

R2, R3, R4 Multi-Family Survey Report

Historic Context For Multi-Family Housing

Context Introduction

Cultural resources surveys cannot be fully complete without linking resources to their associated historic contexts. The establishment of historic contexts is vital to targeting survey work effectively. The City of West Hollywood has identified several historic contexts as part of its Preservation Plan (1998), including Residential Architecture. To aid in the evaluation of significance within the City's R2, R3, and R4-zoned areas, a context statement has been developed that focuses on the history of multi-family housing in West Hollywood and the Los Angeles region as well as the architectural character of the survey areas.

Historic contexts are broad patterns of historical development in a community or a region that may be represented by historical resources and can be identified through consideration of the history of individual properties or groupings of properties within the surrounding area. The establishment of these contexts provides the foundation for decision-making concerning the planning, identification, evaluation, restoration, registration, and treatment of historic properties, based upon comparative significance. Historic contexts can be developed for all types of resources including, but not limited to, buildings, structures, objects, sites and historic districts. The methodology for developing historic contexts does not vary greatly with different resource types, and they may relate to any of the four National or California Register criteria, as well as any established local criteria of evaluation.

At the core of historic contexts is the premise that resources, properties, or occurrences in history do not occur in a vacuum but rather are a part of larger trends or patterns. The following pages outline the historic contexts for the survey area and potential historic resources present within the survey area.

The City of West Hollywood's 1998 Historic Preservation Plan and General Plan Element identified and summarized several areas and themes of significance to the history of

City of West Hollywood



505 Alfred

(All current photographs by Architectural Resources Group.)



1001 Gardner



1223 Flores

West Hollywood: Rancho La Brea, Sherman, Residential Architecture, the Sunset Strip, Interior Design Industry, and Gay and Lesbian Culture. The Preservation Element's historic context statement is clear that further research would be required to enrich the City's understanding of its own history. It suggests additional historic themes for future research; they include: oil industry, Russian émigré community, and additional architectural themes, such as Postwar architecture.¹

This survey's focus on those areas of the City zoned for multi-family housing (R2, R3, R4) determined that historic context research for this property focused on regional and local residential development patterns, in general, and multi-family residential development and architecture, in particular, within the chronological period covered by the survey (through c. 1960).

The community history provides an overview of social history themes in order to provide the broad context in which multi-family housing developed. However, social history themes, such as gay and lesbian history or Russian immigration and culture, were not addressed in detail as part of this survey, nor were potential resources evaluated within those contexts. In addition, due to the dearth of available primary historical evidence that confirm direct associations, contexts for significant personages in the history of West Hollywood were not further developed beyond that available in the secondary literature.

In many ways, particularly in terms of single-family housing, West Hollywood reflects the broader development patterns of Los Angeles and the surrounding region. However, it also has its own unique development, as a result of its position within unincorporated County land (until 1984), its position at a crossroads of local development, its historic relationship with entertainment and design industries, and its central role in the Los Angeles gay community.



R2, R3, R4 Multi-Family Survey Report

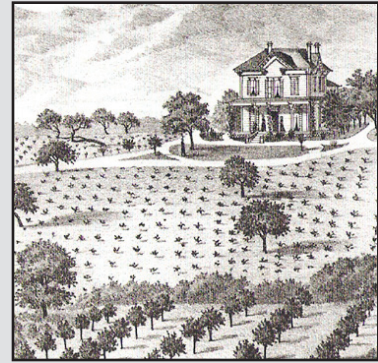
West Hollywood Community History

The City of West Hollywood was established as an independent city in 1984, recognizing what had long since grown, from its small-town beginnings at the turn of the twentieth century, to become a distinctive community within greater Los Angeles. West Hollywood encompasses 1.9 square miles that extends from east to west in an irregular grid pattern that was an unincorporated portion of Los Angeles County until 1984. West Hollywood is bordered by the Cities of Los Angeles and Beverly Hills. West Hollywood's historical development was focused in two distinct and separate areas: Sherman and the western reaches of Hollywood (what is now the eastern edge of the City.)²

Eastern portions of West Hollywood, and its immediate surrounding communities, rest upon land that constituted part of Rancho La Brea. Although a few rancho land grants date from the earlier Spanish period, most were granted by the Mexican government after 1836. These ranchos were large agricultural estates under single ownership, mostly dedicated to raising livestock. After California passed into American jurisdiction with the signing of the Treaty of Guadalupe Hidalgo in 1848 and acquired statehood in 1850, many rancho land grants were dismantled by claims disputes under the American legal system. Rancho La Brea, granted to Antonio Jose Rocha in 1828, included parts the communities now known as West Hollywood and Hancock Park.³ Western portions of West Hollywood sit on land that constituted part of Rancho Rodeo de las Aguas.⁴

Approximately one-third of Rancho La Brea was purchased by Major Henry Hancock in 1860. (Hancock served as the City Surveyor for Los Angeles.) Hancock's portion of Rancho La Brea was further subdivided in subsequent years and, by 1877, the 1200 acres that now constitute the western portion of the City of West Hollywood, was owned by Hancock's brother, John. Following John's death in 1892, the land holdings were deeded to a third brother, Samuel Ross Hancock, and ten nieces and nephews.⁵ Two of the heirs, Thomas and Leander Quint, moved to and established a farm on their inherited land.

City of West Hollywood



Early nineteenth-century drawing of Sherman farmland

(All historical photographs courtesy of Images of America: West Hollywood, by Ryan Gierach.)



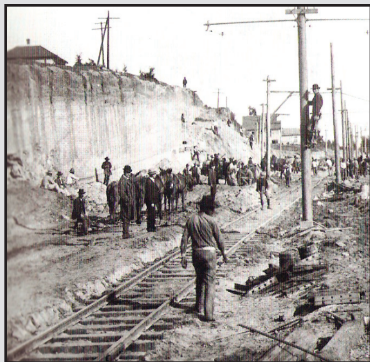
Early photograph of Sherman farmland

City of West Hollywood

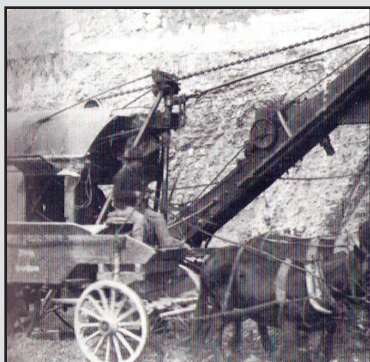
Historic Context For Multi-Family Housing



Moses Sherman (left)



Construction of rail line in Los Angeles



Construction of Sherman yards

November 2008

The Southern Pacific Railroad’s transcontinental connection arrived in Los Angeles in 1883, bringing explosive regional development in the decades that followed. Electric streetcar service created a framework for regional development. The Los Angeles Railway (LARy) was created in the 1890s by Moses Sherman and Eli P. Clark. The LARy, which operated on a narrow gauge line, began electric streetcar service to Sherman in 1895. The railway maintained its railyards on 5.5 acres in Sherman, San Vicente Boulevard between Melrose Avenue and Santa Monica Boulevard. The railyards included a two car houses, an iron foundry, a blacksmith shop, powerhouse, carpenter shop, and a car barn.⁶

The Los Angeles Railway was acquired in 1898 by Henry E. Huntington’s Pacific Electric Railway. Both the LARy and the Pacific Electric had an enormous impact on the form and extent of regional development, essentially creating the skeleton of the transportation pattern that is reflected in today’s major boulevards and early freeway system. The South Hollywood-Sherman line, which ran along what is now Santa Monica Boulevard, was the main transportation corridor through Sherman. Sherman served as a stop on the Pacific Electric’s “Balloon Route,” a day-trip that formed a circle from Los Angeles to the beach communities and back. A second line called the Sherman Junction line, running along Beverly Boulevard from downtown Los Angeles, ended at the rail yards.⁷

The automobile eventually put the streetcars out of business in Los Angeles. Streetcar service through West Hollywood ended in the 1940s, with the entire regional streetcar system shutting down in 1961. Freight service through West Hollywood finally ceased in 1965.⁸

Sherman

Sherman was originally settled on 12 acres of land north of the tracks along Santa Monica Boulevard. The former barley fields were purchased from Thomas and Leander Quint by E. H. White in 1896 and subdivided for the townsite. The town

R2, R3, R4 Multi-Family Survey Report

grew in response to the need for worker housing for those men who worked in the Sherman railyards, providing housing for many of the railway craftsmen who worked in the yards, metal shops and barns. Modest wood-frame, turn-of-the-century cottages and small Craftsman bungalows were typical of this early period of development. Additional worker housing was provided on the Yard itself. Unlike the lots within the town proper, these impermanent structures provided shelter for the unskilled or poor work force (this housing is indicated as tenements known as “Mexican Village” in 1910 and later as bunk houses on the 1950 Sanborn map). No physical evidence of these structures survive.⁹

By 1910, a small commercial district flourished along Santa Monica Boulevard to serve the community that had grown to a population of 900. Establishments included: the First National Bank of Sherman, a post office, hotel, pool halls, and markets. Most of these wood-frame buildings were removed in the 1920s as part of a Santa Monica Boulevard widening project headed by the Sherman Chamber of Commerce.¹⁰

In 1919, “West Hollywood” was generally considered the area bounded by Beverly, La Brea, Sunset, and Doheny which included Sherman. Although the nearby town of Hollywood was annexed to the City of Los Angeles in 1910, the town of Sherman voted against annexation by a narrow majority in 1924. The following year, the town of Sherman voted to change its name to “West Hollywood,” both maintaining its individual identity and merging its future with that of its neighbors to the east.¹¹

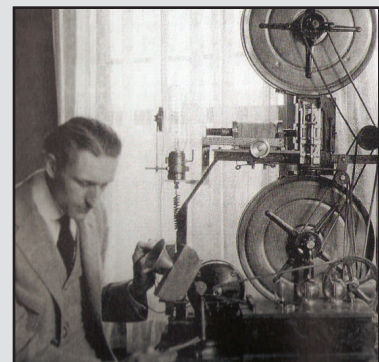
(West) Hollywood and the Motion Picture Industry

The growth of the motion picture industry would have a profound impact on Sherman, eventually drawing it together as a community with its neighboring community to the east, West Hollywood. Both the United Artists Studios, founded in 1919, and the Silent Dramas Syndicate established themselves in Sherman. This emerging identity as a center of entertainment—both for production and nightlife—would bridge the

City of West Hollywood



LARy electric streetcar



Motion picture industry

City of West Hollywood

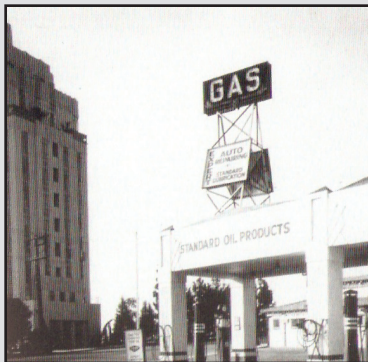
Historic Context For Multi-Family Housing



Union Film Company on location



Mitchell Camera Company



Sunset Strip

November 2008

communities of Hollywood and Beverly Hills on either side of West Hollywood. Sherman and West Hollywood provided a substantial amount of “worker housing” for this industry as well. Small, affordable homes and apartments provided that housing to the craftspeople of the movie industry. Movie crews arrived in West Hollywood for the first time in 1916, not quite ten years after the industry’s birth in Los Angeles. Four years later, Union Film Company set up shop as Sherman’s first permanent film company. In 1919, Jesse D. Hampton created a full-fledge studio with a stage and backlot at Formosa and Santa Monica Boulevard, in an area that had been dedicated to industrial and light industrial use. The studio would eventually be known as Mary Pickford Studios, United Artists, Warner Hollywood, and now simply “The Lot.”¹²

In addition to providing housing and entertainment for entertainment industry types, West Hollywood served as a significant production center both with the continuous use of the studio on Santa Monica Boulevard as well as providing a backdrop for location filming.

Supporting industrial facilities, such as the Mitchell Camera Company, also flourished in West Hollywood. In addition to the activity within West Hollywood, the proximity to other studios including Chaplin Studios and Union Studios made the area a major draw for the actors and workers associated with them. As a magnet for the burgeoning film industry, West Hollywood would soon be an integral element of the local entertainment industry culture.

Sunset Strip

According to local historian Ryan Gierach, “in the 1930s through 1950s the world famous Sunset Strip helped to define the former rail yard [meaning, Sherman and West Hollywood] as an international entertainment mecca to the stars.”¹³ The County finally approved the necessary zoning changes for development of Sunset Boulevard in 1930.¹⁴ The Sunset Strip provided entertainment industry-related businesses that operated both day and night. Sunset Plaza provided high-end shopping entertainment. In addition, the Sunset Strip was also the home of talent agencies and the Screen Actors Guild.¹⁵

R2, R3, R4 Multi-Family Survey Report

With the rise of the movie industry and the onset of Prohibition in 1920, the strip of Sunset Boulevard that ran through unincorporated West Hollywood, with its loose County regulations and lax law enforcement, would eventually be the perfect venue for the development of entertainment industry-related nightlife. Nightclubs such as the Trocadero, the Mocambo and *Ciro's* flourished from the thirties through the forties.¹⁶ The Strip's association with the movie business was amplified and broadcast by the use of local businesses and sites as filming locations. Indeed, it was West Hollywood's Sunset Strip, not Hollywood Boulevard, that best represented the glamorous and hedonistic image of the entertainment industry's culture in this period.

After a brief lull in popularity, with the rise of Las Vegas as a premier venue for performers, the Sunset Strip experienced a renaissance in the 1960s and 1970s along with the explosion of the rock-era music scene. The *Whiskey-A-Go-Go*, the *Rainbow*, and the *Roxy* were established in the period and spurred a vibrant music scene that extends to the *Troubadour* on Santa Monica Boulevard and continues today.¹⁷

Kings Road

At the beginning of the twentieth century, Kings Road developed as a distinctive creative community within West Hollywood, exemplified both by its prestigious list of residents and its significant modernist residential architecture. Within a short drive from the bohemian enclave of Laurel Canyon, Kings Road attracted a range of artists, writers and architects, including: Modernist architect R.M. Schindler; Theodore Dreiser, author of *Sister Carrie*; and Aldous Huxley, author of *Brave New World*. Other residents included: Academy Award-winning actor George Sanders; actress Jane Wyatt, and lesser known players including Sylvia Sydney, Billy Eckstein, set decorator Elias Reif, and local artist Dorothy Sosin.¹⁸

Architecturally and contextually, Kings Road also provided a unique atmosphere. To begin with, the parcels along Kings Road were unusually large, providing a broad flat

City of West Hollywood



Ciro's nightclub



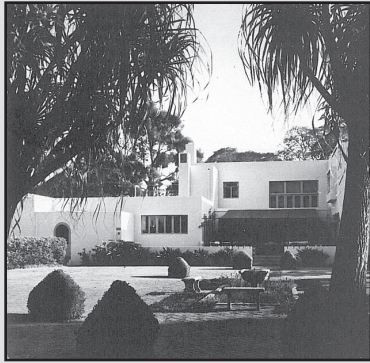
Trocadero nightclub



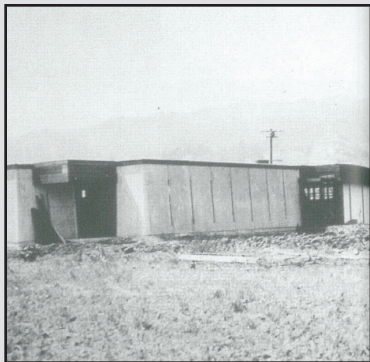
Whiskey-A-Go-Go

City of
West Hollywood

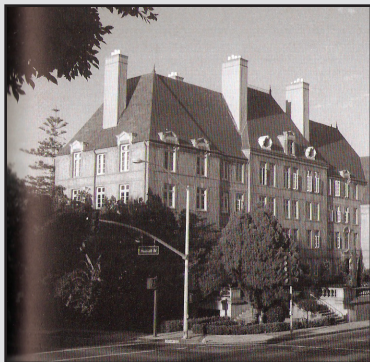
Historic Context For Multi-Family Housing



Dodge House on Kings Road



Schindler House on Kings Road



La Fontaine on Crescent Heights

November 2008

expanse for building within a conventional urban street grid. The result was a green, and gracious expanse within the increasingly developed surrounding neighborhood. A series of distinguished and, in some cases, masterpiece architectural works were constructed on N. Kings Road. The first two houses constructed on Kings Road were Irving Gill’s landmark Dodge House, built in 1915, and Arthur Kelly’s Stephens House, built in 1916. Both were demolished in 1970 and 1964, respectively. The Schindler-Chase House was constructed in 1922. A second wave of Modernist design on Kings Road followed in the 1950s with the construction of: Aaron Green’s Reif House (1950; demolished; arson), Josef Van der Kar’s Rootenberg House (1952), and Nomland & Nomland’s Sosin House (1957).¹⁹

After an initial failed attempt in 1960, Kings Road was rezoned from a single-family to an R4 district in 1963. The Los Angeles County Board of Supervisors approved the change on November 12, 1963, despite vocal opposition from the community. With that change, the Kings Road landscape would be changed irrevocably, paving the way for extensive demolition along the street. Seven houses were demolished by the end of the decade; six were demolished during the 1970s; and four were demolished in the 1980s prior to the City’s incorporation.²⁰ The Schindler House and the Rootenberg House have been designated as local cultural resources by the City of West Hollywood.

Apartment Dwelling in West Hollywood (Los Angeles County)

While the surrounding communities developed predominately in a pattern of traditional single-family neighborhoods, West Hollywood (while it was still part of Los Angeles County) began to fill the local need for apartment, rental, and short-term housing. The explosive development of the film industry in the first decades of the twentieth century, and the attendant arrival of newcomers and tourists, fueled the need for temporary and long-term rental housing. Within the two decades of the twenties and thirties, the sparsely developed expanse between

R2, R3, R4 Multi-Family Survey Report

Sherman and east Hollywood would be subdivided and nearly completely developed with a combination of modest single-family dwellings and all manner of multi-family housing.

In particular, the area between the Sunset Strip and Fountain Avenue, between Sweetzer and Fairfax developed a sophisticated district of apartment housing that is unique to the history of West Hollywood and distinctive within the historical development of the region. Impressive streetscapes of apartment buildings and courtyards, designed to the highest architectural standards of the period by architects such as Leland Bryant and Arthur & Nina Zwebell, were built along Harper, Havenhurst, Fountain Avenues and Crescent Heights Boulevard. In 1927, the *Hollywood Citizen* “reported few vacancies and waiting lists for the ‘high class apartments in the West Hollywood Region.’”²¹

These most spectacular buildings provided temporary and permanent homes to the movie and recording industry stars of the era, including Clara Bow, Katharine Hepburn, Marlene Deitrich, Bette Davis, Carole Lombard, and William Powell. Previous survey efforts have pointed out that “what is important to an understanding of West Hollywood’s built environment, however, is that these buildings were of extraordinary architectural quality.”²² Both courtyards and traditional block apartments were constructed as luxury apartments. Period Revival stylistic influence prevailed in this period of construction with most courtyards designed in the Spanish Colonial Revival style. Traditional block-style apartments and tall buildings, conversely, most typically employed French Chateausque or medievalizing French stylistic influences. While Period Revival influences were in the majority, the concurrent influence of Modernism and more decorative modern styles such as Art Deco and Moderne, also informed the design of some apartment buildings such as the Sunset Tower and Hayworth Towers.

In addition and most likely due to the looser zoning regulations of the County, the broader low-scale, single-family, residential districts also developed an alternative multi-family housing types including bungalow courts, duplexes, smaller flats or

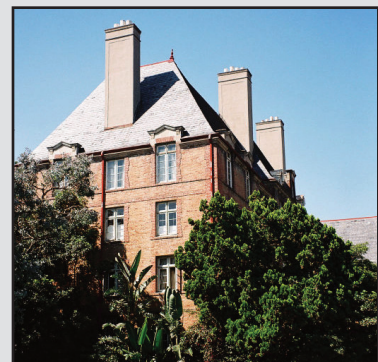
City of West Hollywood



1201 Crescent Heights



1424 Crescent Heights



1283 Crescent Heights

City of West Hollywood



R2, R3, R4 Multi-Family Survey Report

quadruplexes, multiple dwellings units on a lot, rear and above-garage units known as “accumulative architecture.” Although few in number, tenements were also constructed in West Hollywood.²³

In addition, throughout the 1950s and 1960s, the streets in single-family neighborhoods were radically altered, in some cases partially and in others virtually wholesale, with the introduction of new multi-family housing types, including the garden court and the stucco box. These changes were most likely a result of zoning code changes at the County level that addressed both changes in use and parking needs.²⁴

With the exception of the more traditionally urban downtown environment and areas of Koreatown, Hollywood, and Fairfax district, Los Angeles apartment housing tends to cluster along major boulevards and thoroughfares with single-family residential neighborhoods filling in the blocks between. In West Hollywood, however, multi-family housing is integrated throughout the current City boundaries. Indeed, it is the unique development of multi-family housing—defined both by its range of historic property types and styles as well as the unique population of tenants that it historically served—that distinguishes the unique architectural character of West Hollywood and establishes its regional significance. With a few contemporaries such as Los Feliz, and mid-Wilshire and Fairfax area apartment district, and Orange Grove Boulevard in Pasadena, West Hollywood building stock represents the broadest and best regional collection of historic multi-family housing. In addition, the availability of such a broad range of rental housing in a relatively small geographical area contributed to the development of a community rich with creative energy.

Interior Design Industry

Interior design and decorating established an early local presence in West Hollywood by the 1950s. Most of the businesses located along those portions of Robertson Boulevard and Beverly Boulevard that traverse the



R2, R3, R4 Multi-Family Survey Report

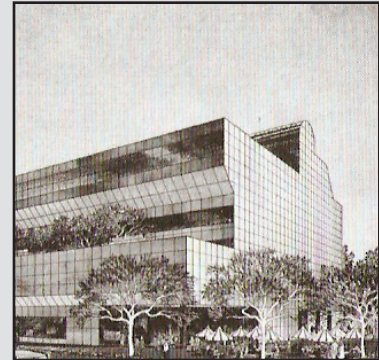
southernmost portion of the city. Beginning in the early 1940s, furnishing showrooms that had historically only located downtown started to seek less expensive storefront space in this area. Clark & Burchfield opened a space in 1945 and, in 1949, Herman Miller opened a showroom, designed by Charles Eames, on Beverly Boulevard.

Over the course of the next two decades, aided by the efforts of local realtor Bert J. Friedman and his partner Ronald S. Kates, the area along Beverly and Robertson grew into a vibrant local design center that eventually extended along Melrose Avenue as well. The interior design community was supported by local craft and manufacturing shops in the neighboring vicinity including: upholstery, wallpaper, fabric, dyeing, and furniture manufacturing. Two major showrooms that preceded the Pacific Design Center as the design community entrenched itself in West Hollywood. The first—the Design Center—was constructed on Beverly Boulevard at Swall Drive in 1965 and the second—Robertson Plaza, was designed by William Pereira & Associates and constructed in 1966.²⁵

The initial phase of construction of the Pacific Design Center (PDC), designed by acclaimed architect Cesar Pelli, on the former site of the Sherman rail yard was completed in 1975, the second phase in 1988, with a third approved in 2003 with the initial building permits approved in 2007. The opening of the PDC, a wholesale design market open only to the trades, reaffirmed West Hollywood's position as an industry leader in design.²⁶

The establishment of a community of designers in West Hollywood also impacted the design of nearby single-family residential districts, particularly the Norma Triangle, where they made their homes.²⁷ Following the end of World War II, this growing legion of interior decorators and designers moved to the western end of West Hollywood. Inspired by the work of architect John Woolf, these decorators remodeled their small, Beverly Hills-adjacent homes in the “Hollywood Regency” style with its characteristic use of mansard roof forms, blank walls, and tall doors.²⁸

City of West Hollywood



Pacific Design Center

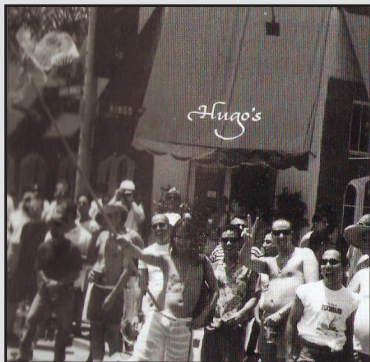
City of West Hollywood

Gay, Lesbian, Bisexual, and Transgender (GLBT) Community and West Hollywood



Gay rights supporters in the 1980s

West Hollywood has long attracted and provided a community for gays and lesbians and currently stands at the epicenter of gay life in Los Angeles. West Hollywood and Silverlake serve as the two poles of the gay community within greater Los Angeles. Historically, both areas could be defined as what geographer Edward Soja calls a “thirdspace—a space at the margins of society that can be adopted as a site for contesting power, a place where new identities, actions, and opportunities can be constructed.”²⁹ Unfortunately, and despite being among the three largest centers of gay population in the United States, the history of gays and lesbians in Los Angeles is poorly documented in comparison to the other two major American gay cities: New York and San Francisco. Recent scholarship, however, has begun to establish the important role that the local gay community played in distilling and establishing sexual orientation as a political identity. Beginning in the 1910s with the establishment of the area’s very first film studios, Edendale (now Silverlake) developed as the first Los Angeles bohemia, attracting artists, leftists, and gay men and women to its accommodating social environment. The rich exchange among these community members had, according to cultural historian Daniel Hurwitz, had its ultimate expression in the establishment in 1950 of the Mattachine Society, a precursor to the gay rights movement of the last quarter of the twentieth century.³⁰ Mattachine was formed in part in reaction to the aggressive response of the Los Angeles Police Department and governmental organizations in criminalizing expressions of homosexuality, as the medical community and society at large began to see it increasingly as an act of sexual deviance that put greater society at risk.



Gay Pride parade in the 1980s

With such a hostile and aggressive view of homosexuality taken by the LAPD, it is not difficult to understand why West Hollywood’s unincorporated status was a draw both to gay residents and businesses that served them. Local historian Gierach has noted that “until the mid-1980s the majority of these people lived safely tucked away from distracted and disinterested county bureaucrats in cheap little trolley



R2, R3, R4 Multi-Family Survey Report

apartments lining Santa Monica Boulevard.”³¹ Storefronts all along Santa Monica Boulevard began to cater to the needs of this community, abandoning the light industry and manufacturing that preceded it throughout the first half of the twentieth century. West Hollywood, along Santa Monica Boulevard, was so clearly identified as the epicenter of local gay culture, particularly gay male culture, that parts of it became known simply as “Boystown.”³² The development of this strong community identification would provide additional fuel and power in the political drive for cityhood. And, in the wake of cityhood and the establishment of progressive municipal laws and policies, West Hollywood has grown an ever more attractive destination and home to gays and lesbians.

Russian Immigration

In the last decades of the twentieth century and into the twenty-first, according to one contemporary account, West Hollywood is the regional population center for Jews from the former Soviet Union. As of 1998, the City was home to between three and four thousand Jewish immigrants from the former Soviet Union. Immigration was aided by grassroots activism among the American Jewish community throughout the 1970s and early 1980s and advanced by the changes wrought by Gorbachev’s perestroika policies in the late-1980s that would eventually lead to the dissolution of the Soviet Union in 1991.³³

The immigrant community was likely attracted to West Hollywood by two combined factors: the abundance of rental housing east of Fairfax Avenue and that area’s proximity to the established Los Angeles Jewish community in the Fairfax district immediately to the south. The affordability of rental housing in West Hollywood, institutionalized after cityhood, along with the new City’s progressive social policies and programs certainly underscored the value of that choice. Russian Jews began emigrating from the Soviet Union to West Hollywood in the late 1970s. Under the Gorbachev regime in the 1980s and the dissolution of the Soviet Union in 1991, the number of immigrants continued to grow. Historically,

City of West Hollywood

City of West Hollywood



West Hollywood added to the map in 1984.

R2, R3, R4 Multi-Family Survey Report

the largest Jewish communities in greater Los Angeles were located first in Boyle Heights in the early twentieth century and later in the Fairfax district. Perhaps due to the proximity to the Fairfax district, this wave of Russian immigrants settled primarily in the eastern end of West Hollywood, in the stucco box apartment buildings that line the streets south of Santa Monica Boulevard.³⁴

Cityhood

In a region largely dedicated to homeownership in the conventional form of the freestanding single-family residence, West Hollywood presented a unique situation: renters represented 85% of the area's population in 1978. After failed attempts for incorporation in 1956, 1962 and 1966, with the combined pressure of rising real estate costs and existing County rent control legislation set to expire in 1985, West Hollywood was ripe for the political push for the local control of cityhood. The aging local Jewish community, represented by the Coalition of Economic Survival, and the young gay community, with the leadership of Ron Stone, joined forces to advance a referendum on cityhood before local voters. The referendum passed with a strong majority, and West Hollywood was incorporated as an independent city on November 29, 1984.

In 1984, the newly-minted City of West Hollywood had a city population that consisted of the following non-mutually exclusive segments: 50% Jewish, 33% gay, 85% tenants, and roughly 40% senior citizens. The newly organized City government promptly adopted a series of socially and politically progressive ordinances to protect tenants' rights, gay and lesbian rights, and civil and human rights.

Preservation in West Hollywood

West Hollywood's concern for historic preservation dates to the mid-1960s when Irving Gill's 1914 master work, the Dodge House, on Kings Road was auctioned off as surplus

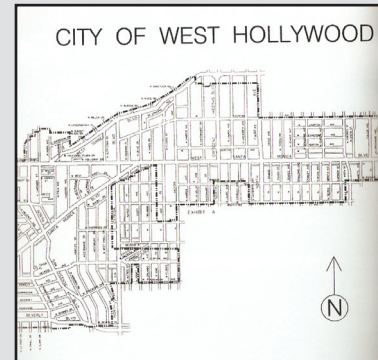
R2, R3, R4 Multi-Family Survey Report

property by its owner, the Los Angeles Unified School District. Lacking a sufficient preservation program and controls at the County level and despite protests from the local community and the wider architectural community, the Dodge House was razed in 1970.³⁵ The demolition of the Dodge House caused an international scandal and was the impetus for a historic preservation movement in Los Angeles.

More than a decade later, the Eugenio Plummer House, constructed in the 1870s on what was then the far reaches of Rancho La Brea, was also threatened with demolition. Originally owned by the Perez family, as squatters on the ranch, the property was acquired by the Plummers in 1874. When the Plummers were facing foreclosure, the County acquired the property in 1937 and created a public park around the house. It was designated as State Historical Landmark No. 160 in 1957. Despite decades of preservation-minded actions on behalf of this landmark, a demolition permit was sought after the departure of its long-term tenant, vandalism, and severe neglect by the County. A compromise was reached by finding a site at the Leonis Adobe Museum in Calabasas to which the house could be moved.³⁶ The Plummer House was moved in the early 1980s, prior to West Hollywood's incorporation.

With the incorporation of the City of West Hollywood in 1984, immediate actions were taken in support of historic preservation at the City level. An initial historic resources survey was commissioned in 1985 and completed in 1987. The survey's goal was to conduct a citywide "windshield" reconnaissance survey of potentially historic resources. An inventory of 188 potential historic resources, constructed prior to 1937, was documented and evaluated as the result of this survey effort. The City of West Hollywood has designated many of these resources as Cultural Resources. In 1999, the City prepared a Historic Preservation Element of the General Plan. This document outlined and summarized the citywide historic context and potential areas of further study.

City of West Hollywood



Map of West Hollywood

City of West Hollywood

R2, R3, R4 Multi-Family Survey Report



Overview of Residential Development

Turn-of-the-Century

West Hollywood's earliest residential development was geographically bifurcated. The town of Sherman developed at the west end of the current city; a second area of development focused at the eastern end of the current city, adjacent to Hollywood and Colegrove Addition on the east. Although served by streetcar transit by the turn of the century, expansive residential development across the agricultural fields that had filled the area between those two clusters did not begin until the twenties.

1920s

Like most of Southern California, West Hollywood experienced a building and population boom during the 1920s that spilled into the early 1930s Depression era. During the period of 1920-1930, roughly two million new residents immigrated to California, with 1.2 million settling in Los Angeles County. As a result, the population of the County more than doubled in this decade³⁷

By the mid-1920s, with the advancing development of Hollywood from the east, the community became known as "West Hollywood." Indeed, the local chamber of commerce voted to assume this name in 1925. "Clearly, the mid-1920s witnessed the shift of Sherman from a small town to that of a growing, economically diversifying community."³⁸ Not only Sherman and West Hollywood but also much of the central area of Los Angeles assumed its modern form in this decade.

The City of Los Angeles substantially influenced the overall development of the region during this period. G. Gordon Whitnall, the City of Los Angeles's Planning Director, invited the County Board of Supervisors to convene a group of planners from the county's various municipalities. This Regional Planning Conference became the County Regional Planning Commission in 1923. In the coming years, the Regional Planning Commission would provide recommendations for the regulation of subdivision parcelization as well as initial planning for a regional highway



R2, R3, R4 Multi-Family Survey Report

system that would ease automobile congestion in the central city's streets.³⁹

By the end of the decade, the region assumed its present physical and political identity. The City of Los Angeles had annexed 45 adjacent communities; Sherman, however, had resisted annexation in 1923. With the expansive growth of industry, particularly oil and manufacturing, created an even greater lure for new residents to the region. The Pacific Electric streetcar system (the largest streetcar network in the nation) and the explosive growth in private automobile use, Los Angeles and its adjacent communities, including West Hollywood, turned their agricultural fields into miles of single-family housing subdivisions and duplexes. Architects employed all the popular Period Revival styles of the era, but most often the Spanish Colonial Revival style, to create a fresh and fanciful image of the city.

1930s

The County's population growth slowed substantially in the 1930s, rising less than 600,000 residents from 2.2 million to 2.8 million between 1930 and 1940. West Hollywood's population was 22,000 in 1930.⁴⁰

Following the economic crash in 1929 that precipitated the Great Depression, the nation's construction industry collapsed. However, due to the vitality of important local industries including oil, aviation, and entertainment, the Southern California economy flourished in comparison to other regions, allowing for limited ongoing construction throughout the decade. Indeed, the Los Angeles region enjoyed an early recovery from the Depression as well, with a significant amount of new construction underway by the late 1930s to satisfy a housing shortage created by a burgeoning defense industry.⁴¹ Residential architecture in this period was characterized by "the give and take between Modernism and traditionalism."⁴²

Throughout Los Angeles County, multi-family housing in this period was in dire need. However, architects' focus was on early public housing efforts such as Ramona Garden, Wyvernwood, and Baldwin Hills Village (now Village Green).

City of West Hollywood

City of West Hollywood

R2, R3, R4 Multi-Family Survey Report

Yet, “the detached single family dwelling was still the structure that really counted for most Angelenos.”⁴³ At the same time newspaper articles of the period report a continuing need for apartment housing, a need that private property owners struggled to meet under the economic pressures of the decade.

1940s

Los Angeles County population grew from approximately 2.8 million to approximately 4.1 million during this decade. World War II dominated the nation’s attention and economy, particularly in Southern California where the defense industry flourished. At the outbreak of the war in Europe, Los Angeles “was on the verge of a metamorphosis.”⁴⁴ According to Ovnick, “the clear contrast between pre- and post-war vernacular housing points to the 1939-1950s period as a major evolutionary stage for Los Angeles.”⁴⁵ With the Federal Housing Administration’s government-backed loans for single-family residences, Southern California’s broad, low-density development pattern continued its advance. Housing for the region’s industrial workers was constructed in subdivisions in South and West Los Angeles, close to local industrial plants.

However, as an area that was already largely built out, development in West Hollywood during this period was relatively limited in scope. Little more than one hundred of the structures within the survey area constructed during that period remain today. The predominant architectural style in this period was Minimal Traditional, although a few late examples of Period Revival styles and Modernist designs were also executed. For the most part, buildings constructed in this period in West Hollywood were multi-family property types including duplexes, triplexes, flats, and courts. However, Greenacre Avenue, a suburban-style cul-de-sac of one-story Minimal Traditional single-family homes, was developed in 1940-41 and billed as “Hollywood’s Only Subdivision.”⁴⁶

By the late 1940s, the end of the war and the creation of the Veterans’ Administration loan program continued to fuel conventional single-family residential construction across the region. This trend, however, had little effect on the community of West Hollywood.



R2, R3, R4 Multi-Family Survey Report

1950s

With virtually all of the central city built out by the end of World War II, the massive suburbanization that transformed the entire nation was focused, in Los Angeles, on tracts developed across the San Fernando Valley and West Los Angeles. Such expansive development was aided, in large part, by the construction of the region's freeway system. In West Hollywood, however, where the new freeway systems provided no additional or special value, the post-war growth focused on infill development of new, larger and distinctly modern multi-family properties. West Hollywood instead maintained the value of its central location, capitalizing on its proximity to local studios and light industry.

Beginning in this period, West Hollywood began to be transformed from a community of single-family homes into one dominated by apartment dwellers. Real estate speculators began to encroach upon traditionally single-family neighborhoods, with infill development of "stucco box"-type apartment houses. While they are scattered across the city, the greatest concentration of these structures occurs in the neighborhood south of Santa Monica Boulevard, and east of Fairfax. California garden apartments or garden courts, with more elaborate construction, site planning and landscaping and commanding higher rents, were built north of Santa Monica Boulevard between La Cienega and Fairfax. Indeed, in the decades that followed 1950, West Hollywood was transformed from a community largely composed of single-family residences, at least in terms of geographical coverage, into a community dominated by apartment houses of every style shape and size.

Development of Multi-Family Housing in West Hollywood

Historian Robert Fogelson, in his seminal work on the historical development of the Los Angeles region, examined the reasons behind the region's unique dispersed urban form. He explained that, unlike other cities of comparable size, geography, or period of development, Los Angeles's unique form most reflected the "exceptional character of its

City of West Hollywood



City of West Hollywood

population,” composed of “native[-born] Americans with adequate resources and marketable skills, who faced the problem of adjustment [to a new area] confidently because of common language and similar background.”⁴⁷ He continues that they “came to Los Angeles with a conception of the good community which was embodied in single-family houses, located on large lots, surrounded by landscaped lawns, and isolated from business activities.”⁴⁸

Throughout much of what would become West Hollywood, the first phase of real estate development focused on small single-family residences that reflect this broad regional pattern of development. However, a few areas, particularly those located north of Santa Monica Boulevard between La Cienega and Crescent Heights Boulevard and at the eastern end of the current city around Plummer Park, reflect early and varied approaches to providing multi-family housing options.

In the Federal Writers’ Project’s 1941 Guide to Los Angeles, Hollywood (which included West Hollywood, as the guide indicated the City of Beverly Hills as the district’s western boundary) was described in the following way:

Off the main boulevards, there is nothing “Hollywoodian” about Hollywood, which is much like any other city, with modest houses along quiet streets, lined with southern California’s conventional palm, pepper, and eucalyptus trees. Most of the houses are stucco or frame bungalows, surrounded with lawns and gardens.⁴⁹

The single-family residence was embraced as the manifestation of the California dream in the early twentieth century and the preservation of single-family zoning was of supreme importance in the 1920s. This property type would prove insufficient, however, for the massive influx of people settling in the Los Angeles area. In fact, in 1930, according to U.S. census data, Los Angeles had more single-family residences and fewer multi-family properties than any other comparable U.S. city. Paradoxically, according to historian Todd Gish, “by the mid-1920s, nearly *half* of Los Angeles’s 300,000-plus dwelling units were in multi-family structures.”⁵⁰



R2, R3, R4 Multi-Family Survey Report

In the City of Los Angeles, apartment construction rose from 8 to 53 percent of total new construction between 1920 and 1928. Furthermore, much of this construction was concentrated in Hollywood and the Wilshire corridor, similar to West Hollywood's extant building stock.⁵¹ Throughout the Los Angeles area, apartment houses in the rest of the surrounding city reflected the transportation patterns, located primarily on major thoroughfares that bordered single-family neighborhoods. West Hollywood, therefore, was ideally situated at the intersection of multiple major boulevards, as they adjusted direction with the topography of the mountains.

The Board of Supervisors authorized the County Counsel on 9 November 1925 to work with the Regional Planning Commission to prepare an ordinance zoning unincorporated County land. In January 1926, maps were undertaken for West Hollywood and two months later a comprehensive zoning ordinance was drafted that included use, height, and area regulations. Although various zoning ordinances were passed during the year 1926 that were divergent in nature, they were all guided by the same unifying principle: "to protect...[the] residential district from further encroachment on the part of apartment houses and to preserve the general zoning scheme laid out for [the] district by the Commission."⁵² A zoning scheme was implemented to ensure the protection of single-family housing and bolster the development of this property type. However, within West Hollywood, other zoning areas included: General Commercial, Neighborhood Business, Apartment and Restricted Business. A drawing published in the Regional Planning Commission Report of 1929 depicted the geographic designation of property types and illustrated the relationship between business, multi-family housing, and single-family housing.⁵³

This drawing demonstrated the "step-down" method where the business center was located at a major intersection. Ranging from the business center, there was a graduated change of uses: business to apartments, apartments to duplexes, and finally, duplexes to single-family residences. The single-family residence zone was located on the periphery of all other

City of West Hollywood



development. The step-down method afforded protection to the single-family residence by isolating it from encroaching projects. The zoning scheme thereby created a program for the future integrated development of single-family and multi-family housing within the broader community.

In April 1928, an ordinance was passed that zoned unincorporated West Hollywood. Many applications were filed to re-zone designated areas and consideration was generally granted to the preservation of single-family zoning. For example: in Case number 21 a request was made to modify the existing zoning of West Hollywood’s Hacienda Place to apartment zoning. The request was not approved based on the fact that the streets lying to the east and west of Hacienda Place were zoned single-family. It was not instituted pending the incorporation of a new zone into the general zoning ordinance. This zone limited the height of multi-family dwellings to 35 feet. In just this way, the overriding cultural significance of single-family zoned areas fundamentally shaped the development of multi-family housing in this period⁵⁴

The application to re-zone Hacienda Place was approved by the Board of Supervisors on 14 November 1932. The 1928 report states that the application was denied. Subsequently, however, the 1932 report relates that it was approved by the Regional Planning Commission on 17 April 1929 but “taken under advisement” by the Board of Supervisors and approved on 14 November 1932. This Commission report adds that Hacienda Place “should have been zoned for apartment house use in the first instance, and it was so recommended at the time the zoning was presented before the Board of Supervisors in 1928.”⁵⁵ The disparity of case findings in the reports points to a possible shift in perspective related to multi-family zoning. In the 1928 report, the re-zoning of Hacienda Place is described as an action that would “in all probability cause considerable damage to adjoining properties.”

The unincorporated areas of Los Angeles County experienced an astounding construction increase in the year 1929. According to building permits, the cost of construction of multi-family dwellings amounted to \$6,300,000. This represented a building increase of approximately 30% in one



R2, R3, R4 Multi-Family Survey Report

year.⁵⁶ However, in 1930, building dramatically decreased and the construction of multi-family housing decreased by about half to a total expenditure of \$3,500,000. This trend continued and building activity declined in the years following 1930 with 529,000 multi-family dwellings built in 1931 and 55,700 constructed in 1932.⁵⁷

In the Depression era economy, the integration of multi-family housing in areas zoned single-family became a more accepted phenomenon. Rapid growth was soon absorbed by the development of high-density housing. Courtyard housing became an extremely attractive high-density property type that provided many of the amenities of the single-family residence. A variety of other multi-family property types developed over the course of the twentieth century to meet the housing needs of both transient and long-term renters.

The population of Los Angeles increased by 2 million during each decade of the 1940s and 1950s. As a result, the need for higher density residential development increased. One of the most requested zone change categories during the late 1940s and early 1950s was that of R3 zoning. An extraordinary number of petitions were filed in this period for multi-family zoning in areas zoned for single-family residences.⁵⁸ Unfortunately, contextual research conducted in County historical records revealed scant information on zoning changes during this period. The extensive infill development of multi-family dwellings in historically single-family zones during the 1950s and 1960s suggests the likelihood of a zoning change, with associated changes in parking requirements, at the beginning of that period.

Architectural Character

Within the survey population, property type is typically of greater significance to the understanding of an individual property than is architectural style. Most structures are vernacular in design, exhibiting the materials and elements of popular architectural styles of their respective periods. Typically, the properties employ commonly used, inexpensive forms and design elements. Decorative features are often

City of West Hollywood

City of West Hollywood



8553 West Knoll is an example of a single-family residence.

limited to the streetfront facades and publicly accessible outdoor spaces. The property types and architectural styles listed below identify those that are most significant in the development of West Hollywood and commonly found within the survey population.

Property Types

In 1977, geographer Barbara Rubin outlined “A Chronology of Architecture in Los Angeles.” While now dated and missing information on property types that have attained significance over the last three decades, Rubin’s work continues to provide a useful start for organizing and understanding the basic historic residential types and places them in their broader cultural context.⁵⁹ Additional scholarship by Robert Winter, John Chase, Stefanos Polyzoides, and Todd Gish provides fuller understanding of the common property types found within the survey area.

Single-Family Residences

A large number of single-family residences continue to stand on parcels located within the City of West Hollywood’s R2, R3, and R4 zones, accounting for roughly 29% of the properties surveyed. (In the field, these properties were identified as “SFR”, “bungalow” or “cottage.” Generally, these properties are small in scale and vernacular in design. Stylistically, the majority of West Hollywood’s single family housing stock (within the survey population) includes vernacular examples of Craftsman and Period Revival styles. Relatively little of the single-family housing stock represents Modernist or postwar styles.

With the important exception of Kings Road, the historical development pattern for single-family residential neighborhoods in West Hollywood was similar to early twentieth century residential development throughout the central Los Angeles region, with large tracts built out with modest one-story homes with private garages at the rear of the lot. In West Hollywood, this pattern was most prevalent south of Santa Monica Boulevard and included some low-



R2, R3, R4 Multi-Family Survey Report

scale multi-family housing types such as duplexes or multiple separate dwellings on a single parcel (known as “accumulative architecture.”) This pattern of development was intact until the early 1950s, when infill development of larger-scale multi-family dwellings significantly altered these streetscapes.

For the most part, these single-family residences are small in scale and typically only one-story in height. Architectural historian Robert Winter has characterized this type of house as a “California bungalow” although that nomenclature has come to be associated almost exclusively with the Craftsman style. However, despite this association, Winter identifies the bungalow’s form and function as the primary defining attributes of the type that underlie its stylistic character. Its “fundamental idea” was one of a convenient little house with style” and “[I]n its conception, the bungalow suggested California—its style of life, its mild climate, its casual living with nature.”⁶⁰ According to urban design historian John Chase, “the small modest bungalows that made up so much of West Hollywood were built in the generalized Hispanic and Colonial Revival styles, which had been popular in the teens and twenties. By the late forties, when remodelers began to make changes in the stucco and wood-frame houses, these styles were out of favor.”⁶¹

In Southern California, Queen Anne cottages (sometimes called simply “vernacular” or “turn of the century” cottages) were precursors to the Craftsman style bungalows that grew in popularity in subsequent years. The Queen Anne style was popular throughout the United States, in residential architecture, between 1880 and 1910. It is the Queen Anne style that is known popularly as simply “Victorian.” In its truest execution, this style is characterized by its vertical emphasis, irregular and often complex massing and form, complex roof forms with dominant front-facing gables, and prominent porches. Equally characteristic of the style is the use of decorative woodwork such as spindlework and decorative shingle patterns. Queen Anne cottages are characterized by a one-story massing and hipped roofs. A partial or full-width porch is typically recessed below the main roof. Siding is generally wood clapboard. A projecting bay window is also typical.

City of West Hollywood

City of West Hollywood

R2, R3, R4 Multi-Family Survey Report



A few vernacular or Queen Anne cottages dot the former town of Sherman. Classic Craftsman bungalows still exist in both Sherman and the eastern portion of the city that shares a developmental history with adjacent Hollywood. However, the majority of single-family residences in West Hollywood were part of the boom of development that took place in the 1920s. Stylistically, they represent the popularity of Period Revival styles in that decade; these “bungalows” were built in the Craftsman Colonial Revival, Spanish Colonial and Tudor Revival styles. Only a relative few single-family residences within West Hollywood fall outside the broad definition of the bungalow property type.

Multi-Family Property Types

Introduction

West Hollywood’s multi-family housing is highly significant both in the development of the community and, more broadly, within the region. This significance is represented by a broad range of historic property types including: duplexes, period revival flats, courtyard housing (including garden courts), bungalow courts, early high-rise apartments, and stucco box apartments. In addition to the quality of the vernacular building stock, the city’s multi-family housing stock includes some of the city’s best examples of Period Revival and Modernist architectural styles. Taken together, the city’s multi-family housing represents one of the best and broadest ranging collections of historic multi-family housing in the region.

Accumulative Architecture

This term is attributed to geographer Barbara Rubin. An early response to housing needs in Los Angeles, “accumulative architecture” emerged in the first two decades of the twentieth century. Typically, a small house was constructed at the rear of a parcel in anticipation of building a larger, main house at the front of the parcel at a later date. This property type was referred to as a “garage house” and is occasionally still visible at the rear of parcels. According to Rubin, during housing shortages, garage houses were often enlarged to accommodate additional rental units.⁶²



R2, R3, R4 Multi-Family Survey Report

In other cases, planned garages located at the rear of a single-family residence included second-floor dwelling units that could provide the property owner additional income. As a result of multi-family zoning overlaid upon a pattern of single-family residential development, properties throughout West Hollywood reflect another type of accumulative architecture. This pattern is defined by the initial construction of a primary residence and one or more discrete or separate secondary units subsequently constructed elsewhere on the parcel.

Duplex

Popular from the 1920s through the 1940s, this form consists of a single, one-story building divided into two units. This property type generally maintains the density, form, and style of modest single-family housing. Typically, duplexes have a side-by-side symmetrical composition on the main facades. Individual unit entrances may be paired under a single central porch or portico or separated under individual porches or at either end of the main façade. Other variants of the type have a primary unit's entrance on the main façade and a secondary unit entrance on the side.

Flats

Apartment buildings, constructed between 1920 and the mid-1940s, maintain a lower-density appearance much like the contemporaneous duplex type. During this period of popularity, these structures, while larger in massing and containing 3-5 units, continued to employ the stylistic flourishes of single-family houses, while being larger in footprint and boxier in their two-story form than most West Hollywood duplexes and single-family homes. They often employed the popular Period Revival styles like Spanish Colonial and Tudor Revival.

According to historian Todd Gish, flats initially appeared in the Los Angeles area in the last years of the nineteenth century. The simple term "flat" eventually came to describe the "four-family flat." The four-flat (now known also as quadruplex or fourplex) was typically symmetrical in both plan and composition of the main façade with multiple entrances incorporated in a single opening. The interiors were divided

City of West Hollywood



651 Huntley is an example of a duplex.



8979 Keith is an example of a duplex.



1015 Harper contains flats.

City of West Hollywood

Historic Context For Multi-Family Housing

November 2008



1249 Ogden is an example of a bungalow court.



1416 Hayworth is an example of a bungalow court.



1215 Fairfax is an example of a bungalow court.

into two units on each floor. Gish describes this property type as the “*apartment-in-disguise*,” and identifies a primary character-defining feature as the attempt to “resemble a large, two-story private dwelling [in] its scale, its layout, and its unified façade.”⁶³ Lacking any common interior space this property type was able to avoid classification as a tenement, by creating exterior entrances for each unit.⁶⁴

Courtyard Housing

Within the scholarly architectural literature, the term “courtyard housing” is broadly understood to include a spectrum of multi-family property types with characteristic communal site planning features including courtyard apartments, garden courts, mid-century garden apartments, and bungalow courts. The City of West Hollywood has established local criteria of eligibility for the review of many of these property types.

Bungalow Courts

Bungalow courts represented a popular form of courtyard housing and first emerged in Southern California in the period 1910-1916. This property type was predicated on the arrangement of one-story bungalow forms around a central open space. A service zone was often incorporated into the design, providing automobile access to the rear of the units. This property type sought to imitate the connectedness of interior and exterior spaces that characterized the early twentieth century bungalow. The gardens and porches of the individual bungalow were integrated into the bungalow court property type. Outdoor space was enjoyed from the private realm of the porch as well as being a communal experience in the central court.⁶⁵

Although the bungalow court was originally designed for the vacationing midwesterner or easterner, it became a popular housing type as it was a fairly populist and accessible form of architecture. People with moderate or lower incomes were able to afford these cottage apartments. Through this property type, the notion of “casual California living” became available to all classes of the community. California living was realized through the incorporation of outdoor space and landscape as part of the living space of residents. The community aspect of

R2, R3, R4 Multi-Family Survey Report

the semi-public common space, coupled with the single-family feel of the cottage, differentiated this property type from non-courtyard housing and was responsible for its popularity.⁶⁶

Bungalow courts in West Hollywood were built primarily in the 1920s, although there are three extant examples dating from 1939, 1940, and 1941.⁶⁷ Most of these bungalow courts were designed in the Spanish Colonial Revival style, although a handful of the courts were built in the Minimal Traditional and Tudor styles. This property type was constructed throughout West Hollywood.⁶⁸

Courtyard

Urban historian and architect Stefanos Polyzoides has defined courtyard housing in the broadest terms. Regionally, courtyards were constructed in a variety of configurations types that included: detached units with wide courts and split walkways, detached units with narrow courts and center walkways, duplexes with wide courts and split walkways, duplexes with narrow courts and center walkways, triplexes with narrow courts and center walkways, quadruplexes with narrow courts and center walkways, 6 attached dwellings with narrow courts and center walkways, and finally, 8 attached dwellings with narrow courts and center walkways.⁶⁹

Courtyard housing came closest to achieving the intimacy of single-family housing with the realization of the bungalow court, and it was the most popular courtyard housing type in 1920s West Hollywood. With the advent of the Depression, the construction of bungalow courts ceased almost entirely, and residential building became confined in general to the wealthy.

Similar to the bungalow court, courtyard buildings achieved popularity in Los Angeles during the 1920s. Courtyard housing integrated the automobile at the rear of the structure or underneath the central courtyard. Many of these apartments were designed in the so-called “Hispanic tradition” and drew on the prototypes of the mission and the rancho. The mission was oriented around a courtyard and had arcades and porches that opened directly into this public space. While the rancho consisted of a series of buildings, they were also oriented

City of West Hollywood



1400 Crescent Heights is an example of an early Courtyard building.



1300 Harper is an example of an early Courtyard building.



1355 Laurel (Villa d'Este) is an example of an early Courtyard building.

City of West Hollywood



1265 Harper is an example of post-war, multi-family residential apartments.



1425 Hayworth is an example of post-war, multi-family residential apartments.



1009 Sweetzer is an example of post-war, multi-family residential apartments.

R2, R3, R4 Multi-Family Survey Report

towards a common courtyard. The courtyard building adopted the mission-rancho Hispanic courtyard form as well as many of its architectural elements into a single footprint.⁷⁰

Although this form of courtyard housing lacked the privacy found in the individual cottages of the bungalow court, the presence of an interior court realm still allowed for separation from the exterior urban arena. Private spaces were created through exterior space with elements such as porches, balconies, and patios. As with the bungalow court, outdoor space was essential to the courtyard building. Landscaping provided a connection with nature. It also created a semi-public shared common space that inspired community spirit.

Site planning was essential to the experience of the courtyard apartment. It was also integral to establishing a connection to the public arena. Similar to the bungalow court, the courtyard building included a visual connection to the street through direct open space. The elimination of the interior hallway from the apartment building allowed for a direct relationship with the street where the courtyard space represented an intermediary realm between private and public spheres. The transition between spaces became a seamless event.⁷¹

As defined by the City of West Hollywood in its Courtyard Thematic District, courtyard apartments are of distinguished architectural character with a site plan that creates an interior courtyard that provides communal outdoor garden space. Some combination of decorative tile, fountains, woodwork, iron gates, and terra cotta provided additional ornamentation. Often, these buildings were designed by significant local architects, including: Leland Bryant, Arthur & Nina Zwebell, and Pierpont & Walter Davis. These buildings bear a historical association with the growth of the emergent motion picture industry in the 1920. However, they were designated primarily on the basis of their architectural significance.⁷²

Garden Court

The third type of courtyard housing that developed in the Los Angeles region was the Garden Court. This type is discussed broadly below. Courtyard housing was realized in two categories, one characterized by simplicity and expediency

R2, R3, R4 Multi-Family Survey Report

of design and the other as a more formally elaborate exercise based on Mediterranean courtyard models. The latter was a type of high-style architecture. It was designed by architects inspired by various types of courtyards in the Mediterranean, including patio houses, palaces, markets, and inns. Elaborate versions of these courtyard types were erected in Los Angeles and throughout West Hollywood in the 1920s.

The City of West Hollywood has identified the “Garden Court” as a possible separate property type. This type is similar to, but distinct from, the more architecturally distinguished courtyard housing type that proliferated in the 1920s and that has been recognized by the City of West Hollywood by its landmark designation of the Courtyard Thematic District. The Garden Court property type sits on the historical and architectural continuum between the bungalow court and a more architecturally sophisticated courtyard. In general, the Garden Court is defined primarily by its site planning characteristics and only secondarily, if at all, by stylistic elements of the architecture. The courtyard itself, as a primary designed landscape feature of the site is the main character-defining feature of the type. Additional character-defining features of this property type include: landscape and planted areas as an important design feature of the courtyards; visual and pedestrian relationship of the courtyard to the street; and exterior access of individual dwelling units.⁷⁴ Most pre-WWII examples of garden courts were identified in the field as “flats with courtyard” or “flat with court.”

The incorporation of the garden into the cheaply built stucco box created an aesthetically pleasing, economical construct and was popular in Los Angeles and West Hollywood throughout the 1950s and early 1960s. Often, these apartments were known simply as “garden apartments.” Most buildings replaced demolished single-family residences or smaller multi-family units. A 1958 article in *House & Home* focused on the garden apartment’s distinguishing characteristics including: indoor-outdoor living, privacy for each individual unit, flexible floor plans, and luxury amenities. Suggestions to meet these goals include the use of balconies as exterior corridors and the use of separate entrances to the exterior. Placement of a communal

City of West Hollywood



1227 Harper is an example of post-war, multi-family residential apartments.



1265 Sweetzer is an example of post-war, multi-family residential apartments.



1258 Sweetzer is an example of post-war, multi-family residential apartments.

City of West Hollywood

Historic Context For Multi-Family Housing



1001 Gardner is an example of the Stucco Box style.



937 Hilldale is an example of the Stucco Box style.



826 Westbourne is an example of the Stucco Box style.

November 2008

swimming pool on the courtyard interior was common, a luxury intended to speed rentals.⁷⁵ The majority of garden courts built in the postwar period reflect this later set of site planning principles.

These buildings were initially built as austere structures that became more ornate by the mid-1950s and included graphics, geometric paneling, and mosaic tiles. The construction of vernacular modernist garden court apartments ebbed by the mid-1960s.⁷⁶

Stucco Box

The “stucco box” or “dingbat” apartment type gained popularity in greater Los Angeles, including then-unincorporated West Hollywood, in the 1950s. The term “dingbat” was popularized by author Reyner Banham, reflecting the common stylistic use of dingbat forms on the facades of stucco box apartment buildings. The term “stucco box,” examined in detail by architectural historians John Chase and John Beach, is broader in its connotation, referring to the property type in its form, materials, and cultural context. The postwar housing boom triggered the development of mass housing. Inexpensive building materials and the evolution of simple construction techniques facilitated the construction of multi-family housing. The stucco box proved to be an extremely economical building type.

The stucco box was expedient developer construction of inexpensive housing that had efficient floor plans packaged in boxy buildings that used cosmetic touches in place of more expensive three-dimensional architectural measures. It was intended to get a lot of revenue-generating housing on their sites cheaply. The cheapness of the construction was supposed to be disguised by flamboyant consumer packaging such as dramatic landscaping, colored lights, and exotic names written in plywood script across the facades.

These simple, box-like structures were generally two to three stories in height, wood-framed, stucco-finished, four to 16-unit buildings on single or paired 50-foot-wide lots, and were set back from the street. Often an exterior balcony would extend



R2, R3, R4 Multi-Family Survey Report

length of the building to provide access to exterior second-story entrances. By 1954 aluminum-frame sliding windows and standard sizes for sliding doors were commonplace and widely used.⁷³ Stucco was utilized for exterior sheathing due to the economy and versatility of the material. The form of the stucco box was built to incorporate the automobile with a carport located centrally under the building or projecting from its side. There are a large number of these types of structures throughout the City of West Hollywood built as infill development throughout the 1950s and into the early 1960s. Most replaced demolished single-family residences or smaller multi-family units.

Architectural Styles

Southern California fostered a dynamic architectural exchange between historicism and modernism in the first half of the twentieth century. West Hollywood's multi-family building stock reflects both influences, with high-style examples that reflect the intellectual underpinnings of each movement and a broad swath of vernacular designs that freely draw upon and mix the ornament and features of each.

Historical Styles

Period Revival Movement

The Period Revival movement flourished throughout the country in the 1920s and 1930s. After the end of World War I, preferences in residential architecture very quickly moved away from the modernist leanings of the Arts and Crafts (Prairie and Craftsman) movement and early Modernist design and toward historicist styles. The period revival movement had roots at the late nineteenth and early twentieth century. European-trained architects brought the classically inspired forms of the Beaux Arts, Italian Renaissance Revival, and Neoclassical. The re-emergence of the period revival looked again to European precedents but, by far, the most popular forms were those that were in some way representative of the colonial heritage of the United States. In Southern California,

City of West Hollywood

City of West Hollywood



1153 Vista is an example of the Spanish Colonial Revival style.



931 Wetherly is an example of the Spanish Colonial Revival style.

R2, R3, R4 Multi-Family Survey Report

Spanish Colonial Revival and Mediterranean Revival styles were by far the most popular, providing an idiom to distinguish the region and ground its never-ending stream of newcomers to the mythology of its Spanish heritage.⁷⁷ However, all historicist styles enjoyed some level of popularity in West Hollywood and around Los Angeles. The community indulged the sense of fantasy and possibility fostered by the thriving movie industry and a booming economy.

The proliferation of period revival styles among vernacular designs of most builders was facilitated by the availability of low-cost techniques to apply masonry or stucco to wood-frame buildings. As a result, vernacular adaptations of the Spanish Colonial and Tudor Revival styles were applied to modest bungalows throughout Southern California. According to urban design historian John Chase, “the small modest bungalows that made up so much of West Hollywood were built in the generalized Hispanic and Colonial Revival styles, which had been popular in the teens and twenties. By the late forties, when remodelers began to make changes in the stucco and wood-frame houses, these styles were out of favor.”⁷⁸

Spanish Colonial Revival

The Spanish Colonial Revival style gained popularity in the 1920s as part of a larger period revival movement throughout the country. The Spanish Colonial Revival style was considered especially well-suited for Southern California, as a result of the climate and the region’s Hispanic heritage. As architectural historian David Gebhard explains, “it was the stucco-sheathed structure—with its broad areas of uninterrupted surfaces—which in fact and in myth have come to typify the buildings of Southern California....The Spanish Colonial Revival [,however,] was almost totally a myth created by newcomers to the area.”⁷⁹ Its use in Southern California had precedents in the earlier Mission Revival and Italian Renaissance Revival styles. All three styles spoke to the region’s conscious attempt to use its past and climate to define a regionally specific and authentic style.

Spanish Colonial Revival drew public attention with the prototypical designs of Betram Grosvenor Goodhue at the



R2, R3, R4 Multi-Family Survey Report

Panama-California Exposition held in 1915 in San Diego. As the period revival movement gained momentum, Spanish Colonial Revival quickly became the most popular residential style of the era in Southern California. Its stylistic influence was powerful in the 1920s and 1930s, waning in the forties, before re-emerging in the last quarter of the twentieth century.

Character-defining features of the style include asymmetrical facades, the use of stucco, red clay tile roofing, the use of arches and arcades, and ornate woodwork. Single-family residences, duplexes, courtyards and apartments were constructed in both simple and elaborate examples of this style throughout West Hollywood and Los Angeles in the 1920s.

Colonial and Monterey Revival

The Colonial Revival (sometimes known as the American Colonial Revival in Southern California) has been popular throughout the United States since the late nineteenth century. The stylistic form and features have roots in the Georgian style of the colonial period and is equally reflected in the Federal and Greek Revival styles of the early national period. Although the form and style never completely lost favor, the 1876 Centennial Exposition in Philadelphia established a clear *revival* of the style that allowed for free association of Colonial features upon the popular Victorian styles of the period such as Stick and Queen Anne styles. Typically, twentieth-century interpretations of the Colonial Revival were more clearly based on correct historical precedents; however, there are few such examples in West Hollywood. Colonial Revival residential architecture is characterized by symmetrical massing and composition, side-gable roof, classically stylized door surrounds and porch features, cornices, and multi-pane double-hung windows. Cladding is typically brick or wood clapboard, with wood being most common in Southern California.

Perhaps due to the overwhelming popularity of the Spanish Colonial Revival and that style's relationship to the region's mythic past, the Colonial Revival never enjoyed much popularity in Los Angeles. One significant exception is the influence of the Colonial Revival on two distinct substyles or types: Colonial Revival bungalow and the Monterey Revival

City of West Hollywood



1220 Orange Grove is an example of the Colonial Revival style.



1227 Orange Grove is an example of the Colonial Revival style.

City of West Hollywood

Historic Context For Multi-Family Housing



1260 Flores is an example of the Tudor Revival style.



1150 Curson is an example of the Tudor Revival style.

November 2008

style.⁸⁰

Colonial Revival bungalows were identified in the field as “Craftsman Colonial Revival.” Style. In terms of property types, most examples are bungalows or duplexes. These houses were constructed in the 1920s and reflect the transition from the Craftsman-style bungalow to the period revival-influenced bungalows of the 1920s. Typically, these buildings were clad with clapboards, have a symmetrically composed primary façade, and a side gable roof with intersecting gabled or arched porticoes with classical columns. The residual influence of the Craftsman style is generally evidenced in the open eaves, existence of exposed (decorative) rafter tails and tall windows with stylized muntin patterns. This hybrid style generally lacks a fully developed porch and secondary gable that is one of the signature features of the Craftsman style.

Monterey Revival is an equally distinctive regional substyle. The style is a revival of Anglo-influenced houses of the Californio period and may favor either the Anglo or Spanish Colonial influence in materials and forms. Generally, those buildings constructed in the 1920s to the mid-1930s favored Spanish Colonial elements; those built after 1940 favored American Colonial Revival styling. This style’s primary character-defining feature is a full or partial-width second-story balcony on the primary façade.⁸¹

Tudor Revival and English Inspired

Although less ubiquitous in Southern California than the contemporaneous Spanish Colonial Revival style, Tudor Revival enjoyed popularity during the 1920s and early 1930s as part of the larger period revival movement. The style has historical roots in medieval English precedents. The style’s American roots began with architect-designed residences on the East Coast in the late nineteenth century.⁸² It was popularized as part of the period revival movement and used frequently in small houses known as “storybook” cottages. Character-defining features of the style include steeply-pitched gable roofs with prominent cross gables, stucco walls, decorative half-timbering, tall narrow windows, and arched doorways. Modest houses designed in the Tudor Revival style



R2, R3, R4 Multi-Family Survey Report

were constructed throughout West Hollywood and Los Angeles in the 1920s. A broader medievalizing English influence informs the design of a small grouping of flats and courts, including the landmark designated English Village.

French Inspired

Styles that evoked French precedents were the Chateausque, Norman, and Medievalizing French. Introduced to the American landscape by Richard Morris Hunt, the Chateausque enjoyed broad popularity in the United States in the last decades of the nineteenth century and into the early twentieth century. The style was loosely based on 16th century monumental chateaus in France. It is characterized by imposing masonry massing, steeply pitched roof lines, and the use of spires and turrets. Norman and medievalizing French influences resemble the Tudor Revival perhaps more so than the Chateausque. These French influences are characterized by the use of half-timbering and masonry (or the appearance of masonry) walls. Typically, French-inspired examples will lack the front-facing steeply pitched gable.

Generally, French-inspired designs were the least common of the period revival styles. However, in West Hollywood, the styles' imposing forms and fantastical features were used to great effect in tall and traditional block type apartment buildings. Mansard roofs are also characteristic of French-inspired styles. Although not used extensively in the period revival era, this feature found new life in the heyday of the Hollywood Regency style in the 1960s and into the 1970s.

Hollywood Regency

Like many of the American Revival styles, Hollywood Regency draws loosely upon historical precedents in forging a new identity from the old stock. Originally defined as a style by architectural historian David Gebhard, the style is particularly significant in the architectural history of West Hollywood over the course of the years 1935 to 65. Seminal Hollywood Regency buildings from its first period of development, such as the Douglas Honnold and George Vernon Russell's Trocadero nightclub were located in West Hollywood. The style was characterized by an emphasis on horizontality,

City of West Hollywood



142 Swall is an example of a French-inspired style.



642 Westmount is an example of the Hollywood Regency style.



736 Doheny is an example of the Hollywood Regency style.

City of West Hollywood

Historic Context For Multi-Family Housing



1185 Alta Loma is an example of the Minimal Traditional style.



7511 Hampton is an example of the Minimal Traditional style.



7512 Hampton is an example of the Craftsman style.

November 2008

areas of blank wall, derived from Modernism, with streamlined elements of the c. 1800 English Regency style, with its primary geometric volumes, and attenuated columns. The Regency style continued to be an influence on multiple residential buildings in Los Angeles in general, including West Hollywood through the 1940s. Around 1950 the style began to crop up in the small West Hollywood houses remodeled, largely by interior designers, particularly in the Norma Triangle and West Hollywood West neighborhoods. Here the style was more freely interpreted, with the addition of the Mansard roof, often found in John Wolf's work a designer who began his career in Los Angeles just after 1940.

The decorator remodels in West Hollywood were as much about typology as about style. They started out as cosmetic remodels with very expedient means. This expediency greatly simplified the style, and introduced characteristics of vernacular architecture, such as elements of design that are valued as much for their own iconic sake (such as a cast concrete urn, as they were as part of a coherent design. In fact not all of them could be characterized as Hollywood Regency, using other styles such as a decorative modernism to meet their goals of creating a simpler, flatter façade that sometimes gave greater privacy to the street.⁸³

Minimal Traditional

This style emerged in the late 1930s and early 1940s and became the dominant residential building style in the United States through the early 1950s. Character-defining features of the Minimal Traditional style include: compact floor plans, one- or two-story forms with pitched roofs, and the restrained and limited use of traditional ornamental detail. Windows may be traditional double-hung sash or modernist steel casement. The style was used in the design of both single-family and multi-family residences in West Hollywood through the mid-century.

R2, R3, R4 Multi-Family Survey Report

Modern Styles

Craftsman

The Craftsman style was extremely popular in Southern California residential architecture from 1910 to 1926, with its zenith in the 1910s. The Arts & Crafts movement, of which Craftsman style architecture was a part, represents the first popular wave of modernist influence in American architecture. (The contemporaneous Prairie style, inspired by the modernist influence of Frank Lloyd Wright, reflects another regional strain of the Craftsman style.) Although distinctly a modern--that is, ahistorical--style, the underpinnings of the style are founded on a rejection of industrial and an embrace of the handcrafted.

The residential work of Greene & Greene exemplifies the very best of Craftsman style architecture, although landmark quality examples of the style can be found throughout Southern California. The style was widely popularized in architectural and popular journals, certainly the most popular vernacular building style of the 1910s. Vernacular examples of the style are typically identified simply as “bungalows.”

Craftsman-style buildings typically found within the survey population are characterized by compact massing and plans, gable roofs with overhanging eaves, exposed rafters and purlins, wood clapboard or shingle siding, and windows with stylized muntin patterns. The Craftsman style was used in the design of both single-family and multi-family residences including duplexes and bungalow courts.

Vernacular Modernist

The majority of the post-war apartment buildings of West Hollywood were designed in a style termed “vernacular modernist.” The style derives some of its elements from the Modernist tradition including a horizontal massing; horizontal bands of windows or other articulation and trim; lightweight materials treated in a way that gives a thin appearance to the exterior walls; and elevation of the ground floor on point supports (particularly at the garage level).

City of West Hollywood



951 Curson is an example of the Vernacular Modernist style.



557 Flores is an example of the Vernacular Modernist style.



1218 Larrabee is an example of the Vernacular Modernist style.

The apartment buildings of this style, however, are basically a populist and commercial interpretation of some of the elements of Modernism along with inexpensive, expedient materials and details that distinguish these rental apartment buildings from one another on the principal facade. They are almost universally of wood frame construction and finished in stucco. The buildings generally cover their sites completely, with any common open space contained in a partially or fully paved courtyard in the center, sometimes featuring a swimming pool. No ornamentation or articulation is applied to the sides and rear of the buildings, which are almost always at or very near the lot lines. Parking is at grade in front, or in a half-basement level with the main entrance and first floor of apartments elevated above grade. The apartments are accessed from exterior passages rather than interior hallways.

The street facades of such apartment buildings carry all of the building's graphic and architectural information. Oversized graphics carrying the name or the address of the building are often applied to the front. Textural elements accent single- or double-height panels on the street façade, such as lava rock or flagstone, board siding, scored stucco, geometric-patterned metal screens, pebbledash, brick, or mosaic tile. Sometimes these elements will work in concert with the name given to the building and the plantings in the limited beds along the street to create an exotic theme for the building.

Other character-defining features of the style are horizontal elements such as fascias that cap the front edge of the flat roofs or parapets; the characteristic aluminum-frame windows grouped within horizontal frames; canted balcony fronts, usually in a continuous row across much of the façade; oversized decorative elements (called "dingbats" after printers' ornaments) or decorative face-mounted light fixtures.

R2, R3, R4 Multi-Family Survey Report

Architects

West Hollywood has a rich architectural heritage, home to a substantial collection of residential buildings designed by prominent architects. Rudolph Schindler's personal residence and Josef Van der Kar's Rootenberg House are located along Kings Road, along with the site of the demolished architectural icon, the Dodge House by Irving Gill. Lloyd Wright constructed a textile block home and studio on Doheny Boulevard. Apartment buildings and courtyards were designed by Leland Bryant, Arthur and Nina Zwebell, S. Charles Lee, and Pierpont & Walter Davis. Charles Eames and Charles Selkirk designed the Herman Miller showroom and the Sunset Plaza, respectively.

In more recent years, prominent architects have continued to make their mark on the West Hollywood landscape. Cesar Pelli designed the monumental Pacific Design Center. Charles W. Moore designed the senior housing project at 800-801 Kings Road in 1980. Koenig Eisenberg was responsible for the Plummer Park community center. Moule & Polyzoides designed a new courtyard on Harper, situated among the best historic examples. Lorcan O'Herlihy has designed two recent ambitious residential projects: 825 N. Kings Road and 1050 N. Gardner Street. These more recent designs carry on West Hollywood's heritage and tradition of distinguished architectural design. Collectively, the eclectic mix of high-quality historicist and modernist architecture has produced a rich, creative environment.

Architects and builders were identified as part of the building permit research only for garden courts. Additional research was conducted through the California Index and the Los Angeles Times Historical database to provide additional context on these individuals, where available. Most of the city's buildings designed by known significant architects have been previously identified through the local cultural resource designation process. Other known architects associated with garden courts, with potentially historic buildings located within the survey population, are listed below.

City of West Hollywood



1127 Horn was designed by Edward Fickett.



1400 Hayworth was designed by Edward Fickett.



City of West Hollywood

Historic Context For Multi-Family Housing



1350 Laurel was designed by Jack Chernoff.

November 2008



R2, R3, R4 Multi-Family Survey Report

Edward Fickett, FAIA

Edward Fickett has designed several buildings within the City of West Hollywood, including six that have been attributed to him within the survey area. Fickett was born and raised in Los Angeles, the son and grandson of builders and contractors. After graduating from the University of Southern California and working with local architect Sumner Spaulding, Fickett received a master's degree in city planning from the Massachusetts Institute of Technology.⁸⁴ Fickett served in the Navy's Civil Engineering Corps (Sea-Bees) during World War II, returning to Los Angeles after the war. He formed a partnership with Francis J. Heusel before opening his own practice in 1947. Fickett's work in the postwar years included: commercial, multi-family housing and single-family tract housing projects.

Although a recognized industry expert in small-home design, Fickett also designed several apartment buildings in West Hollywood, Hollywood, and Los Feliz in the 1940s and 1950s in addition to designing house plans for tract developments throughout greater Los Angeles. The architect incorporated what became known as characteristic "Fickett" elements in these designs: "low pitched or broad sloping roofs and high ceilings with exposed beams, generous use of plate glass set into deep wood framing and a mix of natural and synthetic materials including stone, stucco, fiberglass, steel and wood. Most of these are designed with a focus on interior patios with swimming pools surrounded by lush subtropical plantings including banana trees, palms, yuccas, and [giant] bird of paradise."⁸⁵

Fickett was the recipient of professional honors and recognition throughout his career. He was repeatedly honored with the National Association of Home Builders Award of Merit throughout the 1950s. He received the Progressive Architecture Design Award in 1954, AIA merit award in 1956 and 1957 and House and Home Magazine awards in 1956 and 1957. He was finally named a Fellow of the American Institute of Architects (AIA) in 1969.

City of West Hollywood



Fickett died of pneumonia on May 21, 1999 in Los Angeles. He was 76 years old. (For a deeper discussion of Edward Fickett, see context report in the Appendix.)

Several of Fickett’s designs are located within the survey population, including the following:

- 1400 Hayworth
- 1127 Horn
- 1128 Larrabee
- 1145 Larrabee
- 1285 Sweetzer
- 1422 Sweetzer

Jack Chernoff

Jack Chernoff designed approximately 2,000 apartment buildings in the 1950s and early 1960s, many of which were stucco boxes, for which he is most well known. He advocated an economical design of flat facades and flat roofs and promoted a building program characterized by maximum efficiency, such as through a combined living and dining room space. Several of Chernoff’s designs are located within the survey population, including the following:

- 1411 N Fairfax Ave.
- 7635 Hampton Ave.
- 1241 N Harper Ave.
- 1275 Havenhurst Dr.
- 1411 N Hayworth Ave.
- 1234 N Laurel Ave.
- 1267 N Laurel Ave.
- 1350 N Laurel Ave.
- 1258 N Sweetzer Ave.
- 936 N San Vicente Blvd.

Arthur and Nina Zwebell

Arthur and Nina Zwebell moved from the Midwest to Los Angeles in the early 1920s. A creative and industrious husband-wife team, Arthur handled building design and contracting while Nina oversaw interior and furniture



R2, R3, R4 Multi-Family Survey Report

design. Together, the two left a substantial contribution of single-family and courtyard houses in Los Angeles and West Hollywood, which Stefanos Polyzoides calls “architecture of the highest quality—some of the finest ever created in Los Angeles.”⁸⁶ Courtyard buildings in West Hollywood include the Patio del Moro, constructed in 1926 (8225-29 Fountain), the Adalusia, constructed in 1926 (1471-75 N. Havenhurst), and La Ronda, constructed in 1928 (1400-14 N. Havenhurst). The Zwebell court designs in West Hollywood all maintain strong Spanish vocabularies enlivened by an occasional Moorish or Mediterranean twist.

Arthur W. Hawes

The diverse repertoire of Arthur W. Hawes includes synagogues, mortuary buildings, and residential structures. He worked in association with architect C. Hugh Kirk on the Los Angeles Ruppe Mortuary Building.

Monroe R. Sandel

Monroe R. Sandel designed schools, including St. Raphael’s Parish School, and residential buildings in Los Angeles County in the late 1940s.

Max Maltzman

Max Maltzman’s early career was defined by religious structures, namely synagogues, built in 1930s Los Angeles. The architect’s oeuvre also includes residential design projects.

Arthur E. Harvey

A variety of notable commercial buildings were designed by Arthur E. Harvey in the late 1920s and early 30s, including the Hollywood Storage Building, Wilshire Professional Building, American Storage Company Building, and the Selig Retail Store. He was also the architect for many renowned apartment hotels, including the Embassy Apartment Hotel and Chateau Elysee Apartments in Hollywood. He designed the Women’s Club of Hollywood in 1948 (Los Angeles Historic Cultural Monument #604).

City of West Hollywood

City of West Hollywood



R2, R3, R4 Multi-Family Survey Report

Edith Northman

Born in Copenhagen, Edith Northman built her architectural practice in Los Angeles. She attended architecture school at the University of Southern California and worked with architects Henry J. Knauer and later Clarence J. Smale as chief draftsman. Many of her clients were Hollywood actors, including Danish actor Jean Hersholt. Perhaps one of her most famous buildings is Fresno's Normandie Mar Apartment Hotel designed in the Chateausque style. Also included in her oeuvre are a variety of religious buildings, including the Danish Lutheran Church, and residential structures, including dwellings and apartment buildings built in Los Angeles County.

David Patterson

David Patterson designed residential buildings in Los Angeles County. He appears to have designed the Interchange Building, a seven-story office building located near the Hollywood freeway.

Other Architects

Site-specific research conducted as part of intensive-level evaluation identified additional architects of record for structures surveyed in the field. No further information was available related to the work or careers of these architects. Names were recorded from building permits on file at the City of West Hollywood; some transcriptions may not accurately reflect proper spellings.

A&A Draft Ser.

Tom Allen

Marvin Beck

D.D. Birnbaum

Ed Birnbaum (4)

Bosworth

R.R. Bradshaw (2)

S.H. Brown

L.V. Brunin

M. C. Bulane

Jerrold M. Carisio

Goring Chandler



R2, R3, R4 Multi-Family Survey Report

W.G. Chandler (2)
Ian Cooper (eng.)
Thos. R. Cooper (eng.)
G. De Masireuich
D. Dmonsky
Dan Dworsky (2)
DuBois
H.L. Epstein
David Freedman
Herman Fidler (2)
Pat Freito
G.A. Griffin
Herman Grossman
J. Halpern (3)
Arthur Harvey
Arthur W. Hawes
Richard Jampol
Brandon Jonsten
Emery Kanarik
Katzman (6)
Katzman, Feldman
Katzman & Leader
H. Klein & L. Mendell, contractor
Herb Klein
Wm. Leader (2)
Arthur Levin
Lim, Bacchetta & Munsepi
R.S. Loriano
Geo. Lutz
John P. Lynch, engineer
M & L Co.
Max Maltzman
Alfred March
Marshall Construction Co.
C.L. Mastone
McDonald
L. Oman
Lester Paley
David Patterson
John Pederson

City of West Hollywood

Historic Context For Multi-Family Housing

November 2008



City of
West Hollywood

Historic Context For Multi-Family Housing

November 2008

Wm. Porush (eng.)
J.J. Rees (2)
F.O. Reyenga, engineer (2)
Salin
Monroe Sanden
Sandot
F.A. Satler; J. Costello
Schneider/ Berman
Roy. A. Sealey
A. Shapiro
J. Solomon (2)
J. Stafford (2)
Max Strauss (Eng.)
Paul J. Tamen
Paul Tolen (3)
W. Tom, engineer (2)
Hank Webber
D.T. Witherly



R2, R3, R4 Multi-Family Survey Report

Endnotes

- ¹ City of West Hollywood's Historic Preservation Plan and General Plan Element. Prepared by Historic Resources Group. September 1998. p.9.
- ² Leonard and Dale Pitt. Los Angeles A-Z: An Encyclopedia of the City and County. (Berkeley: University of California Press, 1997), p.541,
- ³ Pitt 419-421; Guide to West Hollywood Historic Sites and Cultural Resources, unpaginated.
- ⁴ Pitt 419-421; Guide to West Hollywood Historic Sites and Cultural Resources, unpaginated.
- ⁵ Teresa Grimes and Leslie Heumann. "Sherman: It Was Just a Real Good Place to Live." Unpublished Manuscript. Undated. Unpaginated.
- ⁶ Pitt, p 302 Johnson Heumann Research Associates. "City of West Hollywood Historic Resources Survey 1986-1987 Final Report." Typescript. pp 6-7.
- ⁷ Ibid.
- ⁸ Gierach, p. 65. Pitt, 373-5.
- ⁹ Grimes and Heumann, unpaginated.
- ¹⁰ Grimes and Heumann, unpaginated.
- ¹¹ A development history prepared as part of the 1986-87 survey provides substantially greater detail on the known history of Sherman. This statement is provided in its entirety as an appendix to this survey report.
- ¹² Ryan Gierach. Images of America: West Hollywood. (San Francisco: ARCADIA Publishing, Inc. 2003), pp. 33-40.
- ¹³ Ryan Gierach. Images of America: West Hollywood. (San Francisco: ARCADIA Publishing, Inc. 2003), p. 4.
- ¹⁴ Johnson Heumann Research Associates. "City of West Hollywood Historic Resources Survey 1986-1987 Final Report." Typescript, p 14.

City of West Hollywood



¹⁵ Marc Wanamaker. “84 Years of Filmmaking in West Hollywood: 1916-2000.” Unpublished manuscript. Undated. Unpaginated.

¹⁶ Guide to West Hollywood Historic Sites and Cultural Resources, unpaginated.
Johnson Heumann Research Associates. “City of West Hollywood Historic Resources Survey 1986-1987 Final Report.” Typescript, p 18.

¹⁷ Guide to West Hollywood Historic Sites and Cultural Resources, Johnson Heumann Research Associates, p. 18.

¹⁸ Bruce H. Kaye. “Paved Paradise: An Architectural, Social and Political History of North Kings Road, West Hollywood, California: 1915-2003.” Unpublished manuscript. 2005.

¹⁹ Bruce H. Kaye. “Paved Paradise: An Architectural, Social and Political History of North Kings Road, West Hollywood, California: 1915-2003.” Unpublished manuscript. 2005.

²⁰ Kaye, pp 34-36.

²¹ Lauren Weiss Bricker and Janet Hansen. “‘When Nature’s Green Glory and Golden Sunshine Play the Major Part’: West Hollywood Apartment Buildings in the 1920s and 1930.” Unpublished manuscript. Undated. Unpaginated.

²² Johnson Heumann Research Associates. “City of West Hollywood Historic Resources Survey 1986-1987 Final Report.” Typescript, p 12.

²³ The term “tenement” refers here to a property type rather than a building maintained in slum conditions.

²⁴ Unfortunately, no record of these changes could be identified in the County records researched as part of the survey.

²⁵ John Chase. “West Hollywood as a Design Center (Draft)” Unpublished manuscript. Undated. Unpaginated.

²⁶ Guide to West Hollywood Historic Sites and Cultural Resources, unpaginated.

²⁷ Johnson Heumann Research Associates, pp 18-19.

²⁸ John Chase. “West Hollywood as a Design Center (Draft)” Unpublished manuscript. Undated. Unpaginated.



R2, R3, R4 Multi-Family Survey Report

²⁹ Daniel Hurewitz, Bohemian Los Angeles and the Making of Modern Politics. (Los Angeles, University of California Press, 2007), p 12-13.

³⁰ The story of the politicization of homosexuality and the rise of gay politics is thoughtfully and persuasively argued in Daniel Hurewitz's recent publication, Bohemian Los Angeles and the Making of Modern Politics. (Los Angeles, University of California Press, 2007.)

³¹ Gierach, p. 85.

³² Gierach, p. 86.

³³ Lynn C. Kronzek. "Magazine' Means Store: Jews from the Former Soviet Union in West Hollywood." Unpublished manuscript. Undated. Unpaginated.

³⁴ Gierach, p. 89

³⁵ Johnson Heumann Research Associates. "City of West Hollywood Historic Resources Survey 1986-1987 Final Report." Typescript. P. 1.

³⁶ Johnson Heumann Research Associates. "City of West Hollywood Historic Resources Survey 1986-1987 Final Report." Typescript. P. 1.
http://www.leonisadobemuseum.org/history_plummer.htm

³⁷ Architectural Resources Group. "Draft Historical Evaluation- Arnaz Drive." Prepared for City of Beverly Hills. May 18, 1999. Pitt, 403.

³⁸ West Hollywood Conservation League. *West Hollywood "Old Sherman" Walking Tour*. 1994. Revised 2004 by City of West Hollywood.

³⁹ Robert M. Fogelson. The Fragmented Metropolis: Los Angeles, 1850-1930. Berkeley and Los Angeles: University of California Press, 1967. Reprint, 1993. p. 249.

⁴⁰ Los Angeles County Regional County Planning Commission. Fifth Annual Report of the Zoning Section 1930. p. 8.

⁴¹ Merry Ovnick. Los Angeles: The End of the Rainbow. Los Angeles: Balcony Press, 1994. p 249.

City of West Hollywood



⁴² David Gebhard and Harriette Von Breton. Los Angeles in the Thirties: 1931-1941. *California Architecture and Architects*, no. 7. Second Edition. Los Angeles: Hennessey & Ingalls, 1989. p. 93.

⁴³ Gebhard and Von Breton, p.95.

⁴⁴ Ovnick, p. 253.

⁴⁵ Ovnick, p. 253.

⁴⁶ Los Angeles Times, May 29, 1940, p. A17.

⁴⁷ Robert Fogelson, The Fragmented Metropolis: Los Angeles, 1850-1930. Berkeley and Los Angeles: University of California Press, 1967. Reprinted, 1993, p. 144.

⁴⁸ Fogelson, p.144.

⁴⁹ Workers of the Writers' Program of the Works Progress Administration. Los Angeles: A Guide to the City and Its Environs. *American Guide Series*. New York: Hastings House, 1941. p. 228.

⁵⁰ Todd Gish, "Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936," (PhD Diss., University of Southern California, 2007). Scholarship that addresses the broad residential patterns of greater Los Angeles have been used to provide relevant context to evaluate historical trends that are represented or, in some cases, countered by the field work evidence found in West Hollywood.

⁵¹ Fogelson, pp. 145-146, 151.

⁵² Los Angeles County Regional Planning Commission, First Annual Report, 1926.

⁵³ Los Angeles County Regional Planning Commission, drawing, 1929.

⁵⁴ Los Angeles County Regional Planning Commission, Third Annual Report, 1928.

⁵⁵ Los Angeles County Regional Planning Commission, Seventh Annual Report, 1932.

⁵⁶ Los Angeles County Regional Planning Commission, Third Annual Report, 1929.



R2, R3, R4 Multi-Family Survey Report

⁵⁷ Los Angeles County Regional Planning Commission, Seventh Annual Report, 1932.

⁵⁸ Los Angeles County Regional Planning Commission, Annual Report, 1947/48, 1952/53.

⁵⁹ Barbara Rubin. "A Chronology of Architecture." Annals of the Association of American Geographers. Volume 67, No. 4. December 1977. pp 521-537.

⁶⁰ Robert Winter. The California Bungalow. Los Angeles: Hennessy & Ingalls, 1980. pp. 11,37.

⁶¹ John Chase. Exterior Decoration: Hollywood's Inside-out Houses. (Los Angeles: Hennessy & Ingalls Publishers, 1982), p. 23.

⁶² Ibid, p. 522.

⁶³ Gish, p.

⁶⁴ Ibid.

⁶⁵ National Register of Historic Places, "Bungalow Courts in Pasadena," Continuation Sheet, Section F, 2.

⁶⁶ Winter, Robert, The California Bungalow, 58-78.

⁶⁷ Respective building addresses are: 943 Hancock, 8016 Norton, and 7280 Fountain.

⁶⁸ ARG fieldwork, 2005. Although most bungalow courts in West Hollywood were designed in the Spanish Colonial Revival style, the property type was also built in the Craftsman, Colonial Revival, Tudor Revival and English cottage styles throughout Southern California. National Register of Historic Places, "Bungalow Courts in Pasadena," Continuation Sheet, Section F, 2.

⁶⁹ Cultural Resource Designation Nomination for West Hollywood Bungalow Court Thematic Grouping.

⁷⁰ Polyzoides, Stefanos, Roger Sherwood and James Tice, Courtyard Housing in Los Angeles, 16-20.

⁷¹ Polyzoides, Stefanos, Roger Sherwood and James Tice, 9.

⁷² City of West Hollywood Courtyard Thematic District. City Council Resolution No. 940. February 3, 1992.

City of West Hollywood



R2, R3, R4 Multi-Family Survey Report

City of West Hollywood

⁷³ Alcoa manufactured aluminum double-hung windows since 1950 but it wasn't until ca. 1954 that they were popularized. The first advertisement in *Arts and Architecture* for aluminum-frame sliding windows was in this year for the Ardor product line. John Chase, Glitter Stucco & Dumpster Diving, 18.

⁷⁴ City of West Hollywood. Historic Preservation Commission Public Hearing: Cultural Resource Designation 2003-01 Locating at 1236-46 Harper Avenue. Staff Report. October 25, 2004.

⁷⁵ Elihu Rubin. "From Motel to Dingbat: Developing the 1960s California Garden Apartment." Presented at Vernacular Architecture Forum Conference, 2005. Tucson, AZ.

⁷⁶ ARG fieldwork, 2005.

⁷⁷ McAlester, pp. 318-319.

⁷⁸ John Chase. Exterior Decoration: Hollywood's Inside-out Houses. (Los Angeles: Hennessy & Ingalls Publishers, 1982), p. 23.

⁷⁹ David Gebhard. "The Spanish Colonial Revival in Southern California (1895-1930) The Journal of the Society of Architectural Historians, Vol. 26., No. 2 (May 1967), pp 131-147.

⁸⁰ For an overview of the Colonial Revival style, see Richard Guy Wilson's The Colonial Revival. (New York: Harry N. Abrams Publishers, Inc., 2004), pp. 6-11.

⁸¹ Virginia and Lee McAlester. A Field Guide to American Houses. (New York: Alfred A. Knopf, 1995), p. 430-431.

⁸² Virginia and Lee McAlester. A Field Guide to American Houses. (New York: Alfred A. Knopf, 1995), p. 354-358.

⁸³ John Chase. Exterior Decoration: Hollywood's Inside-out Houses. (Los Angeles: Hennessy & Ingalls, Inc., 1982), pp 47-49, 35-39.

⁸⁴ The foregoing context information has been summarized and paraphrased from: John English, Myra L. Frank & Associates, Inc. "Edward H. Fickett, FAIA, Biographical Information." January, 2003.

⁸⁵ Ibid, p. 2.

⁸⁶ Polyzoides, Stefanos, Courtyard Housing in Los Angeles: A Typological Analysis (Princeton: Princeton Architectural Press, 1997).