*, 69-80.

¹⁰⁶ Longstreth, *City Center to Regional Mall*, 83

¹⁰⁷ Longstreth, *City Center to Regional Mall*, 84.

¹⁰⁸ Because of the high moral tenor pervasive in the district since Hollywood's founding, pains may have been taken by residents to make "urban vices" such as prostitution less visible in Hollywood. However, prostitution in Hollywood was evidenced as early as 1914 as many of the young women drawn to Hollywood by the lure of the movie industry found themselves in desperate circumstances as they struggled to establish themselves professionally. The good intentions of actress and real estate developer Mary Pickford and Bessie Lasky, as they donated funds for the

in the types of stores that located within the district, the goods offered for sale, and in the patrons themselves. Department stores abounded while companies such as Maytag, Frigidaire and General Electric, establishing showrooms for display of the new consumer goods still out of the reach of many people, contributed to the aura of exclusivity. Fancy restaurants also catered to the well-to-do, while an abundance of chain drug and food stores catered to patrons more commonplace needs.¹⁰⁹

As the decade of the 1920s unfolded, the elegant residences of the previous decades lining Hollywood Boulevard increasingly gave way to more intensive commercial use. This type of growth was directed by developers in the district, under the auspices of the newly-formed Hollywood Chamber of Commerce who decided that Hollywood Boulevard's days as a residential street were over.¹¹⁰ Developers such as C.E. Toberman took concrete steps to make it an important financial and office center that could compete with the downtown area by offering services previously available only there.¹¹¹

Apparently, such efforts to recast Hollywood as a center for commerce were fruitful, for in the years preceding the Depression, the rate of Hollywood's skyscraper construction was unprecedented both within Los Angeles as well as in the rest of the nation. Seven tall office buildings, such as the Taft Building (1924, 6290 Hollywood Boulevard) and Hollywood First National Bank (1927, 6777 Hollywood Boulevard) rose along Hollywood Boulevard.¹¹² New commercial buildings rose at a rapid rate along what was increasingly



Hollywood Boulevard from I Magnin department store at Ivar Avenue 1930 (LAPL)

becoming defined as Hollywood's business core, and these new buildings often replaced not only residential buildings but even smaller scale commercial buildings built just years beforehand.¹¹³ The first height-limit building to rise was the thirteen-story Guarantee Building, 6331 Hollywood Boulevard, in 1923, followed by others such as the First National Bank, 6777 Hollywood Boulevard, in 1927 and the Hollywood Equitable Building, 6253 Hollywood Boulevard, in 1929.¹¹⁴

As Hollywood developed quickly from a rural but wealthy enclave in the 1910s to a bustling commercial district in the 1920s, retailers sought to project the district's newly established urbanity with stores to rival those in New York and Chicago. The Chamber of Commerce

construction of the Studio Club, a home for such single women, invariably made the problem less publicly visible. See Williams, 89.

¹⁰⁹ Longstreth, *City Center to Regional Mall*, 84.

¹¹⁰ Williams, *The Story of Hollywood*, 103.

¹¹¹ Heumann and McAvoy, *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*. 9. See also Longstreth, *City Center to Regional Mall* 90.

¹¹² Longstreth, *City Center to Regional Mall*, 89.

¹¹³ Longstreth, *City Center to Regional Mall*, 83.

¹¹⁴ Longstreth, *City Center to Regional Mall*, 90.

explicitly mandated that Hollywood Boulevard stores reflect the quality of those in the East.¹¹⁵ By the mid 1920s, the stylish women's clothing purveyed in Hollywood stores increasingly defined the district as a center of fashion. In 1923, I. Magnin, the northern California department store known for its distinguished ambience, opened its first branch in Hollywood at 6340 Hollywood Boulevard.¹¹⁶ By 1928, when the downtown Los Angeles-based Dyas Department store built a branch of its store in Hollywood larger than its downtown precedent at 6300 Hollywood Boulevard, it signified Hollywood's commercial ascendancy.¹¹⁷ With department stores such as the CRS Co. (later Robertson's) having as many as 43 individual departments within its enclosure, the Hollywood Boulevard Association proudly proclaimed Hollywood the "World's Largest Department Store" shortly after the group's foundation in 1928.¹¹⁸

With Hollywood Boulevard's development as a center for entertainment, business and shopping, there also arose the need for accommodations proximate to the commercial activity of the district. Luxurious high-rise hotels were built, such as the Hollywood Roosevelt Hotel in 1927 that could accommodate many practical considerations; it provided a centrally-located and adequately appointed location for lavish post-premier parties (often held in the Blossom Room, including the 1933 film "I'm No Angel" starring Mae West and Cary Grant¹¹⁹), it provided lodging to those in the motion picture/entertainment industry visiting or newly relocated. It also provided a semi-public gathering place where rising stars and established Hollywood celebrities could simultaneously relax and promote themselves and their latest project. The Hollywood Roosevelt was a renowned gathering place for the Hollywood elite, whose elegant parties and activities at the hotel filled society pages in local newspapers and movie industry periodicals. These famous guests, as well as the building's architectural richness, helped shape the image and myth of Hollywood as a place of glamour and luxury. Many of the luxurious high-rise buildings built during this period also served as "booster statements idealizing the Los Angeles locale."¹²⁰ Increasingly the image of Hollywood, promoted by places like the Hollywood Roosevelt Hotel, became a "major influence in shaping the fashions, the manners, and the taste of middle-class America."¹²¹

Property Type: Linear Corridors with urban concentrations (historic districts)

Unlike many other cities developing across the country areas in which tall buildings rose to define a central core, the development pattern in Hollywood was somewhat different. Here, groupings of similarly developed properties were arranged in linear configurations that gave a distinctly horizontal emphasis to development within the district, rather than a vertical one. The property type is defined by a grouping of commercial buildings of roughly the same height that are arranged in a linear configuration on both sides of a principal traffic artery that bisects them. In general, each of the buildings in the grouping is built out to its property lines so that it aligns with the building adjacent to it. Through such an arrangement, the visual impression is created of two continuous "walls" that define a vehicular corridor in the middle. In Hollywood, there are at least two linear corridors composed of tall commercial buildings; these are located along the north-south vehicular arteries of Vine Street and Highland Avenue. Another linear corridor,

¹¹⁵ Williams, *The Story of Hollywood*, 117.

¹¹⁶ Longstreth, *City Center to Regional Mall*, 84.

¹¹⁷ Longstreth, *City Center to Regional Mall*, 84-86.

¹¹⁸ Longstreth, *City Center to Regional Mall*, 96.

¹¹⁹ "News of the Cafes," *Los Angeles Times*, 18 October 1933, A6.

¹²⁰ Kevin Starr, *Material Dreams: Southern California Through the 1920s*, (New York: Oxford University Press, 1990), 100. It has also been hypothesized that Hollywood's high concentration of hotels and apartment hotels, especially luxury ones, in this period is a reflection of movie industry growth and a reluctance of successful people in fledgling field to commit to purchasing homes (Hollywood Heritage).

¹²¹ Steven J. Ross, *Working-Class Hollywood: Silent Film and the Shaping of Class in America*, 264.

composed of lower-scale commercial buildings, forms a spine between them.¹²² Yet another low-scale corridor exists along the north-south arterial of Cahuenga Boulevard.¹²³ Linear corridors do not have to be composed of buildings of a particular height; rather, what is important as an important aspect of a linear corridor is the consistency of building scale and massing as well as construction to the property line. As a property type dependant on the proximity of other similarly arranged buildings, it is not possible to have an individual building that, by itself, is representative of the property type.

Eligibility Standards:

A historic district is eligible within this context under Criterion Pattern of Development (A/1/1) if it:

- possesses a significant concentration of commercial buildings constructed between 1911 and 1945 that form a linear corridor
- possesses integrity as a whole

Character Defining Features

- conveys visual sense of overall historic environment from the period of significance
- sufficient quantity of similarly arranged buildings to convey a corridor-like arrangement to the viewer

Integrity Aspects-Required

1. location (some contributing buildings may have been moved)
2. design
3. setting
4. materials (some original materials may have been altered or removed)
5. workmanship
6. feeling
7. association

Integrity Aspects-Not required

- none

Integrity Considerations

- may include some buildings from outside the period of significance

Application of CHR Status Code: Historic Districts of Linear Corridor

NRHP – To be eligible for the NRHP under Criterion A, the district:

¹²² The reasons for such a development pattern may largely be due to the competing development interests that had become entrenched in Hollywood, as C.E. Toberman tried to establish one area of Hollywood as the central business corridor while A.Z. Taft tried to establish a rival area. See Richard Longstreth's *City Center to Regional Mall*, 92. For more information specific to Toberman's development activities in Hollywood, see Grace G. Koopal, *Free Enterprise: Foundation of America's Greatness, A Biography of Charles E. Toberman*. Los Angeles: Anderson, Ritchie and Simon, 1970.

¹²³ The establishment of Universal City in the adjacent San Fernando Valley in 1915 made Cahuenga Boulevard another important north-south axis in Hollywood. It also established Hollywood as an important hub between the new city and Los Angeles. In response to the increased mobility through the Cahuenga Pass engendered by this relationship, auto businesses began to open up on both sides of Hollywood and Cahuenga. However, in contrast to the two high rise corridors that grew up along Vine and Highland, development along this corridor was low in scale. The location of automobile-oriented businesses along this route emphasized not only Hollywood's growing importance as a hub but also underscored how private automobile ownership helped boost development of the area. See Williams, 80-88 and Sanborn Fire Insurance maps.

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - iv. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - v. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - vi. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3.

None of the three possible linear corridors described above, Vine Street, Highland Avenue, or Cahuenga Boulevard appears to be a historic district as individual recourses lack sufficient integrity to form a sufficient concentration of buildings required for a historic district.

Theme: Commercial Development Related to Street Railway Transportation, 1895–1928¹²⁴

As described by SurveyLA



1919, Santa Monica Boulevards and Western Avenue, LAPL

The first wave of suburbanization close to downtown was over and now with hundreds of millions of dollars to invest came a second wave of fast interurban electric cars often running in multiple car trains and making commute distances of ten, twenty and thirty miles practicable.

In 1911 under pressure from the Southern Pacific railroad, all the remaining trolley companies were merged together with only three companies as a result.



1923, Santa Monica Boulevard and Western Avenue, LAPL

Most of the former local city lines, horse, cable and electric were merged into the Los Angeles Railway. The LARy belonged to the Huntington family and operated 83 route miles of narrow gauge track in five cities; about 90% of that track being inside the Los Angeles city limits. The Pacific Electric emerged as operator of all the regional lines with a few city lines left in the mix and was owned by the Southern Pacific Railroad. The PE operated 1200 route miles covering all of Southern California, all of it standard gauge which meant they could haul mainline freight cars and in fact always made more money with freight than carrying passengers...



1930, Santa Monica Boulevard and Western Avenue, LAPL

Line expansions continued into the 1920s but ever decreasing ridership and the Great Depression substantially brought an end to new investments in the systems and the influence of street railway lines on commercial development gave way to the influence of the automobile.

Property Type: Business commercial along streetcar lines (historic districts)

Immediately east of the annexed City of Hollywood, a commercial hub developed along the intersection of Western Avenue and Santa Monica Boulevards. This area was served by no fewer than five Pacific Electric lines and a Los Angeles

Railway line, including a stop along the Balloon Route. While tracks were laid for this portion of the Balloon Route by 1895,¹²⁵ commercial development did not explode until after 1919.

Commercial building, typically masonry construction designed in a variety of revival styles, grew

¹²⁴ Although ridership on the Pacific Electric Hollywood line peaked in 1924, this end date represents construction of the Sears Roebuck Company store in 1928, which became the anchor of the commercial strip, <<http://www.erha.org/pewhl.htm>>.

¹²⁵ Electrical Railway Historical Society of Southern California, <<http://www.erha.org/pewhl.htm>>. Constructed in 1905, the Hollywood Boulevard loop branched off the main Santa Monica line at Sanborn Junction, which was located at Sunset and Hollywood boulevards, and met up with the main Santa Monica boulevard line at Crescent Junction, which was located at Fairfax and Santa Monica boulevards.

up at the junction beginning in the early 1920s. Constructed in 1928, Sears Roebuck Company's store at the northwest corner of Santa Monica Boulevard and St. Andrew's Place anchored the commercial strip, which also included the men's store J.J. Newberry and the Palomar Hotel at 5471 Santa Monica Boulevard.

Eligibility Standards (from SurveyLA)

A historic district is eligible within this context under Criterion Pattern of Development (A/1/1) in the areas of commerce and transportation if it:

- Demonstrates significant commercial use oriented to streetcar or interurban service
- possesses a significant concentration of commercial buildings constructed between 1919 and 1928
- possesses integrity as a whole

Character Defining Features

- was located along a former streetcar railway line
- was historically used as a commercial building
- was constructed before 1934
- Convenient street railway access from a known streetcar railway line
- demonstrates a lack of designed automobile accommodation
- Zero setback from the street
- Full width street frontage
- Lack of dedicated parking in forecourt, side, or rear

Physical Characteristics—Sub-types

- Single story retail strip: large display windows
- Single story retail strip: separate storefront units
- Two or three story commercial with professional above: large display windows on ground floor
- Two or three story commercial with professional above: small lobby
- Commercial node: Development on three or more corners of an intersection.

Integrity Aspects—Required

1. Location (historic location along former streetcar or interurban line)
2. Design (site plan, full width street frontage; relationship between building and street)
3. Feeling (close to street)

Integrity Aspects—Not required

4. Setting (surrounding buildings and land uses may have changed)
5. Materials (some original materials may have been altered or removed)
6. Workmanship
7. Association (original use may have changed)

Integrity Considerations

- Retail strip: common and acceptable alterations include addition of later façade treatments/signage, updated display windows, parking
- Commercial with residential above: common and acceptable alterations include addition of later façade treatments/signage, updated display windows, parking
- Setting may include some buildings from outside the period of significance

- Automobile related buildings may represent a significant historic period of transition

Application of CHR Status Code: Historic districts of commercial properties along a streetcar line

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-4)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3.

The area around the intersection of Santa Monica Boulevard and Western Avenue appears California Register eligible as a historic district significant as the nexus of five streetcar lines. 12 commercial properties appear to contribute to the potential historic district.

Theme: Commercial Development and the Automobile, 1900–1945

As described by SurveyLA

While the street railways conveyed workers and patrons to commercial buildings along arterial thoroughfares and streets in the first few decades of the 20th Century, by the mid-1920s, the automobile became the primary mode of transportation in Los Angeles, and the built environment changed to accommodate it in fundamental ways. Automobile registration in Los Angeles County increased from under 20,000 in 1910, to 141,000 in 1919, and 777,000 in 1929.¹²⁶ In 1915, Los Angeles had one car for every eight residents, while nationally, it was one car per 43; by 1925, Los Angeles had one car per 1.8 residents, while nationally, it was only 1 car per 6.6.¹²⁷ By 1924, the highest percentage of automobile ownership in the world.¹²⁸ Multiple factors unique to Los Angeles led to this early and sustained dominance. The dry climate kept unpaved roads in operation most of the year. The street grid was flat and straight in the heavily populated Los Angeles basin. Tar to make asphalt paving was locally abundant. The Automobile Club of Southern California was founded in 1900 (predating the formation of AAA by two years), promoting automobile ownership, hosting events, and encouraging road improvements and safety measures. Local newspapers devoted a weekly Sunday section devoted to new cars. Major local oil discoveries kept the fuel supply high and costs low. Jitneys (early taxis) were popular and offered an alternative to streetcars. The success of Ford's Model T, 1909-1927, made automobiles affordable to the masses.¹²⁹ The decentralization after World War I of Midwest automobile and rubber companies, resulted in a Ford Motor Assembly Plant in nearby Long Beach (1930), and Samson, Goodyear, Goodrich, and Firestone tire factories in metropolitan Los Angeles, provided not only cars but related services and products.¹³⁰

Prior to incorporation in the City of Los Angeles in 1910, Hollywood was a small residential city. However, commercial interests in the area steadily increased in the years following incorporation and particularly along Hollywood Boulevard. More than one hundred businesses were located along the length of the boulevard by 1915.¹³¹ As the decade progressed, some of the north-south arterials in Hollywood also took on increasing importance. The establishment of Universal City in 1915 in the adjacent San Fernando Valley influenced development along a north-south axis parallel to that of Hollywood Boulevard. Cahuenga Boulevard, nestled in the low stretch of land lying between the two mountain ranges that defined Hollywood to the north, tied the new city to Hollywood. The rise in private car ownership allowed people to live more easily in areas previously considered remote, and Hollywood became an important hub between

¹²⁶ Robert M. Fogelson, *The Fragmented Metropolis: Los Angeles, 1850-1930*, 1967; rpt. Berkeley University of California Press, 1993) p. 92; and Richard Longstreth, "The Perils of a Parkless Town," in Martin Wachs and Margaret Crawford, eds., *The Car and the City: The Automobile, the Building Environment, and Daily Urban Life*. (Ann Arbor: University of Michigan Press, 1992), p. 142.

¹²⁷ Scott L. Bottles, *Los Angeles and the Automobile: The Making of the Modern City* (Berkeley: University of California Press, 1987) 92-93.

¹²⁸ Longstreth, "The Perils of a Parkless Town," 142.

¹²⁹ Bottles, 55.

¹³⁰ Fogelson, 128-129.

¹³¹ Williams, *The Story of Hollywood*, 69-80.

Los Angeles and the burgeoning development in the San Fernando Valley.¹³² Nationally, automobiles were fast becoming a symbol of status as a very public means by which to display success. As the nation's first film celebrities and a tourist-based celebrity culture emerged, one's appearance in public became increasingly important in Hollywood. The area had been affluent since before the advent of the movie industry; now both wealth and a growing culture of celebrity combined to create a very high rate of private automobile ownership. This, increased mobility, in turn, shaped the built environment of Hollywood. It allowed building activity to become more diffuse throughout the district in contrast to the tightly-clustered development of the previous decades centered on the streetcar lines.

However, as the Hollywood district began to grow more commercial in nature beginning in the late teens, it also began to lose its status as a prestigious address. Many of the mansions that lined Hollywood Boulevard were abandoned by 1925, as developments such as Hancock Park and Beverly Hills drew elite residents away from the district.¹³³ In these new developments, celebrities attempted to separate themselves from the film industry that had created them; doing so enabled them to more easily maintain an image of "royalty" untainted by commercialism. As elite residents moved to communities west of Hollywood, Sunset Boulevard grew in importance as a connective artery between Los Angeles, the movie studios in Hollywood, and the movie star homes farther west.¹³⁴ By the mid-1920s, Sunset had the metropolitan area's second-highest concentration of automobile sales and service facilities.¹³⁵ Meanwhile, traffic along other important Hollywood arterials was also heavy. By 1927, the Cahuenga Pass was the third most-heavily travelled road in the nation with 75,000 cars per day, necessitating that it be widened and re-graded with a more substantial paving by 1928. Reinforcing the importance of Hollywood as a hub in its relationship to the Cahuenga Pass, public transportation facilities were located on Cahuenga between Hollywood and Sunset in the 1930s. One large bus depot that was built served not only as a transfer point for community buses but also for destinations far beyond the bounds of the district; the depot was the point at which ten transcontinental lines converged.¹³⁶

In the mid-to-late 1930s, the glamorous image of Hollywood as a national fashion and entertainment destination began to fade. In part, this was due to the effects of the Great Depression. However, these effects were compounded in Hollywood by a problem that had first emerged in the 1920s – a lack of parking options in the area. By the 1940s the lack of parking was acute.¹³⁷ During this era, the district experienced little in the way of growth but much in the way of increased activity in a manner that reinforced Hollywood's role as a hub between Los Angeles and adjacent communities. In 1939, an east-west axis through Hollywood along portions of Sunset and Santa Monica Boulevards became increasingly important with the extension of Route 66 from its termination point in downtown Los Angeles to the Pacific Ocean. With increased vehicular traffic came the potential for increased revenue in the area, but only if the longstanding inadequacy of available parking could be resolved.¹³⁸ Thus, in 1940 the Chamber of Commerce introduced a scheme it called "The Hollywood Plan," which proposed developing parking lots to the south of Hollywood Boulevard in an area between Gower and Highland and extending to Selma. Although the plan received national attention that year in

¹³² Williams, *The Story of Hollywood*, 80

¹³³ Williams, *The Story of Hollywood*, 132.

¹³⁴ Amy Dawes, *Sunset Boulevard; Cruising the Heart of Los Angeles* (Los Angeles, CA: The Los Angeles Times, 2002) 35.

¹³⁵ Longstreth, Richard, *City Center to Regional Mall*, 93.

¹³⁶ Williams, *The Story of Hollywood*, 191.

¹³⁷ Longstreth, *City Center to Regional Mall*, 97-101.

¹³⁸ Longstreth, *City Center to Regional Mall*, 97.

Architectural Record, and may have influenced parking schemes elsewhere, it was never implemented beyond a first phase in Hollywood, which allowed for three hours of free parking in any existing lot with a one-dollar purchase at any store on Hollywood Boulevard.¹³⁹ The lack of parking became a major factor in the erosion of the economic vitality of Hollywood by the 1950s.

Property Type: Single Store within a Commercial Row

Single stores in Hollywood were modest one and two story buildings as were those found in commercial districts nationwide. While stores early in this period offered goods and services commonly used by middle-income households, specialty stores catering to an upscale clientele were pervasive throughout the district by the 1920s. The majority of commercial buildings in Hollywood do not exhibit a lot of variation in their massing; building footprints maximize the space available on the deep lots of roughly standard dimensions with party walls that abut adjacent buildings on deep lots. Variation in massing is evidenced in height and width instead. Single stores in Hollywood conform to the compositional arrangements evidenced in typical commercial buildings such as the one-part commercial block, the two-part commercial block, and the two-part vertical block.¹⁴⁰ In stores more than one story in height, the building façade is articulated in such a way as to convey use; retail was usually located on the ground level while office or living space was provided on the floors above. The relationship of retail space to the street is typically articulated with a broad expanse of inset display windows on the front façade oriented to pedestrians. It is this street façade that is the most articulated with other elements such as decorative building components, canopies, and signage. On this façade, there is wide variety in the use of materials, elements, decorative motifs, and styles employed. While the front façade gives the building most of its identity, the rear and the side elevations of most single stores, by contrast, are treated in a strictly utilitarian manner.

Three commercial stores are designated at local, state or national level:

1. 6671 Sunset Boulevard, Crossroads of the World, is listed individually listed in the National and California registers as well as locally designated
2. 5500 Hollywood Boulevard, Hollywood Western Building, is listed in the California Register as well as locally designated
3. 5620 Hollywood Boulevard, California Bank/Precision Auto Building, is listed in the California Register

Eligibility Standards:

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a store
- was constructed between 1911 and 1945
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Character defining features

- one or two stories in height
- retail on ground level
- located on or near major thoroughfare

¹³⁹ The non-implementation of the plan may perhaps be attributed to the fact that the nation soon entered into WWII. See Longstreth, *City Center to Regional Mall*, 100.

¹⁴⁰ Richard Longstreth, "Compositional Types in American Commercial Architecture." *Perspectives in Vernacular Architecture*, Vol. 2 (1986), 17.

Integrity Aspects—Required

1. Location (historic location along former streetcar or interurban line)
2. Design (site plan, full width street frontage; relationship between building and street)
3. Feeling (close to street)

Integrity Aspects—Not required

4. Setting (surrounding buildings and land uses may have changed)
5. Materials (some original materials may have been altered or removed if openings have not been resized)
6. Workmanship
7. Association (original use may have changed)

Integrity Considerations

- addition of later façade treatments/signage if applied decoration has not been destroyed, updated display windows
- setting may include some buildings from outside the period of significance

Application of CHR Status Code: Single Store within a Commercial Row

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

- exemplifies a commercial property from 1911-1945
- retains all aspects of integrity (1-7) unless the significance is conveyed despite some loss of integrity
- demonstrates high quality of design
- warrants a CHR Status code of 3S

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

- exemplifies a commercial property from 1911-1945
- retains required aspects of integrity (1-3) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- exemplifies a commercial property from 1911-1945
- retains required aspects of integrity (1-3) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 5S3.

Of the approximately 73 single stores within a commercial row in the project area, 14 appear to meet the eligibility requirements to be designated at the local, state or national level as significant examples of rising commercial development in Hollywood.

Potential District Groupings

Single stores located within a commercial strip may also be considered for historic district status.

Eligibility Standards

A district is eligible within this context as a pattern of development (A/1/1) if it:

- possesses a significant concentration of stores constructed between 1911 and 1945

- possesses integrity as a whole

Character Defining Features

- conveys visual sense of overall historic environment from the period of significance

Integrity Aspects-Required

8. location
9. design
10. setting
11. materials (some original materials may have been altered or removed)
12. workmanship
13. feeling
14. association

Integrity Aspects-Not required

- none

Integrity Considerations

- may include some buildings from outside the period of significance

Application of CHR Status Code: Historic Districts of single stores located within a commercial strip

NRHP – To be eligible for the NRHP under Criterion A, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
- possesses a high degree of integrity to convey the significance of the theme

NRHP District Contributor

- adds to the district's historic character
- was constructed within the district's overall period of significance
- retains most aspects of integrity (1-7)
- warrants a CHR Status code of 3D

CRHR – To be eligible for the CRHR under Criterion 1, the district:

- is a unified geographic entity which contains a concentration of historic buildings, structures, objects, or sites united historically, culturally, or architecturally
- possesses an adequate degree of integrity to convey the significance of the theme

CRHR District Contributor

- is located within the boundary of a district that is eligible for the CRHR
- contributes to the district's historic character
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 3CD

LA – To be eligible under a local designation, the district:

- possesses a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- possesses some degree of integrity to convey the significance of the theme

HPOZ Contributor

- is located within the boundary of a district that meets HPOZ criteria
- meets one or more of the three HPOZ criteria, as follows:
 - i. adds to the historic associations for which a property is significant because it was present during the period of significance, and possesses historic integrity reflecting its character at that time.
 - ii. owing to its unique location or singular physical characteristics, [it] represents an established feature of the neighborhood, community, or city.
 - iii. retaining the building, structure, landscaping, or natural feature, would contribute to the preservation and protection of an historic place or area of historic interest in the City.
- retains required aspects of integrity (1-3)
- warrants a CHR status code of 5D3.

Sunset Boulevard between McCadden Place and Wilcox Avenue appears to be a California Register-eligible historic district that includes a concentration of stores from this period, anchored on the west by National Register-listed Crossroads of the World and on the east by the Hollywood Chamber of Commerce building at 6520 Sunset Boulevard.



5701 Hollywood Boulevard, Security Pacific Bank, 2009 (CA)

Property Type: Corner Bank

Corner banks in Hollywood are similar to other commercial establishments such as single stores and marketplaces in that they maximize their sites on deep lots dimensionally similar to abutting commercial properties. However, as banking institutions often had both the desire and the financial resources to acquire the most prominent sites in commercial districts, they often occupied corner lots. Therefore, while they might share at least one abutting party wall with an adjoining property, they often have two street-

facing facades. Like other commercial buildings, the architectural emphasis is on the primary façade, but the secondary street-facing façade is also often more articulated than the other two facades of the building. These other two facades that face away from the street are often strictly utilitarian in terms of their architectural expression. Rather than using the compositional arrangements evidenced in other commercial buildings, the facades of corner bank buildings are more apt to suggest a temple front or vault executed in the Classical Revival Style. The temple front is characterized by a composition that recalls temples of classical antiquity on the front facade. The vault is characterized by a front façade in which a single large vaulted entry pierces what otherwise appears to be a very solid building mass. Use of the Classical Revival Style for banking facilities was intended to signify dignity and permanence. Use of both these compositional arrangements was usually limited to buildings one to three stories high, although several reached the twelve-story height limit allowed in Los Angeles in that era.¹⁴¹

Several corner banks are located within the National Register-listed Hollywood Boulevard Commercial and Entertainment District, including the Security Trust and Savings Bank located at 6382 Hollywood Boulevard at the northeast corner of Cahuenga Boulevard (constructed in

¹⁴¹Richard Longstreth, "Compositional Types in American Commercial Architecture." *Perspectives in Vernacular Architecture*, Vol. 2 (1986), 17-8.

1922), Los Angeles First Federal located at 6777 Hollywood Boulevard at the northeast corner of Highland (constructed in 1927), and Bank of America located at southeast corner of Highland (constructed in 1914).

Outside of the National Register-listed district 5701 Hollywood Boulevard, located at the northwest corner of Wilton Place, was constructed for Security Pacific Bank in 1929 and designed by the prolific local architectural firm of Morgan, Walls and Clements. The corner bank was previously surveyed as appearing eligible for listing in the National Register. The current survey confirms this finding.

5505 Santa Monica Boulevard, located that the northwest corner of Western Avenue, was constructed for Security First National Bank in 1923 and designed John and Donald Parkinson. This property is listed in the California Register.

Property Type: Commercial Signage



Hollywood Boulevard, view east, 1945 (LAPL)

Many types of signage utilized on buildings during the period of significance derive from signage practices conceived in the nineteenth century. The rise of urbanism and the competitive marketplace that emerged with the mass production of industrial goods prompted business owners to seek new ways to distinguish their businesses from those of others. In an effort to entice the potential customer's eye, a variety of new signage strategies were employed. Taking advantage of unexpected locations for signage or making innovations upon conventional forms were often an effective means by which to attract attention. Therefore, during the early twentieth century, signs exhibited rich variety in their location on buildings, materials, iconography, and scale. Due to developments in transportation in the first decades of the twentieth century, people moved through the environment at an increasingly rapid pace. Signs increased in size and scale to accommodate this

change. Wall signs several stories high and rooftop signs on tall buildings were not uncommon. These signs used scale as a means to be seen both rapidly and from a distance, and signaled Hollywood's increasingly urban character. Light bulbs on signage and the wide adoption of neon in the 1920s allowed signage to transform the nighttime streetscape into a dark backdrop illuminated by different commercial interests. Signs became more ornate as well as more numerous as the period of significance progressed, and by the 1940s attempts were often made to integrate signage as a seamless component of the building.¹⁴² Different forms included fascia signs; "Carrara glass" signs; painted signs; signs in the form of plaques, shields,

and ovals; hanging or projecting signs; marquis signs;



6260 West Sunset Boulevard, 2009 (CA)

¹⁴² Lisa Maher, *American Signs: Form and Meaning on Route 66* (New York: Monacelli Press, 2002),

signs carved from stone or wood; and rooftop signs.¹⁴³

The Community Redevelopment Agency has identified 14 “Historic Neon Signs,” most of which are located along Hollywood Boulevard in the west half of the project area. In addition to neon signs, the sign at 6260 Sunset Boulevard appears particularly significant, with its sign integrated into the design of the building. Constructed in 1938, likely designed by Rudolph Schindler,¹⁴⁴ design of the sign appears heavily influenced by the Bauhaus School.

¹⁴³ See the Michael J. Auer, “The Preservation of Historic Signs,” in *National Park Service Preservation Brief 25* (Washington D.C. : National Park Service, 1991) <http://www.nps.gov/history/HPS/tps/briefs/brief25.htm>

¹⁴⁴ University of California Santa Barbara, Schindler Archives.

Theme: Economic and Labor Redistribution during the Great Depression and World War II, 1930–1945

During the 1930s, the nation was reeling from the economic effects of the Depression. In Hollywood, some of the major department stores closed their doors, as Hollywood's image as an elite shopping district began to change. The effects of the Depression in Hollywood were compounded by a factor that was a direct outgrowth of its success as a shopping district the previous decade – inadequate parking.¹⁴⁵ It was mobility that was an important factor in Hollywood's rise as a retail area, but this mobility also introduced more automobiles into the district than it could accommodate. As parking increasingly became an issue for shoppers, the same mobility that earlier enabled Hollywood's success allowed shoppers to go to burgeoning shopping districts elsewhere. However, Hollywood was not entirely abandoned as a retail center in the 1930s; retailers instead attempted to refashion it in the image of a more modern shopping district. Many stores along Hollywood Boulevard were remodeled in the 1930s with the minimalist modern vocabulary then becoming popular nationally in an effort to retain existing consumers as well as to address a changing clientele.

There were additional factors helping to account for change. One important one was the widening chasm between Hollywood's renown as a moviemaking location and the actual reality manifest in film production during this era. Although some of the movie-making industry remained in Hollywood, such as film processing companies and theaters, the industry was becoming more widespread throughout the Los Angeles area in areas such as Burbank.¹⁴⁶ In addition, Hollywood Boulevard no longer the home of wealthy and important film industry people; they left for other areas newly considered premiere residential areas such as Beverly Hills, Holmby Hills, Westwood, Bel Air, Santa Monica, Malibu, Brentwood and the San Fernando Valley.¹⁴⁷ As wealthy residents left the area, so too did many of Hollywood's upscale retail establishments. With the end of Prohibition in 1933, many bars opened along Hollywood Boulevard despite deeds of sale that continued to prohibit liquor.¹⁴⁸ To many of the affluent residents and tourists who had shopped, dined, and found entertainment in Hollywood in the previous decade, the district probably now began to appear a little shabby. Nevertheless, during the 1930s and 1940s, the district not only continued to draw people from across the nation seeking to glimpse the glamorous Hollywood of the movies, but it would also continue to serve the area's middle-class residents.

By the time the nation entered World War II, Hollywood no longer catered to the elite, but rather to middle and working class people. Despite the shift in demographics, it remained the second largest retail area in Los Angeles.¹⁴⁹ It also continued to attract tourists including many of the soldiers stationed in Los Angeles, as the city was a major point of departure for combat in the Pacific. Brought to Los Angeles from across the nation, soldiers desired to experience before shipping out what was by now a mythic place in the American imagination. The landscape of

¹⁴⁵ Although the parking problem was not addressed directly, measures were taken to alleviate it. In 1931, an association called the Cahuenga to Western Boulevard Association, composed of a group of developers, introduced their "Five Finger Plan." Implemented as a six-million public works project, the plan was intended to alleviate the growing inadequacy of space reserved for parking within the district. In the plan, Highland was conceived of acting as an organizing "arm" off of which Wilcox, Cahuenga, Ivar, Vine and Yucca streets would branch as fingers to bring traffic into the center of Hollywood Blvd. This plan altered some of the major street configurations in Hollywood at the time to what may be observed in Hollywood today. See Longstreth, *City Center to Regional Mall*, 96-97.

¹⁴⁶ Williams, *The Story of Hollywood*, 223.

¹⁴⁷ Williams, *The Story of Hollywood*, 227.

¹⁴⁸ Williams, *The Story of Hollywood*, 198.

¹⁴⁹ Longstreth, *City Center to Regional Mall*, 97.

Hollywood also began to reflect the entry of the United States into the war with facilities constructed or adapted to accommodate servicemen. The USO (United Serviceman's Organization) built three Hollywood stations, and places like the YMCA offered free accommodations to servicemen. Hollywood Boulevard bustled with a host of inexpensive nightclubs in which the thoughts of war could be temporarily suspended, even as newsreels shown in theaters such as the Newsview Theater revealed that the war was never very far removed from the American consciousness.¹⁵⁰

Property Type: Chain Stores and other Commercial Buildings

Commercial buildings during the period of significance were carefully designed to maximize visibility to both pedestrians and vehicles through their design and location. The sites for commercial buildings and chain stores, in particular, were carefully studied in advance of construction. Chain stores, which offered goods at considerably lower prices than grocery and other stores, depended on turning over large amounts of low-margin merchandise quickly in order to reap profits. Therefore, they were often competing for business not only against other retail establishments but, perhaps more importantly, against other chain stores. The most desirable sites for the location of commercial buildings were those within the city core and with proximate to mass transit points or other generators of pedestrian traffic. In Hollywood, the electric rail lines down Hollywood Boulevard had affected development since the turn of the century. However, establishments such as theaters and department stores that began to line Hollywood Boulevard in the 1920s became important foci for the development of surrounding commercial buildings. The large number of people drawn to these establishments could potentially be lured to patronize adjacent commercial establishments. By the 1930's, Cahuenga Boulevard had also become an important node for commercial development, as the large mass transportation facility constructed on this street offered easy access to the two adjacent boulevards, Hollywood and Sunset, that straddled it.¹⁵¹

The strong dependence upon a large volume of customers for the rapid turnover of goods was expressed architecturally through large expanses of glass in ground level storefronts. Large storefronts with inset entries were intended to lure the passing pedestrian as well as the faster-moving motorist with an instantly-visible and attractive display of goods. The space inside such commercial stores was often flexible to accommodate a variety of tenants, and much attention was often devoted to a layout conducive to efficient movement of goods and customers to maximize sales and profits. Land considered to possess a prime location was relatively expensive, so in the 1930s many commercial stores continued the practice of building out to the lot lines. Chain stores, in particular, were designed with considerable attention devoted to creating a clean and orderly appearance.¹⁵² Examples of this type are cafeterias, five-and-dime stores (Woolworths, J.J. Newberry, Kress, etc.), supermarkets with street frontage (Ralphs, etc.), and automobile showrooms.

J.J. Newberry opened their Hollywood store around 1928 at 6600 Hollywood Boulevard, while the S.H. Kress & Company opened a store immediately next door at 6606 Hollywood Boulevard. Woolworth's was located at 6410 Hollywood Boulevard. All three properties contribute to the National Register-listed Hollywood Boulevard Commercial and Entertainment District.

Both Woolworths and J.J. Newberry's had stores located near the intersection of Santa Monica

¹⁵⁰ The Sunset Strip and Wilshire featured the more expensive nightclubs available to patrons during this era. See Williams, *The Story of Hollywood*, 268-70.

¹⁵¹ Williams, *The Story of Hollywood*, 191.

¹⁵² Longstreth, *City Center to Regional Mall*, 71- 76.

and Western boulevards, located at 5527 Santa Monica Boulevard and 5541 Santa Monica Boulevard, respectively. 5527 Santa Monica Boulevard, constructed in 1932, appears to contribute to the California Register-eligible historic district centered at the corner of Santa Monica and Western boulevards. 5541 Santa Monica Boulevard, which housed a J.J. Newberry's store, has suffered substantial alterations and does not retain sufficient integrity to convey its significance.



1330 Vine Street, 2009 (CA)

Although there was a Ralphs located at 5711 Hollywood Boulevard,¹⁵³ at the northeast corner of Taft Avenue, this building was demolished and a building from 1986 occupies the site. 1330 Vine Street appears California Register-eligible as an example of this property type. It was constructed as a grocery in 1930 and housed an assortment of independent vendors under one roof, including a variety goods, bakery, delicatessen, produce seller, restaurant, florist, barber and beauty shop, and shoe shiner.¹⁵⁴

¹⁵³ 1936 Los Angeles City Directory.

¹⁵⁴ 1936 Los Angeles City Directory.

Context: Entertainment Industry, 1913–1945

Theme: Origin of the Motion Picture Industry, 1908–1918

When Hollywood was annexed to Los Angeles in 1910, it was still largely a bucolic residential community of 10,000 people with a landscape comprised of Queen Anne-style mansions against a backdrop of citrus orchards quickly giving way to home development.¹⁵⁵ The burgeoning film industry had already appeared in other communities in the area, such as Glendale, Santa Monica, Long Beach and downtown Los Angeles. In the first decade of the 20th century, there was no indication that Hollywood would develop into the entertainment capital for which it has been known in the ninety years hence.¹⁵⁶ In fact, even the establishment of Hollywood's first movie theater was later than adjacent communities when, in 1910, the Idle Hour opened at the northwest corner of Hudson and Prospect Avenues. That year also marked the film industry's arrival in Hollywood when director D.W. Griffith chose to use a well-known tourist attraction there as the set for a film starring a then relatively unknown young actress named Mary Pickford. The beautiful and romantic gardens on the estate of French landscape and floral painter, Paul De Longpre, were deemed the perfect setting for a film entitled "Love Among the Roses." It was only two years later, in 1912, that the film industry selected Hollywood for more than a simple filming location, when New Jersey-based Nestor Films leased the Blondeau Tavern for use as the city's first motion picture studio.¹⁵⁷



Nestor Studios at Sunset Boulevard and Gower Street, 1913 (LAPL)

During these years the movies became the primary form of mass entertainment for Americans. Between 1910 and 1912, movie attendance doubled to nearly 20 million and the industry emerged as a powerful economic force.¹⁵⁸ As the popularity of the medium increased in the nation, so, too, did the physical facilities related to the production of films in Hollywood. Within three months of Nestor's moving into the Blondeau Tavern, five other companies arrived in Hollywood. East coast film makers recognized the myriad benefits (climate, variety of natural scenery, land availability, economics, and geographical distance from Thomas Edison's patent controls) of relocating to the Los Angeles area. In Hollywood, most of these studios located on Sunset as the land, still more rural than that of Hollywood Boulevard with its stately homes, was

¹⁵⁵ Longstreth, *City Center to Regional Mall*, 83.

¹⁵⁶ See G. P. von Harleman, "A Review of the Wonderful Development of the Film Producing Industry on the Pacific Coast--Recent News of Some of the Big Plants," *The Moving Picture World*, March 10, 1917. See also Williams, 57-62.

¹⁵⁷ Heumann and McAvoy. *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*, 26.

¹⁵⁸ Kevin Starr, *Inventing the Dream: California Through the Progressive Era*, (New York: Oxford University Press, 1985), 309.

less expensive.¹⁵⁹

However, despite the enormous revenues being garnered by the film industry, its reception in Hollywood was hardly enthusiastic. Since the late 19th century, the residents of Hollywood had tried to impose a high moral tenor upon the small “City of Homes” with prohibitions against vices such as liquor and gambling. With the arrival of the film industry to the area, movies came to be considered among these vices.¹⁶⁰ Residents viewed the industrial nature of film production as



1921, Charlie Chaplin Studios (LAPL)

threatening to the value of land then being widely promoted by real estate speculators for its domestic tranquility. Moreover, in the industry’s infancy, the people associated with it were considered to be of a much lower class than Hollywood’s residents, many of them the inheritors of industrial fortunes.¹⁶¹ During the teens, the character of Prospect Avenue, only a decade earlier considered highly respectable in appearance with its rows of large, stylish residences, was perceived as a public vaudeville.¹⁶²

Developers were enthusiastic about making Hollywood’s central boulevard the main street of the movie business,

but residents resisted even as the industry enveloped them.¹⁶³ The cachet of the area was hardly diminished by its success as the new locale for movie studios. By 1915, nearby communities began to appropriate Hollywood’s name in an attempt to capitalize upon its success, as the neighboring district of Colegrove also became known as South Hollywood, Prospect Park as East Hollywood, Lankershim as North Hollywood, and Sherman as West Hollywood.¹⁶⁴ Yet even after the movie industry had been in the Hollywood district for more than five years, residents were averse to it. When Charlie Chaplin built his movie studio on Sunset and La Brea in 1917, neighbors protested to the city council about granting a permit. As a concession to residents, Chaplin agreed to cloak the complex of buildings in the English Tudor Revival, a popular residential style, rather than using a more utilitarian expression indicative of the building’s industrial function.¹⁶⁵

¹⁵⁹ Williams, *The Story of Hollywood*, 61-62.

¹⁶⁰ Williams, *The Story of Hollywood*, 73

¹⁶¹ Williams, *The Story of Hollywood*, 65.

¹⁶² Williams, *The Story of Hollywood*, 89.

¹⁶³ Williams, *The Story of Hollywood*, 93

¹⁶⁴ Williams, *The Story of Hollywood*, 78.

¹⁶⁵ The November 3, 1917 issue of *The Moving Picture World* describes the conflict between residents and the location of industry in Hollywood: “The factory type of studio building is no longer welcome in Los Angeles’ swellest suburb, so when Chaplin applied for a permit to build there was a howl of protest from property owners. They had visions of the usual board structure and accessories. The agitation against the new neighbor culminated in a determined committee to the town council, which promised all sorts of dire things if the permit were granted. The meeting was tempestuous until the plans were produced, passed around for inspection and approved by a vote of eight councilmen for, to one against. Then the protesting committee filed out, with their faces showing relief and satisfaction, for when the million-dollar star’s new studio is completed no one will know it from the bungalow residence of his millionaire neighbors. It is to be a regular bungalow, thank you, with flowers and lawns and everything. Of course inside there will be the latest and best appliances for movie making, but passers-by won’t know it from an honest-to-goodness bungalow home except, perhaps, that it will be a trifle roomier than the average.” See

Property types: Early Silent-Era Motion Picture Studios

Early silent-era motion picture studios were industrial complexes of buildings designed for the production of motion pictures. Concurrent with the rise of the motion picture industry in Hollywood was that of another industry inextricably tied to its growth – the creation of a movie fan culture and the tourism that accompanied it. However, tourists eager to watch the production of films soon came to be considered a nuisance, and this concern was reflected in the architectural expression of early motion picture industry buildings. Designed as compounds, these complexes often presented a wall or continuous building mass to the street so that access to the studio facilities could be controlled. These buildings defined a more flexible area in the center of the compound where uninterrupted production could be ensured. Large amounts of space within these industrial complexes were dedicated to functions such as daylight film stages, support buildings, exterior film sets, structures to house sets and props, darkrooms, screening and projection rooms, walk-in safes for storing films, costume and set design shops, and vast editing and processing rooms. However, as discussed above, the industrial nature of producing films often came into conflict with adjacent residential land uses. The Charlie Chaplin Studios built in 1917 at 1416 North La Brea Avenue and designated a Historic-Cultural Monument, is a good example of how this tension between residential and industrial use was resolved architecturally through the employment of a style commonly used for residential property types. Other early motion-picture studios may have employed a similar architectural strategy to make studio facilities more amenable to neighboring property owners.

Theme: Motion Picture Industry—Major Studio Era, 1919–1945

During the teens, the movie production industry was almost equally split between the East and West Coasts. However, Thomas Edison's patent restrictions imposed in the eastern U.S. and the mild climate conducive to year round shooting led movie-makers to relocate facilities to California beginning in the teens. In 1919, winter power shortages in New York added incentive to move west.¹⁶⁶ In the years after World War I, the United States quickly grew to dominate the international movie industry, and Hollywood increasingly became the center of it.¹⁶⁷ Several factors influenced this growth in the film industry. Primary among them was the development of the studio system, through which studio bosses streamlined production in an effort to lower costs and improve the efficiency of production. Such efficiencies led to exponentially greater revenues, and the total capital invested in the industry increased from \$21.9 million in 1925 to \$47.8 million in 1929.¹⁶⁸ In fact, the monopoly over the world's film production was nearly complete by 1926; as a \$1.5 billion a year industry, U.S. film production accounted for 90 percent of the world's films, most of which were now produced in Hollywood, and the motion picture industry was the nation's fifth largest.¹⁶⁹

However, with the escalation of land prices in Hollywood and easy mobility afforded by the automobile, movie studio property in Hollywood became more valuable for other uses by the end of the 1920s. Movie studios began to relocate their complexes to less expensive communities like Culver City, Burbank and North Hollywood. Metro Studios, one of Hollywood's largest studios, closed in 1924, while Paramount significantly reduced the number of buildings in operation at its Vine Street location by 1926, permanently moving the majority of its operations to a new studio on Melrose. However, some major studios, such as Warner Brothers, also

also the short 1918 film "How to Make Movies" by Charlie Chaplin, himself, about the building of the studio:
http://www.youtube.com/v/xpUI_5MBkE4&hl=en&fs=1

¹⁶⁶ Williams, *The Story of Hollywood*, 93.

¹⁶⁷ Sitton and Deverell, *Metropolis In the Making*, 258.

¹⁶⁸ Sitton and Deverell, *Metropolis In the Making*, 262.

¹⁶⁹ Starr, *Material Dreams* 313.

established themselves in Hollywood during this period as it moved to the studio location abandoned by Vitagraph. In part, the flux exhibited in studio locations during this time may be attributed not only to the economics of rising land costs in Hollywood, but also to major shifts in the technologies used to produce films. With the introduction of sound films, studios like Warner Brothers and Fox now adapted the stages of the previous silent film era to accommodate the new technology required for producing sound films.¹⁷⁰ This shift in technology may have forced some of the studios to close their doors while others chose to adapt their facilities to the new technology in locations elsewhere.

Property types: Major motion picture studios

The movie industry at its inception was considered a community liability in Hollywood, as both the industrial nature of film production and the different economic classes that it brought with it were perceived as threatening to the elite residential district. Despite its growing acceptance, the community still sought ways in which to regulate the industry's effect on the area. Zoning ordinances in the 1920s were one of the most effective means by which it did so, as such ordinances mandated that studios and other industrial uses be banned from the vicinity around Hollywood Boulevard (including lumber yards, planing mills, blacksmith shops, and freight depots).¹⁷¹ Subsequently, the area south of Santa Monica Boulevard and extending from Seward to La Brea, south of the project area, became the industrial core of Hollywood where many of the most noxious industries related to the production of film were located, such as film laboratories.¹⁷² By 1921, acceptance of the industry was somewhat eased by the growing amount of revenue it brought to the area, although tensions between it and the community did not completely disappear. That same year, prompted by the huge number of people who came to Hollywood looking for work, the Chamber of Commerce took out advertisements discouraging them from doing so.¹⁷³ During the 1920s and early 1930s, a number of studios established themselves within close proximity to each other in the Hollywood district. In 1920, Warner Brothers established itself at Sunset and Bronson, while Columbia established itself at a location on Gower a block south of Sunset in 1924. Other major studios such as Pickford Fairbanks, Reliable, and Buster Keaton also established themselves in the immediate vicinity (but outside of the bounds of the project area).

Although some early movie studios, such as that of Charlie Chaplin, attempted to use residential imagery to mask their industrial functions, by at least the 1920s most studios were utilizing an architectural expression based on the factory model. The studio system was well suited to the utilization of this building type. The production of movies entailed multiple processes, many of them technical. Therefore, as studio bosses sought to streamline production, the motion picture studio increasingly utilized the architecture of the factory with its emphasis on the production of films as a rational and machine-like process. The layout was heavily influenced by the early 20th century idea of the factory in which production processes were broken down into discrete sets of units that employed different divisions of specialized labor. Designed as compounds, these complexes often presented a wall or continuous building mass to the street facing façades so that access to the studio facilities could be controlled.¹⁷⁴ Large amounts of space were encompassed within these industrial complexes for functions such as daylight film stages, support buildings, exterior film sets, structures to house sets and props, darkrooms, screening and projection rooms, walk-in safes for storing films, costume and set design shops, and vast editing and processing rooms. The movie studio was designed to house as many of these

¹⁷⁰ Williams, *The Story of Hollywood*, 148-50.

¹⁷¹ Williams, *The Story of Hollywood*, 100-101.

¹⁷² Williams, *The Story of Hollywood*, 100-101.

¹⁷³ Bruce T. Torrence, *Hollywood, the First Hundred Years* (New York: New York Zoetrope, 1982), 88.

¹⁷⁴ Williams, *The Story of Hollywood*, 130.

processes as possible within a complex of utilitarian buildings that could accommodate multiple functions.

Three major motion picture studios are designated at local, state or national level:

1. 1416 North LaBrea Avenue, Charlie Chaplin Studios, is locally designed as a Historic-Cultural Monument
2. 5858 Sunset Boulevard, Warner Brothers West Coast Studios. While the Executive Office Building is listed in the National Register, the remainder of the site was previously surveyed as appearing eligible for listing in the National Register. However, since the site consists of only one assessor parcel, it can be assumed the entire parcel is listed in the National Register.
3. 6000 Sunset Boulevard, Sunset Gower Studios, was previously surveyed as appearing eligible for listing in the National Register. The current survey confirms this finding.



Sunset Gower Studios, known previously as Columbia Studios, 1940 (LAPL)



Warner Brothers West Coast Studios, 1927 (LAPL)

A small portion of 20th Century Film Corporation's studios remains at 1377 North Western Avenue. While the studio lot encompassed the majority of the block, extant buildings were formerly used as a laboratory and wardrobe.¹⁷⁵ As the only portion of 20th Century Film Corporation's studios, this property appears California Register eligible as a major motion picture studio.

In addition, a remnant of the Famous Players – Lasky Corporation, is located at the southeast corner of Selma Avenue and Argyle Street. The concrete, “fireproof” film processing building was constructed in 1923. Although the studio moved to Melrose in 1926, and the corporation reorganized as Paramount Pictures, Inc., the building continued to be used for film processing.¹⁷⁶ As a remnant of the Famous Players – Lasky Corporation, the building appears California Register eligible as a major motion picture studio.

Property types: Major motion picture and sound-era studio support buildings

This property type encompasses those buildings associated with the motion picture studio complex. With the implementation of the studio system of film production, efforts were made to encompass all of the associated functions of film production in a single complex. Motion picture studios were organized like factories with processes and labor segmented into distinct units. The efficiency of functional relationships between such units was carefully considered, and it

¹⁷⁵ Sanborn Fire Insurance map, Volume 9, Sheet 917, updated to 1949.

¹⁷⁶ Sanborn Fire Insurance map, Volume 10, Sheet 1054, updated to 1951.

affected not only the layout of these buildings in relationship to each other on the site but their interior arrangements as well.

Productions units, such as the film editing rooms in which women employees were seated in rows at work tables reflected the twentieth-century scientific management ideas of Taylorism,¹⁷⁷ with its emphasis on efficiency in the workplace through design based on time-motion studies. Examples of this property type include performer and trade union halls, recording stages, buildings to house recording equipment, casting facilities, buildings for make-up functions, prop houses, costume houses, film and film laboratories, camera equipment, and lighting equipment facilities.

Some functional buildings that supported major motion picture studios, such as film laboratories, remained outside of the motion picture studio complex. Reasons for their separation could be due to factors such as space constraints on studio lots, the cost benefits analysis of their use solely by the use of one studio versus that of multiple studios, their placement within the production process, or safety concerns related to their function.¹⁷⁸ Nonetheless, support buildings not included within a studio complex were still integral to the production of films within them, and their close proximity to such complexes reflects this. Therefore, off-site support buildings are also encompassed within this property type and should be evaluated accordingly.



5831 Santa Monica Boulevard, 2009 (CA)

The 1942 City Directory lists 29 “Motion Picture Apparatus and Supplies.” Of those, only three were located in the project area, and only the buildings that housed the Cinema Mercantile Company are still extant. Located at 1117 North Bronson Avenue (constructed 1956) and 5831 Santa Monica Boulevard (constructed 1922), Cinema Mercantile Company continues to supply props for the studios, although under different ownership. Established in 1919, the company primarily rented props to Keystone Studio.¹⁷⁹

The buildings appear California Register-eligible as the only remaining major motion picture and sound-era studio support buildings

¹⁷⁷ Taylorism, also known as scientific management, was named for Frederick Winslow Taylor. These theories of management analyze and synthesize workflows, with the objective of improving labor productivity.

¹⁷⁸ Nitrate film was highly explosive.

¹⁷⁹ Michael P. Lucas, “Small Firms Prop Up Hollywood,” Los Angeles Times, April 14, 1999.

Theme: Motion Picture Industry—Film Noir, B-Studio, and Independent Studio Era, 1935 – 1945

In the mid 1930s, several factors converged on Hollywood to test the studio system. Among these were declining movie attendance, the institution of industry censorship guidelines in the Hays production code of 1930,¹⁸⁰ and the rise of organized crime in Hollywood. The result of these pressures was the expansion of the independent film industry, the development of “B” movies, and the emergence of genres like film noir. Mobsters such as Benjamin (“Bugsy”) Siegel, who arrived in Hollywood in 1937, infiltrated the studio system in an effort to control the large revenues produced by the film industry. Meanwhile, writers drawn to the area by the opportunities afforded by the entertainment industry found themselves intermingling with mobsters in popular Hollywood venues such as Stanley Roses’ bookstore, which was located at 6667 Hollywood Boulevard (now occupied by Musso and Frank’s). The literary and cinematic genres of noir coming out of Hollywood during this period reflected this interaction, as a fascination with the underworld and its ties to the studio system was a theme often explored.¹⁸¹

While the presence of the underworld in Hollywood provided creative material for writers, it nonetheless was a very real and threatening presence within the film industry. Protection money elicited by crime syndicates from the major studios and the threat of blackmail to major stars and their agents kept much of the film industry from examining the relationship of the film industry to the mob too closely. It was the “B” movie industry in Hollywood, therefore, that represented this version of Hollywood on film to the world. The producers and second-tier actors of “B” movies had less at stake as far as revenues or reputations that could be compromised by threat or intimidation. Although “B” movies would address issues of gangsters and organized crime in their films, plot lines were heavily fictionalized. The reality of organized crime’s reach in Hollywood during this era made the portrayal of recognizable crime figures within gangster films a thing to be carefully avoided.¹⁸²

“B” Movies

The “B” movie was a direct response by Hollywood to the failing cinema audiences of the early Depression years.¹⁸³ Between 1930 and 1933 weekly attendance dropped from 110 million to 60 million. The double bill was introduced as a way to lure audiences back to the theater with a two-for-one deal. “B” movies were also a bargain for distributors. Prior to the 1948 Supreme Court ruling that studios could not own theaters and control distribution, “B” movies were popular because they were distributed as rentals, so the exhibitor made more money than he would for a first-run picture.

During the rising unease of late 1930s and 1940s, filmmakers showed a desire to ignore the past and an unwillingness to face the future, fueling the content of B movies. Early western films joined sagas of prowl cars, motorcycle cops, and forensic fights against crime that could always be solved.¹⁸⁴ B movies were cheap and their plots were campy, fanciful, and absurd. Series were the staples of the B movie market. Columbia, Universal, and Monogram made the most serials: 231 between 1929 and 1956. Detective dramas flourished with the advent of talkies, which allowed for expository dialog. The 1930s were the era of the gentleman detective and the 1940s were the era of the hardboiled individualist of Raymond Chandler novel

¹⁸⁰ Named after its creator, Will H. Hays, the Motion Picture Production Code was a series of censorship guidelines implemented in 1930, which remained in place until 1968.

¹⁸¹ Williams, *The Story of Hollywood*, 236.

¹⁸² Cross, 48.

¹⁸³ Cross, 7.

¹⁸⁴ Cross, 47.

adaptations.¹⁸⁵

Independents

The notion of the independent film, one made outside of the studio system, was hardly the budget-strapped “Indie” film as it is conceived of today. Early independent films were not entirely separate from a studio system in which filmmaking was controlled from the first draft of a script to a film’s distribution in theaters. From 1935 to 1945 independent film, though conceived in the mid-1920s, is more accurately called unit production and its independence relied on a producer’s ability to underwrite production through bank loans and not through a major studio’s financing system. David O. Selznick at RKO and other production executives called for a shift in producing methods in response to declining audience attendance. Producers considered themselves independent if they formed a corporation for the purpose of a creating a single film. The film’s production team, from writers to craftsmen, formed a unit. Working in these units allowed production team members to work in multiple positions, circumventing the studio system’s division of labor and the mob influence over the unions. Independence, in short, could facilitate not only profit sharing but individualistic and innovative approaches to narrative structure, plot resolution, and film style.¹⁸⁶

Film Noir

“Film Noir” is a contemporary term for the genre of film that emerged from the synthesis of hard-boiled detective fiction generated by writers during this period with the aesthetic film-making practices of German Expressionism. According to modern film critics and historians, Film Noir challenged Hollywood conventions through unorthodox narration, resistance to sentiment and censorship, its demonstration of the ambiguity of human motives, and the way it made commodity culture seem like a wasteland.¹⁸⁷ At the time of these films release, critics lauded them for their honesty, and cited kissing scenes as evidence that realistic portrayals of life and sexuality were returning to the screen.¹⁸⁸ The term “noir” is also associated with certain visual and narrative traits, which some modern critics localize in the period between 1941 and 1958.¹⁸⁹ Film Noir typically emphasized criminal psychology and employed first person narratives.¹⁹⁰ Later, the term applied more generally to any stylized detective film of the era.

¹⁸⁵ Cross, 54.

¹⁸⁶ In the early 1930s several major studio executives broke away from the big studios where they worked and formed their own smaller studios. Part of their motivation was financial, but egos were also at play. Zanuck at Warner Bros disagreed with specific management policies. Selznick at Paramount found the studio system itself alienating. Selznick and Wanger at MGM also felt independence held the promise of enabling them to produce films on subjects that couldn’t otherwise be approved. Most of all, as former studio executives, these men felt entitled to complete control over their films. Though they operated autonomous companies with no major studio financing, Zanuck, Selznick, and Samuel Goldwyn followed the major studios’ mode of production and stylistic norms to produce the same genre films that held sway at the majors. See Bernstein, 42-50.

¹⁸⁷ Naremore, 24.

¹⁸⁸ Philip K. Scheuer, “New Honesty Shown in Picture Making.” *Los Angeles Times*, 24 December 1944: B1.

¹⁸⁹ Naremore, 12.

¹⁹⁰ Naremore, 17.

Theme: Radio Broadcasting, Television Production, and Recording, 1921–1945

Although it was the film industry for which Hollywood first became renowned, the entertainment industries of radio, television and broadcasting have played roles just as significant in the shaping of the project area. In 1919, the first radio signal from Hollywood was broadcast. However, it was not until three years later, in 1922, that the Department of Commerce divided the country into three air allotments and Los Angeles became the principal radio broadcasting center in the West.¹⁹¹ This was the same year radios became available for purchase in stores. Not only were the early radio stations important to the development of radio in Hollywood, but so were the radio receiving sites offering public broadcasts to gatherings of people. In its infancy, radio was not primarily an individual listening experience but a communal one, as the widespread ownership of radios did not occur until the late 1920s. One radio receiver site in Hollywood was commissioned by the Hollywood Athletic Club, and the broadcast was moved to a different location on Hollywood Boulevard each evening. However, by the late 1920s, radio broadcasts were increasingly listened to by individuals in their homes as radios became commonly owned household items.¹⁹²

Radio

By the time the movie industry began to leave the Hollywood district in the 1930s, it was the diversification to the production of other types of entertainment that allowed the area to remain the center of the entertainment industry. Moreover, the radio industry in Hollywood had a somewhat symbiotic relationship with the movie industry in that it relied on the large pool of movie-industry talent in the area for the success of its programming. In 1938, 90% of the personality programming on the air originated from Hollywood. Movie stars were as adaptable to the industry changes in Hollywood as the industries themselves, and their talents as actors lent themselves to the personality programming on radio that was increasingly popular nationally.

Television

The development of the television industry in Hollywood was a logical extension of the film and radio industries and, in fact, developed around the broadcasting infrastructure already established for the radio industry. Television first arrived in Hollywood in 1926 with Philo T. Farnsworth, one of the two people credited with inventing the modern television, who lived in an apartment on New Hampshire Avenue, south of Hollywood Boulevard. However, it was not until 1931 that the first experimental television station in Hollywood was founded (W6XAO-TV) by Don Lee. Although the technology was new and revolutionary, the station built off of the now-established film medium for which Hollywood was known as its broadcasts were comprised of silent movies.

Recording

Likewise, when the recording industry came to Hollywood it was another logical extension of the radio industry. Music played a role in radio in the 1930s as stations often retained full orchestras to accompany their programming. In this early programming, music was often a peripheral component as it was intended as a background to the shows produced. However, between the 1930s and the 1940s, radio programming began to change to place a new emphasis on music itself. By 1942, 75% of airtime was devoted solely to music. Following this growing demand for music broadcasts, record companies, similar to the radio stations that had preceded them in their migration from New York to Hollywood, soon began to establish

¹⁹¹ Williams, *The Story of Hollywood*, 245.

¹⁹² Tom Lewis, "A Godlike Presence": The Impact of Radio on the 1920s and 1930s." *OAH Magazine of History* 6 (Spring 1992).

themselves in the area. Vine Street became a popular location for the West Coast offices of New York companies such as Columbia, Decca, and Dot Records. Just as the influence of radio had been expansive across the landscape of Hollywood, so, too, was the record industry as it brought with it a host of related industries and trades.

Property type: Radio Stations

The first radio stations came to Hollywood from downtown Los Angeles and many early stations were established on existing studio lots, utilizing available soundstages. Hollywood's centralized location placed it in a good geographic position to be a leader in the industry. Signals broadcast from Hollywood could reach the San Fernando Valley and the city. The first radio station in Hollywood was KNX, which moved from downtown to Hollywood Boulevard and Gower Street in 1924 and broadcast from a Studebaker Sales building located at 6116 Hollywood Boulevard.¹⁹³ Within that same year, KFVB was established at the Warner Brothers studio lot after Warner acquired the radio equipment from a bankrupt broadcaster, and shortly thereafter KMTR moved from downtown to a location on Wilcox Avenue, before moving to a more permanent location at 1000 Cahuenga Boulevard, just south of Santa Monica Boulevard. Radio quickly became an enormously profitable industry. Radio stations were relatively inexpensive to build, but they had the potential to garner huge profits through advertising.¹⁹⁴

However, in Hollywood, it was not just advertising that could be marketed and sold on the radio, as the glamour associated with Hollywood could also be used as a sales pitch. In 1933, the advertising agency Young and Rubicam opened offices at Hollywood and Vine where they promoted the idea that radio could sell movies and advertised products by enlisting celebrities. Advertising agencies funded the radio shows, and Young and Rubicam's broadcast, *Screen Guild Theater*, featured some of the biggest stars to sell their products. CBS soon followed with a similar broadcast format.¹⁹⁵

As radio became a more established medium and advertising began to provide increasingly lucrative revenues, stations were built on a larger scale. In the same year that Young and Rubicam opened their advertising offices at Hollywood and Vine, the largest stations in California were built in Hollywood. KFI and KECA were established as NBC affiliates at the RKO stages at Melrose and Gower. These larger stations helped to establish Hollywood as the center of the radio industry in the West.¹⁹⁶

However, despite the establishment of radio stations in Hollywood beginning in the 1920s and the growing pervasiveness of the medium in Americans' daily lives, New York remained the center of the radio industry well into the 1930s. This was due to the manner in which charges associated with radio transmissions were assessed, which favored New York as a location. Radio became increasingly important on the West Coast once these transmission charges were restructured so that an East Coast location was no longer singularly advantageous. By 1935, transmission charges on the West Coast were similar to those of the East Coast and network shows could be just as easily produced in Hollywood as in New York. By the late 1930s, as movie-making began to decline in Hollywood, the radio industry grew in importance so that

¹⁹³ Williams, *The Story of Hollywood*, 246;

¹⁹³ Torrence, 168.

¹⁹⁴ KFVB, established in 1927, had a net income of \$30,000 in 1927 that grew to a profit of \$17 million in just two years. See Williams, *The Story of Hollywood*, 246.

¹⁹⁵ This advertising formula of comingling advertised products and celebrities in a radio broadcast format is one reflected in the built landscape of Hollywood. The Taft and Equitable buildings, with their close proximity to both the stations and studios, became one of the choice locations for many advertising agencies.

¹⁹⁶ Williams, *The Story of Hollywood*, 248.

Hollywood radio production finally rivaled that of New York. Networks established huge, full-city block size complexes.



NBC Studios at the corner of Vine and Sunset, 1937 (LAPL)

Perhaps one of the most visible signs in the landscape of the supersession of the movie industry with radio, as well as the rivalry between Hollywood and New York for dominance in the industry, was the demolition of Hollywood's first film studio lot for a new \$2 million dollar radio production facility designed by William Lescaze.¹⁹⁷ In 1938, NBC relocated to Sunset and Vine, opening Hollywood Radio City, modeled after Radio City Music Hall in New York, which had opened three years earlier. Also reflecting the growing importance of radio in Hollywood was the opening of the CBS Radio Playhouse that same

year, as well as the acquisition of local station KNX by CBS.¹⁹⁸ One of its earliest national radio successes, *The Country Church of Hollywood*, was broadcast nationally by CBS beginning in 1934.¹⁹⁹

Extant buildings associated with radio broadcasting include

1. 6121 Sunset Boulevard, Columbia Broadcasting System, Inc. This property has been previously surveyed and found eligible for listing in the National Register. The current survey confirms this finding.
2. 6425 Hollywood Boulevard, Warner Brothers Theater Building, an early location for KFWB. This property is a contributing resource to the National Register-listed Hollywood Boulevard Commercial and Entertainment District.
3. 5833 Fernwood Avenue, KFWB, a later location on the Warner Brothers studio lot. As described above, Warner Brothers West Coast Studios is listed in the National Register.
4. 5939 Sunset Boulevard, which housed KNX and Western Broadcasting Company. This property has been previously surveyed. Due to its substantial alterations, it was found to lack integrity and not appear eligible for local, state, or national designation. The current survey confirms this finding.

¹⁹⁷ This site, in particular, emphasized the shift from film to radio occurring in Hollywood. Not only was it the first movie studio lot in the project area but it also had a long tenure as used by Nestor, Universal, and Christie Studios before being used for radio by CBS. As radio production and broadcasting became a principal industry in Hollywood, the landscape began to widely reflect this shift. Industries with close ties to the radio industry burgeoned, such as the major radio dealers who opened stores on Sunset between Vine and Highland. Bungalows on Carlton housed many of the writers who worked in the nearby CBS studio where they weekly produced the hours of fresh material required for radio shows. However, the built landscape of the radio industry was much more expansive than just the stations where programs were produced or the housing where people associated with the industry lived. It also encompassed the buildings housing organizations such as the American Federation of Radio Actors (AFRA), which organized radio workers against network practices in the 1930s as well as the Radio Actors Exchange on Selma Avenue. The Radio Actors Exchange had a particularly pervasive influence in Hollywood radio, as one of its primary functions was to inform radio performers of employment opportunities. Rate Boards posted at various locations throughout Hollywood, such as NBC and CBS's Radio Center Restaurant, were very visible manifestations of the shift from movies to radio reflected in Hollywood's landscape. See Williams, 248-260.

¹⁹⁸ One of earliest national radio successes, *The Country Church of Hollywood*, was broadcast nationally by CBS beginning in 1934. See Williams, *The Story of Hollywood*, 248.

¹⁹⁹ Williams, 248

Property type: Television Production Facilities

The television industry developed around the broadcasting infrastructure established for the radio industry. Television first came to Hollywood in 1926 with Philo T. Farnsworth, the inventor of television, who lived in an apartment on New Hampshire Avenue south of Hollywood Boulevard. Beginning in 1931, the first experimental television station (W6XAO-TV) in Hollywood was founded by Don Lee. Although the technology was new and revolutionary, the station broadcast many of the silent movies that had already made Hollywood a familiar name. However, by 1939, the technology of television became more pervasive. That year, the Don Lee Broadcasting System began transmitting broadcasts from its new station located on 20 acres above the Hollywoodland sign and NBC also began a regular TV broadcast.²⁰⁰ Paramount followed Don Lee and NBC's lead four years later in 1943. However, the United States entry into World War II slowed the development of the nascent television production industry, which did not resume until the war's conclusion. In 1945, the broadcast of the Academy Awards from the Chinese Theater on Hollywood Boulevard signified not only the re-emergence of the burgeoning television industry but also Hollywood's continued role, within a still relatively new medium, as image-makers to the nation.

There are no properties specifically associated with television before World War II.

Property type: Recording Facilities

There are no properties specifically associated with recording before World War II.

²⁰⁰ The rise of land upon which Don Lee placed his transmitter was subsequently named Mt. Lee in his honor.

Theme: Popular and Social Culture — The Movie and Entertainment Capital

By 1913, Hollywood's small residential community dramatically increased in population. Its growth may be attributed to several factors including speculative real estate development, the placement of transportation infrastructure, and the rise of the movie industry. By the 1920s Hollywood was a center for the promotion of popular culture as the area attracted writers, critics, visual artists, photographers, musicians, theaters, fashion, film, literature and broadcasting.²⁰¹ In later years, its social and cultural environment reinvented itself through the period of urbanization and technology that came with the movie industry. The effects of social and technological mobility and the movement of technology went hand and hand with the movie industry. New values associated with the new modern period changed the realms of public and private life in the Hollywood community.²⁰²

By the 1930s, Hollywood's identity was firmly entrenched in the American consciousness as the center of the movie-making industry. The reality, in fact, was that much of the movie-making industry and the celebrity glamour associated with Hollywood departed from the area during this decade. However, both physical and elusively ephemeral remnants of the industry's presence remained, and continued to draw tourists in massive numbers to the area who sought to locate the source of the glamour projected upon movie screens across America. Many movie theaters continued to line its boulevards, and perhaps nowhere else in the United States did a place name carry as much cachet for its relationship to the movies.²⁰³ Therefore, these remnants continued to define the area as the center of the movie industry in powerful ways.

Hollywood's caché began to decline in the mid-1930s and continued to do so throughout the 1940s. This was caused by a number of economic factors that included relocation of movie studios to areas of Los Angeles outside the project area, sometimes immediately adjacent to the project area, relocation of its stars to other neighborhoods within the city increasingly considered more desirable, and creation of new shopping districts that superseded the Hollywood in popularity.²⁰⁴ However, the drift of much of the movie industry to outside the project area was accompanied by the rise of radio. Tourists were drawn by the opportunity provided by participating as an audience member in one of the live radio broadcasts.

The landscape of Hollywood during this period reflected great variety between its daytime and nighttime use. A number of the popular entertainment facilities built during the 1930s and 1940s reflected the decidedly middle-class tastes of those who lived along its residential streets. Such facilities provided activities considered wholesome and family-oriented, and included recreation centers and playing fields that accommodated the growing popularity of sports such as baseball, miniature golf, roller skating and bowling. At the same time, Hollywood continued to function as a night-time entertainment center. Burlesque shows at showcase theaters become popular on the Sunset strip along with dance halls.²⁰⁵ The Earl Carroll Theater and the Florentine Gardens open in 1938, and Norman Chandler's Palladium opened as an important venue where big

²⁰¹ Williams, *The Story of Hollywood*, 248.

²⁰² Chandra Mukerji and Michael Schudson, "Popular Culture," *Annual Review of Sociology*, Vol. 12 (1996), 52.

²⁰³ Williams, *The Story of Hollywood*, 223.

²⁰⁴ New residential areas of the city that were drawing residents away from Hollywood included Beverly Hills, Holmby Hills, Westwood, Bel Air, Santa Monica, Malibu, Brentwood and San Fernando Valley, while the new shopping districts superseding Hollywood as a shopping destination were often adjacent to or encompassed within the new popular residential areas. These districts included Wilshire's Miracle Mile, Beverly Hills, and Westwood Village. For a discussion of Hollywood's decline as both an affluent residential area and elite shopping district, see Williams, *The Story of Hollywood*, 227-239.

²⁰⁵ The Sunset Strip was born during the 1930s with the transformation of La Boheme into the Trocadero in 1934.

bands performed beginning in 1940.²⁰⁶ Jazz clubs and music venues abounded in the district, and hosted many of the era's great musicians.²⁰⁷ Despite Hollywood losing some of the luster in its everyday streetscape, it continued to shine at night. During the 1930s, it was still considered an important place for stars to garner free publicity and to project their public images off-screen.

By the 1940s, Hollywood had largely lost its sheen as far as being an entertainment center for celebrities. Movie stars were no longer a very public presence, and, in their absence, many of the celebrity-patronized nightclubs from the previous decade closed their doors.²⁰⁸ The district, however,

continued to have bustling activity as tourists were drawn to the area in huge numbers. With the onset of WWII, the landscape of Hollywood also began to reflect the nation's preoccupation with the war. Movie theaters had often provided a setting for escapism, but now newsreels shown at theaters such as the New View Theater in Hollywood revealed that the war was not far from many Americans minds. In fact, the war effort was almost omnipresent in Hollywood, as Los Angeles was one of the major



Hollywood Canteen, 1943 (LAPL)

departure points for servicemen to the Pacific. Many of these servicemen chose to spend their time in the Hollywood district prior to their departure. Nightclubs, many of them centered on Hollywood or Sunset boulevards, catered specifically to servicemen during of the war.²⁰⁹

Property Type: Motion Picture Theaters, Luxury Residential Hotels and Apartments, Restaurants, Lounges, Taverns, Nightclubs

Hollywood Boulevard presented to spectators on the street a profusion of theaters built in extravagant versions of Empire, Renaissance, Baroque, Spanish Colonial Revival, Classical Revival, and Art Deco architectural styles. Theaters fashioned to resemble Chinese or Egyptian architecture lent a touch of the exotic to the glamorous spectacle, and allowed movie goers to transport themselves through their imaginations to distant locales in a manner that paralleled the escapism shown on the screen inside.²¹⁰ The variety and complexity of decoration and design elements reveals much about the opulent cultural environment of Hollywood during this period and how it served as a social center to the city.

²⁰⁶ Williams, *The Story of Hollywood*, 265-66.

²⁰⁷ Many musicians who have attained world-wide renown for their talent played in Hollywood venues, and included Miles Davis, Meade Lux Lewis, Nat King Cole and Art Tatum. See Williams, *The Story of Hollywood*, 260-4.

²⁰⁸ Paul Williams discusses how, after 1940, most celebrities began entertaining privately in their homes as they begin to resent the studios encouragement of promoting themselves publicly. See Williams, *The Story of Hollywood*, 234.

²⁰⁹ The Hollywood Canteen was particularly distinctive as a nightclub in Hollywood during this era. Much of the labor and materials were directly supplied by celebrities in an effort to entertain the servicemen. The Hollywood Canteen was open for three years during the war, only closing in 1945 with the war's end. Williams, *The Story of Hollywood*, 268-74.

²¹⁰ Heumann and McAvoy. *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*, 9. See also Wesley Janz, "Theaters of Power: Architectural and Cultural Production," *Journal of Architectural Education* Vol. 50, No.4 (May, 1997), 230.

The Hollywood theater district furthered Hollywood's identity as the entertainment capital of the world, giving Los Angeles a cosmopolitan culture. In addition, many luxury residential hotels were built near the theaters because it was the prime location for hotels to host lavish post-premiere parties, which were often held in the Hollywood neighborhood. Many hotels were renowned as gathering places for Hollywood elite, whose elegant parties and activities at the hotel filled society pages in local newspapers and movie industry periodicals. These luxury , and architecturally distinguished residential hotels and apartments primarily were clustered around three major intersections: "Hollywood and Vine, Hollywood and Cahuenga, and Hollywood and Highland merged as Hollywood prospered, creating an interesting pattern of low-rise commercial development accented by imposing high-rises."²¹¹ The developments around these areas were intimately linked with the motion picture industry. Hollywood Boulevard was developed as the "main thoroughfare beginning in the 1920s and 1930s, when the film industry was in its heyday and the stars still lived in the nearby hills."²¹²

The Hollywood Roosevelt Hotel (1927) is one of the many fine examples of a high-rise building in the Spanish Colonial Revival style in the Hollywood Boulevard Commercial and Entertainment District. It was considered "the most impressive hotel ever built in Hollywood," and quickly became a social hotspot for rising stars and established Hollywood celebrities.²¹³ Early in its history, the Academy of Motion Picture Arts & Sciences met in the hotel library, and the first Academy Awards were held in the hotel's Blossom Room on May 16, 1929.

In the 1930s, many hotels added jazz clubs and restaurants, and served as popular gathering spots for writers and artists such as F. Scott Fitzgerald, Ernest Hemingway, and Salvador Dali. In addition to providing a place to celebrate and play, the hotel provided privacy and a place of relaxation and rest for many celebrities. In addition to upscale establishments, a host of restaurants and bars proliferated in the district to accommodate the large numbers of middle class tourists as well as industry workers. The Brown Derby, Musso and Frank Grill, Sardi's, and Pig 'N Whistle were among the popular venues in Hollywood.

Motion picture theaters:

1. Chinese Theater, 6925 Hollywood Boulevard, constructed in 1927, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
2. El Capitan Theater, 6834-38 Hollywood Boulevard, constructed in 1925, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
3. Hollywood Theater, 6764 Hollywood Boulevard, constructed in 1913, major alteration in 1931, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
4. Egyptian Theater, 6712 Hollywood Boulevard, constructed in 1921, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
5. Warner/Pacific Theater, 6423-45 Hollywood Boulevard, constructed in 1926-1927, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District

²¹¹ Heumann and McAvoy. *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*, 21.

²¹² Leonard Pitt and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County*, (Los Angeles: University of California Press, 1997), 204.

²¹³ Richard Allerman, *The Movie Lover's Guide to Hollywood*, (New York: Harper Colophon Books, 1985), 10. The Hollywood Roosevelt Hotel was developed by Louis B. Meyer, Douglas Fairbanks and Mary Pickford.

6. Palladium Theater, located at 6215 Sunset Boulevard, opened around 1940. The property was previously surveyed as appearing eligible for listing in the National Register. The current survey confirms the finding.

Luxury Residential Hotels and Apartments

1. Christie Hotel, 6724 Hollywood Blvd, constructed in 1922
2. Hillview Apartments, 6531-35 Hollywood Boulevard, constructed in 1917, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
3. Knickerbocker Hotel, 1714 North Ivar Avenue, constructed in 1923, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
4. Hollywood Plaza Hotel, 1633-37 North Vine Street, constructed in 1924, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
5. The Hollywood Roosevelt Hotel, 7000 Hollywood Boulevard, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District, Blossom Room opened in 1927 and Cinegrill in 1935.

Popular restaurants, lounges, taverns, and nightclubs:

1. Musso and Frank's, located at 6667 Hollywood Boulevard, opened in 1919, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
2. Montmartre, located at 6756 Hollywood Boulevard, opened in 1922, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
3. Pig 'N Whistle, located at 6714 Hollywood Boulevard, opened their flagship store in 1927, contributing property to the National Register-listed Hollywood Boulevard Commercial and Entertainment District
4. Earl Carroll's Theater Restaurant, located at 6230 Sunset Boulevard, opened in 1938. The property was previously surveyed as appearing eligible for listing in the National Register. The current survey confirms the finding.
5. Florentine Gardens, located at 5955 Hollywood Boulevard, opened around 1938. The property, although previously surveyed, was not evaluated for local, state or national designation. The current survey found the property appears eligible for listing in the California Register for its association with popular entertainment and recreation.

Theme: The Trades

The term "the Trades" as used in Hollywood refers specifically to the different divisions of labor related to the entertainment industry. Most probably, the term is derived from the way labor has been divided into different guilds for the purposes of group representation by the labor unions. These were entities that were to some extent present from the beginnings of the film industry in Hollywood, yet many labor unions were not established until the early 1930s. At this time, the announcement by studios that they would cut the pay of studio workers by 50% was the impetus for the formation of many of the unions. The Screen Actors Guild, Writers Guild, and Directors Guild were established, and these unions represented members through action in the name of group interests within the studio system. Concurrent with the formation of many of these unions in the 1930s was the establishment of newspapers dedicated solely to reporting on the entertainment industry. The term "the Trades" soon encompassed them, as well, as mediators of all things pertaining to the industry. However, despite being subsumed under the same terminology, the relationship of labor and the trade newspapers was often adversarial and only

grew more so as the 1940s unfolded. By this time, trade newspapers were an established voice through which public opinion was formed and legitimized, and, as the “Red Scare” became pervasive within the American consciousness, allegations of communism were often levied against union members within their pages.²¹⁴

Property Type: Trade Newspapers

Newspapers played an important role in bringing the events of the community and the broader world to the residents of Hollywood from the time of Hollywood’s first newspaper, the *Cahuenga Suburban*, first appeared in April 1895.²¹⁵ Although early newspapers in Hollywood often commented on events related to the film industry, it was not until 1930 that a newspaper was



Hollywood Citizen News, 1545 Wilcox Avenue, 1934 (LAPL)

established that devoted itself solely to report on the film industry.²¹⁶ The *Hollywood Reporter* launched on Sept. 3, 1930, from a three-room office at 1606 North Highland Avenue between Sunset and Hollywood boulevards.²¹⁷ The small newspaper office accommodated a miniscule staff who delivered commentary six days a week on developments in the film industry.²¹⁸ Although the effects of the Great Depression were then being felt throughout the district, as throughout the rest of the nation, publishing was one industry in Hollywood that thrived.

The new trade newspaper format capitalized upon the establishment of the movie industry as one of the nation’s top ten industries and the interest generated by its celebrities and film moguls. The format was successful enough that, three years after the founding of the *Hollywood Reporter*, a rival trade newspaper was formed called *The Daily Variety*.

The trade newspapers soon established themselves as authoritative voices not only of deals and gossip, but also the inner workings of the studio system as they became an important vehicle for creating public perceptions of labor relations between the studios and workers.

²¹⁴ Although an event outside of the period established for this context, it is important to note that the antagonism between the trade newspapers and the labor unions culminated shortly after in an event called the “Hollywood Black Friday.” By the mid-1940s, workers’ unions such as IATSE and SAG led strikes against the studios, and in 1946, a riot ensued outside Warner’s Burbank as police used tear gas on unionized protesters. See Gerald Horne, *Class Struggle in Hollywood, 1930-1950*, 186.

²¹⁵ Through the first decades of the 20th century, a succession of newspapers was founded such as the *Cahuenga Valley Sentinel* in 1900 (which changed its name to the *Hollywood Sentinel* within a couple of months), *Hollywood Citizen* in 1905, *The Inquirer* (later *Holly Leaves*) in 1911, and *Hollywood News* in 1930. See Torrence, 39.

²¹⁶ Other indications that newspaper publishing was doing well in Hollywood despite the Great Depression was the construction of a modern newspaper plant at Selma and Wilcox in 1930 for the *Hollywood News*. Although the newspaper folded shortly after its establishment, the building would be bought shortly by the *Hollywood Citizen* and become the site of the fourth largest daily paper produced in Los Angeles. See Williams, 184.

²¹⁷ Cynthia Littleton and Duane Byrge, “A Paper Tale: With a Passion for ‘Pictures’ and a Larger-Than-Life Persona, *The Reporter’s* Founding Publisher and Editor-in-Chief, William R. Wilkerson, Gave Life to an Industry Institution.” See http://www.hollywoodreporter.com/hr/about_us/history.jsp.

²¹⁸ The founder, William R. Wilkerson, promised to deliver news regarding the entire film industry in his daily front-page editorial column called “Tradeviews.” Within the paper’s pages he reported on everything from news and gossip concerning the Hollywood power broker to the rising star. Other than Wilkinson, there were a handful of columnists including Frank Pope and Wilkerson’s wife, Edith Gwynn, who helped found the paper and had a column called the “Rambling Reporter” usually appearing on Page 2.

When the studios announced that they would cut the pay of studio workers by 50% in 1933, the pages of the trades were soon filled with news of the workers' unionization.²¹⁹ By 1936, *The Hollywood Reporter* had so well established itself as the voice for all events related to the film industry that it could move to new, well-appointed offices at 6715 Sunset Boulevard. Although established daily newspapers often had buildings designed specifically for the production of newspapers, such as the 1930 building in Hollywood for the *Hollywood News*, the new location for *The Hollywood Reporter* was neither designed for use as a newspaper building nor even dedicated solely to that function. The building was mixed in use with men's haberdashery and barber shop on the ground floor when the Hollywood Reporter first opened its offices, although these retail and service spaces were soon vacated as the paper expanded.²²⁰

Two properties associated with the trades, have been previously surveyed as appearing eligible for listing in the National Register. This survey confirms that finding.



Hollywood Reporter, 6706 Sunset Boulevard, 2009 (CA)



Hollywood Citizen News Building, 1545 Wilcox Avenue, 2009 (CA)

Property Type: Union Halls

Union halls were important places in Hollywood particularly in regard to the entertainment industry and labor. Although impromptu places, such as people's homes, often served as meeting places in the infancy of labor organizations, it became increasingly important to have an identifiable location at which mass-meetings could be accommodated and where an organizational identity could be established. Labor organizations were divided into different trade guilds that reflected different divisions of labor within the studio system. One of the oldest of the trade unions in Hollywood was the IATSE (International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts) which was formed when motion picture stagehands joined the AFL (American Federation of Labor) in 1916.²²¹ IATSE offices were established at Cahuenga and Selma. However, the specialized labor of producing

²¹⁹ Representation of strife within the studio system did not truly culminate within the pages of the trade newspaper until the film industry labor strikes of the late 1940s. Such strikes were important stories within the trades, especially in the cultural climate of a post- World War II America when such demonstrated dissent was viewed as an indication of Communist leanings. The pages of the trades became one of the major vehicles for the dispersing the anti-union sentiment and the fears of "reds" as associated with the film industry – fears which would eventually culminate in 1947 in the summoning of blacklisted people associated with the film industry before the House Un-American Committee in Washington D.C. and the subsequent prosecution of the "Hollywood Ten" for contempt of Congress. For instance, just one month before the House Un-American Activities Committee held its historic hearings in Washington D.C., the *Hollywood Reporter* railed against the "Soviet-dominated" unions for the strikes and labor strife within the industry. See the "Tradeviews" column of *Hollywood Reporter* founder, William R. Wilkerson, on September 16, 1947.

²²⁰ Littleton and Byrge.

²²¹ Steven J. Ross, *Working-Class Hollywood: Silent Film and the Shaping of Class in America* (Princeton: Princeton University Press, 1998).

films entailed the efforts of diverse sets of laborers such as writers, craft workers, actors and directors. Each of these groups belonged to different unions established to represent their interests.

In the early 1930s, tensions between the studios and various divisions of labor within the studio system mounted. Although SAG (the Screen Actors Guild) was formed in 1930 and boasted a membership of 1,000 by year's end, it was not until 1933 that the organization established official headquarters in the midst of the Hollywood district at 1655 North Cherokee Avenue.²²² The Screen Writer's Guild was also established that year and shared the same building.²²³ The Directors Guild initially met at the Hollywood Athletic Club and was formally organized in 1936.²²⁴ Instituting permanent space in a building was particularly important for unions as they sought to establish their legitimacy as organizations with collective power. Although the AFL recognized SAG in 1935, the studios refused to deal with either them or the Writers Guild even two years after their founding. Unrecognized by the studios when it was first founded in 1933, the organization became the catalyst for powerful movie strikes such as the one SAG organized at a meeting at the American Legion Stadium in 1937. It was this strike, according to Ronald Reagan, that "broke the back of the studios" and eventually forced studios to recognize the union as the collective bargaining agent for actors. By 1938, the unions were an established presence in Hollywood with collective bargaining power that the studios could no longer ignore.²²⁵ Proximity to the studios was probably an important factor in the location selected for union headquarters as the ability to quickly and efficiently organize members was key to demonstrating their membership's power.

Two properties associated with union halls are contributing resources to the National Register-listed Hollywood Boulevard Commercial and Entertainment District, while a third property has been previously surveyed as appearing eligible for separate listing in the National Register.



Marion Building, 1605 North Cahuenga Boulevard, 209 (CA)



1655 Cherokee Avenue, 2009 (CA)

1605 North Cahuenga Boulevard, located at the northwest corner of Selma Avenue, is also known as the Marion Building after the developer Francis Marion Thompson, was used by various unions in the early 1930s, including the United Scenic Artists of America, International

²²² SAG moved their headquarters to the Hollywood Professional Building located at 7046 Hollywood Boulevard in November 1938.

²²³ Writers Guild of America West, "History," <<http://www.wga.org/history/timeline.html>>.

²²⁴ Directors Guild of America, "History," <http://www.dga.org/thedga/bas_history.php3>.

²²⁵ Morton Thompson, "Hollywood Is a Union Town," *The Nation*, April 2, 1938, v. 146, n. 14, 381-383.

Photographers of the Motion Pictures.²²⁶ This building has been previously surveyed and found National Register eligible for its architecture. The current survey confirms this finding, as well as for its association as a union hall.

The Screen Actors Guild early offices at 1655 Cherokee Avenue (6650 Hollywood Boulevard), also known as the Shane Building, is a contributing resource to the National Register-listed Hollywood Boulevard Commercial and Entertainment District. The 1942 City Directory lists the Actor's Equity Union as meeting at 6331 Hollywood Boulevard in the Guaranty Building. This building is also a contributing resource to the National Register-listed Hollywood Boulevard Commercial and Entertainment District.

²²⁶ 1936 Los Angeles City Directory.

Sub-Context: Social Institutions and Movements

Theme: Religion and Spirituality

Although the Wilcoxes were practicing Methodists and offered free land to anyone wishing to build a church in the growing community of Hollywood, only a handful of religious institutions took them up on their offer. Hollywood's first religious building, constructed in 1876, was the German Methodist Church, located at Santa Monica Boulevard and Fairfax Avenue.²²⁷ The church grew with the community, and the growth in its congregation required the erection of two larger buildings prior to construction in 1928 of the church building which it presently occupies.²²⁸ Located at the prominent corner of Highland and Franklin Avenues, and visible as far south as Wilshire Boulevard, the new church building proclaimed the growing influence within Hollywood of its congregation.²²⁹ Other Protestant sects active in the area include the Congregational, Presbyterian (established around 1903), and Baptist (established around 1906). These religious institutions played a major role in the social and commercial development of their respective congregants, as well as the larger community. In addition, they contributed to instilling a strong Protestant ethic into Hollywood's social values.

Blessed Sacrament Church, founded in 1903, moved from Hollywood and Cherokee to buildings at a new location on Sunset Boulevard in 1928. The complex of buildings also encompassed a parish school. St. Stephen's Episcopal Church was also established in 1903 with construction of a building at Prospect Avenue (now Hollywood Boulevard) and Ivar Street, moving to Carlos Avenue in 1921.

Hollywood's population growth in the 1920s paralleled an influx of immigrant groups. Jewish immigrants, mostly from Eastern Europe and Russia, established Congregation Beth El in 1921 at 1508 Wilton Place, the first synagogue in Hollywood. Temple Israel occupied the former Methodist Church on Ivar Avenue before moving to their new sanctuary on Hollywood Boulevard east of La Brea Avenue located outside the project area.

Property Type: Religious property

Following guidance provided by the National Park Service, religious properties must be evaluated in purely secular terms; they cannot be significant based on the merits of their religious doctrine. According to the National Park Service, "a religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance."²³⁰

²²⁷ Wannamaker, 26.

²²⁸ The second larger church constructed by the congregation was located at Cahuenga Boulevard and Selma Avenue. A third church was then erected at Hollywood Boulevard and Vine Street that served the congregation until the construction of their fourth church in 1928.

²²⁹ Dennis Miller and Christy Johnson, Department of Parks and Recreation Historic Resources Inventory form, 1980.

²³⁰ National Park Service, National Register Bulletin, "How to Apply the National Register Criteria for Evaluation."

Nine religious properties in Hollywood constructed before 1945 have been previously surveyed.²³¹ They are:

1. Hollywood First Baptist Church, 6684 Selma Avenue, constructed in 1917, previously surveyed as appearing National Register-eligible. The current survey confirms this finding.
2. Hollywood Presbyterian Church, 1760 Gower, constructed in 1923, previously surveyed as appearing National Register-eligible. The current survey confirms this finding.
3. St. Stephen Episcopal Church, 6125 Carlos Avenue, constructed in 1923, previously surveyed as appearing National Register-eligible. The current survey confirms this finding.
4. Hollywood Methodist Church, 1900 Hillcrest Road, constructed in 1923, listed in the California Register.
5. Church of the Blessed Sacrament, 6657 West Sunset Boulevard, constructed in 1928, previously surveyed as appearing National Register eligible. The current survey confirms this finding.
6. Little Church of Hollywood, 1750 Argyle Avenue, constructed in 1934, listed in the California Register.
7. Hollywood Congregational Church, 7065 Hollywood Boulevard, constructed in 1928, listed in the National Register as a contributing resource to the Hollywood Boulevard Commercial and Entertainment District.
8. Blessed Sacrament Convent, 6636 Selma Avenue, constructed in 1937, previously surveyed as appearing National Register-eligible. The current survey confirms this finding.
9. Congregation Beth El, 1508 Wilton Place, constructed in 1923, previously surveyed as appearing individually eligible for local listing. The current survey found the property as appearing individually eligible for listing the California Register as the only property associated with the Hollywood Jewish community.

²³¹ One additional property was used as a religious property. 5454 Virginia Avenue, near the intersection of Western Avenue and Santa Monica Boulevard, was used for 26 years by the Metropolitan Tabernacle, a nondenominational sect. The congregation moved into a former furniture store in 1938 and remodeled the building a couple of times until the pastor, Dr. Aldoph Philip Gouthey, died in 1963. ("Tabernacle Prepares to Dedicate New Home," *Los Angeles Times*, August 27, 1939, A2; "Tabernacle Ready for Rededication," *Los Angeles Times*, July 16, 1949, A3; "Dr. Gouthey Rites Set for Wednesday," *Los Angeles Times*, February 12, 1963, B13.) The building was then used as an orthodox synagogue, Congregation Ahavat Israel. Today, the façade of the building has been stripped of all decoration and windows have been infilled; there is no indication of its former use as a religious property. The property lacks integrity and does not appear eligible of for designation at the local, state, or national level.

Theme: Social Clubs and Public Service Organizations

The pervasive influence within American cultural life of traditional institutions, such as churches and fraternal organizations, began to decline after 1910, while other social organizations emerged to play a more prominent role in people's lives.²³² This shift was one in which people increasingly sought out social groupings that they believed embodied the values they, themselves held. Accompanying the rise of social groupings such as business groups, professional groups, and labor unions was that of social clubs and public service organizations.²³³

Many social clubs during this era were formed with aspirations of providing "uplift" to the community by extending to its citizens offers of aid. Members of social clubs, often women from elite households, undertook volunteer opportunities, in an effort to extend their influence from the domestic sphere into the public realm. Two of the earliest and most well known of the social clubs were the Masons and the Hollywood Women's Club (located outside the project area).²³⁴ These two clubs both included prominent members of the community, but were strictly divided based on gender. While membership in most, if not all, early social clubs was available to only one gender, clubs were formed that encompassed different social groupings. One such social club was the Canadian Ladies Club in Hollywood, membership to which was based not only on gender but also on citizenship. Interestingly enough, the Canadian Ladies Club often undertook activities such as the gathering of hospital supplies for the war effort during World War I, to demonstrate members' patriotic allegiance to the country in which they lived.²³⁵ Some social clubs were also formed with specific missions to address perceived social problems within the community. In Hollywood, therefore, some social clubs took on a distinct cast in response to the burgeoning movie industry and the attendant ills perceived by some community residents to attend it. One such club was the Hollywood Studio Club, which was built as a single home to house some of the young women among the multitudes flocking to Hollywood. Most of these young women arrived in Hollywood with the intent to establish themselves in the film industry; however, as early as 1914, prostitution had also evidenced itself in Hollywood as young women unable to secure jobs found themselves in desperate straits. As an attempt to alleviate



Hudson and Selma Avenues, YMCA, 1934 (LAPL)

this problem to some measure, two women prominent within the industry, Bessie Lasky and Mary Pickford, provided the financial backing in 1925 for the establishment of the Hollywood Social Club (located outside the project area at 1215 Lodi Place at Lexington Avenue, designed

²³² Gerald Gamm and Robert D. Putnam, "The Growth of Voluntary Associations in America, 1840-1940" *Journal of Interdisciplinary History: Patterns of Social Capital, Stability and Change in Comparative Perspective: Part II*, Vol. 29, No. 4, (Spring, 1999), 525.

²³³ Gamm and Putnam, 525.

²³⁴ Heumann and McAvoy, *Hollywood Historical Survey: Proposed Hollywood Redevelopment Project*, 16.

²³⁵ "Gather Hospital Supplies," *Los Angeles Times*, November 7, 1915, p. V12.

by Julia Morgan).²³⁶ The club provided a place for young women to live while they struggled to establish a livelihood for themselves through roles as “extras in the pictures” or in “bits and parts” of movies.²³⁷ The club also attempted to help these young women to maintain their moral character through the provision a supervised living arrangement and by providing wholesome activities in which they could engage in a group setting.²³⁸

In the 1920s, membership in both groups for women and youth grew at an accelerated pace. Much of this growth paralleled that of the community itself. For example, the Young Men’s Christian Association (YMCA) established itself in Hollywood around 1927 to “keep pace with the rapid and permanent growth of Greater Los Angeles.”²³⁹ Additionally, college clubs, relief clubs, a story tellers club, as well as art and music clubs appeared in the Hollywood neighborhood in the 1920s.

Property Type:

The property type for social institutions varied, depending on the type of club, the amenities required for the specific function of the club, the financial resources available to its constituents, and the perceived desirability of establishing an identity for its membership. Some social clubs had buildings, such as meeting houses, lodges, and clubhouses, specifically designed to accommodate them; these buildings not only provided gathering space for their membership but also served to establish and maintain visible representations of group identity within the community. Other social clubs had space allocated to them within buildings of a grand scale also accommodating residential living. Social clubs also frequently met in buildings designed not specifically to accommodate them. For instance, the meeting rooms of hotels, such as those of the Hollywood Hotel, were well suited to accommodating large group gatherings. Clearly, the practical necessity of providing a space adequate not only to the assembly of its membership, but also to accommodate the types of activities in which its membership engaged, dictated the kind of space chosen from the range of available options. For example, while the activities of some social clubs required relatively little space other than that of assemblage, other social clubs were designed to accommodate the activities of the club. For instance, the Hollywood YMCA building was designed to bring its membership together for the purpose of improving both mind and body through physical fitness; as such, a variety of spaces accommodating different forms of physical activity needed to be accommodated within a single building.

Four properties in the project area are associated with social clubs and public service organizations. They are:

1. Hollywood Athletic Club, 6525 Sunset Boulevard, constructed in 1923, has been previously surveyed and found eligible for listing in the National Register. This survey confirmed that finding.
2. Young Men’s Christian Association, 6600 Selma Avenue, constructed in 1922. This property is listed in the California Register.
3. Masonic Temple, 6840 Hollywood Boulevard, constructed in 1921, is a contributing resource to the National Register-listed Hollywood Boulevard Commercial and Entertainment District.
4. Knights of Columbus, 1441 Highland Avenue, constructed in 1927. The current survey

²³⁶ Williams, *The Story of Hollywood*, 89.

²³⁷ Williams, 113.

²³⁸ “Studio Club To Conduct Drive,” *Los Angeles Times*, March 4, 1923, p.II3.

²³⁹ “Fine Plum Hangs Up in the Tree,” *Los Angeles Times*, June 2, 1911, p.II1

found this property as appearing eligible for listing in the California Register for its association with the Knights of Columbus.

Theme: Public and Private Recreation



DeLongpre Park, n.d. (LAPL)

Despite the dense residential development, only one park was established between 1920 and 1945. DeLongpre Park located on the DeLongpre Avenue between Cherokee and June Street, was opened in 1924 for a cost of \$66,000 and named after the painter Paul DeLongpre whose house and garden had been located at Hollywood and Cahuenga boulevards. A bronze statue memorializing Rudolph Valentino was erected on May 5, 1930, which would have been his 35th birthday.²⁴⁰ DeLongpre Park appears California Register eligible as a contributing resource to the Colegrove Historic District.

Theme: Education – Public and Private Schools, Colleges and Universities

The period from 1913 to 1945 was one of dramatic change in Hollywood as it became an entertainment industry town. Its population increased exponentially from that of its days as a small suburban, residential district. The children of the new entertainment industry and real estate developments attended the schools throughout the area and a fair number of Hollywood legends emerged from the educational milieu.²⁴¹ Junior high schools, sometimes called intermediate schools or middle schools, were being established across the country. The city of Los Angeles was among the earliest proponents of intermediary education when it began building intermediate schools in 1911.²⁴² However, the citywide school district did not build a middle school in Hollywood until 1922 when Le Conte Middle School was built to accommodate 1,200 students.²⁴³ It was during this time that the population increased dramatically within Los Angeles County, prompting a school building boom in response to parents' complaints of school overcrowding.²⁴⁴ The choice to locate one of the new schools within Hollywood, however, was testament to its emergence as a thriving residential and commercial area. At the same time, as the presence of the film industry became increasingly pervasive in the area, professional and vocational schools also appeared.

When the Long Beach Earthquake of 1933 struck, it damaged beyond repair forty of the Los Angeles School District's 1,691 unreinforced masonry buildings. The subsequent Field Act of

²⁴⁰ Allen R. Ellenberger, Hollywoodland blog, <<http://blog.allanellenberger.com/tag/de-longpre-park/>>, site accessed May 25, 2009.

²⁴¹ Edith Head, the famous Hollywood costume designer and most honored woman in Academy history, began as Edith Spare, a French teacher at Hollywood School for Girls. Originally a French teacher, in 1920 she was asked to teach art and two classes at Otis Art Institute and Chouinard. She applied for a summer job at Paramount in costume design department and found her calling (Lord, 73).

²⁴² In response to educational reforms proposed by Charles Elliot, president of Harvard University, the first junior high schools were established in Ohio and Berkeley during 1910. Los Angeles followed one year later in 1911 and established its first intermediate schools.

²⁴³ "Contract to Erect High school is Let," *Los Angeles Times* 20 April 1923: II5.

²⁴⁴ A Subscriber, "Letters to the Times: Endorses Home Work". *Los Angeles Times* 18 May 1929: A4.

1933 directed the State Division of Architecture to dictate standards for school reconstruction, establish a building code, and enforce a program of construction inspection to ensure earthquake resistant school structures. A massive school building and rebuilding program began, and many of the buildings of the Hollywood High School complex and Selma Avenue School were constructed to replace those that sustained extensive damage.

Property Type: Public Primary and Secondary Schools

As development in Hollywood became denser, the large parcels of land that had once surrounding schools began to disappear. Educational facilities were often now surrounded by dense urban development rather than ensconced in a bucolic landscape of citrus groves punctuated by scattered homes of years past.²⁴⁵ Residents attempted to create a more park-like setting for schools through district-wide tree planting drives.²⁴⁶

Schools were built with large auditoriums that served the school and its surrounding community. Hollywood High School added an auditorium to its campus in 1925. During the depression of the 1930s, the school board granted the Parent-Teacher Association of Le Conte permission to use the auditorium for fundraising activities, including a child welfare charity program. The Business Men's Symphony Orchestra, of which filmmaker Jesse Lasky was a member, used the Le Conte auditorium for its weekly rehearsals.²⁴⁷

Prior to the Long Beach earthquake of 1933, brick was used extensively in the building of schools. Le Conte, completed in 1923, was finished with an interior treatment of brick by architect Paul C. Pate. The school board subsequently began a district-wide initiative to change schools in this way.²⁴⁸ A 1922 photograph shows a more modest and plain façade than the schools built earlier by the independent city of Hollywood.²⁴⁹ In 1922 a 10 room, modern brick school replaced the original Grant School on Lemona and an auditorium was added in 1925. Fremont Grammar School became Selma Avenue Elementary School.²⁵⁰



Le Conte Middle School, 1922 (LAPL)

Following the 1933 earthquake and aided by the initiatives of the New Deal, schools were rebuilt in modern styles. In 1934, the board constructed a new Streamline Moderne main building, designed by March, Mitch, and Powell, for Hollywood High School. A bas-relief, sculpted by Bartolo Mako, was added over the entry of the Science Building. Using WPA funds, Haldane

²⁴⁵ This change of setting led to the creation of Hollywood legend. When Hollywood High School student Lana Turner ditched class to visit Top Hat Café across the street, she was discovered by Billy Wilkerson of the *Hollywood Reporter*, introduced to Zeppo Marx, and went on to become a movie star (Lord, 33).

²⁴⁶ "Tree Planting Drive Opens". *Los Angeles Times* 2 May 1925: A1.

²⁴⁷ Shipley, Lee. "The Lees Side o' L-A". *Los Angeles Times* 18 January 1933: A4.

²⁴⁸ "Shift Made in Designs of Schools". *Los Angeles Times* 22 November 1925: E2.

²⁴⁹ "New in 1924". *Los Angeles Times* 1 January 1924.

²⁵⁰ The most famous student of Fremont/Selma Avenue was Marilyn Monroe, who attended third grade in 1934.

Douglass painted a mural with themes of the Hollywood Bowl and drama on the side of the school in 1934.²⁵¹ The original library from 1910 survived the quake.²⁵²

Four public schools constructed or expanded between 1913 and 1945 are extant in the project area. While the location of Selma Avenue Elementary School has remained constant, none of the buildings appear to retain integrity from this period. The three schools are:

1. Grant Elementary School, 1530 North Wilton Place, constructed in 1922. This school property is listed in the California Register
2. Le Conte Middle School, 1316 North Bronson Avenue, main building constructed in 1922. This school is listed in the California Register.
3. Hollywood High School, 1521 North Highland Avenue, main building constructed in 1934. This school has been previously surveyed and found National Register eligible. This survey confirms that finding.

Property Type: Private Public Primary and Secondary Schools (former homes)

Private schools in Hollywood did not generally build their own structures, but operated out of one or more former private homes that they acquired. The Lawlor Professional School, established in 1924 for children of Hollywood professionals, occupied several different converted private homes during this period. The school featured private tutoring and held all of its classes in the morning. For eleven years it occupied a space at 5402 Hollywood Boulevard (at the corner of Serrano Avenue, demolished). In 1935, it moved into a single story Spanish Eclectic building at 5751 Hollywood Boulevard on the corner of Taft Avenue (demolished). The building did not appear to be altered dramatically from its days as a private home.²⁵³ Two years later it moved again to 6107 Franklin Avenue.²⁵⁴

The Misses Janes School, a private grammar school located in the Janes House, a Queen Anne/Dutch Colonial mansion on Hollywood Boulevard, closed in 1926 due to competition from surrounding schools.

The cornerstone for the Blessed Sacrament School, associated with the adjacent church, was laid on June 18, 1923. Educated by the Sisters of the Immaculate Heart of Mary, who resided at the nearby convent, the school is the only remaining parochial school in Hollywood. The Blessed Sacrament School appears eligible for listing in the National Register as a contributing resource to a potential Sunset Boulevard Historic District.

Property Type: Vocational schools

As Hollywood transformed from a residential community to the center of the entertainment industry, professional and vocational schools appeared. The Hollywood Secretarial School, offered classes in commercial subjects, vocabulary building, conversational English, salesmanship, advertising, English literature, self-analysis, French, Spanish, and gymnasium calisthenics and opened in 1919. In 1926, it expanded to new quarters in the Vine Street Post Office Building.²⁵⁵ Though it leased space in the building, no special facilities were built for the

²⁵¹ Arthur Miller, "Arts and Artists: Murals and Monuments Multiply with Federal Aid". *Los Angeles Times* 1 April 1934: A8.

²⁵² Leslie Hemann, Science Applications International Corporation, "Preliminary Historic Resources Survey of the Los Angeles Unified School District," prepared for the Los Angeles Unified School District Facilities Services Division, June 2002.

²⁵³ <http://www.mar-ken.org/history/lawlor.html>

²⁵⁴ "Professional Child's School Goes Ahead," *Los Angeles Times* 26 August 1928: D5.

²⁵⁵ "More Room Acquired by Institution." *Los Angeles Times* 5 September 1926: C12.

school.

Hollywood's association with glamour and beauty also attracted professional schools to the area offering training to students in the art of personal grooming. Many of these were small beauty schools and barber colleges. However, when the Max Factor Company, became an international giant in the cosmetics industry after establishing itself in Hollywood in 1928, it also opened a vocational school.²⁵⁶ The school, to a large extent, served the film industry. Rather than being an autonomous professional school, the instructional facilities were intimately linked with the company's retail operations, as they were located within the Max Factor building on Highland Avenue. Max Factor Company building, located at 1666 North Highland Avenue and constructed in 1931 is a contributing resource to the Hollywood Boulevard Commercial and Entertainment District

²⁵⁶ Williams, *The Story of Hollywood*, 298.

Context: LA Modernism, 1919–1945

Theme: Related Responses to the Modern Age, 1930–1945

Property Type: Multi-family Residential and Commercial designed in Streamline Moderne, PWA Moderne, or Hollywood Regency architectural style

As described by SurveyLA in the Summary of Significance:

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

Eligibility Standards (from SurveyLA)

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

- embodies the distinctive characteristics of the Streamline Moderne, PWA Moderne, or Hollywood Regency architectural style
- retains character defining features of its original architectural style
- retains required aspects of integrity

Character defining Features (from SurveyLA)

Streamline Moderne:

- strong sense of horizontality
- port-holes windows
- "windswept" corners (gently rounded corners) to create sense of motion
- use of glass block
- metal pipe railings at roof lines
- metal (often aluminum) windows
- metal strips added as "speed lines"
- curved semi-circular volumes integrated with orthogonal volumes
- windows "punched" into walls
- relatively unadorned, unornamented surfaces
- raised bands of horizontal moldings often doubled or tripled
- canopies at entrances

- the use of a "festoonal tower" which had little function except to serve as a vertical sign
- lavish use of aluminum or stainless steel metal, seen in casement windows, decorative panels, ornament, window spandrels and trim

PWA Moderne

- more volumetric, less horizontality

- flat roofs
- blend of Classical Beaux Arts symmetry, planning and massing with Zig-zag or Moderne detailing
- piers rather than columns
- smooth stone, polished marble, terrazzo, relief sculpture

Hollywood Regency

- flat roof
- symmetry of design
- stuccoed façade
- rounded corners
- molded coping and stringcourse
- inward-curving corners often flanking the center entry
- bands of elongated, recessed, wood-framed casement frames whose windows may curve around a building's corners
- banded entrance canopy; tiered concrete entry steps with curved corners
- use of decorative Neoclassical ornament, e.g., fluted pilasters with accenting
- bulls-eye plaster medallions that serve to emphasize bilateral symmetry

Integrity Aspects-Required

1. Design
2. Materials (some original materials may have been altered or removed)
3. Workmanship
4. Feeling

Integrity Aspects-Not required

5. Setting (surrounding buildings and land uses may have changed)
6. Location (may have been moved for preservation purposes)
7. Association (original use may have changed)

Integrity Considerations

- stucco application may be acceptable if original character defining features read visually and are retained.
- replacement windows may be acceptable if the openings have not been changed or re-sized
- metal striping may be removed.
- removal of canopy
- removal of decorative ornament and /or relief sculpture.
- removal of original signage

Unacceptable alterations

- removal or infill of curve, e.g., introduction of orthogonal corner.
- removal of original tower

Application of CHR Status Codes

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

- exemplifies Streamline Moderne, PWA Moderne, or Hollywood Regency architectural style

- retains all aspects of integrity (1-7) unless the significance is conveyed despite some loss of integrity
- demonstrates high quality of design
- warrants a CHR Status code of 3S

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

- exemplifies Streamline Moderne, PWA Moderne, or Hollywood Regency architectural style
- retains required aspects of integrity (1-4) unless the significance is conveyed despite some loss of integrity
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property:

- exemplifies Streamline Moderne, PWA Moderne, or Hollywood Regency architectural style
- retains required aspects of integrity (1-4) unless the significance is conveyed despite some loss of integrity
- warrants a CHR status code of 5S3.

One Streamline Moderne property, 6234 De Longpre Avenue, is a contributing resource to the California Register-listed Afton Square Historic District. Two additional properties appear to meet state and local eligibility criteria:



1716 N Serrano Ave, 209 (CA)



6634 W Sunset Blvd, 2009 (CA)

There are no properties designed in the PWA Moderne style in the project area.

There is one property design in the Hollywood Regency style which appears to meet state and local eligibility criteria:



5907 Carlton Way, 2009 (CA)

Theme: The Architecture of Fantasy – Period Revival Styles, 1918–1940 From SurveyLA

During the 1920s, the population of Los Angeles soared, fueled by two “great migrations”: African Americans arriving from the South and Mexicans fleeing the Revolution. Annexations during the decade expanded the boundaries of the city south to the harbor and north to the San Fernando Valley; the automobile transported new residents westward via Wilshire Boulevard, away from the downtown center²⁵⁷... During this era, the film industry extended its cultural influence nationally and abroad, while its most glamorous couple, Mary Pickford and Douglas Fairbanks, Jr., hosted European royalty at Pickfair.²⁵⁸ Inspired by Hollywood and European influences, architects built fantastical Period Revival manors with pitched Tudor gables and faux timbers, French Normandy castles, Moorish Revival apartments, Swiss Chalet cottages, and Chinese- and Egyptian-themed movie palaces.²⁵⁹ Unlike in earlier time periods, when revival-style homes served to express the class aspirations of their owners, Period Revival buildings constructed during the twenties and thirties invited residents of all income levels, spanning the breadth of the city, from cottages to apartment buildings to mansions, in neighborhoods from Wilmington to Hollywood to Westwood to Windsor Square.²⁶⁰

Fantasy and History: Hollywood and European Influences in Los Angeles

Architectural historian Merry Ovnick emphasizes the impact of the movie industry and the influence of Hollywood creativity on the city’s built image during the 1920s. “Motion pictures were a major and direct inspiration for the revival styles,” she writes. “They were, to the public, the primary authority on how a ‘French Norman’ country house or a sheik’s palace, or a Southern plantation ought to

²⁵⁷ Jules Tygiel, “Introduction,” in *Metropolis in the Making*, eds. Tom Sitton and William Deverell (Berkeley: University of California Press, 2001), 2.

²⁵⁸ Lary May, *Screening Out the Past: The Birth of Mass Culture and the Motion Picture Industry* (New York: Oxford University Press, 1980), 143.

²⁵⁹ Merry Ovnick, *Los Angeles: The End of the Rainbow* (Los Angeles: Balcony Press, 1994), 168-169.

²⁶⁰ Ovnick, 169.

look, and they popularized a given look by associating it with favorite film stories.”²⁶¹ While it may not be entirely possible to ascertain the motives of those who constructed or owned these buildings during the period, Ovnick argues, doubtless the explosive popularity of the movie industry attracted dreamers to Los Angeles and that exuberance became expressed in the built environment. Period Revival styles during the twenties and thirties produced en masse across the suburban landscape also provided entertainment for passers-by that invited their participation and reproduced the city’s self-image as a playful, fantastical paradise. Ovnick writes, “The result was the transformation of Los Angeles into Wonderland in one decade. The city took on the appearance of a huge movie lot, its avenues crowded with stage-set houses where dreamers could play out their pretenses.”²⁶² Architect Lloyd Wright, who worked for Paramount Studios as the head of the Design and Drafting Department, articulated the fantastical language of the silent movies. “Histrionic Hollywood” was portrayed through Lloyd Wright’s Expressionist language of “exaggerated emotional display,” evidenced by the “cave-like entrance” of Sowden House, which he designed for actor John Sowden in Los Feliz in 1926.²⁶³

European architecture also influenced Period Revival residential styles in Los Angeles, as some Angelenos looked abroad for acquisition of status and sophistication. The style that predominated during the 1920s was the Mediterranean Revival, an eclectic hodgepodge of influences perfectly attuned to Angeleno fantasies of the Italian Riviera...²⁶⁴

Architects such as Roland E. Coate and John Byers became experts on historic European architecture, publishing books and articles, or as in Byers’ case, through an academic career as a professor of Romance Languages.²⁶⁵ Reginald Johnson “called for an eclectic blend of originality and various Mediterranean historic source models to meet the particular requirements of site and climate.”²⁶⁶ Other important architects include Paul Revere Williams, Gordon Kauffman, Carleton M. Winslow, Allison & Allison, Wallace Neff, Samuel Tilden Norton, Allen Siple, and Gerard Colcord

Property Type: Residential Buildings, 1918-1940

The major Period Revival styles applied to residential buildings include Dutch Colonial Revival, Egyptian Revival, French Eclectic/Norman, Hispano-Moorish Revival, Mediterranean/Italian Renaissance Revival, Neoclassical Revival, Swiss Chalet, and Tudor/English Revival. Revivals of Chinese, Japanese, Byzantine, and even Scandinavian architecture may be found in Los Angeles.

Buildings that blended influences of historic European architecture and fantasy themes of the movies were constructed in abundance during the period 1918-1940. Among the most prolific of architectural styles extant in the city, Period Revival represents the exuberant period of expansion during the 1920s fueled by the oil, automotive, and motion picture industries and the population boom.

²⁶¹ Ovnick, 170.

²⁶² Ovnick, 168-169.

²⁶³ Ovnick, 208.

²⁶⁴ Sam Watters, *Houses of Los Angeles: 1920-1935* (New York: Acanthus Press, 2007), 136.

²⁶⁵ Ovnick, *Los Angeles: The End of the Rainbow*, 187.

²⁶⁶ Ovnick, 187.

Within Hollywood, examples of Egyptian Revival, French Eclectic/Norman, Mediterranean/Italian Renaissance Revival, and Tudor Revival are evident. In addition, Grauman's Chinese Theater located at 6925 Hollywood Boulevard and listed as a contributing resource to the National Register-listed Hollywood Boulevard Commercial and Entertainment District, and the Nirvana Apartments, located at 1775 Orange Drive and a local Historic-Cultural Monument, are both designed in a fantastical "Chinese" Revival style.

Eligibility Standards (from SurveyLA)

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

- is a significant example that embodies the distinctive characteristics of a Period Revival style or styles, fantasy theme, or of programmatic architecture
- was constructed between approximately 1918 and 1940
- retains character defining features of its original architectural style or fantasy ornament
- retains aspects of integrity that are necessary to convey its significance

Essential Character Defining Features – Period Revival Styles

Egyptian Revival

- monolithic structure
- lotus-topped columns
- large windows
- Egyptian iconography
- can be mixed with Art Deco and Moderne architectural styles

French Eclectic Revival/Norman Revival

- steeply pitched roofs-hipped or gabled
- stucco, stone, or brick
- rectangular or segmental arched windows
- roof or wall dormers
- may have circular, tower-like bays with conical roofs

Mediterranean/Italian Renaissance Revival

- typically rectangular in form and plan
- piazzas, arcades, porticos
- roofs are low-pitched
- windows are typically rectangular, often grouped
- doorways paired or single, arched or rectangular

Tudor/English Revival

- typically two or three stories
- steeply pitched, hipped roofs
- stucco with half-timbered walls or brick
- tall, narrow windows, typically grouped; multi-pane or diamond pattern
- decorative brackets, square posts, small porches

Integrity Aspects – Required

1. Location

2. Design
3. Materials (some original materials may have been altered or removed)
4. Workmanship
5. Feeling

Integrity Aspects-Not required

6. Setting (surrounding buildings and land uses may have changed)
7. Association (original use may have changed)

Integrity Considerations

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

Evaluation Criteria and Application of CHR Status Code

NRHP – To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR Status code of 3S

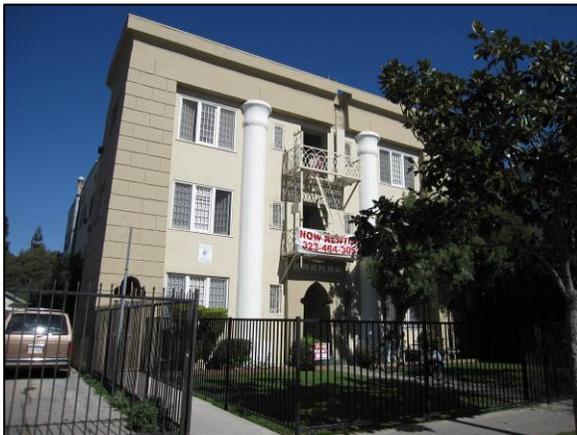
CRHR –To be eligible for the CRHR under Criterion 3, the property meets the Eligibility Standards and:

- Retains required aspects of integrity (1-4)
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property meets the Eligibility Standards and:

- Retains required aspects of integrity (1-4)
- Warrants a CHR status code of 5S3.

Two multifamily residential properties designed in Egyptian Revival style appear to meet state and local eligibility criteria.



5617 La Mirada Avenue, 2009 (CA)



5616 Lexington Avenue, 2009 (CA)

One property designed in a French Eclectic Revival/Norman Revival style appears to meet state and local eligibility criteria.



1132 Gower Street, 2009 (CA)

26 properties designed in a Mediterranean/Italian Renaissance Revival style appear to meet state and local eligibility criteria, one of which is a single-family residence and the other 25 are multifamily residential.

Eight properties designed in a Tudor/English Revival style appear to meet state and local eligibility criteria, all of which are multifamily residential.

Suburban Metropolis, 1946–1964

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

Theme: House and Yard

Sub-Theme: The Postwar Suburban House and Yard, 1946 to 1960

Property Type: Postwar Suburban Apartment Houses, 1946–1960

Dingbat style apartment buildings were built across the landscape of Los Angeles beginning after World War II and continued into the late 1960s to early 1970s. In the Hollywood survey area, dingbat apartment buildings often were built in established residential neighborhoods on single or double lots upon which single-family residences had previously been built. During the era of dingbat construction, these single family houses were torn down to erect the new multi-family buildings. This was in direct response to development pressure to more intensively develop the land as the area had become largely built out with small, single-family houses and large multi-family housing during the 1920s. Throughout the 1930s, residential development in the survey area occurred at a much slower pace as it was limited to infill on scattered sites that had not yet been developed. However, in the decade and a half following World War II, the pace of residential development in Hollywood once again accelerated. The increase in development in the post-war years reflected both a generalized building boom that was occurring nationwide in the post-war years but also a more intensely localized building boom unique to the Los Angeles region.

After World War II, the United States experienced phenomenal economic growth. The war's conclusion brought the return of prosperity as the United States consolidated its position as the world's richest country. Gross national product, a measure of all goods and services produced in the United States, jumped from about \$200 thousand-million in 1940 to \$300 thousand-million in 1950 to more than \$500 thousand-million in 1960. More and more Americans now considered themselves part of the middle class. A housing boom, stimulated in part by easily affordable mortgages for returning servicemen, fueled the expansion. Despite this prosperity occurring on a nationwide level, there were particular U.S. cities that experienced an unprecedented rate of growth during this era. The cities of the West, and particularly those in the Sun Belt, expanded rapidly, but none more so than Los Angeles.²⁶⁷ The city quickly moved ahead of Philadelphia to become the third largest U.S. city during this era. By 1963, Los Angeles had a larger population than that of the New York metropolitan area.²⁶⁸

²⁶⁷ This is a trend that continued through the end of the century. For more on the transformation of the West during this era, see Gerald Nash's *The American West Transformed: The Impact of the Second World War* (Bloomington: Indiana University, 1985).

²⁶⁸ The beginning of this era marked demographic shifts to the city, as well, as the boom in industry during the preceding wartime years had brought a large influx of different populations to the city. Industry brought large migrations of Mexican Americans from the rural Southwest and African Americans from the rural South. See Janet L. Abu-Lughod's *New York, Chicago, Los Angeles: America's Global Cities* (Minneapolis: University of Minnesota Press, 1999), 247. However, as the federal census information for this period of time is not yet available, it is difficult to know whether the project area changed in terms of its demographics during this era. Newspaper articles in the *Los Angeles Times*, such as one from September 18, 1958 entitled "Contractor Arrested in Race Dispute," suggest that the area may have become a racially contested terrain during this period. For more information on "white flight" from the city to the suburbs in Los Angeles during this period, see, for instance, Jack Schneider's "Escape From Los Angeles: White Flight from Los Angeles and Its Schools, 1960-1980," *Journal of Urban History*, Vol. 34, No. 6 (2008), 995-1012. See also Eric Avila's *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (Los Angeles: University of California Press, 2004). However, further research is necessary in the future to

It was during this time that the new affluence of the middle class afforded a large segment of the population to move into the suburbs. Increased mobility caused by the growth of the highway system also allowed such suburban expansion to occur.²⁶⁹ Although a pattern of middle-class people moving to the peripheries of cities emerged across the nation during this period, in no other city was it as visually manifest as in Los Angeles, perhaps due to the huge population influx to the city that occurred simultaneously to its suburbanization. This led Los Angeles to become the prime example in the country of a phenomenon that urban geographers have subsequently termed “decentralization.”²⁷⁰ The majority of the suburban homes constructed during this period were modest, mass-produced, and employed a modern stylistic vocabulary, even as some of them referenced traditional styles of the past through their decorative motifs. Ownership of a single-family house in the suburbs during this period was a much touted ideal of the “good life,” now within the reach of many more Americans than in the past.²⁷¹ However, the suburban “good life” as represented by the single-family home was not attainable to all.

Accompanying this era of accelerated population growth in the suburbs and the attendant decentralization of Los Angeles, there were undoubtedly many who either could not afford the version of the “good life” in the suburbs or for whom proximity to the city center remained important. As growth of single-family residential areas moved further out from the city center, dense multi-family development occurred as infill in areas of the city that had previously been considered suburban in character. One of the most prolific trends in multi-family apartment design was the development of the “dingbat” property type.²⁷² Dingbat apartment buildings became a ubiquitous feature in large portions of the Los Angeles landscape during this era. Dingbat apartment buildings are typically small in scale as they are generally built on one 50-foot wide residential lot or on two lots combined together. They have low-slung building masses no more than three stories in height, but they are more typically two. The building footprint of this property type usually occupies to the fullest extent possible the lot upon which it is erected, and it can be found in linear, L-shaped, and square donut configurations. When in the linear or L-shaped configuration, apartment access is frequently provided by an exterior corridor along the length of one wall. When in a square donut configuration, the center void in the building most often serves to offer circulation to each individual unit, with access to upper level units provided by a continuous balcony around the perimeter of the central void. This central void also often serves as the exterior focal point around which all the units are centered, and is landscaped as a courtyard or contains a pool. The dingbat apartment building is usually

assess how significant were demographic shifts and the ways in which they manifested themselves in the built environment of the survey area during this era.

²⁶⁹ The Highway Act of 1956 provided \$26 thousand-million, the largest public works expenditure in U.S. history, to build more than 64,000 kilometers of federal roads to link together all parts of the country.

²⁷⁰ The term “decentralization” is commonly applied to Los Angeles in academic scholarship on the city, and the beginning of this phenomenon is attributed to this era of development. For instance, see Janet L. Abu-Lughod’s *New York, Chicago, Los Angeles: America’s Global Cities* (Minneapolis: University of Minnesota Press, 1999), 252.

²⁷¹ The term “good life” is frequently used by historians to describe the suburban cultural ideal that flourished after World War II. For instance see, Catherine Jurca’s book on the culture of post-war suburbs entitled *White Diaspora: The Suburb and the Twentieth Century Novel* (Princeton, N.J.: Princeton University Press, 2001) or Elisabeth Orr’s article entitled, “Joy Neugebauer: Purchasing the California Dream in Postwar Suburbia,” in *The Human Tradition in California*, edited by Clark Davis and David Iglar (Wilmington: Scholarly Resources, Inc., 2002), 178..

²⁷² The prominent English architectural historian, Reyner Banham was the first to popularize the term for the property type in the early 1970s following their proliferation across the landscape of Los Angeles in the two previous decades. Banham was living in a dingbat as he wrote his now well-known book on the physical landscape of the city of Los Angeles entitled *Los Angeles: The Architecture of Four Ecologies* in which he wrote about the ubiquitous multi-family apartment form. Banham attributed the coining of the term to the architect Francis Ventre. See Mimi Zeiger, “Dingbat Culture,” in *ReadyMade: Instructions for Everyday Life*, no. 1 (2003), 48-49. See also Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (Los Angeles, University of California Press, 1971).

constructed in a residential manner of wood studs with a stucco finish, and it employs a modern style aesthetic. The roof is most commonly flat, although occasional dingbats have gently sloping roofs with exaggerated overhangs suggestive of domestic shelter, or, they have butterfly roofs.²⁷³ Fenestration is most typically comprised of aluminum sliding windows. The dingbat building possesses a block-like massing as it is comprised of walls that read as solid planes; fenestration is typically set flush with each façade. Particularly on the street facing facades, fenestration is minimal. When dingbats are in a square donut configuration, however, individual units are more inward facing the central courtyard; each unit has minimal fenestration on the building's street facing facades, creating an impression of the building's visual impenetrability, while each unit is more visually transparent to the building's interior with large fixed or louvered windows facing into the interior courtyard.

The term “dingbat” given to describe these multi-story apartment blocks derives from the applied ornament that was often set against the flat, unarticulated wall planes of the building on its street facing facades. A wide variety of fanciful ornamentation exists on individual dingbat apartment buildings, and includes incandescent rear-lit decorative metal light sconces, selectively applied textures and cladding, themed sculptural elements and stylistically modern and bold graphic mounted signs sometimes rear-lit with neon tubing. Quite appropriately, the word “dingbat” comes from the graphic design field and is used to connote an ornamental piece of type that might be used in the border of an otherwise stark page of text. Despite the pragmatic architecture of dingbats, many of these multi-family housing developments manifest in their exterior decoration allusions to the material trappings afforded by the suburban “good life,” such as exotic vacation destinations or exaggerated elements of a suburban domestic setting, such as oversized light fixtures or picture frames. Often, a dingbat apartment building possesses an optimistic sounding building name affixed to its primary façade that is evocative of a luxury or lifestyle that, most likely, does not exist within the Spartan interiors of its individual apartment units. Nonetheless, this lifestyle was one to which its occupants most likely aspired in a post-war culture in which the attainment of durable consumer goods and abundance were emphasized.

Dingbat apartment buildings, like single-family suburban dwellings, often celebrated the mobility associated with the car and the inextricable role it played in American life during this era. This was achieved by integrating space for the individually owned automobile carefully into the building's design. Many of these buildings have second story levels lifted above the ground on thin steel poles, or pilotis. This allows space for a row of individual tenant's automobiles to be placed in the space underneath. While often the space for cars is relegated to the rear or side of a dingbat property, space for the car is clearly an integral feature of the building. In some dingbat examples, the recessed parking area for rows of cars is featured prominently on the building's main façade. It is this parking configuration within the dingbat apartment building that most strongly celebrates individual ownership of the automobile and it parallels the way that same value was expressed in suburban single-family houses of the period with its street-facing two car garages corresponding to two adult drivers living within the building.²⁷⁴ The relative proximity of a large majority of dingbat apartment buildings to the Hollywood Freeway (Hwy 101), newly constructed by 1954, also suggests that it played an important role in their development. A fairly large concentration of dingbats occurs in a portion of the survey area south of Sunset and adjacent to the freeway. The dingbat was the urban counterpart to the

²⁷³ John Beach and John Chase, “Stucco Boxes,” *Arts + Architecture*, vo. 3, no. 3, 42.

²⁷⁴ In the architectural expression of the dingbat, technology of the automobile and the personal autonomy and mobility it engenders is celebrated much as it was in earlier architectural precedents of modernism, such as Le Corbusier's Villa Savoye.

single-family suburban ideal that its development paralleled. Therefore, the dingbat's strong relationship to the new freeway system that enabled suburban development to occur hardly seems surprising. However, the exact relationship of the dingbat to the freeway and its suburban counterpart is, as of today, under-examined within existing scholarship, and it is only in the future that this relationship will hopefully be more fully explored in all of its complexity.

There are 294 postwar multifamily apartment buildings located throughout the project area. As described above, many of them are located in the east portion of the project area in close proximity to the freeway.

Eligibility Standards:

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a multi family residence
- was constructed between 1945 and 1964
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Character defining Features:

- two to three stories in height
- massing which fills almost the entire lot
- stucco siding, sometimes with decorative patterning or other siding on the façade
- integration of parking, often though open parking spaces beneath the upper floor
- often exterior corridors on second floor
- applied decoration, including dingbat character, incandescent rear-lit decorative metal light sconces, themed sculptural elements, and graphic mounted signs sometimes rear-lit with neon tubing

Integrity Aspects-Required

1. design
2. materials (no original materials may have been altered or removed)
3. workmanship
4. feeling
5. location
6. association (original use may have changed)
7. setting (surrounding buildings and land uses may have changed)

Integrity Aspects-Not required

- None

Integrity Considerations

- None

Evaluation Criteria and Application of CHR Status Code

NRHP – To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design

- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR Status code of 3S

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

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 5S3.

20 postwar apartment properties appear to meet state and local eligibility criteria and are significant for demonstrating the highest quality of design.

Context: Commercial Development in the Modern Era, 1946–1964
Theme: Automobile, Mobility and the Freeway System

At its inception, Hollywood’s commercial development centered on the rail system. Beginning in the early 1920s, however, Los Angeles became America’s pre-eminent automotive city.²⁷⁵ The rise in car ownership in the 1930s had a special focus on recreation, such as pleasure rides through scenic open spaces. During that decade, the number of cars in Los Angeles totaled nearly twice the population of the county,²⁷⁶ encouraging commercial centers to develop outside downtown Los Angeles. The landscape of Hollywood also changed with the times, leading to construction of low rise commercial buildings and associated surface parking, as well as car dealerships and other automotive enterprises.

The rise in the number of cars also influenced road construction, which in turn impacted distribution of manufactured goods. As manufacturing pushed its way outside the urban core, there were also new patterns of freight movement consisting of dispersed cross-hauling from one suburb to the next, rather than radial movements to and from the central city.”²⁷⁷

Construction began on the Hollywood Freeway in 1947 and was completed in 1954 (California State Route 101, which extends from downtown through the Cahuenga Pass and continues parallel with Ventura Boulevard where its name changes to the Ventura Freeway).²⁷⁸ The highway/freeway system was designed to serve the same territory covered by the trolleys and electric rails using established rail patterns rather than a highway grid.²⁷⁹ It is no coincidence that rail service ended around the same time the freeway system was growing. The freeway is one of the most significant geographical features of Hollywood, cutting diagonally from

²⁷⁵ Arthur L. Grey, Jr. “Los Angeles: Urban Prototype,” *Land Economics*, Vol. 35, No. 3, (Aug 1959), 232.

²⁷⁶ Grey, 233.

²⁷⁷ Ray Vernon, “Production and Distribution in the Large Metropolis,” *Annals of the American Academy of Political and Social Science*, (November 1957) 28-29

²⁷⁸ Williams, 293.

²⁷⁹ David Brodsky, *L.A. Freeway, An Appreciative Essay*, 71.

southeast to northwest through the eastern portion of the project area. Freeway access is provided at Western and Santa Monica boulevards, Sunset Boulevard and Van Ness Avenue, Hollywood Boulevard and Bronson Avenue, Yucca and Gower streets, as well as Franklin Avenue and Vine Street, before heading up Cahuenga Boulevard. Construction of the freeway required demolition of several residential neighborhoods. Further research is required to determine if the route was deliberately set to separate the higher income neighborhood northeast of the freeway from a lower income neighborhood to the southwest or to eliminate “blighted” neighborhoods or other areas thought to be “unsavory.” In the end, however, the freeway allowed people to more easily commute both into and out of the area, signaling a population shift that was taking place throughout the Los Angeles area.

When automobiles first became popular, auto-related commercial buildings utilized existing precedents for commercial stores such as the one-part commercial block, the two-part commercial block, and the two-part vertical block. These commercial types, however, were frequently modified to accommodate new technology. For instance, buildings such as auto dealerships were very similar to other commercial establishments in their massing and the articulation of a primary façade, but the storefronts were often larger to better allow glimpses of the autos inside. Structures without access to the rear or the side of the building might often have a large doorway on the front façade to allow vehicles to be driven inside. Many early automobile showrooms also conformed to the established precedents for retail space in the interior layout. While the area of the building visible to the street was allocated to the display of automobiles, the rear of the building was dedicated to functions such as repair, which were kept hidden from public view.²⁸⁰ Auto-related buildings often were located on corner sites on important arterials to enhance their visual prominence. In Hollywood, auto businesses were located not only along the established commercial corridor of Hollywood Boulevard, but also along Cahuenga after the founding of Universal City in 1915.²⁸¹ With the growth of elite residential neighborhoods to the west of Hollywood in the 1920s, Sunset Boulevard also became a major arterial through the district; this was reflected in its possessing the second-highest concentration of automobile sales and service facilities in the metropolitan area.²⁸² Auto-related commercial buildings employ a breadth of styles on their façades; however, the strong relationship between the buildings and people moving through the immediate environment of the street by automobile is often emphasized more than in other commercial stores. For this reason, when located on prominent corners, auto-related commercial stores often wrap the corner with two facades articulated in a similar manner architecturally. The hierarchical relationship between primary façade and secondary façade evidenced on other building types is de-emphasized, so that both facades become primary in relation to the street. Like other commercial store precedents, the facades which don’t face a vehicular corridor are treated in a strictly utilitarian manner. Buildings also typically exhibited a strong relationship to both the automobile and the street with elements such as canopies and forecourts specifically designed to celebrate the advent of the machine age.

Property Type: Motels

The term “motel” was first used to describe this property type in the decade that followed its establishment in the 1910s, as the first roadside lodging to be called a “motel” was the 1925 “Milestone Mo-tel” located in San Luis Obispo, California.²⁸³ However, the term was used only

²⁸⁰ Chester H. Liebs, *Main Street to Miracle Mile: American Roadside Architecture* (Baltimore: Johns Hopkins University Press, 1985), 75-93.

²⁸¹ Williams, *The Story of Hollywood*, 88.

²⁸² Longstreth, Richard. *City Center to Regional Mall* 93.

²⁸³ The first known building for which the term “motel” was used to describe it is the Mission Revival Motel Inn located at 2223 Monterey St. in San Luis Obispo, CA. It was originally called the “Milestone Mo-tel”, and was

sporadically throughout the late 1920s and 1930s to describe roadside lodging establishments, while other terms were more commonly used, such as “cabin” or “motor court.” The term “motel” only became commonplace to describe this property type beginning in the late 1940s.²⁸⁴ However, for purposes of describing this property type here, the term “motel” will be used to designate all roadside lodging irrespective of the period in which it was constructed. Motels were initially conceived as a means to accommodate travelers in their need for convenient, low-cost overnight lodging and a place to temporarily store the car. Traffic increased dramatically in the 1920s as a result of the proliferation of the personal automobile and the availability of long stretches of road. Route 66, a continuous highway linking small towns and larger cities from Chicago to Los Angeles, was commissioned in 1926 and completed in the late 1930s. Given the growing convenience and cost-effective nature of car travel, an abundance of middle-class Americans drove long distances as a diversion. Less affluent Americans also populated the nation’s roads, as many looked to the increased mobility afforded by the car as an opportunity to better their circumstances. Beginning in the early 1920s, as economic crisis occurred in the farming industry, and during the Great Depression of the 1930s, many also traveled west by car in search of work.²⁸⁵ Roadside amenities, such as automobile service stations, diners, and motels became not only popular destinations but also necessities of road travel.

In the decades preceding widespread ownership of the automobile, accommodations for travelers were usually located in city or town centers near the railroad stations that brought travelers to them. While the popularity of road travel dramatically increased the number of tourists, the increased mobility afforded by the individually-owned automobile tended to disperse travelers away from city centers to establishments often at a distance from them in locations adjacent to roadways. In the early 1920s, demand for roadside lodging manifested itself in the form of makeshift campsites where travelers could easily pull off the road, park their cars, pitch tents, and sleep overnight at no cost.²⁸⁶ Towns initially supported these campsites, and provided amenities like bathrooms and picnic tables in an effort to draw tourist dollars to local restaurants and other businesses.²⁸⁷

As public lodging facilities became increasingly popular and crowded, towns and campsite owners began charging fees for overnight stays. Beginning in the mid-1920s, private cabin lodging and “bungalow court” lodging quickly came into vogue as travelers, paying a fee to sleep in campsites with strangers, often preferred the convenience and exclusivity of having their own private indoor space. “Cabin camps,” clusters or strips of simple, generally unfurnished buildings, sprang up along major roadways. Frequently, small cabin camps were opened adjacent to existing small, family-owned operations, such as coffee shops, farms, or stores, as their owners sought to take advantage of the enhanced market for roadside

designed sometime around 1925 by the Pasadena-based architect Arthur Heineman. For more information on this early precedent, see Miles Corwin, “Motels: An Ex-Outcast Is Now Inn,” *Los Angeles Times*, 3 Nov 1986, A6. Heineman designed many single-family bungalows (often with his brother, Alfred) throughout the Los Angeles area and has been referred to as the inventor of the California bungalow court. As David Gebhard and Robert Winter describe in their 1977 book entitled, *Architecture in Los Angeles & Southern California*, Heineman claimed to have created the word “motel” by combining “motor” and “hotel”.

²⁸⁴ Chester H. Liebs, *Main Street to Miracle Mile: American Roadside Architecture* (Baltimore: Johns Hopkins University Press, 1995), 182.

²⁸⁵ One such fictional trip west during the Depression was described by John Steinbeck in his book *The Grapes of Wrath*.

²⁸⁶ Michael Cassity, *Route 66 Corridor National Historic Context Study*, (Santa Fe: National Park Service), 2004, 311.

²⁸⁷ Chester H. Liebs, *Main Street to Miracle Mile: American roadside architecture* (Baltimore: Johns Hopkins University Press, 1995), 170-72.

lodging.²⁸⁸ These cabin camps would also often utilize familiar domestic imagery of popular house styles or types, such as the bungalow. However, they generally would do so in an exaggerated manner typical of roadside architecture, emphasizing certain elements of the building that denoted domesticity to its users.²⁸⁹ Such elements might include oversized elements, such as a roof or chimney, or elements such as shutters or dormers that were designed to be non-functional.

The demand for places to stay overnight along the road continued to increase through the 1940s and entrepreneurs advanced the cabin camp to the next manifestation of roadside lodging, “motor court” format, a more permanent property type arranged around the needs of automobile travelers. “Court” models were formatted such that individual rooms or cabins were clustered around a central office or laid out in a U or L-shape. The car played a predominant role in the court format with parking available in carports, in attached garages interspersed between units, in a central parking lot situated within the court, or immediately adjacent to the facility. Motor court guest rooms took varied forms; some were built as isolated structures while others were arranged as components in a larger building. Unlike the more rustic cabin camps, motor court arrangements featured fully furnished rooms containing beds, dressers, bathrooms, artwork, and other amenities necessary to create what was perceived to be a comfortable, home-like environment.²⁹⁰

While some motor courts were simple in design, others exhibited showy, unique architectural forms as a means of attracting drive-by travelers. For example, approximately seven clusters of permanent teepees meant to resemble Native American settlements (often termed “Wigwam Villages”), were built throughout the country.²⁹¹ At least one such village remains, the Wigwam Motel (1949), located on historic Route 66 in Rialto, CA, boasting a collection of 10 stucco teepee “rooms,” each with their own fire pit and adjacent parking spot, set around central green space.

Motor courts decreased in popularity during World War II as both cars and gas became less available. By the time demand for such facilities resurged with the economic boom following the war, the property type was more commonly referred to as “motels.” In the post-war years, many Americans were left with more leisure time and disposable income than they previously possessed. As rationing of materials ceased with the war’s end, production of automobiles resumed and Americans began taking a larger number of automobile trips. Motels built after the war were generally constructed as a single, linear building punctuated with guest rooms, rather than the more isolated room arrangements featured in earlier camp and court models. Modern motel architecture is described as, “bare-bones, stripped-down utilitarian functionalism,” reliant on flashy signage, rather than ostentatious architectural forms, to lure passers-by.²⁹²

Motel architecture continued to evolve until around the mid-1950s when the historically family-owned property type was overtaken by widespread construction of chain motels and highway hotels. Modern freeway systems replaced roadways like Route 66, and, without regular automobile traffic and visibility to potential customers once generated by Route 66 and other roadways, most motels could not survive.²⁹³ In addition, as the corporate hotel and motel

²⁸⁸ Cassity 312.

²⁸⁹ Liebs, 47.

²⁹⁰ Liebs, 178-80.

²⁹¹ Pastier, John, “Overnighting in Innocence,” Los Angeles Times, 14 July 1974, W1.

²⁹² Liebs, 182.

²⁹³ The popularity of Route 66 indirectly led to its demise and ultimately to its decommissioning. The road became crowded and fell into disrepair. It experienced heavy usage during World War II had grown popular as a

model spread throughout the country, consumer tastes changed and Americans became accustomed to staying in chain establishments, preferring the predictable interior furnishings, services, and other amenities of hotels like Holiday Inn and Best Western to the unknown of single-operation motels.²⁹⁴

In Hollywood, six motels from this period are extant and are located on Sunset Boulevard, the east portion of Hollywood Boulevard, and Western Avenue, despite the fact that Route 66 ran through Hollywood on Santa Monica Boulevard. The motels are physically arranged around parking lots and/or driveways and retain a strong relationship to the road. A few also exhibit original neon signage.

Eligibility Standards:

A property is eligible within this context under as a pattern of development (A/1/1) if it:

- was historically used as a motel
- was constructed between 1945 and 1964
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Character defining Features:

- two stories in height
- L or U shaped plan
- parking lots and/or driveways to retain a strong relationship to the road
- Often distinctive signage

Integrity Aspects-Required

1. design
2. materials (no original materials may have been altered or removed)
3. workmanship
4. feeling
5. location
6. association (original use may have changed)
7. setting (surrounding buildings and land uses may have changed)

Integrity Aspects-Not required

- None

Integrity Considerations

- None

Evaluation Criteria and Application of CHR Status Code

NRHP – To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR Status code of 3S

tourist road and also for the trucking industry. At a certain point, it needed to be either dramatically improved or replaced altogether (Cassidy, vi, 313, 235-36).

²⁹⁴ Corwin, A6.

CRHR –To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 5S3.

Four (4) properties appear to meet state and local eligibility criteria. They are:

1. Hollywood Center Motel, 6722 West Sunset Boulevard, original building constructed in 1901, motel addition construction date unknown. As the oldest extant property in Hollywood, this property appears eligible for listing in the National Register. It also appears significant as an early motel.
2. Hollywood Downtowner Inn, 5601 Hollywood Boulevard, constructed in 1956. This property appears eligible for listing in the California Register for its association with this property type.
3. Hollywood Towne House, 6055 West Sunset Boulevard, constructed in 1958. This property appears eligible for listing in the California Register for its association with this property type.
4. Hollywood Premiere Motel, 5333 Hollywood Boulevard, constructed in 1960. This property appears eligible for listing in the California Register for its association with this property type.



5601 Hollywood Blvd, 2009 (CA)



6055 W Sunset Blvd, 2009 (CA)



5333 Hollywood Blvd, 2009 (CA)

Property Type: Roadside eateries

By the mid-1920s, the Hollywood district had become very commercial in character. Most commercial buildings, however, were no longer styled primarily in the dignified Beaux-Arts Classicism characteristic of many earlier commercial buildings. The automobile had vastly widened the range of available venues for shopping and entertainment from which people could easily choose. “Roadside architecture,” buildings fancifully designed as large-scale representations of common objects, such as food items or animals, became commonly employed as a means of attracting passing motorists and their dollars. The buildings essentially functioned as signs, although the object represented on the outside did not always correspond to the goods sold within.

While roadside eateries grew popular in the years immediately preceding the 1920s, and were characterized by fast service, close proximity to roadways, and ease of automobile parking, the need for fast fare was not a novel concept when roadside eateries gained popularity in the early part of the 20th Century. Quick-service food establishments were built in the United States as early as the mid-19th Century. Settlement of the west, expansion of the railroad system, and industrialization and rapid growth of urban areas initially created the demand for quick meals for travelers, workers, and busy families. Cafeterias, sandwich shops, and lunch counters were developed in response.²⁹⁵ The number of restaurants in the United States grew by 40% from 1910-1927.²⁹⁶ The rapid growth in number of roadside dining establishments can be attributed not only to the increase in car travel but also the nation-wide prohibition of alcohol in the 1920s, which temporarily eliminated competition from bars, and the rising number of women entering the workplace, which decreased the amount of time families had to prepare food at home.²⁹⁷ The market for speedy, convenient dining options targeted at automobile travelers grew substantially during this time, spawning the proliferation of roadside eateries, which appeared in a variety of architectural forms.

Roadside eateries built from the 1920s through the 1940s tended to be individual or family-owned operations often constructed quickly using low-cost materials gathered from local sources. Despite the economic problems affecting the nation during the Great Depression, roadside eateries continued to open throughout the 1930s. Barriers to entry for roadside restaurateurs were low and any individual capable of creating a frame-and-stucco building, cooking, and cleaning could open a roadside eatery.²⁹⁸ It has been particularly noted that cafes located along Route 66 have a history distinguished by “independent ownership, unregimented appearance, and frequently casual approach to business.”²⁹⁹ Because many of the early roadside eateries were makeshift structures not meant to last through the years, few remain. Despite the ephemeral nature of the vernacular roadside architecture of the first half of the 20th Century, these buildings have been defined as an architectural type, termed “programmatic,” by architectural historian David Gebhard, who writes, “the vocabulary employed in these buildings hinged on a program organized to convey meaning not directly but by indirection.”³⁰⁰

Early roadside eateries were generally constructed as simple buildings containing large signs boasting the name of the establishment, and they relied on visibility to generate customers. As noted in the National Park Service’s *Route 66 Corridor National Historic Context Study*, “these businesses did not follow a standard architectural typology except that they often began as lunchrooms, commonly held a counter and stools as well as tables and chairs (and later, booths), and were separated from the cooking area by a service window, although this separation was sometimes dispensed with in smaller operations.”³⁰¹ While some owners constructed simple, inexpensive structures, others sought to gain maximum visibility and traveler interest by constructing buildings with dramatic, unconventional forms that both housed and acted as advertisement for the business. During the 1920s and 1930s, property owners often constructed eateries that served as large-scale representations of the goods sold within. For example, an orange juice stand might have been designed as a colossal orange and a hot dog stand might have taken the shape of a gigantic dog. Simpler, more traditional buildings

²⁹⁵ Chester Liebs, *Main Street to Miracle Mile*, (Baltimore: Johns Hopkins University Press), 193-194.

²⁹⁶ Liebs, 196.

²⁹⁷ Liebs, 196.

²⁹⁸ Scott, 22.

²⁹⁹ Cassity, 305.

³⁰⁰ Jim Heimann, *California Crazy & Beyond*, (San Francisco: Chronicle Books, 2001), 8.

³⁰¹ Cassity, 305.

were often crowned with eye-catching objects, such as large-scale doughnuts, statues of people, or ostentatious sculptural signage.

By the 1940s, inexpensive roadside dining became commonplace and small family-owned eateries were replaced by more substantial buildings and operations.³⁰² Although chain restaurants like Howard Johnson's and McDonald's initially developed whimsical architectural forms, the tendency to design flamboyant, distinct buildings fell away in favor of standardized building designs that better blended with the modern urban context.

Three roadside eateries are extant in Hollywood. One appears eligible for local listing. Located at 1601 Vine Street, Molly's Charbroiler was constructed in 1953.



Molly's Charbroiler, 1601 Vine Street, 2009 (CA)

³⁰² Cassity, 206.

Context: Entertainment Industry, 1946–1964

The influence of organized crime began to lessen in Hollywood when Benjamin “Bugsy” Siegel relocated to Las Vegas in 1947 to open the Flamingo Hotel and Casino.³⁰³ The high moral tone of Hollywood’s early days resurfaced in the form of a public discourse about particular bars in Hollywood being “sleazy.” After the war, many bars and restaurants began catering to gay men and women; these included the Frolic Room, Slim Gordon’s, Blackies, and Bradley’s. The president of the Chamber of Commerce began a campaign to close Bradley’s, while police stepped up raids on bars.³⁰⁴

In the post World War II era properties catering to area families included drive-in restaurants, proliferating especially on Sunset Boulevard, and drugstore counters. The glamour associated with the movie industry began to fade with the rise of television. Business interests tried to revive an earlier image of Hollywood with the installation of the Walk of Fame. Funded through a tax bill, the National Register-listed Walk of Fame required every owner along Hollywood Boulevard to pay an assessment. The first eight names were placed there in 1958, and the Walk of Fame currently extends along Hollywood Boulevard from La Brea Avenue to Gower Street and along three blocks of Vine Street from Yucca Street to Sunset Boulevard.

By the 1960s, the rising youth culture began to establish itself in Hollywood. Playmates retail store was the first place in Los Angeles to offer bellbottoms for sale while Frederick’s of Hollywood was the first in the nation to offer French bikinis, which resulted in the arrest on a California beach of an “immodestly” clad bikini-wearer shortly after their introduction. In the mid-1960s, rock clubs along the Sunset Strip, located outside the project area about a mile to the west, including Pandora’s Box, Velvet Rope and Club Lingerie, started to feature acts such as Elvis Presley, the Monkees, and the Mamas and the Papas; many of these entertainers lived in Laurel Canyon and spent their days in recording studios on Sunset Boulevard. The youth culture brought about a police-imposed curfew of 10 p.m. for those under age 18 beginning in the mid-1960s.³⁰⁵

Theme: Radio Broadcasting, Television Production, and Recording

The record industry in the United States first established itself around the turn of the century after the introduction of the first phonograph equipment explicitly marketed for home use in 1898.³⁰⁶ However, in the United States, the industry remained centered entirely on the East Coast into the mid-1910s, as control of the industry was retained completely by three companies: the Victor Company of Camden, New Jersey (today called RCA Records), Columbia Records in Washington DC (later acquired by CBS, and today a subsidiary of Sony Music Entertainment)³⁰⁷ and Edison in Orange, New Jersey. These early companies were not just record companies – they had to produce complete systems of recording technology and offered not only the recordings but also the equipment upon which to play them. In the United States, the record industry expanded rapidly after the World War I. Growth in the industry was very rapid, and by 1921, the value of US record sales was \$106 million, representing approximately 140 million records. As the demand for records grew, new companies were eager to enter the market and there was room in the industry for smaller companies as well as the larger ones that had formerly controlled the market. While the large companies were

³⁰³ Williams, 294.

³⁰⁴ Williams, 283.

³⁰⁵ Williams, 321.

³⁰⁶ This equipment was introduced by the Edison and Columbia companies, which along with the Victor Company, retained control over the burgeoning record industry into the 1910s. See Pekka Granow, “The Record Industry: Growth of a Mass Medium,” *Popular Music*, Vol. 3 (1983), 54.

³⁰⁷ Columbia Records was purchased by the Columbia Broadcasting System (CBS) radio network in 1938.

responsible for producing a full range of equipment and recording, as well as technical innovations such as electrical recording in 1925, the smaller companies specialized, commonly focusing on the production of popular music. The 1920s continued to see expansion of the record industry, and the number and variety of new releases in the 1920s was tremendous. The total number of record releases in the United States in 1929 is estimated to have been over 10,000.³⁰⁸

By the 1930s, the effects of the Depression were felt even more deeply in the record industry than in the general economy as sound film and radio replaced records as a fashionable form of entertainment. By the mid-1930s, record production had declined to one-tenth of the level of that of 1929. However, by the late 1930s, the record industry began to experience expansion once again, and the upward surge continued unabated throughout World War II despite materials shortages. The United States emerged by the end of the war as the leading record-producing country in the world with record sales in 1945 valued at \$109 million.³⁰⁹ This figure represented the sale of around 200 million records. By 1947, there were at least 30 record companies located throughout the Hollywood survey area, with the majority of them having addresses on the main thoroughfares of Hollywood, Sunset, or Santa Monica boulevards.³¹⁰ Many of these appear to have been small independent labels, but it also included larger corporations like Capitol Records. There are at least two different property types associated with the recording industry in Hollywood: Recording Studios and Record Company Headquarters buildings.

Property Type: Recording Studios

Recording studios were designed as private, functional spaces to accommodate artists as they worked in recording sounds, whether for incorporation into films or as music for record production. The first recording studios in Hollywood date to the late 1920s, when “talkies,” or films with sound, were first introduced.³¹¹ However, with the relocation of film studios to other, less expensive locations in the Los Angeles area in the 1930s and the subsequent rise of the record industry in the mid-1940s, most recording studios in Hollywood after World War II appear to be devoted primarily to the production of sound for records. With the new technological innovation of magnetic tape and its introduction into the recording industry in the 1950s, the spatial requirements for a recording studio became much more flexible than they had been previously. The technological development of magnetic tape for sound recording allowed records to be recorded almost anywhere.³¹² Because of the flexibility inherent in the recording process, many of the recording studios were located in buildings not originally built to

³⁰⁸ Pekka Granow, “The Record Industry: Growth of a Mass Medium,” *Popular Music*, Vol. 3 (1983), 65.

³⁰⁹ Granow, 65.

³¹⁰ This number is based on the number of studios with a Hollywood address listed in a national index of recording studios in the May 31, 1947 issue of *Billboard Magazine*, and is provided only as an indication of the number of recording studios that may have actually existed in the area during this period. A small sampling of the recording studios included in this list are Atlas Records at 6253 Hollywood, Atomic Records at 5634 Santa Monica, Bee Bee Bee Records at 1535 Cahuenga, Blue Label Records at 6253 Hollywood Blvd., C Sharpe Minor Recordings at 823 N. Vine, and Cadet Records at 717 N. Vine.

³¹¹ See James W. Elliot, “Studios Spend Millions in Talkie Construction: Six Producers Have Plans Under Way or Projected to Meet New Era in Industry,” *Los Angeles Times*, August 5, 1928, E1; “Sound Studio Ground Broken: Columbia Pictures Start Construction,” *Los Angeles Times*, March 3, 1929, E7; and Kenneth McGowan’s “When the Talkies Came to Hollywood,” *The Quarterly of Film Radio and Television*, Vol.10, No. 3 (Spring, 1956), 289. See also “Film Buildings Under Way: Warner Brothers Expanding Studio With Sound Stages and Central Recording Plant,” *Los Angeles Times*, Nov. 19, 1928, E8 and an article by Don Smith entitled “When Pictures First Talked: Sound Was Not Music to All Ears, Engineer Says,” *Los Angeles Times*, Nov. 5, 1977, OC1, as it offers a firsthand account of one of the first recording studios probably built, a \$10,000 building for Warner Bros. constructed sometime around 1927.

³¹² Pekka Granow, “The Record Industry: Growth of a Mass Medium,” *Popular Music*, Vol. 3 (1983), 65.

accommodate them but previously used for some other commercial enterprise. Another factor that affected the flexibility with which recording studios could be located was that the physical production of records was separate from the production of the music placed upon them; while music was recorded in these buildings, it was not the location where records were physically made. Instead, the recording would be made on the premises and then sent elsewhere to press.

Examples of the recording studio property type include the United Western Recorders Building located at 6000 Sunset Boulevard and the Liberty Records building, formerly located at 6902 Sunset Boulevard (no longer extant). United Western Recorders was established in the 1950s, and throughout that decade and into the next, artists such as Nat King Cole, Ray Charles, Bing Crosby and groups such as the Rat Pack, the Rolling Stones, the Beach Boys and the Mamas and the Papas recorded there. The building in which United Western Recorders was located was not designed specifically for use as a recording studio, but previously had served a variety of purposes – the building was known as the “Hollywood Casino” in the 1940s, and was then used as a performance space, while by the early 1950s it was known as the Radio Center Building.³¹³ Most likely, it was associated with the radio industry at this time. The Liberty Records building, which is no longer extant, was similarly located in a building not specifically constructed to accommodate the functions of a recording studio but, instead, later adapted to do so. The company was established eight years prior to it moving into this building with a number of moderate rock and roll recording successes in the mid- to late 1950s. Liberty Records, Inc. moved into the building in October 1963. The small commercial building into which the company moved was approximately 700 square feet in size built in 1938, it was occupied by the Automobile Club of Southern California for its first 25 years.³¹⁴ By the early 1960s, as the company moved into its location on Sunset, it was becoming well known for recording the burgeoning surf and hot rod music.³¹⁵

Recording studios also did not necessarily require much space, as their size was dependent largely upon the number of paired recording and control rooms desired. Therefore, they were often located in low scale one- or two-story commercial spaces. Further research on this building type is necessary, as the literature on this building type is virtually non-existent. However, it is quite possible that the deliberate attempt to de-emphasize the exterior of recording studio evidenced today as a way to maximize the working musician’s privacy from the public spotlight was a strategy used historically, as well. Recording studios, although built to accommodate well-known public figures, do not appear to be built with the conscious intention to convey to the public the celebrity status of the artists working within through their architecture. Perhaps another reason that recording studios may appear so inward-looking, as they often present large blank facades to the public streets upon which they front, is that an effort is made to maximize control over the sound quality produced within the interior by minimizing variations, such as those introduced by fenestration, in the exterior walls of the building.

Despite the stature of some of personalities that recorded their significant work within the recording studio building type, many of these buildings are characteristically rather unremarkable architecturally. In fact, the consistently non-descript architectural expression of recording studios, as buildings not otherwise distinguishable from the common everyday landscape, suggests that the location of recording studios in small, architecturally unarticulated

³¹³ For articles that indicate the building’s prior uses, see “Display Ad 5” in the *Los Angeles Times*, March 15, 1943, p.6 and “Large Volume of Deals Told,” in the *Los Angeles Times*, January 10, 1954, F4.

³¹⁴ City of Los Angeles, Application for the Erection of a Building, Permit Number 17065, 7 June, 1938.

³¹⁵ Liberty Records recording artists included Henry Mancini, Julie London, Eddie Cochran, Willie Nelson, Bobby Vee, Johnny Burnett, Jan and Dean, the Rivingtons and the Trashmen.

commercial buildings might have been an intentional strategy to create a working environment conducive to the musicians working there. Many of the musical artists who came to these recording studios to lay their tracks invariably already had established a measure of celebrity. The non-descript architectural expression of the recording studio appears purposefully designed to allow musicians to work there unencumbered by public intrusion by not attracting undue attention.

Many of these buildings today exhibit primary façade which is de-emphasized as public in nature: window openings are removed or infilled with opaque or solid materials, egress to and from the building is minimal and is not heavily articulated, and the resultant solidity of the building towards the street conveys a strongly private character, rather than a public one. Moreover, as buildings in which the emphasis was on producing a product by a musician rather than serving to reinforce that artist's public image, the emphasis in this type of building is on their auditory character rather than their visual or spatial character. As the authors of a book on recording studios entitled *Temples of Sound* note, in particular, this relationship between sound and the interior architectural space of the recording studio is evidenced in the United Western Recorders Building as they recount the making by the Beach Boys of the album *Pet Sounds* in 1966:

One of the surprises one sometimes encounters when entering recording studios is the jarring disconnect between the sonic scope of the records and the size of the room where those records were made. Certainly, in the case of *Pet Sounds*, the feeling is disbelief, whether willfully suspended or not. The room dimensions of Western 3 [one of the individual studios in the larger complex of the recording studio] are a mere fourteen by thirty-four. The equally cozy control room housed a Bill Putnam-designed Universal tube console, a Scully 288 four-track, and a pair of Altec 604Bs for playback monitors.³¹⁶

As described by these authors, the interiors of recording studios were equally unpretentious to the exteriors. They describe a mental disconnect, or a feeling of surprise, that exists between the lush fullness of the sounds produced in the recording studio and the architectural space in which one imagines such sounds being produced. Given the pragmatic architectural expression of this property type, both to the exterior and interior, as well the appropriated nature of recording studios in buildings not expressly intended for their purpose, it is unlikely that any extant resources will be significant for their architecture. Rather, extant resources are more likely to be found important for the manner in which they reflect the recording industry as an important chapter in Hollywood's development.

As stated above, properties used as recording studios are generally undistinguishable and it is equally difficult to research with only address directories available. Extant known properties used as recording studios are:

1. United Western Recorders Building, 6000 Sunset Boulevard, constructed in 1933. This property was previously found to be eligible for listing in the National Register. The current survey confirms that finding.
2. Moonglow Records and Recording, 6357 Selma Avenue, constructed in 1925. This property appears eligible for listing in the California Register for its association with the recording industry.

³¹⁶ Jim Cogan and William Clark, *Temples of Sound: Inside the Great Recording Studios* (San Francisco: Chronicle Books, 2003), 32

3. Sunset Sound, 6650 Sunset Boulevard, constructed in 1921. This property appears eligible for listing in the California Register for its association with the recording industry.

Property Type: Record Company Headquarters buildings

With the expansion of the record industry across the nation after World War II, Hollywood increasingly became a center for music production. In part, Hollywood may have presented a choice location for eastern record companies seeking to expand their presence on the West Coast because of its now well-established reputation as the center of the entertainment industry. By the mid-1950s and into the 1960s, record companies began to erect large corporate towers in Hollywood. These record company headquarter buildings often utilized a modern style similar to that employed across the nation during this period for corporate headquarter buildings of companies marketing everything from tractors to life insurance.³¹⁷ Record Company headquarters buildings were built to occupy large and prominent sites, often taking up a half of a city block, and to visually demarcate their place in the landscape through the erection of tall towers.

Unlike the small recording studios and record companies scattered throughout the area in nondescript buildings, the record company headquarters were intended to visually announce their presence on the landscape. The most prominent, if unusual, example of a record company headquarters building announcing itself on the landscape is the 1955 design for the Capitol Records Building located at 1750 Vine Street and designed by the architect Welton Becket. A multimillion dollar building at the time of its construction, the building rose 13 stories to become an iconic presence within Hollywood's landscape as the "first circular building" in Los Angeles. The form of the building was explicitly intended to evoke associations with the industry within it as it was built to resemble a stack of records with a record player's needle perched on top of it.³¹⁸ The Radio Corporation of America (RCA) West Coast Headquarters Building, erected in 1963 at 6363 Sunset, was designed to have a "floating tower effect" with a six-story tower clad in precast concrete panels set upon a wide one story pedestal or "plinth." In this case, only half of the 82,000 square foot building was actually allocated for the company's own use; the rest of the building was leased out to tenants.³¹⁹ This allowed the company to have a large, signature building that would publically convey an image of success while it also created some financial security for maintaining the building through the extra revenues generated by leasing half of the space within it to others.

Record headquarters buildings were also much larger than the small scale recording studios that abounded in Hollywood due to their nature as a large corporation; in an effort to control and to capitalize upon every aspect of the music production process, they combined the multiple functions associated with producing and distributing a record under a single roof. For example, the headquarters building constructed for RCA in 1963 housed not only two large two-story recording studios, a smaller studio, two recording rooms, three control rooms, two editing rooms, two cutting rooms, a listening room and a master test room but also corporate offices, an electronic data processing division, a sales personnel division, and an area for equipment.³²⁰

³¹⁷ See Leland M. Roth's concise recounting of the development of the corporate office tower in *American Architecture: A History* (Cambridge: Westview Press, 2001), 412-426.

³¹⁸ "Permit Issued for L.A.'s First Circular Building" *Los Angeles Times*, March 10, 1955, 29.

³¹⁹ "West Coast Headquarters Building for RCA in Hollywood Started." *Los Angeles Times*, Jan. 13, 1963, 12.

³²⁰ "West Coast Headquarters Building for RCA in Hollywood Started." *Los Angeles Times*, Jan. 13, 1963, 12.

Eligibility Standards:

A property is eligible within this context as a pattern of development (A/1/1) if it:

- was historically used as a record company headquarters building
- was constructed between 1945 and 1964
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Integrity Aspects-Required

1. design
2. materials (no original materials may have been altered or removed)
3. workmanship
4. feeling
5. location
6. association (original use may have changed)
7. setting (surrounding buildings and land uses may have changed)

Integrity Aspects-Not required

- None

Integrity Considerations

- None

Evaluation Criteria and Application of CHR Status Codes

NRHP – To be eligible for the NRHP under Criterion A, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR Status code of 3S

CRHR –To be eligible for the CRHR under Criterion 1, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 5S3.

Two record company headquarters building are currently designated H-C Ms:

1. Capitol Records Building, located at 1750 Vine Street and constructed in 1955. This property has also been previously found eligible for listing in the National Register and is listed as a H-CM.
2. A&M Records, 1416 North La Brea Avenue at Charlie Chaplin Studios between 1966 and 1996. This property is a designated H-CM.

Three (3) properties appear to meet state and local eligibility criteria. They are:

1. RCA West Coast Headquarters Building, located at 6363 Sunset Boulevard and constructed in 1963. Not previously surveyed, the current survey finds this property eligible for listing in the California Register for its association with the recording industry.
2. Columbia Records, located at 6121 Sunset Boulevard, constructed in 1937. As part of the CBS complex, this property was previously surveyed as appearing National Register eligible. The current survey confirms that finding.
3. Radio City Building, located at 6087 Sunset Boulevard, constructed in 1947. Not previously surveyed, the current survey finds this property eligible for listing in the California Register for its association with the recording industry.

Sub-Context: Social Institutions and Movements

Theme: Religion and Spirituality

As stated above, National Park Service guidance requires that religious properties must be evaluated in purely secular terms; they cannot be significant based on the merits of their religious doctrine. According to the National Park Service, “a religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.”³²¹

Two extant religious properties were constructed in the area after World War II. A sizeable Russian immigrant community had existed in the east portion of Hollywood since the 1920s, many members of which had fled the Bolshevik Revolution. Often called, “those Hollywood Russians,” by their compatriots,³²² the community gathered in several locations, including a small building on Alexandria Avenue and later moving to Argyle Avenue.³²³ The new church, located at 5434 Fernwood Avenue, was finished in 1962. This property does not appear eligible for designation at any level. No historical significance could be identified with this property and it does not appear to have any architectural or artistic distinction.

The Seventh Day Adventist community built their first building in Hollywood, a “Sabbath school,” at Western and Melrose avenues in 1919. The church, located at the intersection of the Hollywood Freeway, Hollywood Boulevard, and Van Ness Avenue, was consecrated in 1962 and designed by Burman & Rasmussen,³²⁴ Glendale architects who also designed the Armenian Church located on Cahuenga Boulevard in 1967³²⁵ and the Glendale Sanatorium Seventh Day Adventist Church in 1963.³²⁶ This property appears National Register eligible for its distinctive and unique architectural design.

³²¹ National Park Service, National Register Bulletin, “How to Apply the National Register Criteria for Evaluation.”

³²² “War Altered Los Angeles ‘International Colonies,’” *Los Angeles Times* 14 December 1947, A1.

³²³ “Russ Orthodox Prelate to Attend Service Here,” *Los Angeles Times*, 14 October 1967, B8.

³²⁴ “Adventists to Build in Hollywood and Gardena,” *Los Angeles Times*, 28 May, 1961, I13.

³²⁵ *Los Angeles Times*, 3 June, 1967, A18.

³²⁶ “Sanctuary features folded plate roof,” *Los Angeles Times*, 13 October 1963, O24.

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

Theme: Maturation of Modernism: Exporting the Avant Garde

Property Type: Commercial

What is now known as Mid-Century Modern architecture was a continuation of Modern movements that came earlier and much is an amalgamation of architectural expressions from an earlier period, including the International and Bauhaus styles. The most notable architects combined new architectural solutions to integrate traditional precedents into a style that moved the entire field of architecture, and sometimes public consciousness, in a new direction. Modernism became the pre-eminent design solution from about 1932 to about 1984 for commercial buildings. Los Angeles-based Modernist architects of the pre-WWII and Depression era such as Lloyd Wright, Richard Neutra, and Claud Beelman were joined by emerging architects of the Modern movement, such as Welton Becket, Raphael Soriano, William Pereira, Craig Ellwood, and many more. While they were largely unsuccessful in convincing developers to adopt the modern style for residential buildings, Modern architects found commercial clients who were willing to adopt a modern style to distinguish their buildings.³²⁷ The various styles are characterized by a simplification of form and elimination of ornament. Most examples have flat roofs, deep roof overhangs, and a mix of masonry and glass exterior cladding.

Eligibility Standards:

A property is eligible within this context under for its architecture or important architect (C/3/3) if it:

- was historically used as a commercial building
- was constructed between 1945 and 1964
- retains most character defining features of its original architectural style
- retains required aspects of integrity

Integrity Aspects-Required

8. design
9. materials (no original materials may have been altered or removed)
10. workmanship
11. feeling
12. location
13. association (original use may have changed)
14. setting (surrounding buildings and land uses may have changed)

Integrity Aspects-Not required

- None

Integrity Considerations

- None

Evaluation Criteria and Application of CHR Status Codes

NRHP – To be eligible for the NRHP under Criterion C, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR Status code of 3S

³²⁷ Kaplan, Sam Hall. *LA Lost and Found: An Architectural History of Los Angeles*. New York, Crown Publishers, Inc, 1987.

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

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 3CS

LA – To be eligible under a local designation, the property meets the Eligibility Standards and:

- Demonstrates highest quality of design
- Retains all aspects of integrity, unless they are not essential in conveying the significance
- Warrants a CHR status code of 5S3.

Six properties appear significant for their unique and distinctive architectural design associated with the context of Mid-Century Modern architecture. None of these properties have been previously surveyed.

1. Home Savings & Loan, located at 1500 Vine Street and constructed in 1967. The current survey finds this property eligible for listing in the California Register.
2. Guardian Bank, located at 7014 West Sunset Boulevard and constructed in 1963. The current survey finds this property eligible for listing in the California Register.
3. Hollywood Ardmore Cooperative Apartments, located at 1850 Whitley Avenue and constructed in 1962. The current survey finds this property eligible for listing in the California Register.
4. Hollywood-Ivar Building, located at 1741 Ivar Avenue and constructed in 1945. The current survey finds this property eligible for listing in the California Register.
5. Bank of America, located at 6300 West Sunset Boulevard and constructed in 1966. The current survey finds this property eligible for listing in the California Register.
6. 6464 Sunset Boulevard, constructed in 1968. The current survey finds this property eligible for local listing.

SURVEY RESULTS

As noted above, the project area consists of 3,164 parcels, 2,760 of which are developed. The current survey considered the 1,897 properties that are 45 years of age or older or appear to have exceptional significance. An additional 37 properties were not visible from the public right-of-way and were not evaluated.

The current survey identifies 41 properties as appearing individually eligible for listing in the National Register. Of these, 26 have been previously identified as appearing individually National Register eligible. These resources would also be eligible listing in the California Register as well as for designation as Los Angeles Historic Cultural Monuments. The 14 properties not previously identified are:

1. Palacio Apartments/The Julie Lee, 1665 North Sycamore Avenue
2. 1756 Tamarind Avenue
3. Sunset & Gower Studios, 1440 North Gower Street
4. Columbia Pictures Corporation, 1438 North Gower Street
5. Stores for L. B. Mask, 6316 Yucca Street
6. Department of Water & Power Building, 1611 North Cahuenga Boulevard
7. Pete's Flowers/ Morgan Camera, 6260 West Sunset Boulevard
8. Home Savings and Loan, 1500 Vine Street
9. Henry Fonda /Music Box Theatre, 6122 Hollywood Boulevard
10. Hollywood Seventh Day Adventist Church, 1711 North Van Ness Avenue
11. Royal Carlton, 5611 Carlton Way
12. 1300 North Wilton Place
13. Earl Carroll Theatre/Aquarius Theatre, 6230 West Sunset Boulevard
14. Florentine Gardens, 5951 Hollywood Boulevard

The current survey found 137 properties not previously identified to appear individually eligible for listing in the California Register. These resources would also be eligible for designation as Los Angeles Historic Cultural Monuments. There appear to be eight (8) historic districts that appear California Register-eligible and include 184 contributing resources.³²⁸ The potential California Register-eligible historic districts are:

1. Colegrove Historic District; generally located between North McCadden Place and Wilcox Avenue with DeLongpre as the northern boundary and likely extends south of the project area; includes 77 contributing properties
2. Flemish Lane Historic District, located on the north side of Flemish Lane between Oxford Avenue and Santa Monica Boulevard; includes 3 contributing properties
3. Fountain Bungalows Historic District; located on the south side of Fountain Avenue between North Van Ness Avenue and North Wilton Place; includes 9 contributing properties
4. Hollywood North Multifamily Residential Historic District; generally located between North Cherokee and Ivar avenues between Franklin Avenue and Yucca Street; includes 43 contributing properties.
5. Orchid Historic District, located on Orchid Avenue south of Franklin Avenue; includes 6 contributing properties
6. Santa Monica and Western Commercial Historic District; located along the north side of Santa Monica Boulevard between North St. Andrews Place and Flemish Lane, and

³²⁸ Some of the contributing properties are already individually listed in the National or California registers or are locally designated H-C Ms.

North Western Avenue between Santa Monica Boulevard and Lexington Avenue; includes 12 contributing properties

7. Serrano Historic District; generally located on North Serrano Avenue between Sunset Boulevard and Fernwood Avenue; includes 20 contributing properties
8. Sunset Historic District; generally located along West Sunset Boulevard between North Las Palmas and North Hudson avenues; includes 14 contributing properties

There are 13 properties that appear individually eligible for local designation as a H-CM. In addition, there are three (3) potentially eligible HPOZs.

1. Harold Way Historic District; generally located on the south side of Harold Way at St. Andrews Places; includes 6 contributing properties
2. Hudson Historic District, located on North Hudson Avenue between Hollywood Boulevard and Yucca Street, includes 5 contributing properties.
3. Mansfield Historic District; located along North Mansfield Avenue between Fountain and DeLongpre Avenues as well as the north side of Higman Avenue between North Mansfield and Citrus avenues; includes 9 contributing properties

1305 properties were found ineligible for the National Register, California Register, or for designation as H-CMs under any criteria (CHR status codes 6Z, 6DQ, 6Q, and 6LD). These properties are not considered historical resources under CEQA. However, these properties may warrant special consideration in local planning efforts. Specifically, 6DQ properties assigned a 6DQ and 6LD status code should be considered as new development projects relate to surrounding potential historic districts (for 6DQ properties) and designated historic districted (for 6LD properties).

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ARCHITECTS, CONTRACTORS, AND DEVELOPERS WORKING IN HOLLYWOOD

William Allen

Architect William Allen is responsible for the design of apartment buildings in Hollywood. In 1927, he partnered with contractor Bard on the Mayfair Apartments, 1754 Wilcox Avenue; the Shelton Apartments, 1735 Wilcox Avenue; and the Avondale Apartments (also known as the Marcel Apartments), 1825 Cahuenga Boulevard. In addition, he also designed the Weston Apartment-Hotel, which is also known as the St. Francis stores and apartment-hotel, 5533 Hollywood Boulevard (also constructed in 1927). Finally, William Allen is responsible for the design of the Hollywood Sixty Club located at the corner of Hollywood Boulevard and McCadden Place.³²⁹ Outside of Hollywood, William Allen designed a building for the Manhattan Beach Fire Department, City Hall in South Gate, as well as residences Santa Monica and Westwood.³³⁰ He is best known for his work with architect George Lutzi on Burbank City Hall.

Arthur Bard (1888-1959)

Contractor Arthur Bard worked on a variety of building projects throughout Los Angeles, although he is best known for his work on theaters with his brother Louis Bard, including the Beverly Theater in Beverly Hills, Bards West Adam's Theater, and the Bard Theater in Pasadena. He frequently worked with prolific Los Angeles architect L.A. Smith, who designed many of the theaters. He is responsible for a 5-story arcade store located at 1241 North Vine Street, also designed by LA Smith³³¹ and a \$250,000 club building for the Los Angeles Concordia Athletic Club, 360 Westlake Avenue, designed by L.A. Smith.³³² In Hollywood, he partnered with William Allen on apartment buildings (see above listed projects).

Gordon B. Kaufmann (1888-1949)

Architect Gordon B. Kaufmann was a prolific Southern California architect and is responsible for several prominent Hollywood buildings, including the Earl Carroll Theater on Sunset Boulevard (constructed 1938, presently in use as Nickelodeon Studios), the Florentine Gardens restaurant on Hollywood Boulevard (constructed 1938), and the Palladium Theater on Sunset Boulevard. He was born and educated in London, England, graduating from the London Polytechnic Institute at the age of 20. He moved to Los Angeles in 1914 and began the firm, Johnson, Kaufmann & Coate in 1930, which was responsible for design of many notable public buildings in Los Angeles, including St. Paul's Episcopal Cathedral. Kaufmann individually designed the Los Angeles Times Building at 1st and Spring streets, the Athanaeum at the California Institute of Technology at Pasadena, and the Arrowhead Springs Hotel.³³³

³²⁹ "New Projects Announced," *Los Angeles Times*, 25 Jan 1925, E1

³³⁰ *Southwest Builder and Contractor*, 21 July 1939, 48 column 2; *Southwest Builder and Contractor* 10 October 1924, 54 column 1; *Southwest Builder and Contractor* 26 July 1946, 31.

³³¹ "Plan Large Building," *Los Angeles Times*, 18 Jan 1925, E9.

³³² "Award Made of Steel Contract for Club Unit," *Los Angeles Times*, 6 Jun 1926, E6.

³³³ Henry F. Withey and Elise Rathburn Withey, *Biographical Dictionary of American Architects Deceased*, Los Angeles: Hennessey & Ingalls, 332.

Roy W. Clark

Roy W. Clark was an architect and contractor responsible for development of many bungalows and bungalow courts located on the South side of Fountain Avenue between Wilton Place and Van Ness Avenue. Designed for owner J.E. Green, these buildings were constructed within a year of the property being sold to Green, who acquired the land in the Hollywood-Sunset Square land tract in 1922 from the George M. Sunday Company of 601 North Western Avenue.

J.E. Green

J.E. Green was a developer responsible for construction of many Hollywood buildings. In September of 1922, J.E. Green made a \$125,000 purchase of land available for sale in the Hollywood-Sunset Square,³³⁴ a 20-acre land tract bounded by Sunset Boulevard, La Mirada Avenue, Wilton Avenue, and Van Ness Avenue. Hollywood-Sunset Square was owned by the George M. Sunday Co. of 601 North Western Avenue and was subdivided and sold to local developers who originally developed the property around 1922. Advertisements for its sale first appeared in the *Los Angeles Times* in March 1922, noting that the Square contained the “only available unrestricted subdivision in All of Hollywood,” and that it would be developed with 20-acres of “high class” buildings in close proximity to schools and car lines. Developer J.E. Green purchased several lots within the Square on Fountain Ave and began erection of an 8-unit bungalow court and two duplexes by April 1922.³³⁵ *Los Angeles Times* articles from 1922 name other individuals, including H.P. Conrady, E.H. Grant, and Carl M. Thye, who also constructed residential properties and commercial buildings within the Square.³³⁶ On September 24, 1922, an article appeared in the *Los Angeles Times* announcing that J.E. Green purchased the George M. Sunday Company’s entire holdings in Hollywood Sunset Square—the entire acreage subdivided by the company five months prior—for \$125,000.³³⁷ J.E. Green’s Fountain Avenue bungalows were designed and built by architect Roy W. Clark. J.E. Green is also responsible for development of the Green Apartments, an apartment-hotel constructed in 1923 at 6434 Yucca Street,³³⁸ and the \$150,000 Horn & Gilbert Hotel, constructed in 1927, located at 5638-42 Santa Monica Boulevard.³³⁹

Henry J. Knauer (1877-1946)

Architect Henry J. Knauer designed several Hollywood buildings, including an Italianate 4-family flat for C.O. Morgan, located at 5540 Lexington, constructed in 1917; a Mediterranean Revival 4-family flat, located at 6320 Franklin Ave, constructed in 1923; and a Mediterranean Revival, 4-family flat, located at 1812 Wilcox, constructed in 1919. Knauer also designed Los Angeles Historic-Cultural Monument #805, the Mediterranean style J.A. Howsley House, located at 221 S Manhattan Place (constructed in 1913); Los Angeles Historic-Cultural Monument #389, a residence built of river stone, located at 5907 Echo Street in Highland Park (constructed in 1912). He also designed a store and office building located on the southeast corner of Wilshire and Robertson boulevards in 1928 (no longer extant) and the Wilshire Apartment-Hotel (c. 1930), a \$5 million hostelry with 2,000 rooms located on Wilshire Boulevard near Western Avenue and the Conservatory Music and Arts Building (c. 1930), a \$3 million facility also located on Wilshire Boulevard in the vicinity of Western Avenue.

³³⁴ “Closes Out Interest in Subdivision,” *Los Angeles Times*, 24 Sep 1922, V9.

³³⁵ “Buildings Started,” *Los Angeles Times*, 11 Jun 1922, V8.

³³⁶ “Buildings Started,” *Los Angeles Times*, 11 Jun 1922, V8.

³³⁷ “Closes Out Interest in Subdivision,” *Los Angeles Times*, 24 Sep 1922, V9.

³³⁸ “Hollywood Apartment Hotel Now Under Construction,” *Los Angeles Times*, 11 Mar 1923, V5.

³³⁹ “Building Pace marks Avenue,” *Los Angeles Times*, 30 Oct 1927, E8.

Edith Northman (1893-1956)

Architect Edith Mortensen Northman, Los Angeles' only woman architect when she was working in the 1930s, was born in Copenhagen Denmark in 1893 and immigrated with her family to the U.S. in 1914. In the 1920s, she worked for Los Angeles architect Henry J. Knauer and later for Clarence J. Smale, under whom she served as chief draftsman. She was formally educated in architecture at the University of Southern California during the years 1927-1930.³⁴⁰ She is described in the 1937 *Los Angeles Times* as Los Angeles' only woman architect.³⁴¹ She had an office located at 3052 Pico Blvd prior to 1933. In 1933, her office was moved to 5639 Pico Blvd, where she also resided. In Hollywood, Northman designed the 4-story apartment building located at 5600 Fernwood Ave in 1929 and the 2-story apartment building located at 5400 Carlton Way in 1941. She is responsible for the design of many other buildings throughout the Los Angeles area, including a synagogue located at 5500 South Hoover Street,³⁴² a residence for film star Jean Hersholt located at 602 North Rodeo Drive, Beverly Hills,³⁴³ and a \$100,000 studio apartment building located on Harper Ave between Sunset and Santa Monica boulevards for owner Elwood G. Houseman.³⁴⁴ She also designed the Normandie Mar Apartment Hotel in the Tower District of Fresno, CA. Throughout the course of her career, she designed a wide variety of building types, including Union Oil Company service stations (she designed at least 50, including a Mediterranean style "super-service station" in Westwood Village in 1933³⁴⁵), churches, commercial buildings, factories, residences, and apartments. During World War II, she designed buildings for the U.S. Army Corps of Engineers and after the War she specialized in design of large apartment buildings and hotels in Los Angeles and Palm Springs. She died of Parkinson's disease in 1956 in Salt Lake City.³⁴⁶

Clarence J. Smale (1886-1966)

Clarence J. Smale was born in California in 1886 and lived in a variety of locations in Los Angeles with his wife Rose and his family, including Rose Avenue. He was in charge of the drafting rooms of the Preston Wright Co from approximately 1919-1923 and opened his own office at 509 South Western Avenue in 1923. In Hollywood, C.J. Smale designed the 2-story commercial building located at 1109 North Western Avenue (1928) and the 2-story apartment building located at 1317 N. Bronson Ave (1926). He designed countless other buildings throughout the Los Angeles, including a concentration of buildings in Hancock Park HPOZ. He designed the Monsignor O'Brien House (1925) and his Loyola Theater in Westchester (1948), both Los Angeles Historic-Cultural Monuments.

Hillier & Sheet

E. Allen Sheet (1898-1948), an architect and Harry Hillier (1901-1981), an engineer, formed a partnership in 1928 with offices in the Story Building.³⁴⁷ They designed the \$200,000 Aloha Apt-Hotel located at 6731 Leland Way in Hollywood.³⁴⁸ Their work outside Hollywood include a Mediterranean style, 4-story apartment house located at

³⁴⁰ John Edward Powell, "Edith Northman: Tower District Architect," *The Fresno Bee*, 11 May 1990, F4.

³⁴¹ "Going Forward with Southern California," *Los Angeles Times*, 9 May 1937.

³⁴² "Plans Told For Sacred Structure," *Los Angeles Times*, 21 Oct 1934, 22.

³⁴³ "Film Star's Home to be Enlarged," *Los Angeles Times*, 21 Feb 1937, E1.

³⁴⁴ "Studio Apartment Building Will Rise," *Los Angeles Times*, 10 May 1931, D1.

³⁴⁵ "Union Oil Adds Site In Westwood," *Los Angeles Times*, 19 Feb 1933, 18.

³⁴⁶ John Edward Powell, "Edith Northman: Tower District Architect," *The Fresno Bee*, 11 May 1990, F4.

³⁴⁷ *Architect and Engineer*, January 1928, 105.

³⁴⁸ "Bids Opened for Costly Apartment Job," *Los Angeles Times*, 2 Sep 1928, F3.

837 S. St. Andrews Place, built with Guaranty Construction & Investment Company; a Mediterranean 7-story, 49-unit apartment house located at 1716 El Cerrito constructed;³⁴⁹ a Chateausque style apartment building located at Fountain and Sweetzer avenues in West Hollywood for the Chateau Dijon Holding Company (no longer extant);³⁵⁰ a 2-story, 10-room Spanish style single-family residence built for Simeon Alier at 2243 Cheswick Lane, Los Feliz Hills;³⁵¹ a “California design” hotel, 5-stories plus basement with 80 rooms, located on Park Boulevard in San Diego; architect E. Allen Sheet is credited with designing the \$1,000,000 California Mission Springs Sanitarium and hotel in Riverside, which included plans for 16 large buildings and 30 bungalows.³⁵²

John Manley Close (1881-1953)

John M. Close was an architect, contractor, and realty broker associated with design and development of several Egyptian Revival apartment buildings in Los Angeles. He designed the similar Karnak (1926) and Ahmed (1925) apartment buildings in Hollywood, located at 5617 La Mirada and 5616 Lexington avenues. He also designed the Oasis (Sahara) Apartments, located at 1020 South Kingsley Drive and a smaller, 2-version of the same building located immediately across the street. Display ads in the *Los Angeles Times* indicate that he is also responsible for the Rameses Apartments, located at 1025 South New Hampshire Avenue, and the La Bonita Terrace duplex located at 211 North Reno.³⁵³

Louis A. Smith (d.1936)

Architect Louis A. Smith was an extremely prolific and versatile architect throughout Los Angeles and Southern California and especially known for his theater buildings having designed over 40. In Hollywood, he designed 1546 Cassil Place, a 2-story brick commercial 1162 Western Avenue; 5533 Hollywood Boulevard; 1843 Wilcox Avenue; and 1746 Cherokee Avenue.

Jacob (Jack) Chernoff (1920 – 1991)

Architect Jack Chernoff designed approximately 2,000 buildings in total, many of which are located in the Los Angeles area.³⁵⁴ He is responsible for the design of the Hollywood Downtowner Inn (constructed in 1956). His other projects include the Robertson Apartments, a courtyard-plan apartment complex on Robertson Boulevard (c. 1956-64),³⁵⁵ the 60-unit Oceana apartment hotel in Santa Monica (1958),³⁵⁶ the Garden Apartments located at 12310 Chandler Boulevard in North Hollywood (c. 1957),³⁵⁷ the Tarzana Medical Center (c. 1963),³⁵⁸ a 16-story apartment building located at 10590 Wilshire Boulevard in Westwood,³⁵⁹ a residential care facility located at 173 4th Avenue in Chula Vista,³⁶⁰ the Skyline Terrace luxury townhouse community in Baldwin Hills,³⁶¹

³⁴⁹ “Hollywood Project Planned: Seven-Story Structure to Rise Soon,” *Los Angeles Times*, 1 Sep 1929, D3.

³⁵⁰ “Apartment Skyscraper Announced,” *Los Angeles Times*, 17 Jul 1930, D1; “Northern French Style Employed,” *Los Angeles Times*, 27 Jul 1930, D1.

³⁵¹ “Spanish Type Home Will Rise in Los Feliz Hills,” *Los Angeles Times*, 1 Sep 1929, D12.

³⁵² “Sanitarium Projected,” *Los Angeles Times*, 31 Aug 1930, E3.

³⁵³ “Display Ad 123,” *Los Angeles Times*, 15 Nov 1925, E10

³⁵⁴ John Chase, *Glitter Stucco and Dumpster Diving*, New York: Verso, 2000, 12.

³⁵⁵ Chase, 28.

³⁵⁶ “Hospital and Cardiac Clinic at Noted Center Completed,” *Los Angeles Times*, 4 May 1958, F1.

³⁵⁷ “The Garden Apartments, Now Leasing,” *Los Angeles Times*, 19 Oct 1957, 5.

³⁵⁸ “Valley Medic Center Begun,” *Los Angeles Times*, 17 Feb 1963, I10.

³⁵⁹ “Permit Issued for High Rise,” *Los Angeles Times*, 29 Jul 1973, WS2.

³⁶⁰ “New Construction,” *Los Angeles Times*, 14 Oct 1973, K8.

³⁶¹ “Dual Purchase’ Popular at Skyline Terrace,” *Los Angeles Times*, 1 Aug 1982, SE6.

and a variety of single family homes and apartment buildings, many of which are “stucco boxes”³⁶² typical of post-World War II multi-family architecture in Los Angeles, such as the Mariposa Lanai on Mariposa Avenue (c. 1958-62),³⁶³ and the 14-unit apartment building located at 235 South Normandie Avenue.³⁶⁴

Other notable Hollywood architects, contractors, and developers

Gogerty & Weyl

Cat & Fiddle restaurant building on Sunset Blvd
72-room Gilbert Hotel on Wilcox Avenue (1925)

Earl Heitschmidt

Hollywood-Ivar Building

Welton Beckett & Associates

Bank of America

Maxwell Starkman

Big Lots

Gable & Wyant

6406 Franklin/Rose Garden

Irving Shapiro & Assoc

Guardian Bank

H.H. Whiteley

1300 North Wilton Avenue

R.W. Schmoltdt

1390-1402; 1338 North Serrano Avenue

Burman & Rasmussen

7th Day Adventist Church

A.B. Rosenthal

Edgmont Apartment House

Cramer & Wise

5436 Harold Way

5416 Harold Way

Abraham Shapiro

6464 and 6363 West Sunset Boulevard

³⁶² Chase, 12.

³⁶³ Chase, 12.

³⁶⁴ “Popularity of New Homes announced by Builders,” *Los Angeles Times*, 12 Aug 1956, E20.