



SAVE THE DATE: 2018 LOS ANGELES HISTORIC NEIGHBORHOODS CONFERENCE, OCTOBER 13TH

The Office of Historic Resources, in partnership with the Los Angeles Conservancy, will be hosting our bi-annual Los Angeles Historic Neighborhoods Conference on Saturday, October 13th, from 9:00 a.m. to 4:00 p.m. at Lincoln High School in Lincoln Heights. The event will bring together Angelenos from across the city who are interested in preserving rich historic resources in their communities.

This year's conference will have a special focus on the intersection of historic preservation with affordable housing and the current housing crisis, with panels and discussions addressing ways to reconcile these important policy goals.

Historic Lincoln High School was rebuilt as a Works Progress Administration (WPA) project following the 1933 Long Beach earthquake. It is one of LAUSD's most significant historic high schools, with a distinctive Moderne design by noted architect Albert C. Martin, and WPA-era murals that are important features of the campus. Lincoln High School was also among the five Los Angeles Unified School District (LAUSD) cam-



Lincoln Heights High School's Auditorium and mural (Photo: L.A. Conservancy)

puses recently identified by the National Trust for Historic Preservation in its 2018 "[11 Most Endangered Places](#)" List, in conjunction with the 50th Anniversary of the 1968 East Los Angeles "Blowouts," a catalytic event in the Chicano Civil Rights movement. This anniversary, and the current preservation debate around these LAUSD campuses, will be addressed in a conference session.

During the conference lunch, the OHR will present the 2018 HPOZ Awards, recognizing exemplary work in rehabilitation, new construction, and community engagement within the city's 35 HPOZs. (See accompanying article on p. 3).

Each Historic Neighborhoods Conference also concludes with insightful walking tours of historic neighborhoods near the conference venue, with this year's tours focusing on the Lincoln Heights HPOZ, other signif-

icant historic places in Lincoln Heights, and the recently adopted El Sereno Berkshire Craftsman District HPOZ. Registration opens

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HPOZ BOARDS JOIN TOGETHER TO ENHANCE HISTORIC DISTRICT REVIEWS

In recent months, the OHR has completed a significant reorganization of the Historic Preservation Overlay Zone (HPOZ) program, allowing multiple historic districts to share a single seven-member HPOZ Board in several areas of the city.

As interest in Los Angeles' Historic Preservation Overlay Zone (HPOZ) program has exploded in recent years, the challenge of administering a system of HPOZ Boards has also increased significantly.

The HPOZ Board system is somewhat unique to Los Angeles. Most large cities

have a single historic preservation commission that reviews historic designations and proposed changes to historic properties throughout the city. But Los Angeles' preservation program evolved quite differently. Given the sheer size of the city – and the distance of many Los Angeles communities from downtown – the original HPOZ Ordinance that created the system of HPOZs in 1979 created a system of five-member Boards to decentralize decision-making and bring preservation reviews into local neighborhoods.

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HPOZ SPOTLIGHT: WESTERN HEIGHTS HPOZ

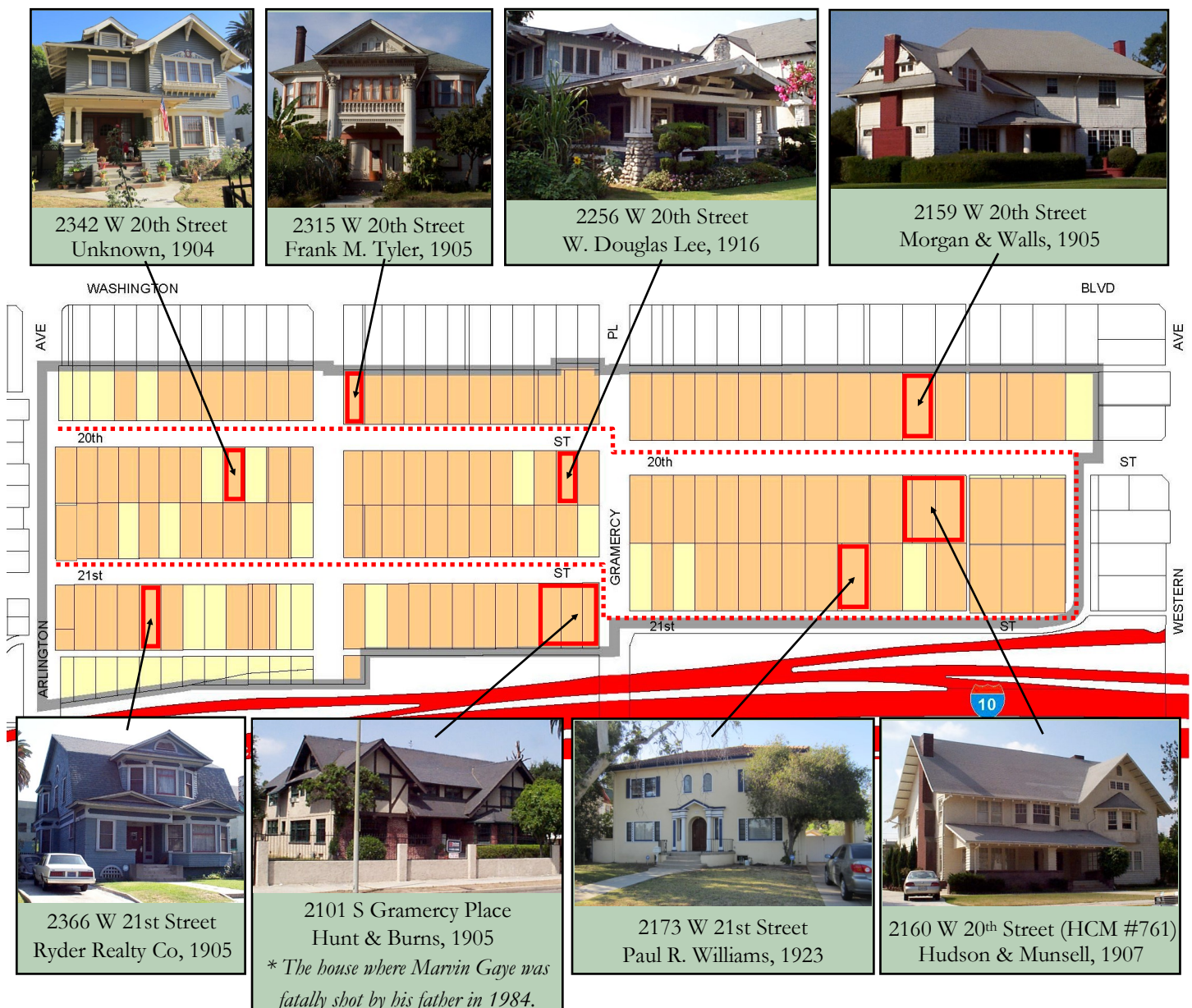
In this issue we feature the Western Heights HPOZ, an architecturally diverse enclave of custom-built residences from the turn of the 20th century. Located just north of the Santa Monica Freeway, the HPOZ includes 127 Contributing structures sited on 20th and 21st Streets between Arlington and Western Avenues. The HPOZ is an intact remnant of a street-car suburb that attracted upper middle-class families away from the densely-populated central city.

The tree-lined residential streets are characterized by one and two-story single-family residences articulated in a variety of ar-

chitectural styles. Many of the residences were designed by some of the most prominent architects of Los Angeles, such as John C. Austin, Morgan & Walls, Hunt & Burns, Frank M. Tyler, Elmer Grey, Arthur R. Kelley, W. Douglas Lee, Hudson & Munsell, and Paul R. Williams.

The one-mile walking tour presented below is a perfect summer activity to view some of the most architecturally distinctive and intact early 20th century residences designed by master architects in Los Angeles.

WESTERN HEIGHTS HPOZ MAP & WALKING TOUR





HPOZ BOARDS JOIN TOGETHER TO ENHANCE HISTORIC DISTRICT REVIEWS

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In nearly the first two decades of the HPOZ program after the adoption of the City's first HPOZ Ordinance, only eight HPOZs were created (1979-1998), but in the ensuing two decades (1998-2018) an additional 27 HPOZs were adopted, bringing the total to 35 districts citywide.

With the HPOZ Ordinance's requirement that each HPOZ have its own five-member Board, the new size of the HPOZ would mean the appointment, training, and administration of some 175 separate boardmembers citywide, as well as separate night-time Board meetings for 35 separate boards.

To make the City's HPOZ program more sustainable, and to enable future expansion of the program, this needed to change. The City Council therefore approved amendments to the HPOZ Ordinance in 2017 that allow multiple HPOZs to share a single seven-member Board. Amidst these consolidations of Board oversight, each HPOZ will still retain their unique identity, as well as their unique Preservation Plan with tailored design guidelines specific to the architectural styles and distinctive needs of each neighborhood.

Over the past six months, OHR staff has been working closely

with HPOZ Boards to accomplish these consolidations and make adjustments in Board appointments (by the City Council Office, Cultural Heritage Commission, and Mayor's Office) to accomplish these changes. Many HPOZs that have particularly large geographic areas or caseloads – such as Highland Park-Garvanza, Jefferson Park, Hancock Park, Windsor Square, and Miracle Mile – will retain their stand-alone Boards.

The new combinations of HPOZ Boards include:

- Harvard Heights and Western Heights
- Carthay Circle, South Carthay, and Carthay Square
- Banning Park and Vinegar Hill
- Sunset Square and Spaulding Square
- Wilshire Park, Windsor Village, Country Club Park and Oxford Square
- Lincoln Heights and El Sereno Berkshire Craftsman District
- Hollywood Grove, Whitley Heights and Melrose Hill

The OHR is very pleased to welcome these newly consolidated boards – and several new Boardmembers – to the HPOZ program!

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August 15 at laconservancy.org/neighborhoods. Be sure to register by September 28 to take advantage of the \$20 rate, which includes conference materials, morning refreshments, and lunch.

After September 28, tickets will be \$25.

For questions about the conference, please contact Rosalind Sagara at rsagara@laconservancy.org or (213) 430-4211. We look forward to seeing you on October 13!

NOMINATIONS OPEN FOR THE CITYWIDE HPOZ AWARDS

Do you know of an exemplary project within one of Los Angeles' 35 HPOZs that is worthy of wider recognition? If so, the Office of Historic Resources invites you to submit a short application for the 2018 HPOZ Awards, to be presented as part of the October 13 Los Angeles Historic Neighborhoods Conference (see article on p. 1).

The HPOZ Awards are meant to recognize outstanding historic preservation work at a smaller scale - rehabilitation of historic homes or sound stewardship of a neighborhood's historic resources. Past awards have recognized historic rehabilitation projects, restoration work, infill development, community outreach efforts, landscape work, improvements to the public realm, sus-

tainable and low-impact development practices, and more.

The application form may be found on the OHR's web site at [this link](#). Applications are due on August 6th.



The restoration of 1130 S Gramercy Drive won an HPOZ Award in 2016.



PUBLICATION OF CITYWIDE HISTORIC CONTEXT CONTINUES

With SurveyLA, the citywide historic resources survey, now wrapped up, the OHR continues to publish newly completed themes for the citywide historic context statement at SurveyLA.org.

These new themes are worth reviewing as important contributions to historic preservation in Los Angeles, useful for preservation professionals and community members alike, as they provide interesting and relevant historic background and a framework for future historic designations and survey evaluation. Recently completed themes, found [here](#), cover property types such as high rise corporate office buildings, telephone buildings, and the architecture of Beaux Arts Classicism, Neoclassicism, and Italian Renaissance Revival.

Telephone History and Development (authored by Daniel Prosser, PhD)

The telephone is one of those conveniences of urban life that is taken for granted, like water and electricity. Based on an invention of the late 1870s, by the turn of the twentieth century it had become a commonplace in industry, commerce, and well-off homes. By the 1920s it was considered an urban necessity for all. This theme looks at resources related to telephone service based on the historic Bell system of landline communication. It begins in 1881 with the creation of the Los Angeles Telephone Company, an enterprise using the Bell patents, and ends in 1974 when the Federal government sued American Telephone and Telegraph, the corporate entity controlling the Bell system, for monopolistic practices.

From the 1880s through the 1970s, telephone-related construction was the responsibility of the local companies. Common in Los Angeles were three types of related resources: the telephone exchange building or central office that housed the switchboards and electrical equipment for customers in geographic districts; the administrative office building; and the service facility – particularly large garages often located adjacent to exchanges.



Home Telephone and Telegraph Company Building, 1907; Morgan and Walls; 716 South Olive Street (SurveyLA)

Resources significant under this theme illustrate the evolution of these building types and the changing nature of telephone service. They demonstrate how telephone service grew to provide for the needs of residents as the city expanded, and facilities



Southern California Telephone Dial Office, 1940; 8227 Sunland Boulevard, Sun Valley (Photo by Dan Prosser for SurveyLA)

were constructed to serve as landmarks of distinction in size and in highly visible locations. In the 1920 and 30s, monumental and ornate telephone buildings were common. They were designed in popular styles of the day, and often by noted architects. After 1945, telephone buildings adopted the clean lines of modernism while accommodating new innovations in technology.

High Rise Corporate Office Buildings (authored by Daniel Prosser, PhD)

The corporate high rise is the office building as advertisement. It combines innovation in architecture together with a distinct company identity. This theme examines high-rise corporate office buildings constructed in Los Angeles between 1945 and 1975 and discusses the corporations they represented, the architects who designed them, and the buildings themselves.



Security Pacific Plaza (Bank of America Plaza), 1974; A.C. Martin and Associates; 333 S Hope Street (SurveyLA)

There were two locations for these early postwar resources. One was the downtown central business district, where new office buildings were much like their prewar predecessors in their simple rectangular massing which filled the entire site. The other consisted of outlying commercial districts, specifically Wilshire Boulevard and Hollywood, where these buildings became complex, free-standing objects, separate from their neighbors and intended to be seen in three dimensions from a distance.

The elimination of the 13-story, or 150 foot, height limit downtown in the late 1950s led to new kinds of office structures,

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PUBLICATION OF CITYWIDE HISTORIC CONTEXT CONTINUES

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Occidental Petroleum Building, 1962; 10889 Wilshire Boulevard (Photo by Dan Prosser for SurveyLA)

typically in the Corporate International style. The downtown buildings now took the form of free-standing towers. The towers of the Wilshire resources resembled those built downtown, but were set on podiums that allowed for street-adjacent shops and plazas which continued the tradition of the Boulevard as a linear retail corridor.

The period after the late 1950s also saw two new kinds of outlying areas emerge as settings for corporate high rises. One was Century City, which marketed itself as an automobile friendly alternative to downtown. The other was the neighborhood commercial district, particularly in the San Fernando Valley, which had previously been limited to small-

scale business blocks. Here, relatively short high rises could stand out in low-rise settings as symbols of local banks and other corporate enterprises.

Corporate high rise buildings are associated with a single company – typically nationally significant oil companies, insurance companies, and banks. These buildings demonstrate how architects combined the modernist styles of the postwar period together with advances in construction technology to produce a distinct building type. The architectural firms responsible for the design of these buildings were, like their clients, major corporations. Four firms dominated: A. C. Martin, Welton Becket (initially Wurdeman and Becket), and Pereira and Luckman, which by 1958 had become two separate firms, that of William Pereira and that of Charles Luckman. These firms practiced a large-scale corporately-organized form of architecture and engineering which allowed them to undertake projects of the scale of the high-rise office building.



Neoclassical Cahn, McCabe and Co. Building, 1922; Stanton, Reed and Hibbard; 716 S Spring Street (SurveyLA)

Beaux Arts Classicism, Neoclassicism, and Italian Renaissance Revival Architecture (authored by GPA Consulting)



Renaissance Revival Edwards and Wildey Building Annex, 1926; 614 W 6th Street (SurveyLA)

Beaux Arts Classicism, Neoclassicism, and Italian Renaissance Revival architecture emerged in the late 19th century from the architectural curriculum taught at the École des Beaux-Arts in Paris, the French school of architecture, and quickly became popular throughout the United States.

Architecture in Los Angeles at this time reflects a transformative period as the city transitioned from an agricultural town to a sprawling metropolis. Beaux Arts Classicism, Neoclassicism, and Italian Renaissance Revival became almost universal for commercial and institutional buildings in Los Angeles between the 1890s and 1930. The styles were applied to a variety of property types including banks, churches, fire stations,

hotels, government buildings, office buildings, and schools. The popularity of the styles coincided with the city's building booms between the 1890s and World War I and the 1920s and Great Depression. Their popularity also coincided with the development of downtown. As a result, a significant concentration of surviving examples are located in the downtown Historic Core, most especially in the historic districts listed in the National Register of Historic Places: the Broadway Theater and Commercial District and the Spring Street Financial District. Significant examples are also located in Hollywood.



Beaux Arts Classicism Builders Exchange Building, 1925; Walker and Eisen; 656 S Los Angeles Street (SurveyLA)

Notable architects and architectural firms most closely associated with these styles include John C. Austin, Robert Farquhar, Hudson & Munsell, Morgan, Walls & Clements, Walker & Eisen, and John Parkinson.



L.A.'S NEWEST HISTORIC-CULTURAL MONUMENTS

The Cultural Heritage Commission and City Council designated five new Historic-Cultural Monuments (HCMs) from April to June 2018. Los Angeles' newest HCMs include the following:



HCM #1159 Albert R. Bell Residence/ Zwebell Residence 4217-4221 Agnes Avenue

Built in 1937, the Zwebell House is one of three adjacent residences on Agnes Avenue in Studio

City designed by Arthur and Nina Zwebell. The home is an excellent example of American Colonial Revival architecture, with its side-gabled roof, gabled roof dormers, wooden clapboard siding, multi-lite double-hung wood windows, wooden shutters, and decorative wrought-iron fence. The Zwebell house was designed and developed by the Zwebells as their own residence. Arthur and Nina moved to Los Angeles in the early 1920s, entering into a real estate development business in which they oversaw the design, construction, and subsequent sale of various properties. Together, the Zwebells designed a multitude of esteemed structures, such as the Andalusia Apartments (HCM #435), Casa Laguna (HCM #832), and Village Court (HCM #1153).

HCM #1160 Standard Oil Company Sales Department Building/Woman's Building

Constructed in 1914, the Standard Oil Company Sales Department Building/Woman's Building is a three-story industrial office building located in the northeast section of Chinatown. Originally designed in the Beaux Arts architectural style by Southern California master architect Myron Hunt, the building was intended to house Standard Oil Company's Los Angeles branch sales and accounting department. The building is signifi-

cant as a highly intact example of Beaux Arts architecture applied to an industrial building. From 1975 to 1991, the property was home to the Woman's Building, a prominent and influential feminist art collective. In 1975, an independent school for women artists called the Feminist Studio Workshop (FSW) moved into the structure, and became the first independent feminist cultural institution in the world, occupying all three floors of the building along with a number of other feminist organizations.



HCM #1161 Ralph G. Walker House, 2100 North Kenilworth Avenue

The Ralph G. Walker house is a three-story single-family residence located on a steep, downhill sloping lot in the Silver

Lake neighborhood. Constructed in 1936, the home was designed by master architect Rudolph M. Schindler. Featuring an irregular plan, the eastern downhill portion of the house rests on a concrete platform and is supported by a single row of eight concrete columns. Born in Vienna, Schindler settled in Los Angeles in 1920 to supervise the construction of the Hollyhock House, and would go on to design such prominent residences as the How House (HCM #895), the Sachs Apartments (HCM

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L.A.'S NEWEST HISTORIC-CULTURAL MONUMENTS

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#1118), and the S.T. Falk Apartments (HCM #1133). The Ralph G. Walker House stands as the most fully realized work of Schindler's middle period (1930s), a time in which he was directly challenging International Style architecture with his own "plaster skin" designs.

HCM #1162 Walter Daniels Duplex, 3447-3449 Descanso Drive

The 1936 Walter Daniels Duplex is a two-story duplex located in the Silver Lake neighborhood. Constructed in the Streamline Moderne style by the original owner and contractor, Walter Daniels, the upper unit was occupied by Daniels and his wife, Mona, until they sold the property in 1944. The structure is an excellent and rare example of a Streamline Moderne duplex, featuring rounded edges, sharp corner windows, cantilevered balconies, horizontal orientation, flat roofline, and a smooth stucco exterior, all of which are typical of the style.



HCM #1163 Corbin Palms Model H-3, 6134 Jumilla Avenue

The 1954 Corbin Palms Model H-3 is a one-story single-family residence with an attached carport located in Woodland Hills.

The house was designed in the Mid-Century Modern architectural style by architects Dan Palmer and William Krisel as part of the Corbin Palms subdivision. The home is of post-and-beam construction with striated wood siding and gabled clerestory windows. Corbin Palms was developed in four phases between 1953 and 1954, and offered three basic rectangular floor plans (F, G, and H) with two to three variations on the plan in elevation and carport location, to help ensure that the streetscape never looked monotonous. During their 17-year partnership, Palmer and Krisel left a diverse architectural legacy that spans commercial and residential projects in more than a dozen states and over 20,000 houses throughout Southern California and Nevada, including notable neighborhoods in Palm Springs.

HCM #1164 Rancho El Escorpion Lime Kiln, El Escorpion Park

The Rancho El Escorpion Lime Kiln is located in El Escorpion Park, between Bell Canyon Road and the intersection of Castle Peak Drive and Woodglade Lane in the West Hills neighborhood. The kiln was constructed between the late 18th and early 19th centuries by a succession of native Chumash people and others of mixed Chumash and Mexican heritage. The kiln, constructed of both native field stone and hand-hewn native stone, with later additions of terra cotta bricks in the kiln interior and mouth, was used to process quicklime for local adobe construction throughout the 19th century. Today, the kiln is almost entirely covered with dirt and is difficult to see from above.



HCM #1165 Benjamin Carre Residence, 2754 Woodshire Drive

The Benjamin Carre residence is a two-story single-family residence located in the Hollywoodland neighborhood. Constructed

in 1926 in the Mediterranean Revival style, the home was designed by motion picture production designer and painter Benjamin Jules Carre for himself, his wife Jeanne, and his daughter. The main volume of the house is a tall rectangle with tall, slender multi-lite arched windows. Born in Paris, France, Carre became a set designer in Europe and then moved to Los Angeles, where he designed sets for significant movies such as the subterranean chambers in *The Phantom of the Opera* (1925) and the Emerald City in *The Wizard of Oz* (1939). The Benjamin Carre Residence is representative of early development in the planned streetcar suburb of Hollywoodland. The building is also significant as an excellent example of Mediterranean Revival style architecture.

HCM #1166 Sabsay House, 2351 North Silver Ridge Avenue

The Sabsay House is a one-and-a-half story single-family residence located in the Silver Lake neighborhood. It was designed

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L.A.'S NEWEST HISTORIC-CULTURAL MONUMENTS

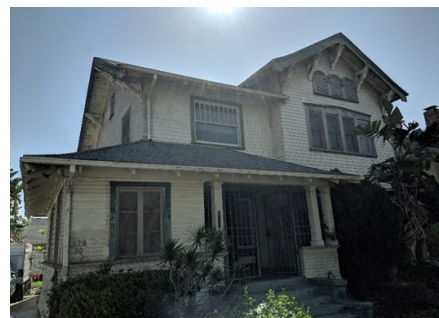
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in the International Style by master architect Julius Ralph Davidson in cooperation with Rudolph M. Schindler, and was constructed in 1941. The L-shaped property is reached via a concrete stairway from the street. The structure bears many hallmarks of the International Style, as evidenced by its horizontal orientation, unadorned smooth wall surfaces, flat roof, and overall absence of ornamentation. Much of Davidson's original design remains, including interior features of built-in furniture and storage spaces, which represent the mix of modernity, warmth, and fluidity for which he was known. Schindler's influence is expressed through the introduction of angular dynamism, along with his signature incorporation of open walls of wood and glass.



duction. It was designed in the International Style by master architects William Pereira and Charles Luckman to house the production facilities, post-production facilities, and offices for the CBS television network. From Television City originated the shows of Jack Benny, Red Skelton, and Carol Burnett, as well as programs such as *The Smothers Brothers Comedy Hour*, *All in the Family*, Elvis Presley's 1956 debut on *The Ed Sullivan Show*, and *The Price is Right*. The studio displays characteristic elements of International Style architecture, including concrete, steel, and glass construction, a flat roof, glass curtain walls, and an articulated ground floor set back behind pilotis. Pereira and Luckman designed some of Los Angeles' most prominent Modern buildings, including the Union Oil Center in Downtown Los Angeles and the Airport Theme Building at LAX (HCM #570).

HCM #1168 Cordary Family Residence and Pacific Ready Cut Cottage, 1828 S Gramercy Place



The Cordary Family Residence and Pacific Ready-Cut Cottage consists of a 1905 two-story multi-family residence and a 1923 one-story single-family residence, located in the Arlington Heights neighborhood. The 1905 structure is designed in the Late Victorian architectural style, and the 1923 structure is a Pacific-Ready Cut kit home designed in the Craftsman architectural style with American Colonial Revival elements. The Pacific Ready-Cut Cottage is features a gambrel roof and arch supported by scrolled corbels atop fluted pilasters. The property is significant as an example of Late Victorian architecture, capturing a transitional moment between the Victorian and Craftsman eras, and as an example of the kit house method of construction.



HCM #1167 CBS Television City, 7800-7860 West Beverly Boulevard

CBS Television City, built in 1952, is a four-story corporate building located in the Fairfax district. Television's growing popu-

larity in the 1950s necessitated more production space, and under the direction of broadcasting pioneer William S. Paley, Columbia Broadcasting System (CBS) built Television City as the first large-scale facility designed specifically for television pro-

"MAKE WAY FOR DUCKLINGS," OHR-STYLE



The Office of Historic Resources (OHR) staff is typically engaged in helping to preserve significant historic resources in the City of Los Angeles. But OHR staff found themselves with another preservation challenge on their hands in April, when a group of ducklings found themselves imperiled near the OHR's new office at Figueroa Plaza, on Figueroa St. in Downtown Los Angeles.

OHR staff members Lydia Chapman and Blair Smith were leaving work in the late afternoon when they came across a group of baby ducklings on the building steps. The ducklings started heading onto busy Figueroa St., Lydia and Blair ran into the street to stop traffic, so the ducklings could safely cross. All of them ended up on a nearby hillside, where Lydia and Blair scooped up the ducklings and stayed with them for nearly an hour while the Department of Animal Services was called out to the scene for a final rescue.

From left, Officer Arias (Animal Services), Blair Smith (OHR), Lydia Chapman (OHR)