

Districts**Name: Fifth Street Single-Room Occupancy Hotel Historic District****Description:**

The Fifth Street Single-Room Occupancy Hotel Historic District is located in the area of Downtown Los Angeles that is known as both Central City East and Skid Row. The district is small in size and rectangular in shape. It includes parcels on the north side of Fifth Street between Gladys Avenue on the east and Crocker Street on the west. Within the district are 10 properties, of which 7 (70%) contribute to its significance.

The district is composed primarily of Single-Room Occupancy (SRO) hotels that were constructed between 1906 and 1922, but also includes an office building that was constructed in 1922 and two examples of infill development that date to the postwar period. Buildings occupy rectangular parcels, are flush with the street, and rise between three and seven stories in height. Most are modest and architecturally vernacular, though some exhibit some subtle references to the Beaux Arts and Italianate styles. Common architectural features include brick and masonry exteriors, flat roofs, symmetrical facades, simple cornices and dentil moldings, and articulated belt courses. Some buildings also feature fire escapes. Common alterations include storefront modifications, the alteration or removal of parapets, and the replacement of original windows and doors.

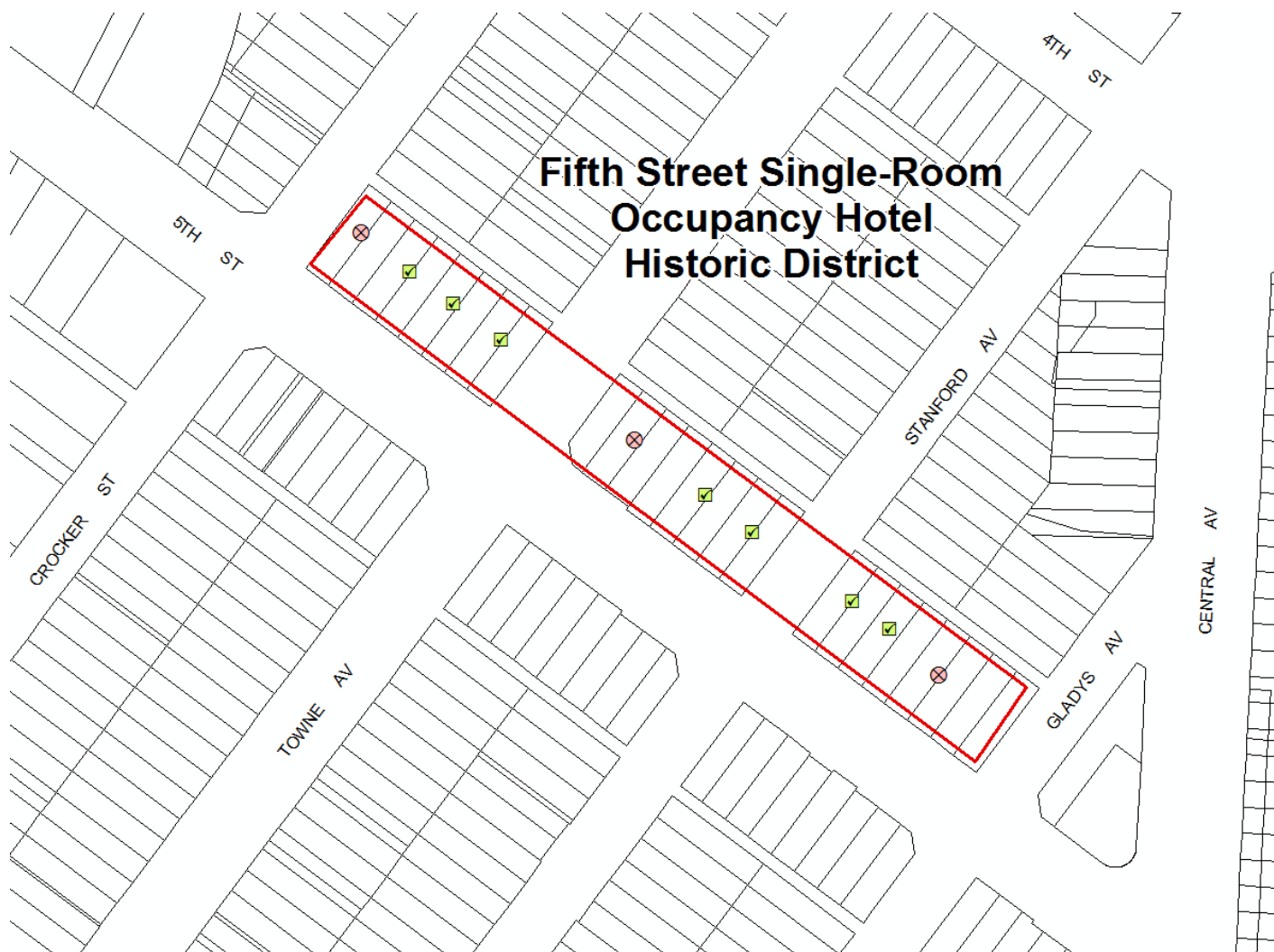
This stretch of Fifth Street adheres to the skewed rectilinear street grid on which most of Downtown Los Angeles is oriented. Streetscape features are limited, and consist of concrete sidewalks that are intermittently planted with sycamore and ficus trees.

Significance:

The Fifth Street Single-Room Occupancy Hotel Historic District contains an excellent concentration of early twentieth century Single-Room Occupancy (SRO) hotels in Downtown Los Angeles. SRO hotels were an important multi-family housing type in this area of the city and provided low-cost accommodations to transient laborers, many of whom were employed by the railroad companies whose terminals and facilities were located nearby. The period of significance has been identified as 1906-1922, which accounts for the district's primary period of development, and 70% of properties contribute to its significance.

Residential development patterns in Central City East can be traced to the late nineteenth century and paralleled the development of railroad stations and infrastructure nearby. The construction of rail lines to Los Angeles bolstered the market for local agriculture, which by nature is seasonal and accompanied by influxes of seasonal workers. The railroad itself also contributed to the transient nature of the area's population, as train crews would lay over between assignments and displaced migrants from elsewhere in the United States would "ride the rails" to Los Angeles seeking work. Between the 1880s and 1930s, many SRO hotels were developed on the east side of downtown to serve this population. SRO hotels typically included shared kitchens and bathrooms, and rooms were available to rent by the week or month. Hundreds of these hotels were located in the vicinity of what is now known as Skid Row because of its proximity to the rail lines, with a particular concentration along Fifth Street.

After World War II, SRO hotels fell into disrepair as the Central City East area became a focal point of homelessness and destitution. Many were demolished in the 1960s and 1970s, as they did not meet the fire and safety codes and owners found it easier and cheaper to demolish the buildings rather than invest in their rehabilitation. Those that remain have largely been acquired by housing and social service agencies and have been rehabilitated into temporary and transitional housing for at-risk individuals. The historic district is one of few remaining concentrations of SRO housing in this area of the city.

**Context 1:**

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Significant concentration of early 20th century Single-Room Occupancy (SRO) hotels in Downtown Los Angeles; associated with patterns of multi-family residential development in the area. SRO hotels were an important multi-family property type in this area of the city.

Contributors/Non-Contributors:



Primary Address: 601 E 5TH ST
 Other Address: 605 E 5TH ST
 Type: Non-Contributor
 Year built: 1922
 Property type/sub type: Commercial-Office; Low Rise
 Architectural style: No style



Primary Address: 611 E 5TH ST
 Other Address: 609 E 5TH ST
 615 E 5TH ST
 Type: Contributor
 Year built: 1914
 Property type/sub type: Commercial-Lodging; Other
 Architectural style: Commercial, Vernacular; Beaux Arts Classicism



Primary Address: 617 E 5TH ST
 Other Address: 619 E 5TH ST
 621 E 5TH ST
 623 E 5TH ST
 Type: Contributor
 Year built: 1911
 Property type/sub type: Commercial-Lodging; Other
 Architectural style: Commercial, Vernacular; Beaux Arts Classicism



Primary Address: 713 E 5TH ST
 Other Address: 715 E 5TH ST
 717 E 5TH ST
 717 1/2 E 5TH ST
 Type: Contributor
 Year built: 1924
 Property type/sub type: Commercial-Lodging; Other
 Architectural style: Commercial, Vernacular; Beaux Arts Classicism



Primary Address: 719 E 5TH ST

Other Address: 721 E 5TH ST
723 E 5TH ST
725 E 5TH ST

Type: Contributor

Year built: 1906

Property type/sub type: Commercial-Lodging; Other

Architectural style: Commercial, Vernacular; Italianate



Primary Address: 803 E 5TH ST

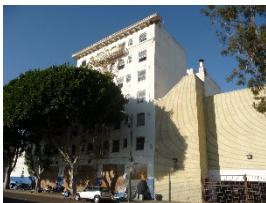
Other Address: 807 E 5TH ST
809 E 5TH ST
811 E 5TH ST
813 E 5TH ST
815 E 5TH ST
819 E 5TH ST
819 1/2 E 5TH ST
821 E 5TH ST
821 1/2 E 5TH ST

Type: Contributor

Year built: 1911

Property type/sub type: Commercial-Lodging; Other

Architectural style: Commercial, Vernacular; Italianate



Primary Address: 811 E 5TH ST

Other Address: 803 E 5TH ST
807 E 5TH ST
809 E 5TH ST
813 E 5TH ST
815 E 5TH ST
819 E 5TH ST
819 1/2 E 5TH ST
821 E 5TH ST
821 1/2 E 5TH ST

Type: Contributor

Year built: 1915

Property type/sub type: Commercial-Lodging; Other

Architectural style: Commercial, Vernacular; Beaux Arts Classicism



Primary Address: 819 E 5TH ST

Other Address: 803 E 5TH ST
807 E 5TH ST
809 E 5TH ST
811 E 5TH ST
813 E 5TH ST
815 E 5TH ST
819 1/2 E 5TH ST
821 E 5TH ST
821 1/2 E 5TH ST

Type: Non-Contributor

Year built: 1971

Property type/sub type: Institutional-Health; Other

Architectural style: Other



Primary Address: 445 S TOWNE AVE

Other Address: 625 E 5TH ST
627 E 5TH ST

Type: Contributor

Year built: 1926

Property type/sub type: Commercial-Lodging; Other

Architectural style: Commercial, Vernacular; Beaux Arts Classicism



Primary Address: 446 S TOWNE AVE

Type: Non-Contributor

Year built: 1983

Property type/sub type: Industrial-Storage; Warehouse

Architectural style: Industrial, Utilitarian

Name: Fifth Street-Main Street Commercial Historic District

Description:

The Fifth Street-Main Street Commercial Historic District is located in the area of Downtown Los Angeles known as the Historic Core. Generally oriented around the intersection of Fifth and Main Streets, the district is small in size and irregular in shape. It includes parcels on the east side of Main Street, the west side of Los Angeles Street, and along the intersecting portion of Fifth Street. Within the district are 12 properties, of which 9 (75%) contribute to its significance.

The district is composed of commercial buildings that were constructed between the late 19th and early 20th centuries and convey early patterns of commercial development in the area. These buildings historically housed a variety of uses including hotels, residential hotels, a theater, office space, and retail stores. Buildings occupy rectangular parcels, are flush with the public right-of-way, and rise between one and fourteen stories in height. Various architectural styles are expressed within the district including Italianate, Queen Anne, Beaux Arts, and Renaissance Revival, and stylistically the buildings range from modest to grand. Some of the buildings were designed by noted architects. Common alterations include the replacement of original doors, windows, and storefronts. A limited amount of new development has also taken place both within and around the district.

Streets within the district adhere to the skewed rectilinear grid on which most of Downtown Los Angeles is oriented. All streets are accompanied by concrete sidewalks; Main Street also features ornamental electroliers and semi-mature street trees that are planted sporadically. In front of some of buildings is terrazzo paving denoting their current and/or historical use.

Significance:

The Fifth Street-Main Street Commercial Historic District was evaluated in 2007 as part of the Section 106 review process. The district was determined eligible for the National Register under Criteria A and C, with a period of significance of 1887-1923. This SurveyLA evaluation records the findings of the Section 106 review process.

Of the 12 properties within the district boundaries, 9 (75%) were identified as contributors: 116 E 5th St (C.M. Hoff Building), 121 E 5th St (King Edward Hotel), 101-125 W 5th St (Hotel Rosslyn), 447 S Los Angeles St, 501 S Los Angeles St (Baltimore Hotel), 424-440 S Main St (Canadian Building), 500 S Main St (Charnock Block), 503 S Main St (Hotel Rosslyn Annex), and 508-510 S Main St. The remaining three properties were identified as non-contributors because they either post-date the period of significance or have been extensively altered: 448 S Main St (Regent Theater), 452 S Main St, and 105 E 5th St. Five contributing buildings within the district were also identified as individually eligible resources as part of SurveyLA.

**Context 1:**

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Fifth Street-Main Street Commercial Historic District was evaluated in 2007 through the Section 106 review process. The district was determined eligible for the National Register under Criteria A and C, with a period of significance of 1887-1923. This SurveyLA evaluation records the findings of this review process. Documentation related to this evaluation, including the associated California Department of Parks and Recreation (DPR) survey forms, is available as part of the public record for the corresponding Section 106 review.

Name: Hill Street Commercial Historic District**Description:**

The Hill Street Commercial Historic District is a roughly two-block long commercial center in the area of Downtown Los Angeles known as the Jewelry District. The district includes parcels on both sides of Hill Street; its north boundary is defined by 6th Street, and its south boundary roughly corresponds to the mid-block crossing between 7th and 8th Streets. The topography of the area is flat. Within the district are 19 commercial properties, of which 15 (79%) contribute to its significance.

The district is primarily composed of multi-storied, mixed-use commercial buildings that date to the early 20th century. Most of these buildings feature retail tenants on the ground floor and offices up above. Interspersed between these mixed-use buildings are a few surface parking lots and more contemporary, low-scale commercial buildings. Buildings within the district are sited on dense, rectangular parcels, are flush with the street, and vary between seven and thirteen stories in height. They are designed in various architectural styles that were commonly applied to early 20th century commercial buildings, with a high concentration of Beaux Arts style buildings. Other styles that are represented include Late Gothic Revival, Renaissance Revival, and Art Deco. Common architectural features include symmetrical facades; flat roofs with heavy cornices; terra cotta, brick, and stone wall cladding; entrance canopies; wood and steel windows; blade signs; and the generous application of ornament. Many of the buildings exhibit an exceptional degree of articulation and were designed by noted architects. Common alterations include the replacement of original doors and windows, the modification of original storefronts, and the addition of awnings and other non-original decorative elements. Two of the buildings were modernized after World War II but retain their original massing, scale, and spatial relationship with nearby buildings.

This stretch of Hill Street adheres to the skewed rectilinear grid on which most of Downtown Los Angeles is oriented. It intersects the Seventh Street Historic District, which was also identified through SurveyLA. Streetscape features include wide concrete sidewalks that periodically feature decorative tile or terrazzo sections, bus benches, and mature ficus and jacaranda trees.

Significance:

The Hill Street Commercial Historic District contains an excellent concentration of Beaux Arts commercial architecture and other architectural styles. It also reflects early 20th century commercial development and the growth of the city's central business district. The period of significance has been identified as 1906-1934, which accounts for the primary period of development. The district includes four contributing buildings that are designated as local Historic-Cultural Monuments (HCM). An additional five contributing buildings were identified as individually eligible resources as part of SurveyLA.

In the Mexican era of California history, Hill Street was called Calle de Toros (Street of the Bulls) because of the bull fights that often took place nearby. It was eventually developed with a mix of residential and commercial uses by the late 19th century, though the area was considered to be on the fringes of the city at the time. The area experienced a dramatic transformation in the early 20th century, as Los Angeles' central business district rapidly expanded to the south and west of its origins near the Los Angeles Plaza.

Initially, new commercial development clustered along many of the streets adjacent to Hill – including Broadway, Spring Street, and Seventh Street – but eventually spilled over as Downtown continued to grow and the aforementioned streets were built to capacity. By the late 1920s, Hill Street had become a locus of commercial activity and included an eclectic mix of department stores, small retail outlets, motion picture theaters, and several high-rise office buildings. The portion of the street that encompasses the historic district was built out by the early 1930s. In contrast to nearby streets such as Spring Street and Broadway, Hill Street developed in a more organic manner and did not have a clearly-discernible identity. Because it was seen as slightly off the beaten path, the street could accommodate multiple streetcar and bus lines and served as an important transit route between the 1910s and 1950s.

Hill Street witnessed a period of decline after World War II, as department stores and other businesses moved out of Downtown Los Angeles and relocated to new suburban shopping plazas. Buildings along the street were incrementally vacated, and by the 1950s many of the buildings in the area sat completely unoccupied. Some buildings were demolished and were replaced by surface parking lots, which at the time were seen as a more lucrative use of Downtown real estate. Hill Street witnessed a renaissance beginning in the 1960s and 1970s when this area of Downtown emerged as the epicenter of Los Angeles' jewelry trade. Today, many of the buildings flanking this section of Hill Street have been repurposed into jewelry showrooms and other uses associated with the jewelry industry.



Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Late 19th and Early 20th Century Architecture, 1865-1950
Sub theme:	Beaux Arts Classicism, 1895-1930
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Significant concentration of Beaux Arts and other styles of commercial architecture in Downtown Los Angeles, with high quality design and craftsmanship conveyed by individual buildings.

Context 2:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Significant for reflecting patterns of early 20th century commercial development and the growth of Los Angeles' central business district.

Contributors/Non-Contributors:

Primary Address: 410 W 6TH ST

 Other Address: 404 W 6TH ST
 406 W 6TH ST
 408 W 6TH ST
 601 S HILL ST
 603 S HILL ST
 605 S HILL ST
 607 S HILL ST
 609 S HILL ST
 611 S HILL ST
 613 S HILL ST
 615 S HILL ST
 617 S HILL ST

Type: Contributor

Year built: 1910

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Corporate International; Beaux Arts Classicism



Primary Address: 606 S HILL ST
 Other Address: 600 S HILL ST
 Type: Contributor
 Year built: 1913
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Corporate International; Beaux Arts Classicism



Primary Address: 622 S HILL ST
 Other Address: 609 S BROADWAY
 611 S BROADWAY
 613 S BROADWAY
 615 S BROADWAY
 617 S BROADWAY
 619 S BROADWAY
 608 S HILL ST
 626 S HILL ST
 Type: Contributor
 Year built: 1930
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Art Deco



Primary Address: 628 S HILL ST
 Type: Non-Contributor
 Year built: 1945
 Property type/sub type: Commercial-Retail; Retail Store
 Architectural style: No style



Primary Address: 629 S HILL ST
 Other Address: 619 S HILL ST
 621 S HILL ST
 625 S HILL ST
 Type: Non-Contributor
 Year built: 1988
 Property type/sub type: Commercial-Auto Related; Parking Structure
 Architectural style: Other



Primary Address: 632 S HILL ST
 Other Address: 630 S HILL ST
 Type: Non-Contributor
 Year built: 1939
 Property type/sub type: Commercial-Food Service; Restaurant/Tavern
 Architectural style: No style



Primary Address: 633 S HILL ST
 Other Address: 631 S HILL ST
 Type: Contributor
 Year built: 1930
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Art Deco



Primary Address: 637 S HILL ST
 Other Address: 635 S HILL ST
 639 S HILL ST
 Type: Contributor
 Year built: 1925
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Art Deco; Gothic Revival, Late



Primary Address: 638 S HILL ST
 Other Address: 319 W 7TH ST
 636 S HILL ST
 640 S HILL ST
 642 S HILL ST
 646 S HILL ST
 650 S HILL ST
 652 S HILL ST
 654 S HILL ST
 658 S HILL ST
 660 S HILL ST
 Type: Contributor
 Year built: 1934
 Property type/sub type: Commercial-Retail; Department Store
 Architectural style: Beaux Arts Classicism; Moderne, Streamline



Primary Address: 638 S HILL ST
 Other Address: 319 W 7TH ST
 636 S HILL ST
 640 S HILL ST
 642 S HILL ST
 646 S HILL ST
 650 S HILL ST
 652 S HILL ST
 654 S HILL ST
 658 S HILL ST
 660 S HILL ST
 Type: Contributor
 Year built: 1928
 Property type/sub type: Commercial-Retail; Department Store
 Architectural style: Beaux Arts Classicism



Primary Address: 640 S HILL ST

Other Address: 319 W 7TH ST
 636 S HILL ST
 638 S HILL ST
 642 S HILL ST
 646 S HILL ST
 650 S HILL ST
 652 S HILL ST
 654 S HILL ST
 658 S HILL ST
 660 S HILL ST

Type: Contributor

Year built: 1923

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism



Primary Address: 645 S HILL ST

Type: Non-Contributor

Year built: 1950

Property type/sub type: Commercial-Retail; Retail Store

Architectural style: Commercial, Vernacular



Primary Address: 650 S HILL ST

Other Address: 319 W 7TH ST
 636 S HILL ST
 638 S HILL ST
 640 S HILL ST
 642 S HILL ST
 646 S HILL ST
 652 S HILL ST
 654 S HILL ST
 658 S HILL ST
 660 S HILL ST

Type: Contributor

Year built: 1907

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism



Primary Address: 651 S HILL ST
 Other Address: 401 W 7TH ST
 411 W 7TH ST
 413 W 7TH ST
 415 W 7TH ST
 417 W 7TH ST
 419 W 7TH ST
 421 W 7TH ST
 653 S HILL ST
 657 S HILL ST

 Type: Contributor
 Year built: 1921
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 701 S HILL ST
 Other Address: 400 W 7TH ST
 402 W 7TH ST
 404 W 7TH ST
 406 W 7TH ST
 715 S HILL ST

 Type: Contributor
 Year built: 1928
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Gothic Revival, Late



Primary Address: 706 S HILL ST
 Type: Contributor
 Year built: 1922
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Renaissance Revival



Primary Address: 712 S HILL ST
 Other Address: 322 W 7TH ST
 324 W 7TH ST
 708 S HILL ST
 710 S HILL ST
 714 S HILL ST
 714 1/2 S HILL ST
 716 S HILL ST

 Type: Contributor
 Year built: 1922
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 718 S HILL ST
Other Address: 720 S HILL ST
722 S HILL ST
Type: Contributor
Year built: 1913
Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
Architectural style: Art Deco; Beaux Arts Classicism



Primary Address: 728 S HILL ST
Other Address: 724 S HILL ST
726 S HILL ST
Type: Contributor
Year built: 1924
Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
Architectural style: Beaux Arts Classicism; Renaissance Revival

Name: Los Angeles Civic Center Institutional Historic District**Description:**

The Los Angeles Civic Center Historic District is located near the northern edge of Downtown Los Angeles. The district sits on a site that gradually slopes from east to west, is moderate in size, and is roughly rectangular in shape. Its boundaries are defined by Temple and Aliso streets on the north, First Street on the south, San Pedro Street on the east, and Figueroa Street on the west.

Within the district is a concentration of institutional buildings and related site features that, collectively, are the nucleus of government operations in Los Angeles. Many of these buildings are oriented around an east-west axis that spans six blocks and is anchored by the John Ferraro/Department of Water and Power Building on the west and Los Angeles City Hall on the east. In 2012, contemporary landscape and hardscape features were integrated into this axis, which is now known as Grand Park. Other institutional buildings do not sit directly on the axis but are located nearby, either to the north of Grand Park or to the east of City Hall. Apart from the three earliest buildings – the Hall of Justice (1925), City Hall (1928), and the United States Courthouse and Federal Building (1940) – contributing buildings within the district exhibit characteristics of the Corporate International style or other iterations of Modernism that were commonly applied to civic buildings after World War II. Contributing buildings were designed by noted Los Angeles architects, and most exude a sense of monumentality and grandeur.

The district adheres to the skewed rectilinear street grid on which most of Downtown Los Angeles is oriented. It is bisected by several major north-south and east-west streets that carry vehicular traffic through the area. Throughout the district are designed landscapes and civic plazas, historic streetlights, subterranean parking structures, ancillary structures, and other associated site features, all of which contribute to the Civic Center's cohesion and identifiable sense of place.

Significance:

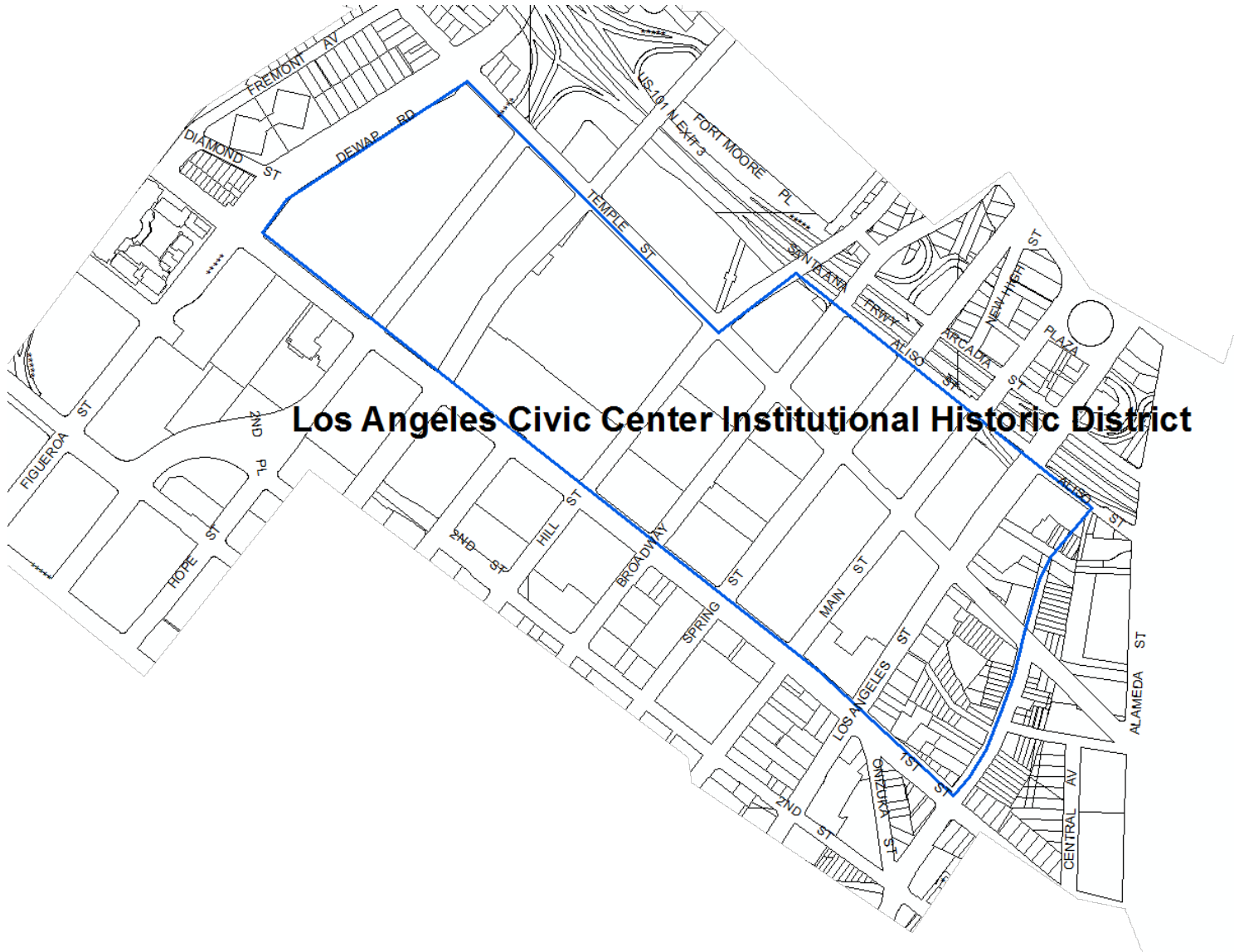
The Los Angeles Civic Center Institutional Historic District was evaluated in 2009 as part of the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector Transit Corridor project. Through the Section 106 and CEQA review processes, the district was determined eligible for the National Register and California Register under Criteria A/1 and C/3, respectively, with a period of significance of 1925-1972. This SurveyLA evaluation records the findings of this review process.

The following buildings and site features were identified as contributors to the district: John Ferraro/Department of Water and Power Building (1965); the Los Angeles Music Center buildings and landscape, including the Dorothy Chandler Pavilion (1964), the Mark Taper Forum (1968), the Ahmanson Theatre (1968), and all associated landscape features and public art pieces; the Kenneth Hahn Hall of Administration (1960); the Stanley Mosk Courthouse (1958); El Paseo de las Pobladores de Los Angeles (1966); Central Heating and Refrigeration Plant (1958); the Los Angeles County Hall of Records (1962); the Court of Historic American Flags (1971); the Los Angeles County Law Library (1953); the Hall of Justice (1925); the Clara Shortridge Foltz Criminal Justice Center (1972); the United States Courthouse and Federal Building (1940); Los Angeles City Hall (1928); the City Health Building/City Hall East (1954); the Federal Building (1965); Parker Center (1955); historic streetlights on Los Angeles Street and Main Street; and two air raid sirens. Four contributing buildings within the district are currently listed in the National Register, California Register, and/or as local Historic-Cultural Monuments (HCM). Additionally, nine buildings and one site feature within the district were identified as individually eligible resources through the Section 106 and CEQA review process.

While it is located within the boundaries of the Civic Center Historic District, the Music Center is itself a distinctive place with a significant concentration of buildings and site features. It consists of three buildings that function as performance venues: the Dorothy Chandler Pavilion (1964), the Mark Taper Forum (1967), and the Ahmanson Theatre (1967). These buildings open into a central plaza that was designed by landscape architects Cornell, Bridgers and Troller in collaboration with Welton Becket. Within the plaza are two bronze sculptures: "Peace on Earth" (1969, Jacques Lipschitz), and "Dance Door" (1978, Robert Graham). Surrounding "Peace on Earth" is a fountain that was installed in the 1980s and replaced a reflecting pool

that was part of the original designed landscape. The spatial relationship between these buildings and associated site features provides the Music Center with a distinctive sense of place within the larger Civic Center district.

One building within the district, City Hall East (1973), was identified as a non-contributor because it post-dates the period of significance. The Los Angeles Mall (1974) was not evaluated because of its age, but the 2009 survey indicated that based on available information it did not appear eligible as a contributor to the Civic Center Historic District.



Context 1:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Institutional
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Los Angeles Civic Center Historic District was evaluated in 2009 as part of the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector Transit Corridor project. It was determined eligible through the Section 106 and CEQA review processes for the National Register and California Register under Criteria A/C and 1/3, respectively. This SurveyLA evaluation records the findings of this review process. Documentation related to this evaluation, including the associated California Department of Parks and Recreation (DPR) survey forms, is available as part of the public record for the Regional Connector project.

Name: Seventh Street Commercial Historic District**Description:**

The Seventh Street Commercial Historic District is an eight-block-long commercial district in the center of Downtown Los Angeles. Moderate in size, the district includes parcels on both sides of Seventh Street between Main Street on the east and Figueroa Street on the west. The topography of the area is flat. Within the district are 39 commercial properties, of which 29 (74%) contribute to its significance.

The district is primarily composed of multi-storied, mixed-use commercial buildings that date to the early 20th century. Interspersed between these mixed-use buildings are a few contemporary commercial buildings that were constructed after World War II. Buildings within the district are sited on dense, rectangular parcels and are flush with the street. District contributors are designed in a variety of architectural styles that were commonly applied to early 20th century commercial buildings, with a high concentration of Beaux Arts style buildings. Some buildings were remodeled in the 1930s and exhibit characteristics of the Art Deco style. Common architectural features include symmetrical facades; flat roofs with heavy cornices; terra cotta, brick, and stone wall cladding; entrance canopies; display windows, often arranged in a tripartite configuration; blade signs; and the generous application of ornament. Many of the buildings exhibit an exceptional degree of articulation and are regarded as some of the best examples of early 20th century commercial architecture in the city. Common alterations include the replacement of original doors and storefront windows, the removal or alteration of signage, and the addition of awnings and other non-original decorative elements.

This stretch of Seventh Street adheres to the skewed rectilinear street grid on which most of Downtown Los Angeles is oriented. It transects a number of smaller neighborhoods within Downtown including the Historic Core, the Jewelry District, and the Financial District. Streetscape features include wide concrete sidewalks that periodically feature decorative terrazzo or glass block sections, bus benches, and mature ficus trees that are planted sporadically along the length of the street. Historic electroliers have been placed in front of several buildings.

Significance:

The Seventh Street Commercial Historic District contains an excellent concentration of Beaux Arts commercial architecture and other architectural styles. It also reflects early 20th century commercial development and the growth of the city's central business district. The period of significance has been identified as 1906-1928, which accounts for the primary period of development.

The district includes several contributing buildings that are designated under local and federal programs. These include two buildings that are individually listed in the National Register and nine buildings that are designated as Los Angeles Historic-Cultural Monuments (HCM). Several others contribute to the Spring Street Financial District and the Broadway Theater and Commercial District (both listed in the National Register), which intersect this historic district. An additional six contributing buildings were identified as individually eligible resources through SurveyLA.

In the 19th century, the area around Seventh Street consisted of agricultural land that subsequently gave way to a mix of residential and commercial uses. This area was considered to be on the fringes of Los Angeles at the time. However, the area experienced a dramatic transformation in the early 20th century as Los Angeles' business district rapidly expanded to the south and west of its origins near the Los Angeles Plaza. New commercial development had eked its way as far south as Seventh Street by 1905, when the 8-story Lankershim Hotel (not extant) opened at the corner of Seventh and Broadway and became the first major commercial building on the street. In 1906, John Bullock opened his flagship department store on an opposite corner of Seventh and Broadway.

These two buildings played a pivotal role in redefining Seventh Street as an up-and-coming commercial center, but Bullocks in particular helped to pave the way for Seventh Street to develop into an upscale shopping district. In the 1910s, several major department stores, in addition to smaller retail outlets, commissioned new buildings and set up shop along Seventh. Brock and Company, Ville de Paris, the Coulter Dry Goods Company, and J.W. Robinson and Co. were among the major local

retailers that opened new stores on Seventh Street at this time. Moving into the 1920s, several commercial office buildings were constructed along the corridor, almost all of whose ground stories housed retail stores, and by 1929 every parcel on Seventh Street between Figueroa and Los Angeles Streets was developed. Reflective of retailers' desire to lure in customers and cultivate a tasteful brand, the buildings flanking Seventh Street were architecturally ornate edifices that exhibited high quality design and impeccable attention to detail. Most were designed by esteemed Los Angeles architects including Walker and Eisen, Curlett and Beelman, Dodd and Richards, Morgan Walls and Morgan, and Parkinson and Bergstrom.

Seventh Street's association with upscale retail began to wane after World War II, when department stores and other businesses relocated from central cities to new suburban shopping plazas. By the 1960s and '70s, the corridor entered into a period of decline when most major retailers had moved to other locations. A handful of buildings were demolished and replaced with contemporary edifices around this time, but as a whole the district retains an overwhelming majority of its historic building stock and retains the feel and character of an early 20th century commercial hub.



Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Late 19th and Early 20th Century Architecture, 1865-1950
Sub theme:	Beaux Arts Classicism, 1895-1930
Property type:	Commercial
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Significant concentration of Beaux Arts and other styles of commercial architecture in Downtown Los Angeles, with high quality design and craftsmanship conveyed by individual buildings.

Context 2:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Significant for reflecting patterns of early 20th century commercial development and the growth of Los Angeles' central business district.

Contributors/Non-Contributors:

Primary Address: 108 W 7TH ST

 Other Address: 100 W 7TH ST
 102 W 7TH ST
 102 1/4 W 7TH ST
 102 1/2 W 7TH ST
 104 W 7TH ST
 104 1/2 W 7TH ST
 106 W 7TH ST
 701 S MAIN ST

Type: Contributor

Year built: 1909

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Commercial, Vernacular



Primary Address: 111 W 7TH ST
 Other Address: 101 W 7TH ST
 105 W 7TH ST
 107 W 7TH ST
 109 W 7TH ST
 631 S MAIN ST
 637 S MAIN ST
 639 S MAIN ST
 641 S MAIN ST
 643 S MAIN ST
 645 S MAIN ST
 649 S MAIN ST
 655 S MAIN ST
 659 S MAIN ST

 Type: Contributor
 Year built: 1926
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 140 W 7TH ST
 Other Address: 126 W 7TH ST
 128 W 7TH ST
 130 W 7TH ST
 132 W 7TH ST
 134 W 7TH ST
 136 W 7TH ST
 138 W 7TH ST
 700 S SPRING ST
 702 S SPRING ST
 704 S SPRING ST

 Type: Contributor
 Year built: 1924
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 212 W 7TH ST
 Other Address: 204 W 7TH ST
 210 W 7TH ST
 701 S SPRING ST
 713 S SPRING ST
 717 S SPRING ST

 Type: Contributor
 Year built: 1913
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 215 W 7TH ST

Other Address: 219 W 7TH ST
 221 W 7TH ST
 225 W 7TH ST
 626 S BROADWAY
 634 S BROADWAY
 636 S BROADWAY
 648 S BROADWAY
 650 S BROADWAY
 654 S BROADWAY
 660 S BROADWAY
 639 S SPRING ST
 641 S SPRING ST
 643 S SPRING ST
 647 S SPRING ST
 651 S SPRING ST

Type: Contributor

Year built: 1911

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism



Primary Address: 219 W 7TH ST

Other Address: 215 W 7TH ST
 221 W 7TH ST
 225 W 7TH ST
 660 S BROADWAY
 651 S SPRING ST

Type: Non-Contributor

Year built: 1915

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: No style



Primary Address: 314 W 7TH ST
 Other Address: 300 W 7TH ST
 302 W 7TH ST
 304 W 7TH ST
 306 W 7TH ST
 308 W 7TH ST
 310 W 7TH ST
 312 W 7TH ST
 701 S BROADWAY
 703 S BROADWAY
 705 S BROADWAY
 707 S BROADWAY
 709 S BROADWAY
 711 S BROADWAY
 713 S BROADWAY
 715 S BROADWAY
 717 S BROADWAY

 Type: Contributor
 Year built: 1924
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 316 W 7TH ST
 Other Address: 318 W 7TH ST
 320 W 7TH ST

 Type: Non-Contributor
 Year built: 1910
 Property type/sub type: Commercial-Retail; Retail Store
 Architectural style: No style



Primary Address: 319 W 7TH ST
 Other Address: 636 S HILL ST
 638 S HILL ST
 640 S HILL ST
 642 S HILL ST
 646 S HILL ST
 650 S HILL ST
 652 S HILL ST
 654 S HILL ST
 658 S HILL ST
 660 S HILL ST

 Type: Contributor
 Year built: 1907
 Property type/sub type: Commercial-Retail; Department Store
 Architectural style: Beaux Arts Classicism



Primary Address: 400 W 7TH ST

Other Address: 402 W 7TH ST
404 W 7TH ST
406 W 7TH ST
701 S HILL ST
715 S HILL ST

Type: Contributor

Year built: 1928

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Gothic Revival, Late



Primary Address: 401 W 7TH ST

Other Address: 411 W 7TH ST
413 W 7TH ST
415 W 7TH ST
417 W 7TH ST
419 W 7TH ST
421 W 7TH ST
651 S HILL ST
653 S HILL ST
657 S HILL ST

Type: Contributor

Year built: 1921

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism



Primary Address: 416 W 7TH ST

Other Address: 418 W 7TH ST

Type: Contributor

Year built: 1917

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism



Primary Address: 420 W 7TH ST

Other Address: 422 W 7TH ST
424 W 7TH ST
426 W 7TH ST
428 W 7TH ST
436 W 7TH ST
700 S OLIVE ST
712 S OLIVE ST

Type: Contributor

Year built: 1917

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism; Chicago School



Primary Address: 431 W 7TH ST
 Other Address: 425 W 7TH ST
 427 W 7TH ST
 429 W 7TH ST
 433 W 7TH ST
 435 W 7TH ST
 437 W 7TH ST
 648 S OLIVE ST
 650 S OLIVE ST
 652 S OLIVE ST

 Type: Contributor
 Year built: 1911
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 500 W 7TH ST
 Other Address: 502 W 7TH ST
 504 W 7TH ST
 506 W 7TH ST
 508 W 7TH ST
 510 W 7TH ST
 512 W 7TH ST
 518 W 7TH ST
 705 S OLIVE ST
 707 S OLIVE ST
 709 S OLIVE ST
 711 S OLIVE ST
 715 S OLIVE ST

 Type: Contributor
 Year built: 1917
 Property type/sub type: Commercial-Retail; Department Store
 Architectural style: Beaux Arts Classicism; Chicago School



Primary Address: 515 W 7TH ST
 Other Address: 513 W 7TH ST
 Type: Contributor
 Year built: 1922
 Property type/sub type: Commercial-Retail; Department Store
 Architectural style: Renaissance Revival



Primary Address: 517 W 7TH ST
 Type: Non-Contributor
 Year built: 1979
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Other



Primary Address: 518 W 7TH ST

Other Address: 500 W 7TH ST
502 W 7TH ST
504 W 7TH ST
506 W 7TH ST
508 W 7TH ST
510 W 7TH ST
512 W 7TH ST
705 S OLIVE ST
707 S OLIVE ST
709 S OLIVE ST
711 S OLIVE ST
715 S OLIVE ST

Type: Contributor

Year built: 1917

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism



Primary Address: 527 W 7TH ST

Other Address: 521 W 7TH ST
523 W 7TH ST
525 W 7TH ST

Type: Contributor

Year built: 1914

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism



Primary Address: 529 W 7TH ST

Other Address: 555 W 7TH ST
650 S GRAND AVE
652 S GRAND AVE

Type: Contributor

Year built: 1926

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism



Primary Address: 600 W 7TH ST

Other Address: 632 W 7TH ST
707 S GRAND AVE
719 S GRAND AVE
710 S HOPE ST
722 S HOPE ST

Type: Contributor

Year built: 1915

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Art Deco



Primary Address: 601 W 7TH ST

Other Address: 603 W 7TH ST
605 W 7TH ST
607 W 7TH ST
609 W 7TH ST
639 S GRAND AVE
645 S GRAND AVE
651 S GRAND AVE
600 W WILSHIRE BLVD
610 W WILSHIRE BLVD

Type: Non-Contributor

Year built: 1982

Property type/sub type: Commercial-Retail; Retail Store

Architectural style: Modern, Late



Primary Address: 613 W 7TH ST

Other Address: 611 W 7TH ST

Type: Non-Contributor

Year built: 1936

Property type/sub type: Commercial-Retail; Retail Store

Architectural style: No style



Primary Address: 617 W 7TH ST

Other Address: 615 W 7TH ST
619 W 7TH ST
621 W 7TH ST
623 W 7TH ST
625 W 7TH ST
627 W 7TH ST
633 W 7TH ST
635 W 7TH ST
650 S HOPE ST

Type: Contributor

Year built: 1923

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism; Renaissance Revival



Primary Address: 700 W 7TH ST

Other Address: 700 S FLOWER ST
711 S HOPE ST

Type: Non-Contributor

Year built: 1973

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Moderne, Late



Primary Address: 727 W 7TH ST
 Other Address: 715 W 7TH ST
 717 W 7TH ST
 719 W 7TH ST
 721 W 7TH ST
 723 W 7TH ST
 729 W 7TH ST
 731 W 7TH ST
 733 W 7TH ST
 735 W 7TH ST
 648 S FLOWER ST
 650 S FLOWER ST
 652 S FLOWER ST

 Type: Contributor
 Year built: 1927
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism; Renaissance Revival



Primary Address: 801 W 7TH ST
 Other Address: 655 S FLOWER ST
 657 S FLOWER ST
 659 S FLOWER ST
 661 S FLOWER ST

 Type: Non-Contributor
 Year built: 1950
 Property type/sub type: Commercial-Finance; Bank/Savings & Loan
 Architectural style: Other



Primary Address: 815 W 7TH ST
 Other Address: 807 W 7TH ST
 809 W 7TH ST
 811 W 7TH ST

 Type: Contributor
 Year built: 1926
 Property type/sub type: Commercial-Office; High Rise
 Architectural style: Beaux Arts Classicism; Romanesque Revival



Primary Address: 818 W 7TH ST

Other Address: 800 W 7TH ST
802 W 7TH ST
804 W 7TH ST
806 W 7TH ST
808 W 7TH ST
812 W 7TH ST
816 W 7TH ST
828 W 7TH ST
838 W 7TH ST
848 W 7TH ST
868 W 7TH ST
870 W 7TH ST
878 W 7TH ST
888 W 7TH ST
898 W 7TH ST
706 S FIGUEROA ST
709 S FLOWER ST
711 S FLOWER ST

Type: Contributor

Year built: 1925

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism; Renaissance Revival



Primary Address: 831 W 7TH ST

Other Address: 827 W 7TH ST
829 W 7TH ST
871 W 7TH ST
654 S FIGUEROA ST
660 S FIGUEROA ST
655 S LEBANON ST

Type: Non-Contributor

Year built: 1987

Property type/sub type: Commercial-Office; High Rise

Architectural style: Other



Primary Address: 641 S BROADWAY

Other Address: 307 W 7TH ST
309 W 7TH ST
311 W 7TH ST
639 S BROADWAY
643 S BROADWAY
647 S BROADWAY
651 S BROADWAY
659 S BROADWAY

Type: Contributor

Year built: 1906

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism



Primary Address: 700 S BROADWAY

Other Address: 216 W 7TH ST
 218 W 7TH ST
 220 W 7TH ST
 222 W 7TH ST
 224 W 7TH ST
 226 W 7TH ST
 228 W 7TH ST
 230 W 7TH ST
 232 W 7TH ST
 700 1/2 S BROADWAY
 702 S BROADWAY
 702 1/2 S BROADWAY
 704 S BROADWAY
 704 1/2 S BROADWAY
 706 S BROADWAY
 706 1/2 S BROADWAY
 708 S BROADWAY

Type: Non-Contributor

Year built: 1992

Property type/sub type: Commercial-Auto Related; Parking Structure

Architectural style: Other



Primary Address: 700 S GRAND AVE

Type: Contributor

Year built: 1912

Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential

Architectural style: Beaux Arts Classicism



Primary Address: 638 S HILL ST

Other Address: 319 W 7TH ST
 636 S HILL ST
 640 S HILL ST
 642 S HILL ST
 646 S HILL ST
 650 S HILL ST
 652 S HILL ST
 654 S HILL ST
 658 S HILL ST
 660 S HILL ST

Type: Contributor

Year built: 1928

Property type/sub type: Commercial-Retail; Department Store

Architectural style: Beaux Arts Classicism



Primary Address: 706 S HILL ST
 Type: Contributor
 Year built: 1922
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Renaissance Revival



Primary Address: 714 S HILL ST
 Other Address: 322 W 7TH ST
 324 W 7TH ST
 708 S HILL ST
 710 S HILL ST
 712 S HILL ST
 714 1/2 S HILL ST
 716 S HILL ST
 Type: Contributor
 Year built: 1922
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Beaux Arts Classicism



Primary Address: 651 S HOPE ST
 Type: Non-Contributor
 Year built: 1964
 Property type/sub type: Commercial-Mixed; Mixed Use - Commercial/Office/Residential
 Architectural style: Modern, Late



Primary Address: 649 S OLIVE ST
 Other Address: 505 W 7TH ST
 Type: Contributor
 Year built: 1923
 Property type/sub type: Commercial-Finance; Bank/Savings & Loan
 Architectural style: Beaux Arts Classicism; Neoclassical



Primary Address: 650 S SPRING ST
 Type: Contributor
 Year built: 1928
 Property type/sub type: Commercial-Finance; Bank/Savings & Loan
 Architectural style: Beaux Arts Classicism

Name: Skid Row Single-Room Occupancy Hotel Historic District**Description:**

The Skid Row Single-Room Occupancy Hotel Historic District is located in the area of Downtown Los Angeles that is known as both Central City East and Skid Row. Small in size and irregular in shape, the district is clustered near the intersection of Fifth and Wall streets. It includes parcels on the east side of Wall Street, the west side of San Julian Street, and along the intersecting portion of Fifth Street. Within the district are 11 properties, of which 9 (82%) contribute to its significance.

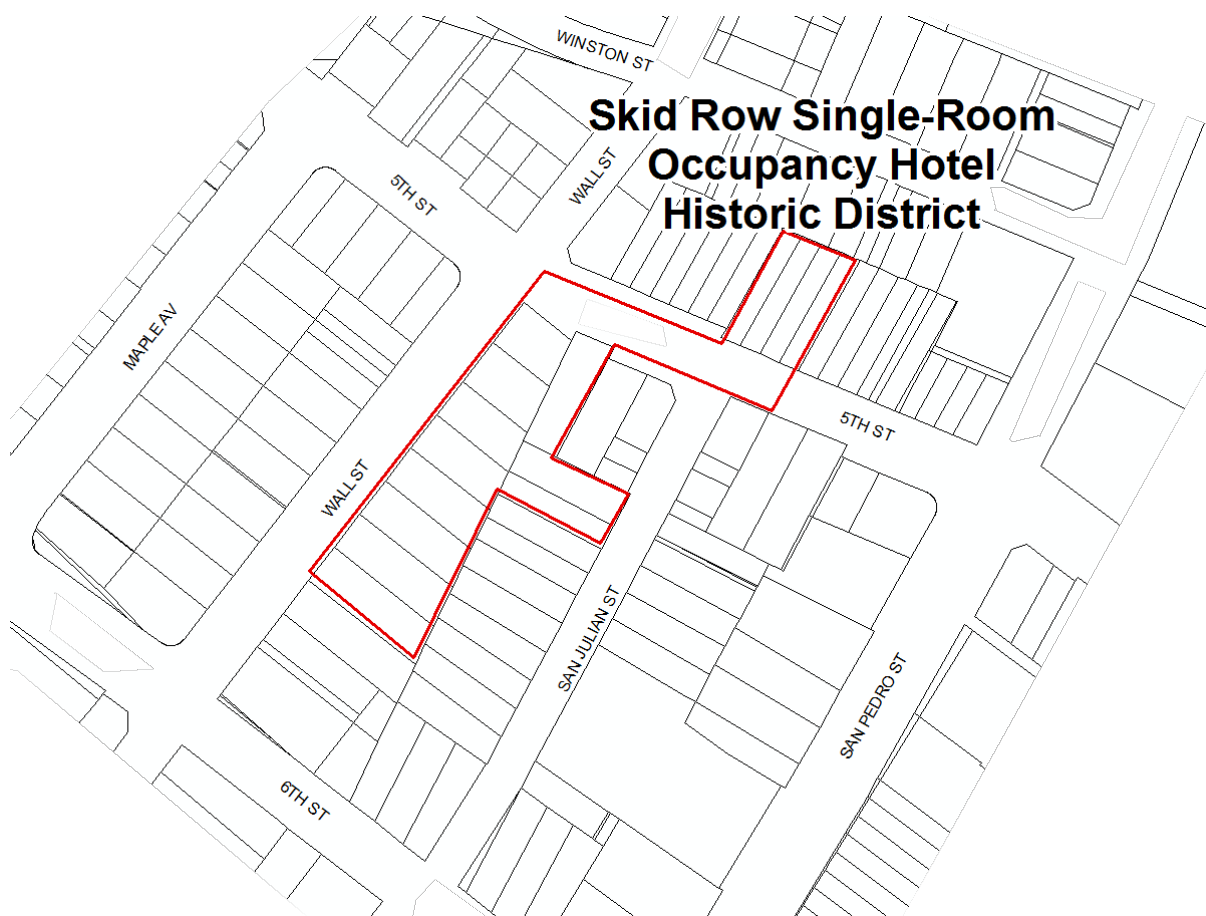
The district is composed primarily of Single-Room Occupancy (SRO) hotels that were constructed in the early twentieth century. It also includes one contemporary SRO hotel and one vacant parcel. Buildings are sited on rectangular parcels, are flush with the street, and vary between three and four stories in height. Most are architecturally vernacular, though some include some subtle references to the Italianate style. Common architectural features include brick and masonry exteriors, flat roofs, symmetrical facades, simple cornices and dentil moldings, and articulated belt courses. Some, but not all of the buildings also feature fire escapes and blade signs. Common alterations include the replacement of original doors and windows, the modification of ground story facades, and some window infill.

Streets within the district adhere to the skewed rectilinear street grid on which most of Downtown Los Angeles is oriented. All streets are accompanied by concrete sidewalks, and are planted with sycamore and Bradford pear trees that are spaced at roughly equal intervals.

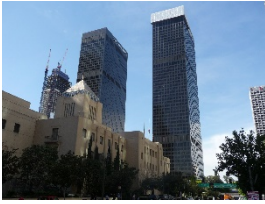
Significance:

The Skid Row Single-Room Occupancy Hotel Historic District was evaluated in 2008 through the Section 106 review process, and was determined eligible for the National Register under Criteria A and C with a period of significance of 1900-1925. Its boundaries were expanded in 2014 to encompass two additional properties. This SurveyLA evaluation records the findings of his review process.

Of the 11 properties within the district boundaries, 9 (82%) were identified as contributors: 300 E 5th St (Andrew Brown Building), 310 E 5th St (S.C. Dodge Building), 323 E 5th St, 403 E 5th St (Panama Hotel), 521 S San Julian St (Russ Hotel), 512 S Wall St (Ward Hotel), 528 S Wall St (Haskell Hotel), 323 E 5th St, 403 E 5th St, 534 S Wall St (Carlton Hotel), and 538 S Wall St (Palmer House). The other two properties were identified as non-contributors: 504 S Wall St, which is a vacant parcel, and 520 S Wall St (Courtland Hotel), which was constructed in 1995 and post-dates the period of significance.

**Context 1:**

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Skid Row Single-Room Occupancy Hotel Historic District was evaluated in 2008 through the Section 106 review process. The district was determined eligible for the National Register under Criteria A and C, with a period of significance of 1900-1925. This SurveyLA evaluation records the findings of this review process. Documentation related to this evaluation, including the associated California Department of Parks and Recreation (DPR) survey forms, is available as part of the public record for the corresponding Section 106 review.

Name: Arco Plaza**Description:**

Arco Plaza, now known as City National Plaza, is a high-rise commercial complex located at 505-555 South Flower Street in the Financial District of Downtown Los Angeles. The complex occupies a large site that encompasses a city block and is bounded by Fifth Street on the north, Sixth Street on the south, Flower Street on the east, and Figueroa Street on the west. The topography of the site is generally flat, but features a gradual slope to the south.

The complex was constructed in 1972 and is composed of three buildings: a 52-story office tower anchors the north and south ends of the property, and between these two towers is a small, two-story volume that is known as the “jewel box.” The south tower is now known as City National Tower, and the north tower is now known as the Paul Hastings Tower. Both towers and the “jewel box” are designed in the Corporate International style. Notable architectural features include rectangular plans, symmetrical massing, flat roofs, polished granite wall cladding, and bands of fixed square windows that span the length of each façade. The towers feature recessed ground stories that are supported by granite columns. The “jewel box” features double-height windows that are deeply recessed within the building’s façade.

Accompanying the buildings are several associated site features. Near the center of the property is a central plaza that was designed by landscape architects Sasaki, Walker Associates. This plaza is paved with dark granite and is modestly planted with mature trees and shrubs. At the center of the plaza is an abstract sculpture and water feature entitled “Double Ascension” (1973, Herbert Bayer). The complex sits atop a subterranean shopping plaza and parking structure. The perimeter of the property is paved with dark granite and includes mature, manicured ficus trees that are integrated into the adjacent streetscape. The complex is connected to an adjacent property to the north by an elevated pedway.

Alterations are generally confined to the upper stories of the north tower (Paul Hastings Tower) and were completed in 2016. Major alterations include the modification of original fenestration patterns, the removal of some original windows and granite wall cladding, and the installation of new glazing and aluminum framing. In addition, the subterranean mall originally descended two stories, but in 2004 its lower story was converted to parking.

Significance:

Arco Plaza/City National Plaza is an excellent example of Corporate International commercial architecture in Downtown Los Angeles, and is an important work of noted Los Angeles architectural firm A.C. Martin and Associates. It is also a significant example of a 1970s corporate office complex, exhibiting essential characteristics of the property type and reflecting patterns of corporate growth after World War II. The period of significance has been identified as 1972, the year that the complex was constructed. Since the complex is less than 50 years of age and is not of exceptional importance, it is not eligible for the National Register at the time of the survey.

The site on which the complex is located historically sat adjacent to the residential community of Bunker Hill, which was one of Los Angeles’ most exclusive residential suburbs in the nineteenth century but had become deteriorated by World War II. To the immediate south of Bunker Hill stood the landmark Richfield Tower, which was constructed in 1929 by architects Morgan, Walls and Clements in the Art Deco style and was one of Los Angeles’ most iconic edifices. The building, which served as the headquarters of the Atlantic Richfield Oil Company (now ARCO), featured a unique black-and-gold material palette that was intended to symbolize the “black gold” that was Richfield’s business.

To combat the effects of blight and decay, the Community Redevelopment Agency of Los Angeles (CRA) embarked upon a redevelopment plan for Bunker Hill after World War II that involved the wholesale demolition of existing buildings and the development of a new, modern downtown in their place. While the subject property fell outside the technical boundaries of the Bunker Hill Redevelopment Project Area (bounded by Fifth Street on the south), it nonetheless was influenced by the new development patterns that were taking shape nearby. To the chagrin of many Angelenos, particularly those with an interest in architecture and historic preservation, the Richfield Tower was demolished in 1969 to make way for a new, high-

rise corporate plaza. One of the towers comprising the plaza would serve as the new permanent home of the Atlantic Richfield Company.

Designed by the noted architectural firm of A.C. Martin and Associates, the new complex exemplified the sleek, modern aesthetic that became synonymous with corporate identity and served as a model for corporate design, both in Los Angeles and elsewhere. When the complex opened in 1972, its twin towers were briefly the tallest buildings in Los Angeles. Of note are two bronze plinths in the central plaza of the complex, which are salvaged elevator doors from the former Richfield Tower. In 1973, a large sculpture designed by artist Herbert Bayer was installed in the central plaza. After the complex was sold in 2004, its name was changed from Arco Plaza to City National Plaza.



Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Corporate International, 1946-1976
Property type:	District
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3CS;5S3
Reason:	Excellent example of Corporate International commercial architecture in Downtown Los Angeles; work of noted Los Angeles architectural firm A.C. Martin and Associates. Complex includes a landscaped plaza designed by landscape architects Sasaki, Walker and Associates, and a sculpture ("Double Ascension") designed by artist Herbert Bayer. Less than 50 years of age and not of exceptional importance; therefore not eligible for the National Register at the time of the survey.

Context 2:

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	The Rise of Corporations and Corporate Types, 1945 - 1980
Sub theme:	Corporate Office Buildings, 1945-1980
Property type:	Commercial - Office
Property sub type:	High Rise Office
Criteria:	A/1/1 & C/3/3
Status code:	3CS;5S3
Reason:	Excellent example of a 1970s corporate office tower in Downtown Los Angeles, exhibiting essential characteristics of the property type; associated with patterns of corporate growth and development in Los Angeles after World War II. The complex was constructed as the corporate headquarters of the Atlantic Richfield Company, also known as ARCO. Less than 50 years of age and not of exceptional importance; therefore not eligible for the National Register at the time of the survey.

Name: Bunker Hill Towers**Description:**

Bunker Hill Towers is a multi-family residential development located at 222-234 South Figueroa Street in the Bunker Hill neighborhood of Downtown Los Angeles. The complex occupies a large, sloped site that encompasses a city block and is bounded by Third Street on the south, Flower Street on the east, and Figueroa Street on the west. The north boundary abuts an adjacent residential complex and approximates the course of Second Street, which carries traffic beneath the complex via a tunnel.

The complex is composed of three residential towers that were built between 1966 and 1968. Two of the towers are 19 stories in height and sit perpendicular to one another at the southwest corner of the property; the third is 32 stories in height and is located near the center of the property. The three towers open into a central courtyard that consists of hardscaped plazas and terraces, tennis courts, a swimming pool with hexagonal motifs, and various landscape features. Notable landscape elements within the court include circular and rectangular concrete planters, rolling lawns, and mature shade trees. Since the property is located on a slope, the central court is partially elevated and sits atop a multi-level parking garage. The complex is connected to adjacent properties to the south and west by a network of elevated pedways.

The three buildings are all designed in the Corporate International style and are nearly identical in appearance. Notable features include expressed concrete construction, symmetrical massing, rounded corners, flat roofs, concrete and stucco exterior walls, and metal windows that are set within deeply recessed openings. Alterations include the conversion of the 32-story tower into condominiums in 1980, and remodeling of the central court in 1985.

Significance:

Bunker Hill Towers is an excellent example of Corporate International architecture as applied to a multi-family residential complex, and is the work of noted Los Angeles architect and planner Robert E. Alexander. It is also significant as an early and influential component of the redevelopment plan that re-shaped Bunker Hill after World War II. The period of significance has been identified as 1966-1968, the period during which the complex was constructed.

The construction of Bunker Hill Towers in the 1960s marked an important turning point in the transformation of the Bunker Hill neighborhood. In the late nineteenth century, Bunker Hill developed into one of Los Angeles' most exclusive residential suburbs and was home to many of the city's elite. The neighborhood overlooked the central business district yet remained physically separated from it because of the area's hilly topography, thus providing residents with a sense of seclusion. At this time, Bunker Hill was notable for its Victorian-era mansions that were considered to be among the finest dwellings in the city. Moving into the twentieth century, however, the neighborhood began to lose its luster as wealthy Angelenos moved to new neighborhoods in other parts of Los Angeles. By World War II, Bunker Hill had become synonymous with material decay and social degradation.

To combat the effects of decay and blight, the Community Redevelopment Agency of Los Angeles (CRA) embarked upon a redevelopment plan for Bunker Hill after World War II that involved the wholesale demolition of existing buildings and the development of a new, modern downtown in their place. Bunker Hill Towers was among the first new development projects to break ground under the auspices of the Bunker Hill Redevelopment Plan and exemplified the CRA's vision for the reinvented neighborhood. Built between 1966 and 1968, the complex was designed by renowned architect and planner Robert E. Alexander and was considered to be an experiment in urban living. The \$60 million complex was said to represent a "new era" in Los Angeles in which professionals could live in luxurious modern buildings near their places of employment. Its sleek, high-rise design exuded a sense of modernity and sharply contrasted with the aging dwellings and boarding houses that had historically occupied the site.

When it opened in 1968, Bunker Hill Towers was marketed as a "virtual community in itself." Included on site was an array of amenities including a grocery store, dry cleaner, barber shop, beauty salon, and 24 hour security services. Early tenants of

the complex were a relatively diverse group that included seasoned business executives and attorneys, young professionals, and retirees.



Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Corporate International, 1946-1976
Property type:	District
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of Corporate International architecture applied to a multi-family residential complex; work of noted Los Angeles architect and planner Robert E. Alexander.

Context 2:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Residential
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Significant example of a residential property associated with patterns of urban redevelopment in Downtown Los Angeles after World War II. Built between 1966 and 1968, Bunker Hill Towers represented an early and influential component of the redevelopment plan that shaped present-day Bunker Hill.

Name: California Mart**Description:**

The California Mart, now known as the California Market Center, is a wholesale commercial complex that is located at 110 East Ninth Street, in the area of Downtown Los Angeles known as the Fashion District. The property occupies a flat, rectangular parcel that encompasses a city block and is bounded by 9th Street on the north, Olympic Boulevard on the south, Los Angeles on the east, and Main Street on the west.

The complex is composed of four commercial buildings that were constructed between 1963 and 1979. On the west side of the property is a 13-story commercial tower that was built in 1963 and was the first building within the complex to be completed. On the east side of the property is a second 13-story commercial tower that was erected in 1966 and is almost identical to its predecessor in terms of design. Both of these buildings are designed in the Corporate International style and feature exposed concrete construction, flat roofs, vertical bands of metal windows, and recessed ground stories. The south end of the property is occupied by a third commercial tower that was constructed in 1979 and is sheathed in a glass skin. The three towers are connected by a series of hyphens. The fourth building rises 2 stories in height and was built in 1963, though it has been extensively altered. Located at the corner of Ninth and Main Streets, this building features polished granite wall cladding and serrated corners.

Between the 2-story building and the adjacent towers is a small plaza that is modestly landscaped with planters containing shrubs and flowers. Also within the plaza is a freestanding sculpture entitled "The Hammering Man" (1988, Jonathan Borofsky). Manicured ficus trees are planted along the perimeter of the property and are integrated into the adjacent streetscape.

Significance:

The California Mart/California Market Center is an excellent example of Mid-Century Modern commercial architecture, and was designed by the noted Los Angeles architectural firm of Victor Gruen and Associates. The period of significance for this context has been identified as 1963-1979, which is the period during which the complex was developed. The complex is also a significant example of a commercial property associated with Los Angeles' garment and textile industries. The period of significance for this context begins in 1963 and has been left open-ended, since the property has continuously retained an association with the garment and textile industries.

Since the early 20th century, this area of Downtown Los Angeles has been a focal point of the garment and textile trades, both of which are linchpins of the local economy. Today, Los Angeles boasts the largest garment and textile industries in the county after New York City. These industries flourished in the 1920s as companies specializing in the production of clothing and textiles erected new manufacturing plants and wholesale enterprises to the south and east of the central business district. All aspects of garment production were carried out in these buildings including design, cutting, sewing, and distribution. Many of these garment-related enterprises were affiliated with entrepreneurs of Jewish lineage who moved to Los Angeles from New York City and Europe.

In the early 1960s, underwear manufacturers Harvey and Barney Morse acquired the block bounded by Ninth, Main and Los Angeles streets and Olympic Boulevard and announced plans to develop a massive showroom and merchandising complex. Known as the California Mart, the complex was designed to provide a centralized, year-round trade center for clothing manufacturers and wholesalers. Initial plans called for the construction of multiple high-rise towers and a low-scale, on-site bank building. The Morses' plan for the block was a boon to the local garment and textile industries, and at the time it represented the largest privately-financed construction project in Downtown Los Angeles in 35 years.

Architectural firm Victor Gruen and Associates of Los Angeles was selected to design the first two towers comprising the complex, which were completed in 1963 and 1966. The firm also designed a one-story, on-site bank building at the southeast corner of Ninth and Main Streets. The complex was expanded to the south in 1979 when a fourth building was added to the site, which was also designed by Gruen. Upon completion of the fourth building, the complex contained 2.5 million square

feet of tenant space, with over 2,000 tenants and more than 8,000 fashion lines. Its name was subsequently changed to the California Market Center.



Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Mid-Century Modernism, 1945-1970
Property type:	District
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of Mid-Century Modern commercial architecture in Downtown Los Angeles. The buildings comprising the complex are designed in different, yet compatible iterations of Modern architecture that were popular in the post-World War II period including Corporate International and Late Modern. Each building was designed by noted Los Angeles architectural firm Victor Gruen and Associates.

Context 2:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	Significant example of a commercial property associated with Los Angeles' garment and textile industries. Originally known as the California Mart, what is now known as the California Market Center played a pivotal role in the development of Los Angeles' garment and textile industries and is an anchor of Downtown Los Angeles' Fashion District. The complex has remained in continuous operation since its construction in 1963.

Name: Central Wholesale Produce Market**Description:**

The Central Wholesale Produce Market is located in the industrial district of Downtown Los Angeles, east of the central business district. The market occupies a flat site that is moderate in size and irregular in shape. It is located in the interior of the city block that is bounded by 8th Street on the north, Olympic Boulevard on the south, Central Avenue on the east, and Kohler Street on the west.

The property consists of seven buildings that house stalls for produce vendors. Six of the buildings are original to the site and date to its construction in 1927. These buildings are one story in height, are constructed of reinforced concrete, and have elongated footprints that are either linear or L-shaped. Facades are divided into a series of open stalls that span the length of each building and are secured by metal roll-up doors. Some of the stalls feature industrial sash windows. The seventh building, which is located near the center of the property, was built circa 1960 and replaced two original buildings. This building is also one story in height and is constructed of reinforced concrete, but features brick cladding and more modern massing and proportions. Its facades are also lined with open stalls. All buildings are architecturally vernacular. An interior circulation network traverses the property and provides access to the vending stalls.

Some alterations have been made to the property over time. Major alterations include the infill of some original vending stalls and windows, the replacement of industrial sash windows with corrugated metal panels, and the installation of non-original signage on building facades. In approximately 1960, two original buildings near the center of the property were demolished and replaced by a modern building.

Significance:

The Central Wholesale Produce Market is an excellent intact example of a consolidated produce market in Downtown Los Angeles. It is associated with the sale and distribution of agricultural goods, and also exhibits distinctive characteristics of the property type. The period of significance has been identified as 1927, which is when the market was constructed. Due to alterations, including the infill of several bays and the demolition of two original buildings, the property may not retain sufficient integrity for listing in the National Register.

Agriculture was an early linchpin of Los Angeles' economy and helped to facilitate and sustain the city's growth. With its salubrious climate and vast expanses of undeveloped land, Southern California proved to be a particularly lucrative locale for the cultivation of crops and the production of other food products. Once its reputation as a fertile agricultural center had been secured, Los Angeles produced and distributed various cash crops, dairy products, and poultry and beef products in large quantities.

Produce markets emerged as the commercial hub for agricultural products, and provided vending space for local farmers and ranchers to sell and distribute their goods. The earliest produce markets tended to be small-scale operations that were housed in a single building. However, as the demand for local agricultural goods expanded, so too did the venues at which these products were sold. This gave rise to an industrial property type called the consolidated produce market, which was designed to centralize and organize storage and selling space for multiple vendors. Consolidated markets typically occupied large sites and consisted of multiple long, narrow buildings, on-site cold storage, and administrative facilities. Buildings were arranged in rows in order to create bustling corridors of market activity.

Ground was broken on the Central Consolidated Produce Market in 1927. Located near the intersection of Central Avenue and Eighth Street, the market occupied a 4.5-acre site located near freight rail lines and the city's other two leading produce markets: City Market (1909) at San Pedro and Ninth Streets, and the Union Terminal Market (1918) at Central Avenue and Seventh Street. The subject property's buildings were designed by architect Robert H. Orr and built by the Wurster Construction Company. In conjunction they could accommodate more than 450 growers and distributors. The market catered primarily to small, local truck farmers who travelled Downtown to sell their goods.

**Context 1:**

Context:	Industrial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Agricultural Roots, 1850-1965
Sub theme:	From Farm to Market, 1900-1960
Property type:	Commercial
Property sub type:	Consolidated Produce Market
Criteria:	A/1/1 & C/3/3
Status code:	3CS;5S3
Reason:	Excellent intact example of a consolidated produce market in Downtown Los Angeles; associated with the sale and distribution of agricultural goods, and exhibits distinctive characteristics of the property type. Consolidated produce markets are characterized by rows of linear buildings, dedicated spaces for vendors, and interior circulation networks. Due to alterations, including the infill of several bays and the demolition of two original buildings, the property may not retain sufficient integrity for listing in the National Register.

Name: Garment Industry Planning District



Description:

The Garment Industry Planning District is located to the south and east of the area of Downtown Los Angeles known as the Historic Core. The district is large in size and rectangular in shape. Its boundaries are generally defined by 8th Street on the north, 16th Street on the south, San Pedro Street on the east, and Los Angeles Street on the west. The topography of the area is flat.

The district is composed of industrial and commercial buildings that are associated with the garment and textile industries. These buildings were constructed at various points between the 1920s and the present, giving the district a somewhat varied and eclectic visual character. Corner parcels within the district are typically anchored by industrial lofts, most of which were constructed as garment factories in the 1920s and 1930s. Today they are occupied by a variety of industrial and commercial tenants. Many industrial lofts are also prevalent along the western edge of the district, particularly along Los Angeles Street. Between these lofts is a mix of multi-story light industrial buildings, one and two-story commercial buildings, and parking facilities.

Planning features also help to define the district and distinguish it from other commercial and industrial areas within Downtown. Buildings are overwhelmingly devoted to the fashion industry, are densely sited on compact urban lots, and are flush with the street. Most feature abundant signage and merchandise that spills into the public right-of-way, effectively blurring the line between indoor and outdoor retail space. Streets are narrow, are oriented on a skewed orthogonal grid, and accompanied by wide sidewalks. Many of the service alleys within the district are utilized by merchants and pedestrians. These features provide the district with a vibrant and activated street life and a strong sense of walkability.

Significance:

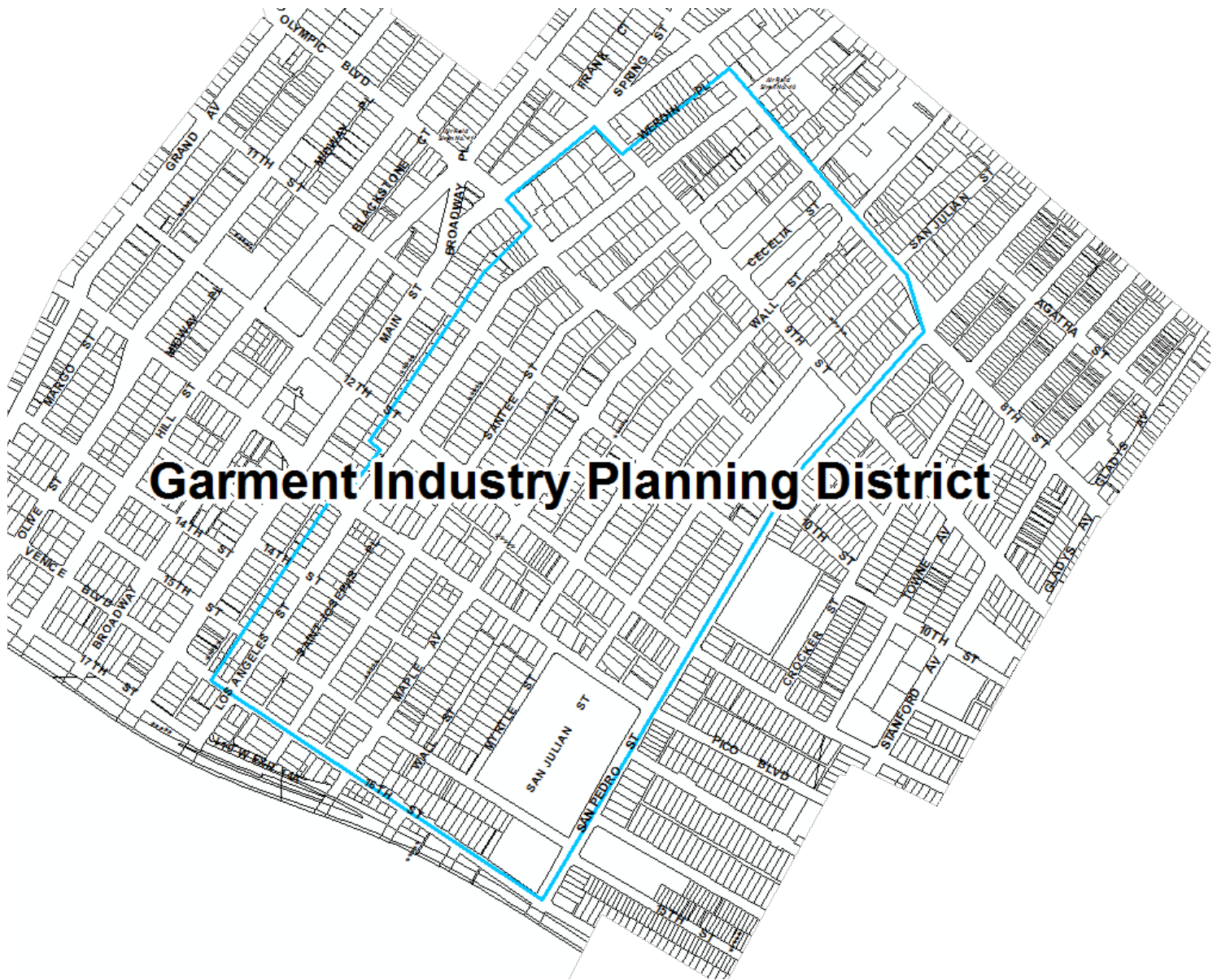
The Garment Industry Planning District contains a significant concentration of buildings devoted to the manufacture and sale of garments, textiles, and associated products. Developed between approximately 1920 and the present, this area constitutes the core of Los Angeles' Fashion District. Its buildings and planning features represent the history and evolution of the garment industry, and exemplify industrial and commercial development patterns associated with the industry.

Some of the buildings within the district are designated under federal and local programs. Several others were identified as individually eligible resources as part of SurveyLA. Also within the district boundaries is Santee Alley, a two-block-long service alley that has organically evolved into a locus of the local fashion industry. Since it has a unique history and distinctive sense of place, Santee Alley was evaluated as a separate planning district through SurveyLA.

Until the early twentieth century, what is now known as the Fashion District was predominantly residential and consisted of small, single-family houses and the occasional livery stable. The character of development in the area began to change in the early 1910s, when Los Angeles experienced a wave of remarkable economic growth. Bit by bit, the houses to the south and east of the burgeoning central business district were demolished and replaced by industrial lofts and smaller-scale industrial buildings. The area had become overwhelmingly industrial by the 1920s. Garment and textile companies, many of which were seeking to evade unionization drives in New York, congregated in this new industrial zone and sowed the seeds for future garment-oriented development. Many of these companies were owned by entrepreneurs of Jewish heritage. After World War II, emphasis shifted from garment production to garment sales as a significant number of wholesalers also set up shop in the area. Today, the area contains a robust mix of industrial and commercial properties dedicated to the fashion industry. It is notable as the second largest garment trade in the nation after New York City.

While the district retains a discernible character and a strong sense of place, the majority of its buildings have been altered. Common alterations include the replacement of original doors and windows, the replacement of wall cladding, extensive storefront modifications, and the application of non-original decorative features. A considerable number of buildings have also been demolished and replaced by contemporary structures. The cumulative impact of these alterations has

compromised the district's integrity as a whole. Thus, the area does not meet eligibility criteria as a historic district, although it may merit special consideration in the planning process.



Context 1:

Context:	Industrial Development, 1850-1980
Sub context:	Manufacturing for the Masses, 1883-1989
Theme:	Garments and Textiles, 1896-1980
Sub theme:	No SubTheme
Property type:	Industrial
Property sub type:	Garment Industry Historic District
Criteria:	A/1/1 & C/3/3
Status code:	6LQ
Reason:	Significant concentration of industrial and commercial buildings in Downtown Los Angeles associated with the garment and textile industries. Since approximately 1920, the area has developed into an epicenter for the manufacture and sale of garments and textiles, both important tenets of Los Angeles' industrial economy. While the area retains many of its original planning features and a distinctive sense of place, a majority of buildings within its boundaries have been altered; moreover, several buildings have been demolished and replaced with contemporary buildings. Thus, the area may not meet eligibility criteria as a historic district, although it may merit special consideration in the planning process.

Name: Indian Alley**Description:**

Indian Alley is the unofficial name given to the 400 block of Werdin Place, a service alley that is located between the Historic Core and Central City East neighborhoods of Downtown Los Angeles. The alley is located between Main and Los Angeles streets, and is bounded by Winston Street on the north and Fifth Street on the south. It is paved with asphalt and brick, and is bounded on either side by the rear elevations of multi-story commercial buildings. Many of these walls are adorned by murals that depict themes in Native American cultural history. Each end of the alley features a wrought iron gate that restricts public access.

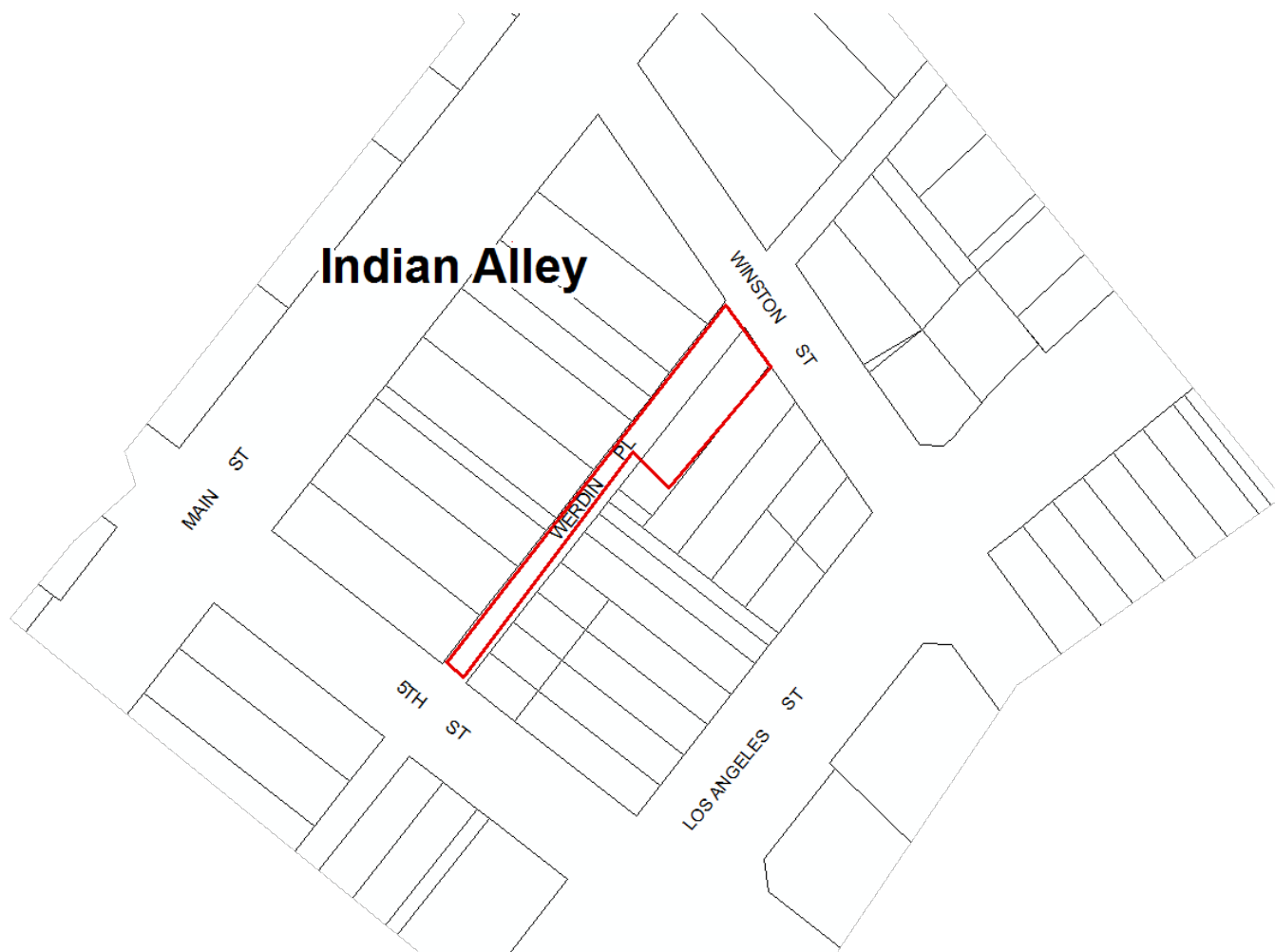
Anchoring the north end of the alley is a three-story commercial building that is located at 118 Winston Street and was constructed in 1887. The building is constructed of brick, is capped by a flat roof and parapet, and has double-hung wood windows. It also features a clipped northwest corner. The building was erected as a mixed-use commercial and residential structure, but in the 1970s it was used as a social service center for people of Native American heritage who were grappling with homelessness and substance abuse. Alterations to the building include some window infill, door replacement, and storefront modifications.

Significance:

Indian Alley appears to be significant for its association with Native American history and culture in Los Angeles. It is notable as one of few known resources associated with the city's Native American community in the post-World War II period. The evaluation pertains to both the alley itself and the adjacent building at 118 Winston Street. However, more focused research and analysis regarding this association is needed to make a determination of eligibility.

The 400 block of Werdin Place organically evolved into a gathering place for members of Los Angeles' Native American community after World War II. People of Native American descent were driven to the area due to several factors; specifically, the mass evictions that occurred during the redevelopment of Bunker Hill displaced many individuals who lived in the neighborhood, and the Indian Relocation Act of 1956, a federal law that encouraged Native Americans to leave reservations and assimilate into cities, led many people to relocate to Los Angeles. Many of the individuals who congregated on Werdin Place were afflicted by homelessness and substance abuse, which resulted in the alley earning a reputation of ill repute. However, Werdin Place also served as a focal point where people of Native American descent could come together and find their relatives after relocating from reservations.

In 1974, a drug and alcohol treatment center known as United American Indian Involvement, Inc. (UAI) opened in the building at 118 Winston Street. UAI was founded and directed by Baba Cooper, who was reportedly Sioux, and its staff was composed entirely by those of Native American heritage. In addition to addiction management, UAI provided hot meals, showers, shelter, and emergency medical care to members of the local American Indian community. UAI remains in operation, though it moved to a new location in 2000. However, the alley retains an association with the Native American community through a series of murals that have been painted along its walls in recent years. These murals depict themes and motifs in Native American cultural history, and in many cases were painted by local American Indian artists.

**Context 1:**

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Other
Property sub type:	No Sub-Type
Criteria:	A/1/1
Status code:	QQQ
Reason:	Example of a public space that may be significant for its association with Native American culture and history in Los Angeles. The 400 block of Werdin Place (informally known as Indian Alley) and the adjacent building at 118 Winston Street are among the few known resources associated with Native Americans in Los Angeles after World War II. However, more research and analysis regarding this association are needed to make a determination of eligibility.

Name: Japanese Village Plaza**Description:**

Japanese Village Plaza is a Japanese-themed commercial center located at 335 East Second Street, in the Little Tokyo neighborhood of Downtown Los Angeles. The property occupies a flat, 2.5-acre parcel that is irregular in shape and spans the width of a city block. It is generally bounded by First Street on the north, Second Street on the south, Central Avenue on the east, and commercial and institutional parcels on the west.

The property consists of four adjoining commercial buildings that vary between one and two stories in height and are occupied by small retail stores and eateries. It is transected by a pedestrian promenade that extends between First and Second streets. This promenade incorporates landscape and hardscape elements that complement adjacent buildings including brick pavers juxtaposed by aggregate and scored concrete; stone and concrete benches; concrete planters; a raised platform that is used for performances; and manicured ficus trees. The property also includes two public art pieces. "Ten, Chi, Jin" (1979, Michael Todd) is an abstract bronze sculpture located in the plaza, and "Senzo" (1981, Jerry Matsukuma) is a mural located along the First Street wall of the complex.

What is arguably the property's most iconic feature is what is known as the Yagura Fire Tower, which announces the entrance to the complex on First Street and is designed to resemble a traditional fire lookout tower in rural Japan. Ascending 55 feet, the tower features bright red beams and an ornamented roof with tiles imported from Japan. The original tower was constructed of wood, but in 2010 a metal replica was erected in its place because of termite damage.

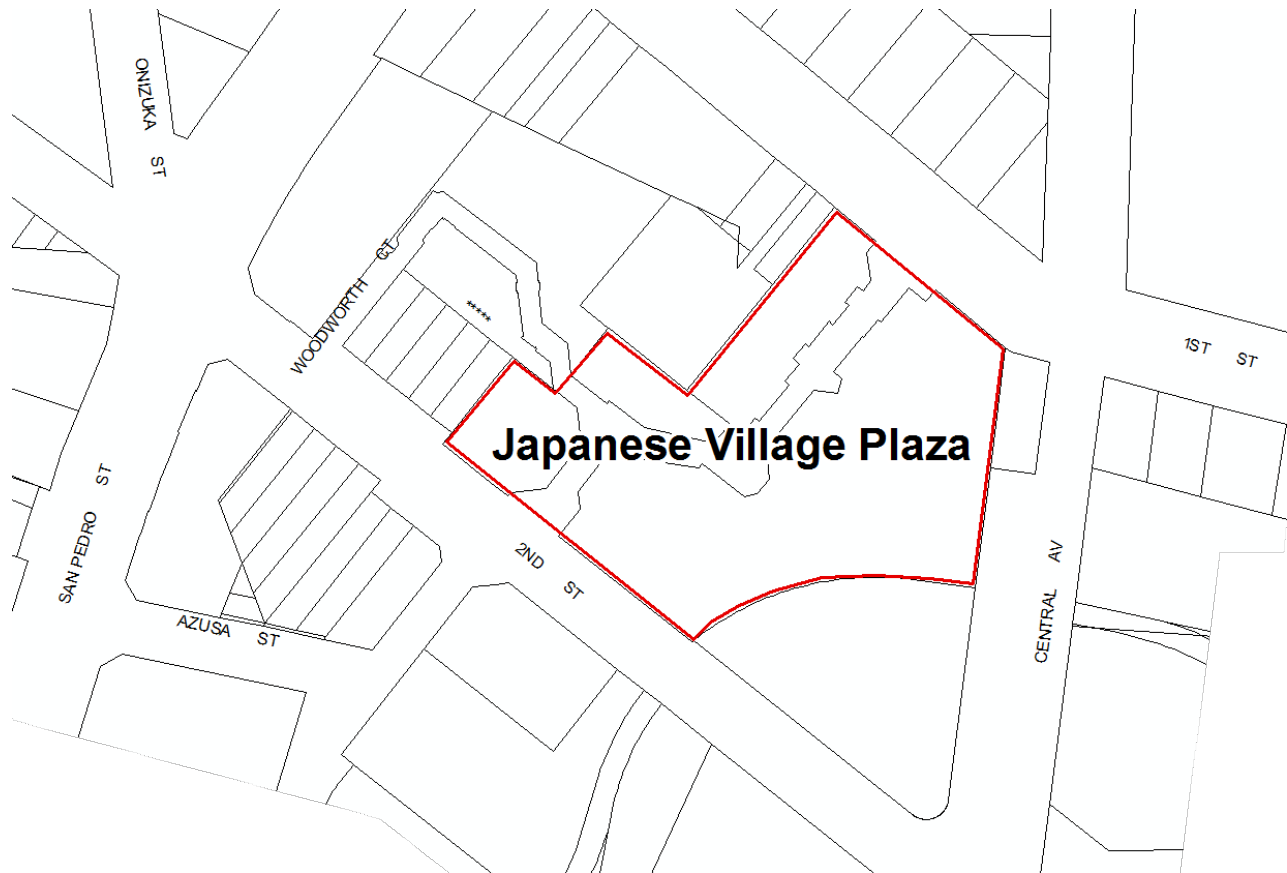
Buildings within Japanese Village Plaza are architecturally vernacular but exhibit some characteristics of the East Asian Eclectic style. This aesthetic helps to evoke a sense of Japanese commercial identity. Notable architectural features include complex roof forms and blue clay tile roof cladding, ornamented roof ridges, decorative wood screens, and other Japanese-inspired motifs. Aside from the replacement of the Yagura Fire Tower, the complex appears to be unaltered.

Significance:

Japanese Village Plaza was evaluated in 2009 as part of the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector Transit Corridor project. It was determined ineligible for the National Register and California Register through the Section 106 and CEQA review processes. However, the property appears eligible for local listing as a long-term location of a retail complex important to the commercial identity of Little Tokyo. Since its construction, the complex has acted as a focal point of Japanese American cultural and community identity in Los Angeles. The period of significance begins in 1978, which is when the complex was constructed, and has been left open-ended since the complex has remained in continuous operation. The property appears to meet local criteria only through this SurveyLA evaluation.

Historically, the area around Japanese Village Plaza consisted of Japanese institutions and small, local businesses that served the Japanese American community that resided in Little Tokyo. However, by the 1970s corporations had played a prominent role in the redevelopment of Little Tokyo, and as a result local stakeholders and cultural identity were increasingly threatened by the financial power of outside corporate interests. To assuage this tension, the Community Redevelopment Agency (CRA) called for the construction of what became known as Japanese Village Plaza, a themed commercial center that would both further its goal of revitalizing the Little Tokyo neighborhood and also provide space for its myriad mom-and-pop businesses to operate. Korean American architect David Hyun was retained to design the complex, which incorporated elements associated with traditional Japanese American architecture. Hyun also designed the complex's iconic Yagura Fire Tower. The plaza was subsequently awarded the Federal Design Achievement Award for its innovative design.

Japanese Village Plaza opened in 1978 and instantly became a cultural landmark within the Little Tokyo community. Two public art pieces were subsequently installed on the property in 1979 and 1981, complementing its Japanese American identity. The complex exhibits an ethnic flavor that has rendered it a major cultural attraction within the Little Tokyo community, and continues to be occupied primarily by local, independently-owned businesses.

**Context 1:**

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Commercial Identity, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	Historic District
Criteria:	A/1/1
Status code:	5S3
Reason:	Japanese Village Plaza was evaluated in 2009 as part of the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector Transit Corridor project. It was determined ineligible for the National Register and California Register through the Section 106 and CEQA review processes. However, the property appears eligible for local listing as a long-term location of a retail complex important to the commercial identity of Little Tokyo. Since its construction, the complex has acted as a focal point of Japanese American cultural and community identity in Los Angeles. The period of significance begins in 1978, which is when the complex was constructed, and has been left open-ended since the complex has remained in continuous operation. The complex includes two public art pieces: a sculpture by artist Michael Todd, and a mural by artist Jerry Matsukama. The resource appears to meet local criteria only through this SurveyLA evaluation.

Name: Lafayette Junior High School**Description:**

Lafayette Junior High School is located at 1240 Naomi Avenue in the industrial district of Downtown Los Angeles. The property was originally a middle school campus, but is now used as a maintenance plant for the Los Angeles Union School District (LAUSD). The campus occupies a flat, trapezoidal parcel that is bounded by 12th Street on the north, 14th Street on the south, Hooper Avenue on the east, and Naomi Avenue on the west. The campus was built in the 1920s but underwent substantial reconstruction in 1936 following the Long Beach Earthquake.

The campus consists of three buildings that were either built or substantially remodeled in 1936. At its northwest corner is a two-story building that is flush with the street. Originally known as the Home Economics Building, it was constructed in 1926 and reconstructed in 1936. To the south is a second two-story building that is set back from the street, which was constructed in 1936 and was used as administration and classroom space. At the northeast corner of the campus is a one-story building that is flush with the street and was also used as classrooms. It was constructed in 1923 and substantially remodeled in 1936. The southeast corner of the campus is anchored by a utilitarian building that appears to have been erected after World War II. Landscaping is sparse and is limited to a small lawn, mature Mexican fan palms, and shrubs at the campus' southwest corner. Most of the property is paved with asphalt and is spanned by a wrought iron perimeter fence.

The district boundary was drawn to only include the three buildings that date to the campus's 1936 reconstruction. The Home Economics Building is designed in the Mediterranean Revival style and features a hipped roof, stucco wall cladding, arched entrances, and wood windows. Its original entrance has been infilled, and small lean-to additions have been appended to its primary (west) facade. The classroom and arts buildings are designed in the PWA Moderne style and feature flat roofs, stucco wall cladding, fluted pilasters, and bands of windows. Alterations to these buildings include the replacement of some original doors and windows.

Significance:

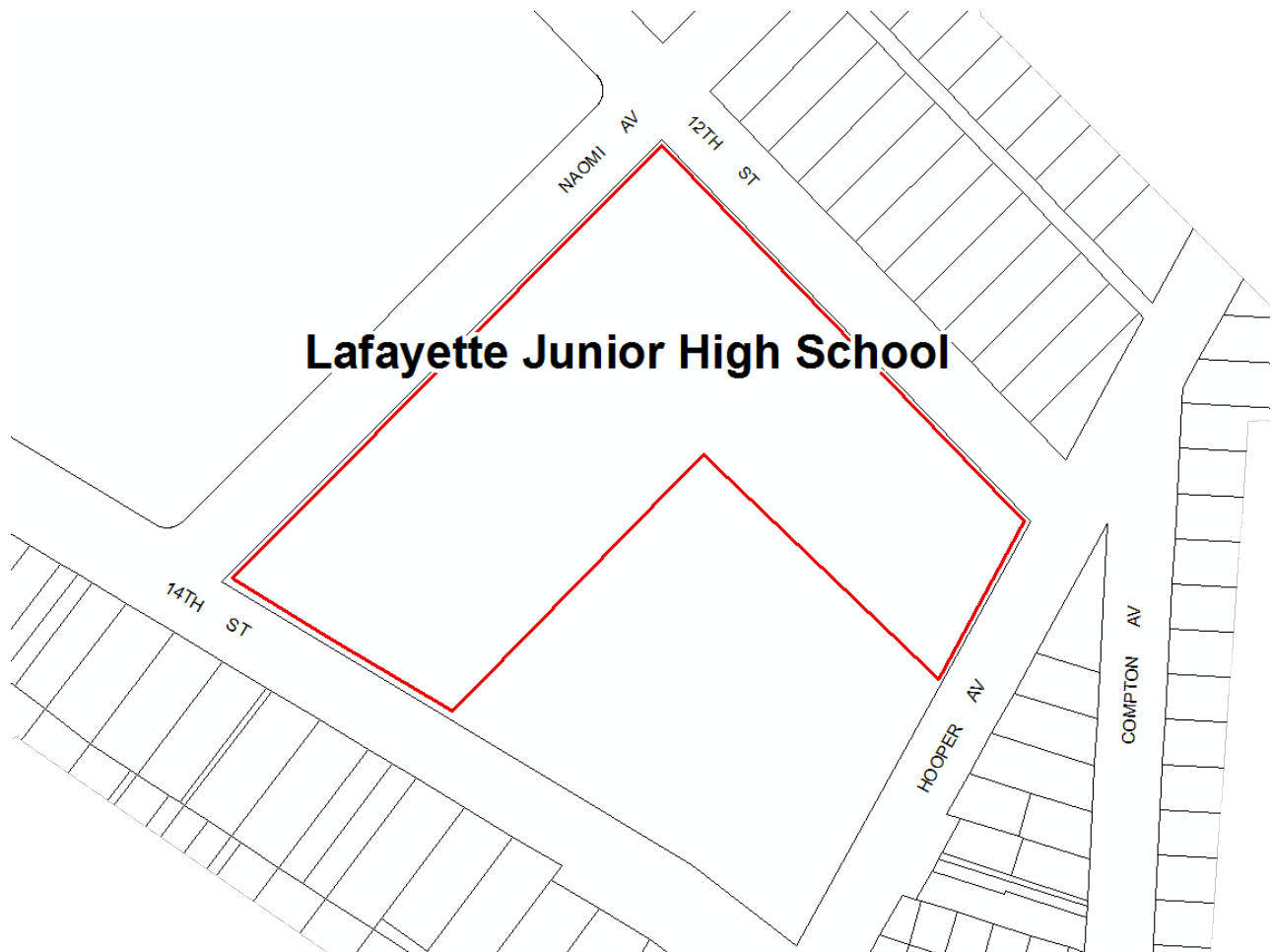
Lafayette Junior High School is an excellent example of an LAUSD middle school, representing LAUSD campus planning and design concepts from the post-1933 Long Beach Earthquake period of school construction. The period of significance has been identified as 1936, representing the period in which the campus was rebuilt and remodeled to its present-day configuration. Due to alterations, including door replacement, window replacement, and the infill of an original entrance, the campus may not retain sufficient integrity for listing in the National Register.

A single-room schoolhouse was built at the present-day site of the campus in the early 20th century to accommodate families living in the area, which at the time was predominantly residential. It was known at this time as the 14th Street School. In 1911, increases in enrollment necessitated the construction of a new campus in its place. Named Lafayette Junior High School, the new campus was one of the earliest middle schools in the LAUSD system. Several new buildings were added to the campus in the 1920s to accommodate a steady increase in the student population. Like most LAUSD buildings of this era, the 1920s campus buildings appear to have been constructed of reinforced brick and masonry.

Responding to widespread damage caused by the Long Beach Earthquake, the California Legislature passed the Field Act in 1933, which imposed stringent new design guidelines for future public schools and mandated that existing public schools be reconstructed to new standards. LAUSD subsequently embarked upon a multi-phased school reconstruction program to bring its schools into compliance with these new specifications, using a combination of bond revenue and federal grants. School campuses across the city that were identified as vulnerable to earthquake damage were remodeled and, in many cases, were reconstructed to incorporate advances in seismic safety and construction technology.

Lafayette Junior High School was among the LAUSD campuses that was identified as vulnerable and slated for improvements as part of the district's reconstruction program. Though the shells of some 1920s campus buildings remained in place, these buildings were extensively remodeled. Some original buildings were demolished, and a new classroom building was constructed at the southwest corner of the campus. Reconstruction was carried out in 1936 by architect Arlos B. Sedgley,

with the Monolith Construction Company serving as general contractor. LAUSD closed the school in 1955 amid sharp decreases in student enrollment, which was precipitated by the expansion of industry and commerce in the area. The campus was subsequently converted into administrative quarters for the school district.



Context 1:

Context:	Public and Private Institutional Development, 1850-1980
Sub context:	Education, 1876-1980
Theme:	Public Schools and the LAUSD, 1876-1980
Sub theme:	Post-1933 Long Beach Earthquake, 1933-1945
Property type:	Institutional - Education
Property sub type:	Middle School
Criteria:	A/1/1&C/3/3
Status code:	3CS;5S3
Reason:	Excellent example of an LAUSD elementary school representing the post-1933 Long Beach Earthquake period of school construction. Due to alterations, including door replacement, window replacement, and the infill of an original entrance, the campus may not retain sufficient integrity for listing in the National Register.

Name: Los Angeles County Department of Public Health Administration Complex

Description:

The Los Angeles County Department of Public Health Apartment Complex is an institutional campus located at the northwest corner of Downtown Los Angeles. The campus occupies a large parcel that is rectangular in shape. It is bounded by Temple Street on the north, an office complex on the south, Figueroa Street on the east, and Fremont Avenue on the west. However, the district boundary was drawn to only include that portion of the complex associated with its primary period of development.

The property, which serves as the administrative headquarters of the Los Angeles County Department of Public Health, consists of a 12-story office tower, a four-story parking structure, and a designed landscape. Completed in 1971, the office tower is located at the northeast corner of the property and is designed in the Corporate International style, with some Brutalist influences. Notable features include exposed concrete construction, a flat roof, cast concrete panels, and bands of flush-mounted metal windows. The building sits on a plinth and features a recessed base that is supported by concrete piers. The parking structure, which was also built in 1971, spans the western edge of the property and is adorned by decorative concrete panels. The office tower and parking structure were both designed by architect Arthur Froehlich. At the south end of the property is a three-story building that was constructed in 1952; however, since it pre-dates the rest of the complex and is not directly associated with its site plan, it was excluded from the district boundary.

The office tower and parking structure open into a landscaped courtyard. Designed by landscape architect Raymond E. Page, the courtyard is composed of rolling lawns, ground cover, and manicured vegetation. It also features integrated concrete benches and a pedestrian footbridge. The complex appears to be unaltered.

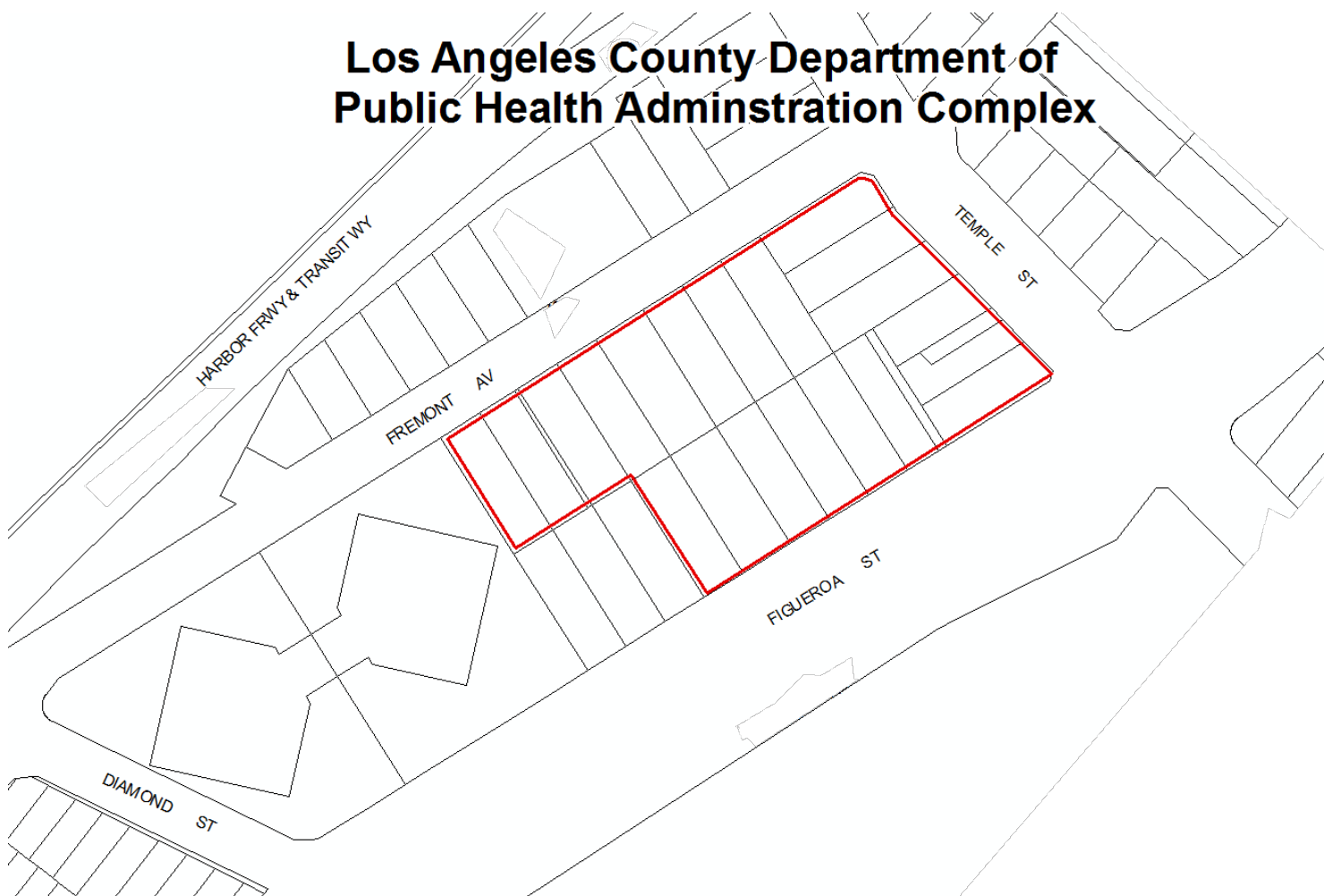
Significance:

The Los Angeles County Department of Public Health Apartment Complex is an excellent example of Corporate International institutional architecture in Downtown Los Angeles, and is the work of noted Beverly Hills architect Arthur Froehlich. The period of significance for this context has been identified as 1966-1971, which accounts for the complex's primary period of development. The property is also significant for its association with the expansion of public health and medicine in Los Angeles after World War II. The period of significance for this context begins in 1971, when the complex opened, and has been left open-ended as the property has remained in continuous use by the Department of Public Health. Since the complex is less than 50 years of age and is not of exceptional importance, it does not appear eligible for the National Register at the time of the survey.

In the years after World War II, the City of Los Angeles made a concerted effort to organize and augment its civic center. This effort culminated in a 1947 Civic Center Master Plan, which called for the development of new governmental facilities in the northern section of Downtown Los Angeles. The subject property was not directly associated with the Civic Center Master Plan, but its development was nonetheless associated with the patterns of institutional consolidation and growth that were taking shape in the vicinity.

In 1966, the Los Angeles County Board of Supervisors approved plans to develop a new administration center for the Health Department at Figueroa and Temple streets. Development of this complex would allow the agency to consolidate its operations, which at the time were scattered among various leased spaces throughout the Civic Center area. The site that was selected for the new complex sat adjacent to a low-rise office building on Figueroa Street that the Health Department had leased since 1952. Noted architect Arthur Froehlich was selected to design the complex, which would consist of a 12-story office tower and a four-story parking structure. Ground was broken in 1966, and construction was completed in 1971. A central courtyard, designed by noted landscape architect Raymond E. Page, was constructed concurrently and helped to unite the various elements comprising the new administration center.

Los Angeles County Department of Public Health Administration Complex

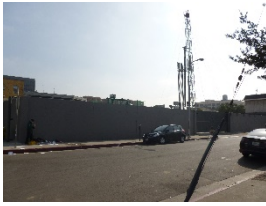


Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Corporate International, 1946-1976
Property type:	District
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3CS;5S3
Reason:	Excellent example of Corporate International institutional architecture in Downtown Los Angeles, with Brutalist influences; work of noted Beverly Hills architect Arthur Froehlich. Complex includes a landscaped courtyard designed by noted landscape architect Raymond E. Page. Less than 50 years of age and not of exceptional importance; therefore not eligible for the National Register at the time of the survey.

Context 2:

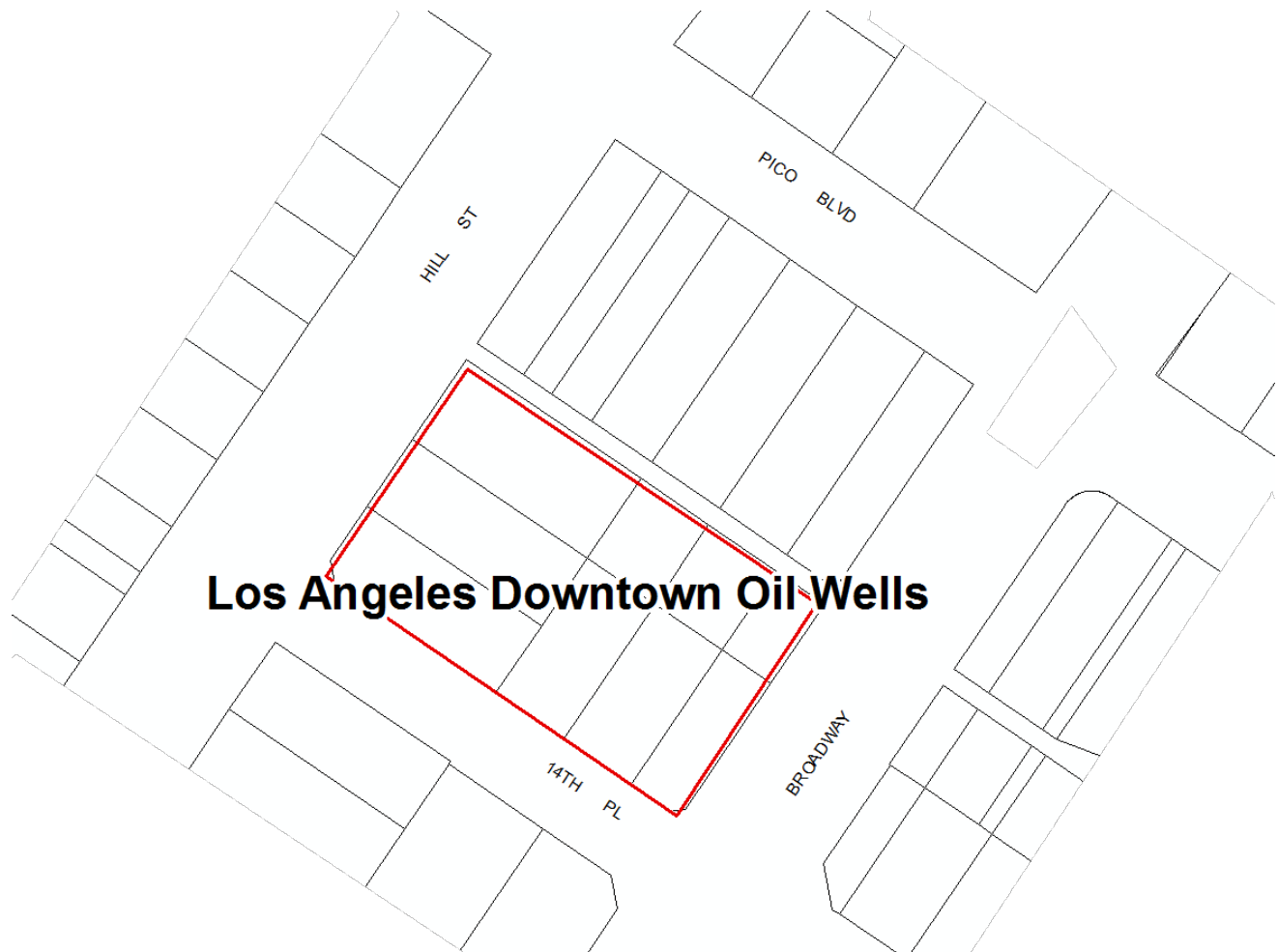
Context:	Public and Private Institutional Development, 1850-1980
Sub context:	Public and Private Health and Medicine, 1850-1980
Theme:	Medical Building Types, 1850-1980
Sub theme:	No SubTheme
Property type:	Institutional - Health/Medicine
Property sub type:	Other
Criteria:	C/3/3
Status code:	3CS;5S3
Reason:	Significant example of a public health administration complex in Downtown Los Angeles; associated with the expansion of public health and medicine in Los Angeles after World War II. Less than 50 years of age and not of exceptional importance; therefore not eligible for the National Register at the time of the survey.

Name: Los Angeles Downtown Oil Wells**Description:**

The Los Angeles Downtown Oil Wells property is located at 155 West 14th Place, near the South Park neighborhood of Downtown Los Angeles. The property occupies a flat site that spans the width of a city block. It is bounded by Broadway on the east, Hill Street on the west, 14th Place on the south, and a service alley on the north. The property consists of infrastructure and buildings that are associated with the extraction of oil. A concrete block wall spans the perimeter of the property and obscures it from public view.

Significance:

The Los Angeles Downtown Oil Wells property is a rare remaining example of oil infrastructure in Downtown Los Angeles, and is associated with the city's petroleum economy. It is notable as the last active oil well in the Downtown area. Oil reserves were discovered at the site in 1964, and production began in 1965. Initially, the field was operated jointly by Standard Oil Company of California (now Chevron) and the Atlantic Richfield Company (now ARCO). The field is now operated by the St. James Oil Company. Oil infrastructure will be evaluated as a group pending further research and analysis.



Context 1:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Industrial
Property sub type:	District
Criteria:	A/1/1
Status code:	QQQ
Reason:	Rare remaining example of an oil well in Downtown Los Angeles. Oil infrastructure identified in SurveyLA will be evaluated as a group pending further research and analysis.

Name: Santee Alley Commercial Planning District**Description:**

The Santee Alley Commercial Planning District is located in the area of Downtown Los Angeles known as the Fashion District. Small in size and linear in shape, the district encompasses a two-block-long stretch of an alley between Santee Street and Maple Avenue, between Olympic Boulevard on the north and 12th Street on the south. The topography of the area is flat.

Santee Alley is an informal, open-air market that developed organically around a service alley in the Fashion District. The alley abuts the rear elevations of approximately 40 commercial and industrial buildings that are located on Santee and Maple streets. Many of these buildings feature rear entrances that open directly into the alley. The alley resembles a commercial bazaar and consists of numerous open-air retail stalls where vendors sell clothing, shoes, and other apparel-related items. Some of the stalls are stand-alone structures, while others are associated with stores that are located in the adjacent buildings. Most are sheltered by awnings or canopies and are accompanied by abundant signage. Approximately 150 stalls are located in the alley. The alley itself is a simple, utilitarian corridor that is paved with concrete. Vehicular access is restricted. At each major street that the alley intersects (Olympic Boulevard, 11th Street, and 12th Street) is a fabric banner that reads "The Santee Alley."

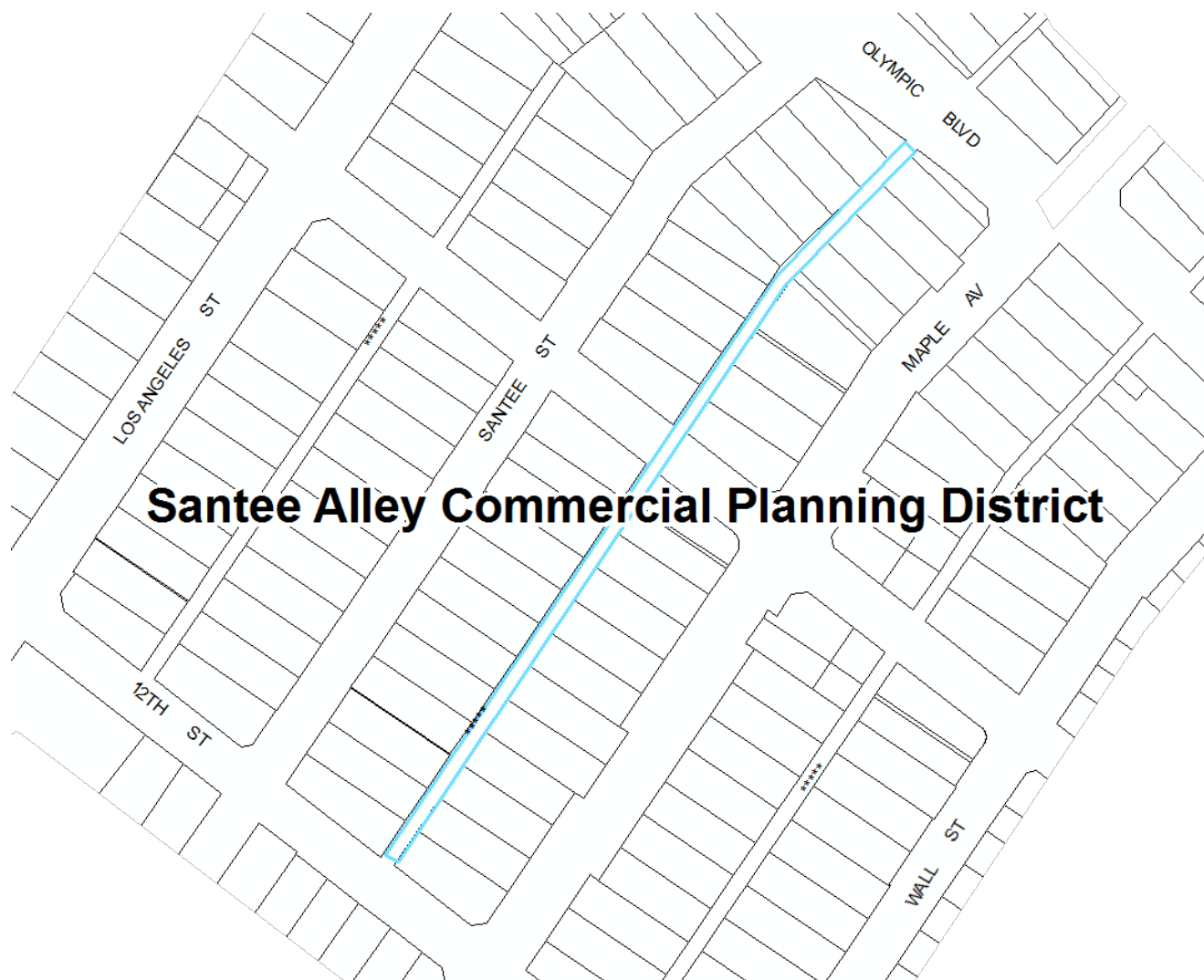
Significance:

The Santee Alley Commercial Planning District is a locus of fashion-oriented commercial development that is important to the commercial identity of Downtown Los Angeles. Since roughly 1975, the alley has evolved into a popular cultural attraction and a focal point within the Fashion District.

Since the early 20th century, this area of Downtown Los Angeles has been an epicenter of the garment and textile industries, both of which are linchpins of the local economy. These industries flourished in the 1920s and '30s as companies specializing in the production of clothing and textiles erected new manufacturing plants and wholesale enterprises near the southeast corner of the city's central business district. Many of these garment-related enterprises were owned by entrepreneurs of Jewish heritage who moved to Los Angeles from New York City and Europe. In the 1970s, Iranian-Jewish immigrants who had been displaced by the Iranian Revolution moved to the area and found success in the garment industry.

For almost all of its history, Santee Alley was an ordinary service alley that was indistinguishable from the myriad other alleys in this area of Downtown. It is not known when Santee Alley took its present-day use and appearance, but most sources indicate that this transformation began to take shape in the mid and late 1970s when the owners of small apparel businesses put racks of clothing out in the alley to lure in customers. When this business model proved successful, others began to set up racks and stalls, and the district incrementally grew into the thriving bazaar that it is today.

Santee Alley exhibits a strong sense of place and cultural identity. However, the district is defined by its ephemeral character and eclectic mix of vendors that frequently change hands, and it lacks many of the tangible qualities that typically define a historic district. Thus, the area does not meet eligibility standards as a historic district, although it may merit special consideration in the local planning process.

**Context 1:**

Context:	Commercial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Commercial Identity, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	Historic District
Criteria:	A/1/1
Status code:	6LQ
Reason:	Example of a shopping district that is important to the commercial identity of Downtown Los Angeles. Composed of numerous small-scale clothing and apparel vendors, Santee Alley evolved organically after merchants began to sell racks of clothes in the alley behind their wholesale garment businesses in the late 1970s. While the alley conveys a strong sense of place and cultural identity, its significance is largely defined by ephemeral qualities, and the alley lacks buildings and infrastructure connoting its significance. Thus, the area does not meet eligibility standards as a historic district, although it may merit special consideration in the planning process.

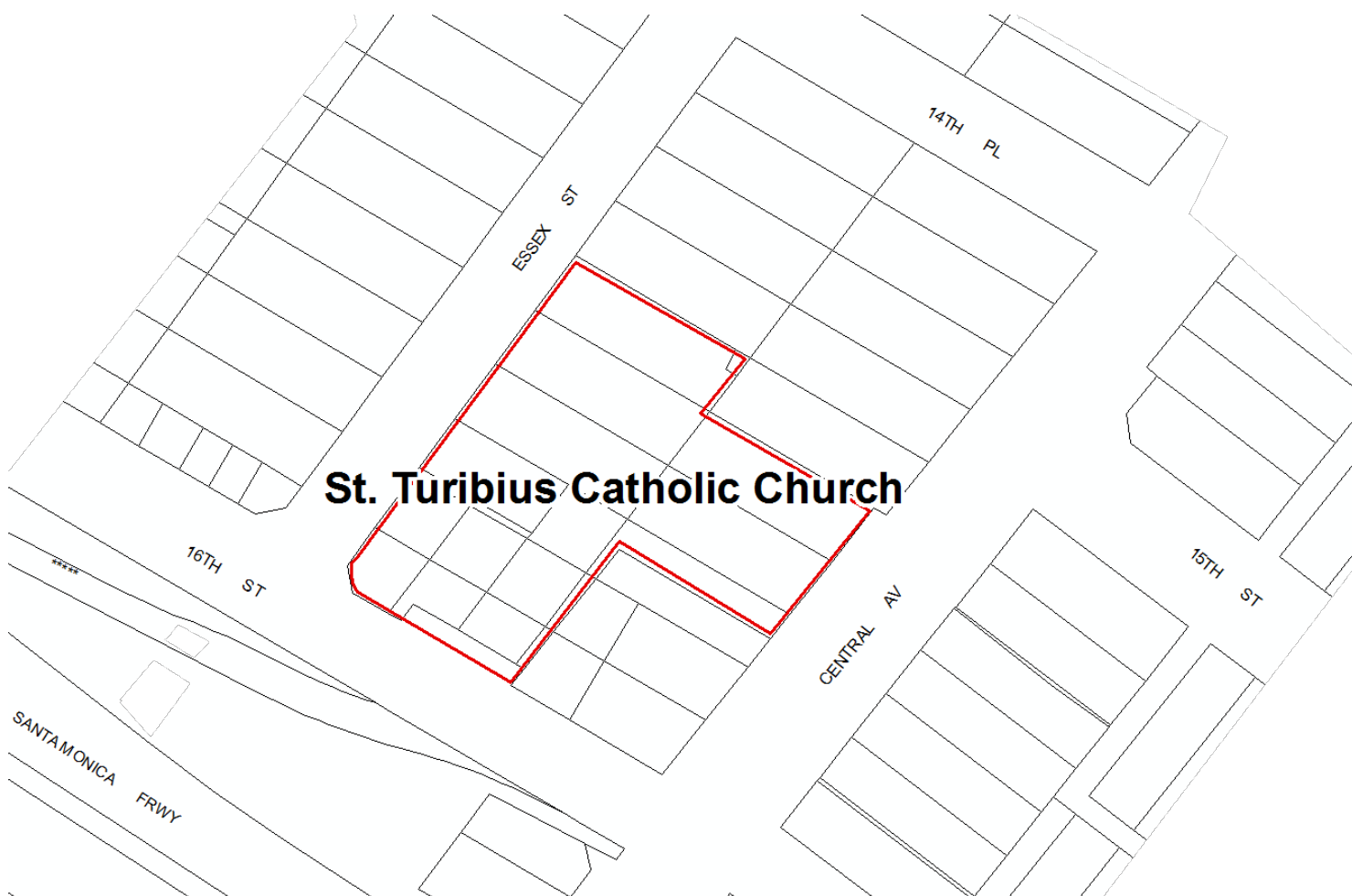
Name: St. Turibius Catholic Church**Description:**

St. Turibius Catholic Church is a church and school located at 1524-1538 Essex Street in the industrial district of Downtown Los Angeles. The church occupies a flat parcel that is located at the northeast corner of Essex and 16th streets and is surrounded by light industrial uses. At the southwest corner of the property is a single-story sanctuary building that faces south toward 16th Street. Built in 1923, it is vernacular in style and features a rectangular plan, a flat roof with a gabled parapet, smooth stucco wall cladding, an arched entrance, and wood windows that are partially obscured by security bars. To the north of the sanctuary is a two-story classroom building that was constructed in 1949 and exhibits some characteristics of the Mid-Century Modern style. This building features a rectangular plan, a flat roof, brick wall cladding, recessed entrances, and horizontal bands of flush-mounted metal windows.

Modular structures are located to the north and east of the classroom building and appear to be associated with the school. Spaces between buildings are occupied by paved athletic courts and surface parking lots. Most of the property is spanned by a wrought iron fence that limits access from the public right-of-way. Landscaping is minimal, and consists of a single shade tree near the center of the property and several small trees along Essex Street. Alterations are confined to the sanctuary building and include the application of stucco over original wall cladding, small additions to the east and west elevations, the addition of a covered patio to the north elevation, and the addition of security doors and window bars.

Significance:

Research indicates that St. Turibius Catholic Church may be significant as the first Catholic church that the Los Angeles Archdiocese built expressly for an African American congregation. While the property is located adjacent to a stretch of Central Avenue that was historically occupied by African American businesses and institutions, the church's association with the African American community could not be confirmed. More research and analysis are needed to make a determination of eligibility.

**Context 1:**

Context:	Public and Private Institutional Development, 1850-1980
Sub context:	Religion and Spirituality, 1850-1980
Theme:	Religion and Spirituality and Ethnic/Cultural Associations, 1850-1980
Sub theme:	No SubTheme
Property type:	Institutional - Religion/Spirituality
Property sub type:	Religious Campus
Criteria:	A/1/1
Status code:	QQQ
Reason:	Research indicates that this property may be significant as the first Catholic church that the Los Angeles Archdiocese built expressly for an African American congregation. The church is located along a stretch of Central Avenue that was historically occupied by African American businesses and institutions. However, the church's association with the African American community could not be confirmed; more research and analysis are needed to make a determination of eligibility.

Name: Times-Mirror Square**Description:**

Times-Mirror Square is a commercial office complex that acts as the headquarters of the Los Angeles Times. The complex occupies a large, flat parcel near the Civic Center neighborhood of Downtown Los Angeles. The complex is surrounded almost entirely by institutional buildings and is bounded by First Street on the north, Second Street on the south, Spring Street on the east, and Broadway on the west.

The property is composed of four buildings that are associated with the newspaper, and is roughly divided between east and west. Earlier buildings are located on the east, and more contemporary buildings are located on the west. At the northeast corner of the site is an Art Deco style building known as the Los Angeles Times Building and Plant (1935, listed in the California Register), at 202 West First Street. Designed by architect Gordon Kaufmann, it was the first building to be erected on the complex. At the southwest corner of the site is a Late Moderne style building known as the Mirror Building (1948, listed in the California Register), at 145 South Spring Street. The Mirror Building was designed by architect Rowland Crawford and is appended to the Los Angeles Times Building and Plant.

The other two buildings comprising the complex were constructed in 1972 and were designed by the architectural firm of William Pereira and Associates. These buildings are located on the west half of the property. To the west of the Los Angeles Times Building and Plant is a multi-story, Late Modern style building known as the Executive Building. Located at 100 South Broadway, the Executive Building is appended to the west elevation of the Los Angeles Times Building and Plant. To the south of the Executive Building is a multi-story parking structure at 240 South Broadway, which exhibits some characteristics of the Late Modern style.

Each building on the property has a prominent street presence and is flush with the public right-of-way. The property is entirely developed and features minimal landscape features. Mature sycamore trees span the perimeter of the property and are incorporated into the adjacent streetscape. Alterations include the addition of new buildings to the site in 1948 and 1972. A small, glazed addition was also appended to the upper story of the Los Angeles Times Building at an unknown date.

Significance:

Two buildings on the Times-Mirror Square property are currently listed in the California Register. In 1979, the Los Angeles Times Building and Plant (1935, 202 West First Street) was evaluated as part of the Section 106 review process and was determined eligible for the National Register. In 2009, the Mirror Building (1948, 145 South Spring Street) was evaluated as part of the Section 106 review process for the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector Transit Corridor project. It was also determined eligible for the National Register. Since they were formally determined eligible for the National Register, the Los Angeles Times Building and Plant and the Mirror Building are both listed in the California Register.

In addition, the Executive Building (1972, 100 South Broadway) is significant for its association with the growth and maturation of the Los Angeles Times. The Times witnessed unparalleled growth and prominence after World War II, and many of the most consequential decisions associated with the paper's growth took place in this building. It is also significant for its association with Otis Chandler, whose tenure as publisher culminated in the Times' evolution from a local publication to a newspaper of national acclaim. The period of significance begins in 1972, when the building was constructed, and ends in 1980, when Otis Chandler retired as publisher. Since the Executive Building is less than 50 years of age and is not of exceptional importance, it does not appear eligible for the National Register at the time of the survey.

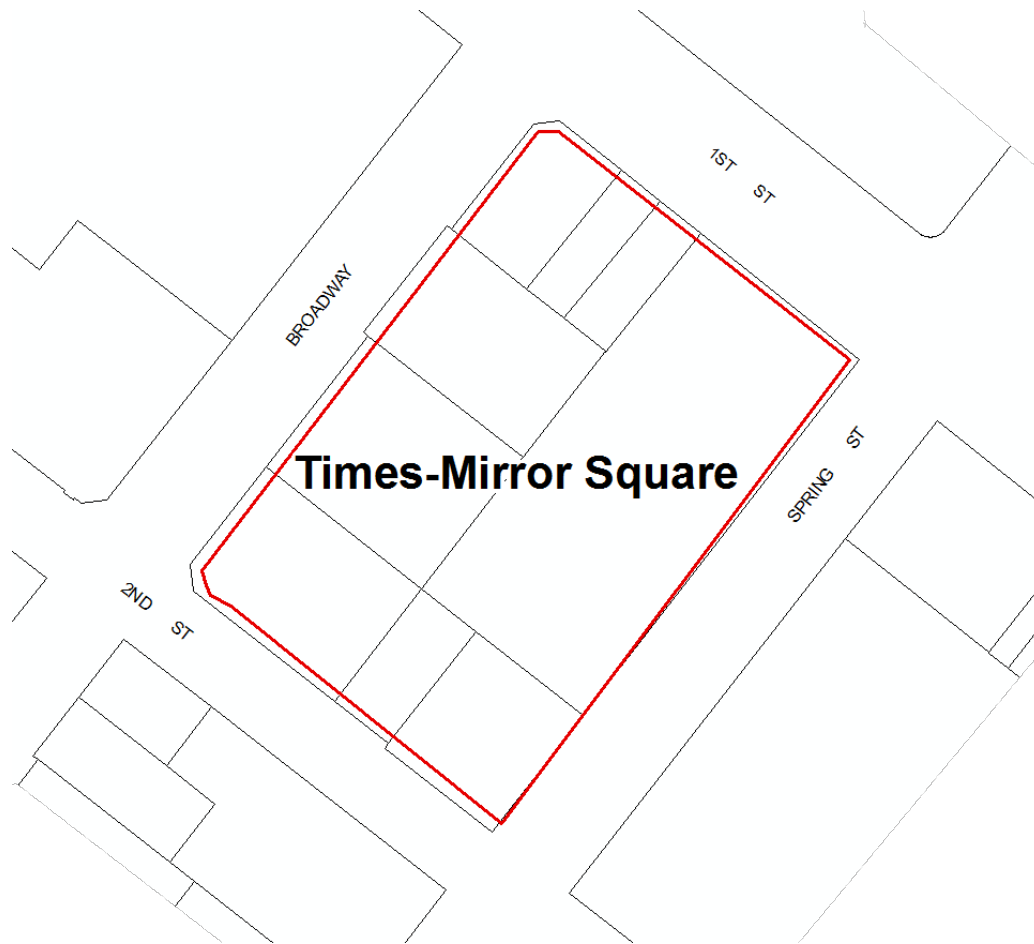
The Los Angeles Times has long been an important Los Angeles institution. The newspaper was first published in 1881 as the Los Angeles Daily Times, when Los Angeles was still a semi-rural outpost. Harrison Gray Otis became the newspaper's first publisher in 1882, and under his tenure the publication became a financial success. In its early years, the Times acted as a civic booster and frequently published stories extolling the virtues of Los Angeles. The paper was also known for its fervent opposition to labor unions, which roiled labor leaders and infamously resulted in the bombing of The Times' headquarters in

1910. Otis's son-in-law, Harry Chandler, took over as publisher of the Times upon Otis's death in 1917. Harry Chandler was succeeded by his son, Norman Chandler, in 1944, who in turn was succeeded by his son, Otis Chandler, in 1960.

The development of the Times-Mirror Square complex is a reflection of the evolution and growth of the Times, starting with the construction of the Art Deco-style Los Angeles Times Building and Plant in 1935. The Mirror Building was added to the site in 1948 when the Times grew to include a second, afternoon periodical known as "The Mirror." Publication of "The Mirror" is considered to be one of the foremost achievements of the Norman Chandler era.

However, it was under Otis Chandler, grandson of Harry Chandler, that the newspaper arguably made its greatest strides in the publication circuit. During Otis Chandler's tenure as publisher (1960-1980), the Times was retooled from a small-scale publication into a nationally-acclaimed news outlet. Sensitive to how others in the publishing industry – and especially those on the East Coast – perceived his family's business, the youngest Chandler professionalized the paper by significantly investing in newsroom staff and expanding into other media markets. It was during this time that the paper was thrust into the front ranks of American journalism. Circulation doubled, and the paper won more Pulitzer prizes under the leadership of Otis Chandler than it had in all other eras combined.

As the paper grew in circulation and stature, so too did its physical plant. In 1972, at the apex of Otis Chandler's tenure, a substantial addition was made at the west end of Times-Mirror Square when the architectural firm of William Pereira and Associates was commissioned to develop the west side of the property with the Executive Building and a new parking structure. Within the Executive Building were offices and boardrooms where Otis Chandler and other executives collaborated and made decisions important to the newspaper's growth.



Context 1:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Institutional
Property sub type:	District
Criteria:	A/1/1
Status code:	3CS;5S3
Reason:	Significant for its association with the growth and evolution of the Los Angeles Times, an important Los Angeles institution. After World War II, and particularly in the 1960s and 1970s, the Los Angeles Times evolved from a local publication into a nationally-acclaimed newspaper. Evaluation pertains to the Executive Building at 100 South Broadway only; other buildings on the property are already listed in the California Register. The Executive Building is directly associated with the professionalization and expansion of the Times. Less than 50 years of age and not of exceptional importance; therefore not eligible for the National Register at the time of the survey.

Context 2:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Important Persons/Individuals, 1850-1980
Sub theme:	No SubTheme
Property type:	Commercial
Property sub type:	District
Criteria:	B/2/2
Status code:	3CS;5S3
Reason:	Significant for its association with the career of Otis Chandler, publisher of the Los Angeles Times. It was under Otis Chandler's leadership that the Los Angeles Times evolved from a local publication into a nationally-acclaimed newspaper. Evaluation pertains to the Executive Building at 100 South Broadway only; other buildings on the property are already listed in the California Register. The Executive Building is directly associated with Otis Chandler and his myriad contributions to the Los Angeles Times. Less than 50 years of age and not of exceptional importance; therefore not eligible for the National Register at the time of the survey.

Name: Western Electric Company**Description:**

The Western Electric Company property (now known as Market District) is a 1920s industrial plant located in the industrial district of Downtown Los Angeles. The property occupies a large, flat parcel that is trapezoidal in shape and is bounded by 8th Street on the north, Olympic Boulevard on the south, Alameda Street on the east, and McGarry Street on the west.

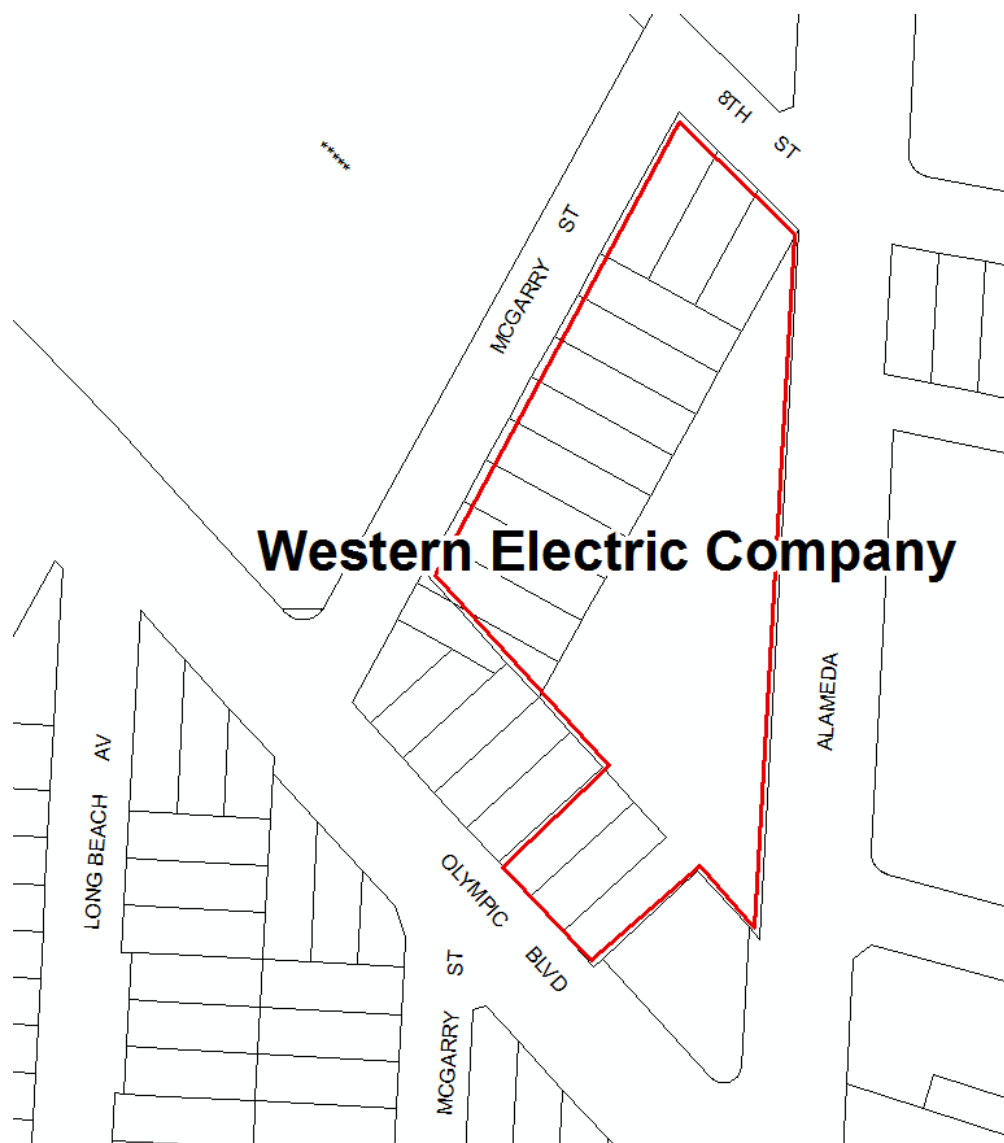
The property is composed of two industrial buildings. Both buildings were erected in 1925, designed by the architectural firm of Morgan, Walls and Clements, and are vernacular in style. The larger of the two buildings, located at 800-822 McGarry Street, occupies the west side of the property and is five stories in height. The east façade of this building features a concave façade that may have been designed to maximize the amount of natural light entering the building. A smaller, four-story building is located to the south at 1753 Olympic Boulevard. Both buildings feature flat roofs with skylights, exposed concrete walls, and extensive industrial sash windows that are arranged in horizontal bands and wrap around all elevations of the building. Loading docks are located on the ground floor of each building.

Most of the site is paved with asphalt and is spanned by a wrought iron perimeter fence. Alterations include the replacement of original doors, the addition of a perimeter fence, and limited window infill.

Significance:

The Western Electric Company property is an excellent example of a 1920s daylight factory complex in Downtown Los Angeles, exhibiting essential characteristics of the property type. Daylight factories are characterized by expansive industrial sash windows, skylights, and specialized roof forms designed to maximize the amount of light and ventilation reaching the interior prior to the widespread use of electric lighting and climate control. The period of significance has been identified as 1925, which is when the two buildings comprising the property were constructed.

The campus was developed as a manufacturing and distribution center for the Western Electric Company, which manufactured mechanical parts for telephones. While the company had an established presence in Los Angeles, it elected to construct a new, larger plant in the 1920s to accommodate its expanding operations. Plans to construct a new, multi-storied factory and distribution center at the intersection of Alameda and 8th Streets were announced in 1925. It joined a rising number of light and heavy industrial properties that were being developed along Alameda Street at this time, which had developed into a major industrial corridor that connected the railroad terminals and yards in Downtown Los Angeles with the port and harbor at San Pedro. The architectural firm of Morgan, Walls and Clements was selected to design the campus' two new buildings, which were constructed by builder John M. Cooper. When it opened in 1925, the campus provided more than 100,000 square feet of space and an adjoining truck yard, which enhanced the production capacity of the Western Electric Company.



Western Electric Company

Context 1:

Context:	Industrial Development, 1850-1980
Sub context:	No Sub-context
Theme:	Industrial Design and Engineering, 1887-1965
Sub theme:	No SubTheme
Property type:	Industrial
Property sub type:	Daylight Factory
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent intact example of a daylight factory, which is characterized by expansive industrial sash windows, skylights, and specialized roof forms designed to maximize the amount of light and ventilation reaching the interior prior to the widespread use of electric lighting and climate control. Exemplifies the distinctive design features of its type. Work of noted Los Angeles architects Morgan, Walls and Clements. This building was constructed as a factory and distribution center for the Western Electric Company, which manufactured telephone parts.