



ART DECO

In Los Angeles' Historic Downtown

Docent Reference Manual

Current Revision February 2016.

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WHAT IS ART DECO?

Art Deco is a style of art and architecture closely associated with the Jazz age. Beginning in Western Europe after World War I, designers began to create a new style with a consciously modern look that referenced machines and technology. Designers rebelled against the Greco-Roman classicism of the Beaux-Arts by incorporating design elements from non-western cultures such as Egyptian, Mayan, and African. The vertical thrust and stylized sculpture of Gothic cathedrals was also an influence, as was Cubism and other trends in the art world towards use of line, color, and abstraction.

In *Art Deco* Eva Weber describes style thus: “The style began to evolve shortly after 1900 as a reaction to Art Nouveau, gathered speed with an infusion from the avant-garde art movements of Cubism and Futurism, drew renewed inspiration from ancient and primitive art, was purified and streamlined by the ideas of the functionalists and sought a return to traditional values during the political and economic turmoil of the 1930s.”

At first Art Deco was essentially a style of decoration and ornamentation, as European designers applied this new look to *objets d'art*, furniture, jewelry, handicrafts, and interior design. Eventually, this emerging style was showcased at the famous 1925 Paris *Exposition Internationale des Arts Decoratifs et Industriels Modernes*. Promotional literature for the exposition stated that “reproductions, imitations and counterfeits of ancient styles will be strictly prohibited,” and the exposition was intended to display works of “new inspiration and real originality.”

As applied to architecture, Art Deco emphasized the vertical, as opposed to the horizontal lines that typified the Beaux-Arts style popular for the first quarter of the 20th century. Art Deco buildings seem to thrust upwards, with set-backs and towers offering a false perspective that makes the buildings seem even taller than they are. This style valued the appearance of movement over the Beaux-Arts emphasis on tradition and solidity. Not only did the new style appeal to businessmen who wanted their companies to have a fresh, modern image, it also proved to be the style best suited to – and indeed even a result of – building zoning regulations at the time.

In addition to the shift from the horizontal to the vertical in the silhouettes of buildings, Art Deco architectural decoration was distinctly different from the Beaux-Arts, with geometric and streamlined designs replacing the curlicues and rococo touches so popular for decades. There was also an inventive use of polychrome terra cotta, glass and mirrored surfaces, metal fittings, and custom-designed fixtures. Art (as opposed to decoration) in Art Deco buildings often included symbolic references to the building owners, or the type of business conducted at the site. A common theme in Art Deco period murals and sculpture alike is the power of man and machine over nature. At its best, the Art Deco style produced a harmonious collaboration of effort by architects, painters, sculptors, and designers.

Art Deco in the late 1920s and early 1930s was typified by extensive use of lavish (and expensive) materials. In the 30s, the economics of the Depression produced a subtle shift in style, with zigzags and exuberant ornament evolving into a more restrained, more rounded style, often referred to as Streamline Moderne. An element of this later Moderne was a return to classical elements, such as stylized columns (as seen on the Moderne remodel of the Pacific Mutual Building).

An even more streamlined and spare style began to appear in the 1930s in modernist building by designers such as Le Corbusier. Known as the International Style, the sleek style was to reach its heyday in the glass and steel towers of the 1960s and 1970s.

Postscript: It is interesting to note that the popular term Art Deco was not coined until the 1960s when the Paris Musee des Arts Decoratifs used the phrase “Art Deco” in conjunction with a 1966 retrospective of design style emanating entitled *Les Années '25'*. In 1968 author Bevis Hillier wrote a comprehensive book about the style and its many varieties from *object d'art* to architecture. He named the book "Art Deco" and the expression entered popular culture. Up to that time, the style was most often referred to as “Moderne.”

ZONING LAWS AND HEIGHT LIMITS

In 1916, New York enacted zoning regulations that were to influence zoning around the country. These regulations were put in place in order to control the speculative, ever upward growth of the new skyscrapers. Often these buildings covered almost the whole site with a vertically rising building mass, consequently blocking sunlight from the surrounding streets (sometimes referred to as “canyonization”). The new rules ordered exterior walls to have progressive steps back from the building line as they gained height. When the set-back building has reached a plan area of one fourth of the whole site, the building could continue rising upwards without further setbacks. The rules were often interpreted literally by the developers to occupy the maximum volume allowed for the site, thus creating the typical set-back New York high-rise architecture of the 1930s.

Renderings entitled “Study for the Maximum Mass Permitted by the 1916 New York Zoning Law, Stages 1-4,” drawn in 1922 by artist Hugh Ferriss, show the evolution of a hypothetical “set-back” skyscraper, from its essential volumes to its more fully realized architectural form. They illustrate how an architectural form was literally shaped by a piece of legislation.

LOS ANGELES’ HEIGHT LIMIT

In 1904, More than a decade before New York’s zoning law was enacted, Los Angeles adopted a building height limit of 130 feet (raised to 150 in 1911) to combat the issue of canyonization. This height limit remained in place until 1957.

One loophole in Los Angeles’ height limit ordinance was that a building’s unoccupied space (such as housing for systems and machinery) could go above the 150-foot limit. The Eastern Columbia Building, for example, is 264 feet tall, so a full 114 feet of the building was unoccupied space built above the height limit.

COMMON FEATURES TO LOOK FOR IN ART DECO BUILDINGS

- Strong vertical orientation.
- Recessed windows with recessed decorative panels, called spandrels, above and below the windows, creating a vertical strip.
- Piers or stylized columns that are created by recessing the windows and spandrels.
- A stepped-back attic level typically culminating in a tower, rather than a flat roofline with overhanging cornice.
- Ornamentation of zigzags (chevrons), ziggurats (stepped pyramid shape), spirals, figure sculpture, and stylized plants and animals.

THE VARIOUS PHASES OF THE ART DECO/MODERNE STYLE

- **Zigzag Moderne** (1925-1930) – The emphasis is on decoration with vibrant chevrons (zigzags), stylized and abstracted forms from nature including plants and animals, and brilliant color. Geometric designs, many inspired by motifs from non-western cultures like Egyptian, Assyrian, and Mayan, were used. This style was very popular with architects in Los Angeles.
- **Classical Moderne/Monumental Moderne** (1928-1935) – These variations of Art Deco use stylized classical motifs, such as columns and pilasters. The decoration is simplified and often flattened, filtering Greco-Roman themes through a geometric Art Deco sensibility. Many public buildings of the time used this style for a look of solidity and strength. A phase known as Monumental Moderne is even more solid looking. It was popular with government buildings and financial institutions. One fine example is the Pacific Coast Stock Exchange on Spring Street (1929-30, Samuel Lunden).
- **Streamline Moderne** (1930-1940) – The coming of the Great Depression saw the end of an era when opulent materials were lavishly used. New principles of aerodynamics were applied to buildings in design and decoration. Building exteriors were stripped to sleek forms, and began to take on attributes associated with oceanliners, airplanes, and trains. New materials like glass brick and aluminum gained in popularity. Rather than the tall buildings of the late 1920s, new designs were more horizontal in their orientation. Curves, especially on building corners, replaced the sharp geometrical forms of the earlier Moderne styles. Smooth surfaces replaced heavy ornamentation, bands of horizontal windows replaced the vertically oriented recessed windows, chrome and aluminum stripping replaced copper or marble sidings.

LOS ANGELES AND ART DECO

Downtown Los Angeles experienced a period of intense growth from the late 1920s, when Art Deco was the prevailing style. Because of this, Los Angeles has a particularly good collection of Art Deco architecture in the Zigzag Moderne style.

In the 1930s and 1940s, development in Los Angeles had moved outside the downtown area to communities such as the Miracle Mile and Hollywood. These outlying areas have many good examples of Streamline Moderne, whereas there is very little of this era in downtown Los Angeles.

Date: 1930
Architect: Parkinson and Parkinson
Designation: Los Angeles Historic-Cultural Monument #278
National Register of Historic Places.



ARCHITECTS: One of the most prolific architects in Los Angeles, **John Parkinson** (1861-1935) was born in England, coming to America in 1883 at the age of 22. By 1894 he had opened a practice in Los Angeles. One of Parkinson's first important buildings in Los Angeles was the Homer Laughlin Building (1897), considered one of the city's first steel frame buildings. Five years later he designed the Braly Block (1904), which was to remain one of the city's tallest buildings for sixty years. Many of the buildings on Spring Street were designed by John Parkinson, including all four buildings at the intersection of Fifth and Spring. His works also include the concept and design for City Hall (1928). During his forty-year career, either working alone or in partnership with others, such as Edwin Bergstrom or his own son, Donald, he designed some of the city's most prominent landmarks.

Parkinson's son **Donald** (1895-1945) joined his father's firm in 1920 and together with his father is responsible for such landmarks as Bullocks Wilshire (1929) and Union Station (1939). Donald successfully carried on the practice after his father passed away.

ABOUT THE BUILDING: The 12-story Title Guarantee and Trust Building was built at a cost of \$800,000 by P. J. Walker Construction, the company responsible for the Oviatt and the Garfield Buildings. The building was touted as having all the latest conveniences, particularly "elevators of the latest and most modern type, with a speed of 600 feet a minute."

EXTERIOR: Rising from a granite base, the building is clad in glazed buff-colored terra cotta. The verticality is accentuated by rising piers, recessed windows, smooth surfaces, and a dramatically setback tower which was formerly uplit at night. The tower is flanked by stylized flying buttresses, giving a Gothic air to the building. (In the past, buttresses structurally supported the vaulting roofs of medieval cathedrals). The fire escape is built into the building itself: note the second bay from the right on the Fifth street side has no glass in the window openings.

Other Gothic touches include some use of shield designs, molded ceramic drainspouts which echo the role of gargoyles, and the extension of the piers to the top of the parapet giving a crenellated castle effect above the twelfth story. Everything above this story, to the tip of the flagpole atop the tall tower, is unoccupied space and therefore was allowed to rise above the 150-foot height limit. This tower gives a distinctive profile to the building, and helps it rise above the flat-roofed height-limit buildings around it.

Very little alteration has taken place on the exterior of the building, apart from minor street-level modifications. The small entry foyer leading to the building's elevator lobby has been enclosed to create an additional entry lobby (see below), and the windows of the street level retail space have been modified. However, even when those windows were replaced, the original metal storefront surrounds were maintained. A past tenant of the corner retail (where Starbucks is now) was Thrifty's drug store. The terrazzo with the Thrifty's name at the corner entrance has been retained.

Above the 5th Street building entrance are bands of geometric designs topped by a bas-relief of representing (Productivity, Truth, and Commerce by German born sculptor Eugene Maier-Krieg. Like artist Hugo Ballin, Maier-Krieg came to Los Angeles wooed by the movie industry: among his work there are the arena colossi from the chariot sequence in *Ben Hur* (1926).

INTERIOR (currently closed to tours): The small Fifth Street lobby (where the security desk is) was originally an exterior space, the foyer entrance to the building. This foyer is nearly identical to, although smaller than, the one at Parkinson's 1928 Title Insurance and Trust Building on Spring Street, which has not been enclosed. (*Note: that building is on the Downtown Renaissance tour*). The walls of the foyer have a granite base and terra cotta cladding, while the walls of the lobby proper are of marble.

The foyer floor has a simple Moorish star design rendered in terrazzo, which is repeated more elaborately inside in marble. The foyer ceiling is of terra cotta tile, glazed in colors of brick red, green, and gold. (The Title Insurance Building on Spring Street has a very similar tile element in darker colors.) The Art Deco chandelier in the forecourt came from the Wiltern Theatre.

Lobby Murals: *We do not currently have access to the lobby, but in case someone on your tour asks:* the elevator lobby features six murals by Hugo Ballin, who is the artist of the mural "Power" at One Bunker Hill, also on the tour. The Title Guarantee murals illustrate phases of Southern California's history, revolving around the theme of land development and ownership.

COMMERCIAL HISTORY: This was the fourth home for the Title Guarantee and Trust Company which was established in 1895 by such founding fathers as Leslie Brand (of Glendale prominence). With the ground floor level always used for retailing, they occupied floors two through six, (with an employee recreation area on the latter) and leased out the upper floors.

Bedeveled from the start in their new home by such calamities as the Great Depression and World War II, the Title Guarantee and Trust Company was absorbed by their biggest rival, the Title Insurance and Trust Company, on December 19, 1942. During downtown's dark decades of the 1950s and 60s, the building experienced a long and severe decline.

The Title Guarantee and Trust Company was absorbed by its biggest rival, the Title Insurance and Trust Company, in 1942. The building underwent complete rehabilitation in 1985. *La Opinión*, the largest Spanish-language newspaper in the United States, was the main tenant of the building from the mid-1980s to 2004.

RECENT HISTORY: In 2005 work began to convert the building into 74 luxury loft-style apartments, with AC Martin Partners as the renovation architects. Known as the Title Guarantee Lofts, the units opened for leasing in late 2007.

ONE BUNKER HILL originally SOUTHERN CALIFORNIA EDISON COMPANY BLDG

601 5th Street

Date: 1931
Architect: Alison and Alison
Designation: Los Angeles Historic-Cultural Monument #347
National Register of Historic Places.



ARCHITECT: The firm of Allison & Allison was founded in Pittsburg by brothers **James Allison** (1870-1955) and **David Allison** (1881-1962). They came to Los Angeles in 1910 and were active until the early 1940s. They were known for their educational buildings, and designed several at UCLA, including Royce Hall (1929). They also designed many important churches and schools, including the Wilshire Boulevard Temple (1922-29) by David Allison with A. Edelman and S. Tilden Norton. The firm moved its offices to the Edison building upon its completion.

Austin Whittlesey (1893-1950) was working for the firm of Alison & Alison at the time One Bunker Hill was built, and some sources credit him as the designer. He is the son of architect Charles Whittlesey (Hilton Checkers Hotel, 1927), and was a draftsman in Bertram Goodhue's office before joining Alison and Alison in 1927. Austin Whittlesey's most notable project in Los Angeles is the interior design of City Hall (1928), which like One Bunker Hill has a lavish use of color and marble. He later opened his own practice.

ABOUT THE BUILDING: The 14-story, steel framed building is classical-inspired Art Deco. The building was considered to be at the forefront of modern engineering and technology of its time.

Built by a utility company, the building was one of the first all-electrically heated and cooled buildings built in the western U.S. The electrical installations provided for all building services, including heating, lighting, cooling, ventilation, circulating ice water systems, pneumatic mail tubes between floors, automatic telephone systems, clocks and high speed elevators. This building was one of the earliest structures in Los Angeles to be touted as earthquake-proof, with earthquake bracing and special connections for resisting earthquake stresses welded and riveted, resulting in an unusually strong building.

Intending to build a grand corporate monument, the Southern California Edison Company commissioned a number of Los Angeles's most popular and finest artists to design and adorn its new corporate headquarters. It was an early and well-executed example of the combination of architecture, sculpture and murals which became popular in commercial and public buildings in the 1930s.

EXTERIOR: A series of setbacks, as well as inset corners, give the building its distinctively Art Deco profile. Rising to 222 feet, the building's tower extends 72 feet above the 150 foot occupied space height limit. The tower was once lit with a neon sign reading "Edison." The first three stories are clad with limestone, the upper stories and central tower are faced with buff-colored terra cotta.

On the façade, the spandrels (the panels above and below the windows, spanning the space between the piers) have a square-in-a-diamond-in-a-square pattern, a motif repeated in the central tower and lobby floor. The panels above the windows at the uppermost level of the façade have a "s" pattern capped by a stylized plant form known as anthemion (a common Greek and Roman design resembling honeysuckle).

The Edison Building was renovated in the 1980s, which resulted in the addition of the

green glassed areas (which are slated to be removed in 2016). The street-level shops were added in 1993 when a short access road was eliminated due to U.S. Bank Tower construction. Note how the color and massing of the shops are compatible with the original building design, and did not destroy historic materials, two guidelines for the Secretary of the Interior's Standards for Rehabilitation (see Appendix B.)

The three panels over the octagonal entrance by artist Merrell Gage are titled "Generation," "Distribution" and "Utilization." **Merrell Gage** (1892-1981) taught at USC from 1925 until his retirement in 1958. Among his better known works are the bas-relief frieze encircling the Beverly Hills Electric Fountain (1931) and the sculptured figures on the façade of the Los Angeles Times building (1935).

EXTERIOR FOYER: The original Art Deco chandelier hangs in the octagonal entry, which has an ornate corbeled ceiling. The bronze lobby doors are decorated with sunburst and zigzag patterns, variously interpreted as "the river of life" or as symbolizing hydroelectric power.

The metal sculpture in the entry dates was installed in 1992. Called "L.A. Family Baroque," it was commissioned as the "percent for art" (see below) for the renovation of the building. By Los Angeles-based artist **Bill Barrett** (b. 1934), the sculpture was originally conceived as the centerpiece of a fountain that would sit at corner of Fifth and Grand.

PERCENT FOR ART. In 1985, Los Angeles adopted an Art in Public Places Policy, commonly known as the "Percent for Art" program. The ordinance requires developers of commercial or industrial projects (for ground-up buildings or additions) for which the total value of construction is \$500,000 or more, to pay an arts fee equal to a percentage of the development cost (the percentage depends on the type of project).

INTERIOR: Interior Main Lobby: The main lobby at the Edison Building utilizes more than two dozen different types of marble. The marble floor is set in the square-in-a-diamond-in-a-square pattern seen on the exterior. Note how at the center of each design the veining in the marble creates another diamond (the practice of arranging slices of marble to mirror each other – as here where the diamond is created – is called "booking").

Square columns of Siena travertine, incised with floral capitals, rise 30 feet to a ceiling decorated with stylized floral designs. The angular quality of the space recalls Egyptian and Mayan designs. Metal grilles on windows whirl with sinuous tendrils. Pale-colored glass windows cut down on glare while providing a soft glow to the room.

Mural: At the west end of the main lobby is a mural by Hugo Ballin entitled "Power." The two figures on the right are Benjamin Franklin and William Gilbert, the sixteenth-century British scientist who is known as the "father of electric and magnetic science," and at the top the "symbolic large hand of opportunity."

Hugo Ballin (1879-1956) studied in New York and Europe. He came to Los Angeles in 1917 to work in films with his wife Mabel Croft Ballin (who was herself a painter and later became a successful film actress). He worked as an art director and then produced, wrote, and directed a number of films under his own company, Hugo Ballin Productions, many starring his wife. He also wrote several books. In the late 1920s he retired from films and returned to painting, with an emphasis on murals. He is best known for his murals at the Wilshire Boulevard Temple (1929) and the rotunda of the Griffith Observatory (1935).

North (Elevator) Lobby: To the north of the main lobby is a smaller lobby that leads to offices and the elevators. The ceiling is heavily coffered in the traditional Beaux-art style, and floor is a checkerboard of black and white marble. Note how the ceiling is lower than the main lobby and the space narrows to the elevator area, creating a traffic flow to and away from the elevators.

There several notable bronze decorative elements in this lobby, including grill work covering air vents and windows. The frame of the building directory is specific to the business of Edison. It features waves, turbines, and lightning bolts of electricity – water being turned into hydro-electric power.

There are coffered panels on the bronze elevator doors. The elevator cabs are original, and faced with elegantly carved wood. Above the elevator doors is a strip of marble depicting a zigzag pattern. At the end of the elevator lobby is a green carved marble doorway and octagonal clock. At the left, down a small hall which intersects the elevator lobby, is a terra cotta water fountain of the kind used by David Allison in Royce Hall and the original Women's Gym at UCLA. The fountain is in the style of Ernest Batchelder, the great tile artist of the Arts & Crafts movement.

The elevator lobby contains murals by Conrad Buff (west wall) and Barse Miller (east wall) whose signatures can be found among the gears of the machinery. Swiss-born **Conrad Buff** (1886-1975) worked many odd jobs before he settled in Los Angeles and became a painter. His son was the noted modern architect Conrad Buff, Jr. From New York, **Barse Miller** received several WPA mural commissions during the Depression and during World War II was a special artist-correspondent for “Life” magazine.

At the time of the building's opening, the *Los Angeles Times* noted:

“a word of gratitude to the architects, Allison & Allison, for putting painters to work who could contribute something beyond the too-customary academic type decorations. Great buildings deserve serious decorations which both interpret their purpose and play a part in their structure. These power panels achieve both ends and should prove forerunners of further opportunities for the painter to a well-rounded business architecture.”

West Vestibule: The doorway under the Hugo Ballin mural “Power” leads to the vestibule for the building’s secondary entrance on Fifth Street. The vestibule is richly detailed in marble. Note how the marble panels are “booked” to create designs.

On the south wall of the vestibule, to the right of the dark glass that was formerly a snack counter, there is a small square cut into the marble on the wall, presumably for a fixture that is now missing. This cut-out makes visible the thickness of the marble on the wall, helping to illustrate why using marble was costly, both in terms of material and in terms of structural strength needed to support the stone.

Original Building**Date:** 1926**Architects:**

Original: Bertram G. Goodhue & Carleton M. Winslow

Restoration: Brenda Levin and Associates

Designation: Los Angeles Historic-Cultural Monument #46,
National Register of Historic Places.**Tom Bradley Wing****Date:** 1993**Architect:** Norman Pfeiffer of Hardy Holzman Pfeiffer
Associates**Style:** Modern with Art Deco influences**ARCHITECTS:**

Bertram Grosvenor Goodhue (1869-1924) received little formal education, but worked his way up from office boy to apprentice to partner in the office of New York architect James Renwick, noted for Gothic Revival style churches. Goodhue later partnered with Ralph Adams Cram, also known for Gothic Revival churches. In solo practice, Goodhue oversaw the design of buildings in Balboa Park for San Diego's 1915 Panama-California Exposition, which popularized both Spanish Colonial revival design and Churrigueresque ornamentation. Goodhue also experimented with bold forms in a monumental style, best exemplified by his design for the Nebraska State Capitol (1922-1932). Goodhue died in 1924 at the age of 54, before the Central Library was completed.

Carleton M. Winslow (1876-1946) worked in the Boston offices of Cram, Goodhue & Ferguson. He worked closely with Goodhue on the Panama-California Exposition (some sources credit Winslow as the designer and instrumental in choosing the now iconic Spanish Colonial style for the buildings). Winslow stayed in San Diego following the Exposition, and later moved to Los Angeles where he has a lengthy career, especially noted for his church designs. Involved in the design of the Central Library, Winslow carried out the work following Goodhue's death.

Hardy Holzman Pfeiffer Associates (Tom Bradley Wing): Well known for their sensitive treatment of historic buildings, Hardy Holzman Pfeiffer Associates (now Pfeiffer Partners) has worked on renovations and additions for many important buildings, including the Los Angeles Griffith Observatory, the Los Angeles Union Station, the Boston Public Library, and Radio City Music Hall. The firm specializes in cultural and education projects, from feasibility studies to rehabilitation of historic structures, to new design and master plans.

Brenda Levin & Associates supervised restoration of the original building. One of the foremost architectural restoration experts in Los Angeles, the firm has worked on restoration projects at the Oviatt Building, Wiltern Theatre, Subway Terminal Building, Bradbury Building, and Griffith Observatory. Levin & Associates also does architectural design and urban planning.

ABOUT THE BUILDING: Central Library is the headquarters for a system which includes more than 70 branch libraries. In-depth tours are conducted by library docents. For info visit www.lapl.org.

EXTERIOR:

Exterior Original Building: The building's block-like massing and formal sculptures give the building a monumental presence. This is reinforced by a nearly square ground plan with three main façades, each distinguished by an entrance portal of a different size, scale and detail. An exception to the overall plan symmetry was the Children's Wing (since removed to accommodate the modern addition), that was set in geometric opposition to the main building.

For inspiration, Goodhue looked to ancient Egypt, Rome, Byzantium, and various Islamic civilizations. He also utilized Spanish Colonial and other revival styles, combining these disparate styles with the emerging skyscraper style and twentieth-century materials such as concrete.

The building is decorated in a narrative manner with symbolic ornament and quotations. Goodhue designated the placement and approximate size of the sculptures and quotes, and then turned to philosopher/professor Hartley Burr Alexander to determine exactly what images and words should be included. Head of the Department of Philosophy for the University of Nebraska, Alexander had collaborated with Goodhue on the Nebraska State Capitol Building. Alexander devised an elaborate thematic program for the Library entitled "Light of Learning." Sculptor Lee Lawrie, a longtime collaborator with Goodhue, sculpted the figures according to Alexander and Goodhue's direction.

There are two main entrances to the Library. The Hope Street entrance, features a series of piers topped by sculptures that personify History (Herodotus), Letters (Virgil), Philosophy (Socrates), Statecraft (Emperor Justinian), the Arts (Leonardo da Vinci) and Science (Copernicus). Terracing and landscaping of both the Hope and Flower Street entrances are in the Persian tradition. Goodhue traveled to the Middle East in 1901 to study landscape design, and it had a great influence on him.

The ground-level Hope Street entrance (now closed) is topped by a bas relief of important figures in the history of printing. On the far right is Goodhue himself: in addition to being an architect, Goodhue designed typefaces.

Rising from the center of the building, the tower with its sculpturally accentuated corners is capped by a polychrome tile pyramid that features a sunburst. The pyramid is topped by a sculpture of a hand-held torch, symbolizing the light of knowledge. (The current torch is a replica of the original, which is on display inside the building.) On the tower, figures represent St. John, Homer, Shakespeare, King David, Milton, Goethe, Plato, and Dante.

The Flower Street entrance also has elaborate sculpture, iconography, and gardens. Figures representing the Wisdom of the East and the Wisdom of the West are above the doorway, along with quotations and other sculpture that enhances the "Light of Learning" theme.

Modern Addition Exterior: The addition, while not attempting to copy the exact style of the original Library, works off the symmetry of the 1926 building, and pays tribute to the Art Deco style emerging in 1920s Los Angeles.

The section of the addition that is directly attached to the original Library is very similar in color and window placement to the historic building. The section of the addition facing Grand Avenue is composed of green terra cotta and tan stucco, with large windows and a glass roof. At the base of the Grand Avenue side are smaller windows that allow a view of the interior of the addition and the length of the central atrium. Approximately half of the new wing is below ground level, allowing for a spectacular eight-story central sky-lighted atrium, without towering over the original building.

The Maguire Gardens: The original landscaping of the West Lawn of the Central Library included a series of pools, anchored by a bronze relief entitled “The Well of the Scribes.” The installation was designed by Goodhue, along with Lawrie and Alexander. By the 1970s the garden had become a parking lot.

When the library was renovated and expanded in the early 1990s, a decision was made to restore the West Lawn to park area. The overriding programmatic condition for the West Lawn was that the three central pools were to be rebuilt as they originally had been designed by Bertram Goodhue.

The landscape architects were Campbell & Campbell, working with Lawrence Halprin. The design is an interpretation of Goodhue's original plan. It re-establishes the three pools of the original central axis and creates a plaza forecourt for the cafe pavilion.

Southern California artist Jud Fine, in collaboration with Harry Reese, was commissioned to create a landscape/artwork utilizing Goodhue’s original layout. The resulting artwork, “Spine,” is based on the analogy of the structure of a book, with endsheets, a frontispiece, title page, etc. The pools themselves represent the spine of an open book and the steps represent pages. Jud Fine noted that the Request for Proposal required that the original layout be preserved – but that didn’t mean that things couldn’t be added to the design. An excellent description of this work is available in the book “Spine,” sold at the Library store.

ORIGINAL DEVELOPMENT: Bertram Goodhue was chosen as architect of the proposed library ostensibly for his expertise in the Spanish Colonial Revival style (as displayed at San Diego’s Balboa Park), which was deemed by the Library Board as the most appropriate for the proposed building.

The plans needed approval both from the Library Board and the city’s Arts Commission, which had authority to review and approve public buildings. From the start there was disagreement on the commission regarding many aspects of the Library project, including the selection of architect; some commissioners objected to Goodhue because he was not a local architect, and his bid was the most expensive of those received.

Goodhue was sent back to the drawing board several times, and with each new design the library became more modern and less Spanish Colonial Revival in design. Early designs show arched windows framed by columns, which in the final design are tall rectangular windows flanked by piers. Goodhue’s design originally featured a large low dome. At one point, the commission requested a higher profile, so that the building would be taller than the Bible Institute (Church of the Open Door) just to the south of the Library site. Goodhue’s solution was to create a tower topped by a pyramid, which had the combined advantages of being less costly to build while giving greater height. Another probable influence in the change from dome to pyramid was the discovery of King Tutankhamun’s tomb by Howard Carter in 1922, which captured the world’s imagination and led to a craze in Egyptian design.

PRESERVATION AND RENOVATION: The Library was proposed for demolition in the mid-1970s. A beginning preservation movement coalesced around the fight to save the library, and in 1978 the Los Angeles Conservancy was founded. In 1983, after years of public discussion and debate, the City Council directed the CRA (Community Redevelopment Agency) to preserve the library. However, the Library was further endangered in 1986 when two arson fires caused \$22 million worth of damage. In 1987, the Whittier Narrows earthquake caused additional damage.

To address a severe need to expand the capacity of the library and at the same time preserve the landmark Goodhue building, the developer Robert F. Maguire III and ARCO CEO

Robert C. Anderson (who at that time had his office in the nearby ARCO Tower overlooking the library) commissioned a private study in 1980 to find a way to achieve these seemingly incompatible ends. In the mid-1980s and guided by recommendations developed from this study, the Central Library embarked upon a major renovation directed by the CRA. The library was to double in size with the addition of a 300,000-square-foot East Wing but Goodhue's building was to remain the "front door" to the library. The project was to include the rehabilitation of the existing main library building, the construction of the new East Wing, and new landscaping, including the West Garden built over a 600-car below-grade parking garage.

A complicated financing plan was assembled by the CRA. One of the most creative components of the plan was the sale of the unused **air rights** (the vacant space from the top of the building to the maximum allowable building height on the site) of the Library. Under the agreement, developer Maguire Thomas Partners purchased these rights for \$125 million, almost the entire amount (\$152 million) needed for the library's expansion. Maguire Partners was then able to "transfer" this unused space to adjacent properties enabling the construction of two buildings exceeding normal height limits: the U.S. Bank Tower and the Gas Company Tower.

The library reopened to the public on 1993.

Date: 1928 (demolished 1968)
Architect: Morgan, Walls, and Clements



ARCHITECT: Morgan, Walls & Clements was part of the lineage of one of the oldest architectural offices in the city, dating back to the firm's founder Ezra Kysor, architect of the Pico House (1870) and St. Vibiana's Cathedral (1876). After Kysor's retirement in 1889, the firm became known as Morgan and Walls, and by 1923 was known as Morgan, Walls & Clements, with Stiles O. Clements as the principal designer. The firm was later known as Clements & Clements.

Some of the many local projects by the firm with Stiles O. Clements as principal designer include the Samson/ Uniroyal Tire Company (now The Citadel, 1929) and the Pellisier Building (Wiltern Theater, 1930). **Stiles O. Clements** (1883-1966) was the principal designer for the firm of Morgan, Walls and Clements during the 1920s and 30s. He was a graduate of the Ecole de Beaux Arts in Paris and was known for his ability to master many different styles.

ABOUT THE BUILDING: The Richfield Building was twelve stories, constructed of steel reinforced concrete. It originally had two levels of underground parking to help alleviate increasing traffic congestion (in 1928!). The executive and general offices of the Richfield Oil Company occupied most of the building. For the employees, there was a large amusement room with a stage, a kitchen and cafeteria, private dining rooms for business luncheons, barbershops, and lounges. In 1968, the Richfield Building was demolished and the twin black granite towers of the present building were built in its place.

EXTERIOR: The building rose in a series of setbacks which culminated in a 130-foot high beacon tower with the name Richfield spelled out in neon. The building was clad in black terra cotta textured by shallow vertical flutes. Recessed windows enhanced the verticality of the building, which was highlighted with gold ornament. To achieve the golden color, the terra cotta was coated with a glaze that included real pulverized gold. (Note: this same process was later used on the Eastern Columbia Building.). The unique black and gold terra cotta sheathing has been claimed by some to represent the "black gold" of Richfield's oil business. The entire building was dramatically floodlit at night.

The exterior sculptures by noted artist Haig Patigian included a row of angels along the parapet of the roofline (Conservancy docent Eric Lynxwiler acquired one of these angels in 2010. It stands about 5 feet tall and required a crane to move). There was also a sculpture group over the main entrance, with stylized human figures holding symbols of motive power (trains, planes, etc.).

INTERIOR: The interior featured spectacular examples of Art Deco ornamentation. The vestibule had inlays of black and green marble along with bronze fixtures. The elaborate elevator doors were especially noteworthy. (A pair of the doors now stand as sculptural elements on the site, by the Figueroa Street side of the northernmost tower. A pair of doors were also given to the Los Angeles Conservancy (currently in storage.) According to the architect's daughter, the Richfield Building was always her father's favorite of his own designs.

ADVOCACY FOR “YOUNG” BUILDINGS:

When Richfield Tower was torn down in 1968, there was not a strong voice for preservation in the city (the Los Angeles Conservancy was formed in 1978, and many other preservation organizations are newer still). It is hopeful to think that had the Conservancy been around, the Richfield Tower would still be standing.

However, when the Richfield Building was torn down it was only forty years old, a decade short of the fifty-year mark which is considered the threshold for historic designation. Most things, style included, become passé before they become classic. It can be a challenge to argue for the artistic or historic merits of a building whose style is a few years out of vogue and whose systems are no longer state-of-the-art.

Once enough time has passed, styles thought to be dated can become “retro,” then “historic.” The very elements that make a building undesirable at age forty, might make it very popular as it passes sixty. The Conservancy is working to ensure that the best of the recent past stays around long enough to reach that point of appreciation.

BUILDING OPTIONAL FOR TOUR

- **Date:** 1930
- **Architect:** Robert David Farquhar
- **Style:** Beaux Arts/Italian Renaissance Revival with Moderne influences
- **Designation:** Los Angeles Historic-Cultural Monument #43
National Register of Historic Places



ARCHITECT: Robert David Farquhar (1872-1967) was born in Brooklyn and trained at Harvard, MIT, and the Ecole des Beaux-Arts in Paris. After working with firms in New York, he came to Los Angeles in 1905. He designed many residences, including the Canfield-Moreno estate (1923). His civic buildings include William Andrews Clark Memorial Library (1916) and Beverly Hills High School (1928). He worked subsequently with Edwin Bergstrom on the design for the Pentagon in Washington, D. C. (1941). He retired in 1953.

EXTERIOR: This eight-story, brick-clad building is Beaux Arts/Italian Renaissance Revival with Moderne influences. The brick cladding, stone ornamentation, lack of vertical piers or pillars, and tile roof put the building in the Italian Renaissance Revival tradition. Setbacks, geometrical massing, and restrained detail are more in the Moderne tradition than the Beaux-Arts.

The shaft of the building is set back from the base on all sides, allowing for a landscaped terrace to ring the building at the third floor, providing patio space as well as deemphasizing the massiveness of the building as viewed from the street. The top story is also set back on all sides from the shaft of the building. This level is capped with a tile roof and two chimneys.

The bottom, middle, and top portions have different window treatments: large with stone surrounds on the bottom levels, plain rectangular windows on the shaft, and hexagonal windows on the top, or attic, level.

ANECDOTES

- Architect Farquhar was awarded the AIA's Distinguished Honor Award for this design.
- The California Club was established in 1887. A private club for the elite, membership has always been by invitation only. For many years, African-Americans, Jews, and women were barred from membership, but that policy changed in 1987. It is the oldest private social club in Southern California, and still one of the most prestigious.
- The Club has an important collection of artwork by California artists.

SECURITY TITLE INSURANCE BUILDING

530 W. 6th Street

Date: 1927
Architect: Walker and Eisen



ARCHITECTS: See Oviatt Building

ABOUT THE BUILDING: An early Deco-influenced design by the same team that the next year would do the Oviatt Building. Compare this relatively unornamented façade with the more elaborately ornamented building across Grand Avenue (see Milano Lofts, below). Done in the Romanesque style, that building was also designed by Walker and Eisen, the previous year. This demonstrates the flexibility of architects during the 1920s.

EXTERIOR: Sheathed in tan terra cotta, the Security Title Insurance Building has little ornament and only minimal setbacks near the attic level, giving it a solid, almost monumental appearance. Completely remodeled at street level, the only original decoration that remains on the ground floor is a single bas relief panel with stylized figure sculptures over the entrance to the garage on Grand Avenue.

COMMERCIAL HISTORY: The Security Title Insurance Company was one of many real estate title companies that sprouted up in Los Angeles during the building boom of the 1920s. The Security Title Insurance Company later merged to become part of SAFECO Corporation.

MILANO LOFTS originally **Edwards and Wildey Bldg.**

609 S. Grand Avenue

Date: 1925
Architect: Walker and Eisen
Style: Beaux-Arts Transitional
Designation: Los Angeles Historic-Cultural Monument #786



EXTERIOR: Using the principles of the Beaux-Arts, Walker and Eisen employed Romanesque ornament, such as rounded arches, stout columns, carved corbels and blind arcades. However, the building lacks the typical Beaux-Arts overhanging cornice, identifying this building as transitional from Beaux-Arts to Art Deco.

COMMERCIAL HISTORY: Built as a commercial investment property for the Edwards and Wildey Company, the \$900,000 building also housed the company's headquarters. Edwards and Wildey Fireproof Company was a major building construction firm in Los Angeles during the 1920s.

CURRENT: In 2005, the building was converted into apartments and renamed the Milano Lofts.

PacMutual is three separate buildings: The “Clock Building” named for the clock that was on the roof for many years, the “Sentry Building” named for the monumental sculptures over the entry, and the Garage.



Dates and Architects:

- **“Clock” Building** (6-story building, corner of 6th and Olive)
 - Original building: 1908, Parkinson and Bergstrom
 - Moderne alteration: 1936, Parkinson and Parkinson
- **“Sentry” Building** (12-story building, facing 6th Street)
 - 1921, Dodd and Richards
- **Garage** (3-story building, on north side of Clock and Sentry Buildings)
 - 1926, Schultz & Weaver

Designation: Los Angeles Historic-Cultural Monument # 398

ARCHITECTS:

- **Parkinson and Bergstrom:** **John Parkinson** *see Title Guarantee Building.* **Edwin Bergstrom**, a native of Wisconsin, was in partnership with John Parkinson from 1905 to 1915, one of the most prolific periods in the firm's history. Like Parkinson, Bergstrom had practical experience in the lumber mill and stair building trades. Parkinson and Bergstrom projects include the Security Trust and Savings Bank (1907) on Spring Street, and the Los Angeles Athletic Club (1911) on 7th Street.
- **Dodd and Richards:** William J. Dodd began his architectural career in Chicago in the 1880s, before coming to Los Angeles in 1913. In 1916 he teamed with William Richards, a structural engineer from England who came to the U.S. in 1912. Together, they designed many of the buildings on Seventh Street, including Ville de Paris (1917), Coulters Dept. Store (1917), Brocks Jewelry (1922).
- **Schultze & Weaver:** Based in New York, designed many famous hotels around the country. Los Angeles’ Biltmore Hotel (1923) was their first hotel project

CLOCK (ORIGINAL) BUILDING EXTERIOR: The original Pacific Mutual building was a six-story Beaux Arts structure, designed by Parkinson and Bergstrom. Clad in white terra cotta with four-story Corinthian columns, it was virtually a copy of the temple-like Knickerbocker Trust Co. Building in New York City (1904, Stanford White of McKim, Mead and White). Two additions (1916 and 1929) increased the floor space without dramatically changing the look of the building. The 12-story “addition” to the west, now known as the Sentry Building, was erected in 1921.

In 1936, the original building was once again remodeled, this time to create lucrative first floor retail space. The remodel involved lowering the ground floor (which was originally five feet above street level), removing the Corinthian columns and repositioning the spandrel beams. As part of the remodel, retail space was also added to close the gap between the 1908 building and the one next door built in 1921. The extent of structural changes necessitated a new exterior design, and the architects chose a plain monumental Moderne style marked by fluted piers with little detail or ornament. Remnants of the original Beaux-Arts design are still visible on the west elevations. It is interesting to note the John Parkinson’s firm did both the original design and the remodel (although John himself had died shortly before construction began on the 1936 remodel).

The Olive Street entry is clad with labradorite, an stone with iridescent properties.

CLOCK (ORIGINAL) BUILDING INTERIOR: The Olive Street entrance to the complex dates from the 1936 remodel, and has several Modern elements of note. Heavy bronze doors (leading to parking and service area) are in the Classical Moderne style, featuring a stylized column in keeping with the remodeled façade. There are also glass signs that date from the 1936, maintained in place even though areas like the Barbershop are no longer there.

SENTRY BUILDING EXTERIOR: As the need for office space increased beyond the capacity of the six-story building, a 12-story structure adjacent to the original was erected. This “addition” was hailed as one of the largest structures of its kind in the city when it was constructed. The Beaux-Arts style exterior is clad in matte glazed terra cotta made to resemble cut blocks of stone.

Unlike the 1908 Pacific Mutual Building on the corner, this facade is basically unaltered. The style is Italian Renaissance Revival. Note the arches and pilasters of the base, the multiple floors of offices and the columned Roman temple of the two uppermost floors.

COMMERCIAL HISTORY: The Pacific Mutual Life Insurance Company (PMLIC) was the second life insurance company chartered in California. Founded in 1868, PMLIC counted among its founders three of the famous Big Four railroad tycoons: Charles Crocker, Mark Hopkins and Leland Stanford. Based in San Francisco from 1881 to 1906, they relocated to Los Angeles after the home office was destroyed in the 1906 San Francisco earthquake and fire.

Long a major company in downtown Los Angeles, Pacific Mutual maintained their offices here until 1972, when the company moved to Newport Beach. In 1974, the entire building complex was renovated, as it has been several times since under different owners.

RECENT HISTORY: In 2012, the site was acquired by Rising Realty Partners for \$60 million. The new owners undertook significant renovation and refurbishment for the complex, including new signage, façade cleaning and repair, and tenant improvements. Office remodels included removal of wall finishes to expose original brick, removal of dropped ceilings to heighten the ceilings and expose pipes and ductwork, and removal of non-load-bearing walls to give an open, loft-style character to the suites. The goal was to bring back many of the original historic elements, while modernizing the office suites to attract premium tenants.

In 2014 the building received LEED (Leadership in Energy and Environmental Design) Platinum certification; at that time it was the oldest building in Southern California to achieve this rating. LEED standards were created by the U.S. Green Building Council, a private non-profit organization promoting sustainability.

Rising Realty Partners sold the complex in 2014 for \$200 million.

Date: 1928
Architect: Walker and Eisen
 Interiors by Feil and Paradise, and Saddier et fils
Style: Art Deco with Romanesque Revival elements
Designation: Los Angeles Historic-Cultural Monument # 195
 Listed in the National Register of Historic Places



ARCHITECTS: Percy A. Eisen (1885-1946) and Albert R. Walker (1881-1958) were in partnership from 1919 to 1940. During the 1920s they had one of the largest offices in the city. Their early work included offices, hotels, and apartment houses executed in mostly classical styles. Their later works were mostly government buildings, theatres, and branch facilities carried out in the Moderne style. Major commissions included the Fine Arts Building (1925), Beverly-Wilshire Hotel (1926), El Mirador Hotel (Palm Springs, 1927), United Artists Building (1927), Torrance City Hall (1936) and the San Luis Obispo County Court House (1940). Percy Eisen is the son of architect Theodore Eisen.

ABOUT THE BUILDING: The Oviatt Building is a 13-story steel reinforced concrete commercial office building that originally housed a three-story haberdashery, offices, and a penthouse.

In 1977 the building was purchased for \$400,000 by the partnership of Ratkovich, Bowers & Perez, led by developer Wayne Ratkovich. Along with Group Arcon and architect Brenda Levin, they undertook a \$4.5 million renovation of the interior. This project attracted a lot of attention across the country and is often credited with starting a trend in historic renovation/restoration in Los Angeles. The building was later sold in 1984 for \$13.5 million to Mitsui Commercial Real Estate, Inc. The building has had several owners since then.

EXTERIOR: The façade design is a combination of Art Deco and Romanesque Revival.

The pronounced vertical piers with recessed windows are in the Art Deco style, as are the metal window surrounds on the lower stories and the decorative glass canopy spanning the entry. The building's stone cladding, red-tiled roof with clock tower, and large arched penthouse windows are in the Romanesque tradition

Each face of the three-sided clock is thirteen feet in diameter and has neon numbers and hands. Made in Paris, it originally had chimes that would play "Chimes of Normandy" and other melodies. It was reputedly the first of its kind to be used in an office building.

The metal frames of the lower story central windows are of a material known as known as "benedict-nickel" or "mallechort," an alloy of copper, zinc, and nickel, which is named after its French inventors Malliot and Chorier. These windows were placed so that customers of the men's store could look at their clothing in natural light.

At the street level, the building opens onto a lobby forecourt. The iron gates, with their elegant figures of a nude female on a borzoi (Russian wolfhound), were designed by artist Jean Clyde Mason and were added about 1980.

LOBBY FORECOURT: The forecourt has been significantly altered since the building opened. Originally an extraordinary glass ceiling was installed, incorporating nearly twelve tons of sand-etched glass panels arranged in a three-dimensional geometric pattern. Long attributed to René Lalique, research now credits the ceiling's panels to lesser known French glass artist Gaetan

Jeannin (pronounced *Guy-tahn Ja-nen*). White lights were installed inside the ceiling to illuminate the lobby's glass, and the canopy's glass glowed with red, blue, and green lights provided by color wheels revolving behind the glass. The ceiling was removed and sold in 1968, although some of the original panels remain at the top of the columns. One half of the ceiling has since been sold off in pieces; as of 2010 the other half was still in the hands of one collector. The current ceiling is a loose interpretation of the original, and is made of Plexiglas.

Although the (now removed) ceiling was by Jeannin, other art glass in the lobby is by famed French artist René Lalique, including the elevator doors, the entrance doors to the store, and a pair of 7 1/2-foot tall "angel" doors based on the building's angels-with-a-mission bell crest (now in a museum collection in Utah). According to contemporary news reports, the Oviatt commission was the first (and one of the largest) commercial commissions Lalique accepted. Lalique's glass works are famous for their frosted surfaces either molded in sensuous forms or etched with delicate designs. The angel doors that Lalique created for the Oviatt Building were placed on exhibit at the semi-annual French art exhibition in the Grande Palais in Paris before being shipped to the U.S.

The elevator doors are a combination of a mallechort frame overlaid with thick molded tiles of glass. One set has a floral pattern, while the other two depict oranges - symbolic of Los Angeles. Look for Lalique's name stamped in the lower right hand corner of these doors. The interior cabs of these elevators feature dark carved oak embossed with a pair of angels holding a mission bell - the building's official crest. The glass and bronze doors (also signed by Lalique) leading to the store itself have a sunburst pattern over an etched eagle bearing the name Alexander & Oviatt.

Display cases originally lined the outdoor lobby forecourt, with a central stand-alone case in the center. A marble border in the floor marks the perimeter of the cases. Note the similarity of the entry design to that of one of the displays at the Paris Exposition (see visual aid). The two surviving cases on either side of the entrance to the restaurant show the detail that went into the design of each part of the building: the floor of the cases are parquetry (inlaid woodwork) in an abstract triangular pattern. The borders of the cases, have fine detailing, which is different from the delicate pattern that frames the elevators. The cases also have a sliding wood panel in the rear, with elaborate art glass panes made by Gaetan Jeannin at the top. Several of the mirrors on the columns in the forecourt are original. The mirrors contributed to the gleaming silver and glass of the display cases.

HABERDASHERY INTERIOR: The former haberdashery is a two-story space with a wrap-around mezzanine. The dark carved oak pillars have angels in the capitals. The built-in cabinetry around the downstairs once held ties, handkerchiefs, and other men's accessories. The rugs were originally deep red. Art Deco details can be seen in the Lalique fixtures, the wrought iron stair rails, and the molded plaster ceiling panels. The main floor was men's clothing and the mezzanine was the "Salon des Elegances" for women. The back of the second floor led outside to the Outdoor California Palm Grove, an open terrace whereby customers could view themselves in the clothing in natural daylight.

The clothing store closed in 1967 and the space sat vacant for many years, until it reopened in the early 1980s as the Rex II Ristorante, one of the most expensive restaurants in Los Angeles. This space is now the upscale Italian restaurant Cicada, specializing in private parties. The large chandelier was installed in 2001 (the three original Lalique chandeliers removed in 1968). As of 2009, a 1930s-themed nightclub, the Cicada Club, occupies the restaurant on Sunday nights. For info and schedule see www.clubcicada.com.

OFFICE FLOOR INTERIORS: Marble was used throughout the building in all of the corridors, window sills and public lavatories. English oak was used for office doors and interior cabinetry. All of these materials were imported from France along with the fixtures, stairways, carpets, and drapes - amounting to over 200 tons of materials.

PENTHOUSE (not currently accessible to tours): The ten-room penthouse was originally decorated by the Parisian design firm of Sadiet et Fils. The rooms featured burlled mahogany furniture and cabinets, parquet wood floors in geometric patterns, carved woodwork, and imported fabrics on the walls. Art glass, both etched and frosted, is used extensively throughout for windows, light fixtures, and skylights. It is likely that the glass panels are by Gaetan Jeannin, while the original light fixtures were by Lalique.

According to the *Los Angeles Times* (1930) the penthouse was “Not only a superb residence, but gardens, pools, a tennis court and a practice golf links are on the roof....A roof garden, entered from the level of the living quarters, exhales the breath of outdoors, in the planted spaces, marked off by walks paved in colorful tiles -- walks leading to the tennis court, to the garden pool and to the swimming basin. A winding stair, faced with Spanish tiles, trends upward to the observation tower and the sun beach above. From both these levels sweeping views of the city and surrounding terrain are obtainable...” The truth, however, is less grandiose: the outdoor rooftop had landscaped gardens, paved stone walkways, a tiled fountain, and a small decorative pond. Spanish-tiled steps still lead up to the tower with its giant neon clock.

The large kitchen and servants quarters were located on the floor below, and food service to the upstairs was via a dumb waiter. Mr. Oviatt had a live-in Filipino chef who resided on this floor.

PENTHOUSE RENOVATION: When Wayne Ratkovich, Group Arcon and Brenda Levin did the renovation of the Oviatt Building, they focused on the building itself and the restaurant, and did not do much work on the penthouse. Subsequent owners made plans to gut the penthouse. The story goes that interior designer Frank Pennino was at a party in the penthouse in the mid '80s. He was so taken with the space that he offered to do a renovation of the penthouse at cost. His offer was accepted and the penthouse renovation was completed in 1988. Pennino returned the furniture to the penthouse (which had been removed to the basement) and added more furniture and artwork, as well as making other changes.

The Penthouse was leased in 2011 to the catering company Truly Yours Catering and is operated as an event venue.

HISTORY AND ANECDOTES: James Oviatt (1888-1974) was born in Salt Lake City, Utah, coming to California in 1907. He worked as a window dresser at Desmonds, a local department store, before striking out on his own in partnership with a fellow Desmonds salesman, Frank Baird Alexander. Their store, called Alexander & Oviatt, was originally located on Fourth Street.

Following the 1921 death of Frank Alexander, Oviatt continued to expand the successful company into one of the most prestigious and expensive haberdasheries in the city. In 1923 he commissioned Walker & Eisen to design the building. Oviatt spent the summer months in Europe purchasing items for his clothing store, and while there in 1925 he attended the Paris Exposition. Oviatt was captivated by the Art Deco style he saw and decided to decorate his new building in the style. He summoned his interior designer, Joseph Feil of Feil & Paradise, to join him in Paris. Together, they spent two months working with Lalique, Gaetan Jeannin, Sadiet et Fils, and others to design pieces for the project.

Upon the building's completion, Oviatt ran a tight ship. He came down from his penthouse every morning at 7:30 a.m. He seldom spoke to employees, but he patrolled the store and made white glove inspections. He was known as a man of consummate taste who also wanted his employees well-dressed so he gave them a 40% store discount. He was also a donor to the right-wing Christian Defense League (CDL) and the John Birch Society. Later in life, he was published in the LA Times writing opinion columns on the dangers of Communism and Zionism. Oviatt was a major fan of horse racing (a pastime inherited by his son, James Jr.). When the Santa Anita Racetrack opened on Christmas Day, 1934, tickets to the exclusive inaugural were available through the Oviatt Stores.

One former Conservancy docent told the story of a close friend who was hired by Oviatt's in 1951. On her second day as an employee, she came across a display of handkerchiefs marked at \$125 each. Assuming that an error had been made, she dutifully added the decimal point that surely must have been left off by mistake. When she finished with the entire lot, she proudly told her new boss of her good deed. The young lady was subsequently reprimanded. It seems that the handkerchiefs were hand-sewn Belgian lace and the \$125 price tag was very much correct.

Legend has it that on one occasion, Oviatt requested that a beautiful 22 year-old saleslady/model named Mary come to his penthouse after work. The young woman told a friend she feared she was going to be fired. Instead, Oviatt asked her to be the mother of his children and to marry him – in that order. Her answer to his proposal was to have her items on lay-away sent up to the penthouse. They were married in 1945. They had a son, James Jr., known as Jimmy (1955-1993). The penthouse was their main residence, but they also frequented their two ranches near Temecula. Mr. & Mrs. Oviatt lived in the penthouse until Mr. Oviatt's death in 1974 and Mary's in 1975.

Prior to Mr. Oviatt's death, he sold some of building's Lalique lighting fixtures to Bullock's Wilshire. After Mary died, the building reverted to ownership by the Catholic Church: it seems that Mr. Oviatt had neglected to make the land lease payments to the Los Angeles Catholic Archdiocese.

(Note: Special thanks to Marc Chevalier for Oviatt research)

Date: 1932
Architect: S. Tilden Norton



ARCHITECT: S(amuel) Tilden Norton (1877-1959) was born in Los Angeles, the son of Berta Greenbaum, who is considered the first Jewish girl born in Los Angeles. During his long career, Norton designed homes, commercial buildings, theaters, and synagogues. Notably, he designed homes in the West Adams and Lafayette Square neighborhoods and was responsible for two different synagogues for the Sinai Temple congregation – one in 1911 and the other in 1926. He also assisted in the design of the Wilshire Boulevard Temple (1929). The Shane Building (1930) on Hollywood Boulevard is an example of his work in the Art Deco style. He is credited as structural engineer on the Los Angeles Theatre (1931). He was active in numerous philanthropic and civic groups, and was often on the society pages.

ABOUT THE BUILDING: A thirteen-story steel reinforced concrete building, built at a cost of \$600,000. It was the first part of a planned two-phase theater/office complex on back to back lots. Fox decided against building his planned 5,000 seat theatre on Broadway, and instead leased the land to H. L. Gumbiner, who built the Los Angeles Theatre on that lot (S. Charles Lee with S. Tilden Norton, 1931).

EXTERIOR: The building has an off-white terra cotta facade with unusual mauve tile spandrels between the recessed windows. The spandrels are decorated with chevrons and shields. There are stylized torches along the roofline. The Art Deco structure rises uninterrupted by the usual setbacks typical of the Moderne style. The building has a flat roofline, also unusual for this period of Moderne architecture.

The original entry in the north bay is intact. Recessed beneath a flattened arch entrance, the opening contains a bronze-framed triple doorway and transom. This arrangement (the same as at the Ninth and Broadway Building) is more common in New York than in Los Angeles. Geometric designs such as chevrons, flowers, triangles, and waves embellish the brass frames around the glass doors, which retain their octagonal handles. Cast stone floral moldings accent the doorway and spread upwards onto the flanking piers in great curlicue flourishes. The threshold of the front entrance is original and uncovered to reveal patterns similar to those on the doors. During a late 1980s refurbishing of the building, new modern storefronts were added but a metal frieze at the second story was retained. Also,

The cornerstone to the lower left of the main entry bears the name of the architect, S. Tilden Norton.

INTERIOR: The high-ceilinged lobby is richly appointed, with shallow green marble pilasters set against a purple marble background. The ceiling itself, now painted white, was likely to have originally had designs stenciled on it. The chandeliers are a modern addition.

Above each elevator is a panels with a stylized eagle flanked by stylized torches. These are set against purple marble that has been etched with a detailed floral pattern.

At the rear of the lobby note the original cast iron Art Deco stair banister and the marquetry of the rear door with its inlaid wood patterns.

COMMERCIAL HISTORY: Motion picture magnate William Fox also had large real estate holdings. The William Fox building was developed as standard rentable office space, and did not house Fox Studio offices.

William Fox (1879-1952) began his movie career in 1904 with the purchase of a New York nickelodeon. Within 25 years, he had built a \$300 million entertainment empire. Fox was also a pioneer of talkies, having spent \$60,000 in 1925 for important talking picture patents - a full year before any other Hollywood Studio showed a commercial interest in sound. But by 1930, several companies had begun infringing on Fox's patent rights and the movie pioneer spent millions of dollars defending his patents in court. Though Fox had a successful career as a film distributor and theater operator, his court costs, along with the 1929 stock market crash and the cost of equipping his 1,100 lavish theaters, forced him into bankruptcy by 1936. His studio meanwhile had merged with Twentieth Century Pictures in 1935.

Date: 1931
Architect: Claud Beelman
Designation: Los Angeles Historic-Cultural Monument #985



ARCHITECT: See appendix

ABOUT THE BUILDING: A 14-story office building built by and for the Sun Realty Company, a real estate investment firm. According to a *Los Angeles Times* article dated February 2, 1930: “The structure will follow the modern trend of architecture with an exterior of colored terra cotta. It will have a frontage of 60 feet and extend to a depth of 150 feet. The estimated cost is \$750,000.”

EXTERIOR: The green glazed terra-cotta cladding ensured that this building would be very recognizable. The color is greener and deeper in tone than the cladding of the Eastern Columbia Building which Beelman designed that same year.

The strong verticality and the smooth surfaces with windows arranged in sunken vertical panels are characteristic of the Art Deco style. The piers are fluted and rise continuously to the roofline which tapers to a crown. Bronze spandrels with stylized patterns alternate with the metal sash windows. The architect likely chose the material so that it would patina to a green which would compliment the color of the terra cotta. In 2010 the spandrels were cleaned and polished, returning them to their original bronze color. At the fourth floor, the central facade is set back one bay. This provides for corner offices on either side of the building as well as allowing for better air circulation.

Decorative elements in the terra cotta include large stylized leaves acting as drainspouts, and other more subtle plant forms about a third of the way up the large piers. Button-like sunbursts represent the client, Sun Realty (nearly identical sunbursts decorate the facade of the earlier Garfield Building, also built for Sun Realty).

INTERIOR: Originally, the building was appointed with a steam heating system and three high-speed elevators. The lobby was remodeled sometime during the 1970s. It once had marble floors and walls and a decorative plaster ceiling. The original Art Deco elevator doors and building directory are intact. The elevator doors (of a silver-toned metal, probably nickel) feature a diamond shaped center pattern with abstract representation of nature with swirling clouds, geometric birds in flight, plants and ferns, and fish. The rear door of the lobby is of the same design.

COMMERCIAL HISTORY: The Sun Realty Company was a real estate investment firm with several properties in downtown Los Angeles. They often managed commercial properties and in some cases they commissioned new buildings such as the Garfield Building and this building.

Upon its completion, the building was often referred to as the Bankers Building and was known to house a number of law offices. Today, it stands in the heart of the jewelry district on Hill Street between 6th and 7th. It is occupied by jewelry merchants and manufacturers.

Date: 1925
Architect: Curlett & Beelman



ARCHITECT: see appendix

ABOUT THE BUILDING: This 8-story brick structure was built at a cost of \$300,000, as headquarters for Harris & Frank Clothiers. The building combines Moderne style massing and setbacks with Gothic detailing.

EXTERIOR: The façade is clad in beige-colored terra cotta. The exterior consists of five bays which step back in three increments. Continuous piers frame the bays of the lower three floors. Although the street level is altered, the design of the upper stories is not, and consists of recessed window bays separated by terra cotta spandrels between stories and culminating in molded, segmented arches. The fourth through seventh stories are set back and united by continuous piers.

Art Deco architecture often borrowed from the Gothic, a style of architecture that also had a vertical rather than a horizontal thrust. This building was designed just as Art Deco was coming into its own as a style. The building has strong verticality, but does not yet have the angularity of the later Art Deco designs. Some of the Gothic elements of the design are the “arrow loops” (archery windows) that top the piers at the first set back, the gargoyle-like heads that support the spandrels, the faces clad in armor which cap the vertical piers at the fifth story, the pointed arches at the eighth story, the niches are placed between the eighth and ninth stories, and the piers that rise above the roofline.

INTERIOR: No original interior elements remain.

COMMERCIAL HISTORY: Built for the Harris & Frank clothing company, a contemporary L.A. Times article declares it was “designed and constructed with reference to the especial needs of the business.” This was the fifth location of the clothing store, which was founded in 1855 near the Pueblo by Leopold Harris. In 1924 it was being run by the third generation of the family. The company was later sold by the Harris family, but is still in business today.

Today, the building is part of the bustling jewelry district, and is known as the Wholesale Jewelers Exchange.

IN THE NEIGHBORHOOD:

St. Vincent Jewelry Center (east side of Hill Street at Seventh). Note the curved bronze entrance canopy and display windows that were part of a 1933-34 remodeling of the former Bullocks Downtown store. The entrance, which features elements of the Streamline Moderne style, was done by John Parkinson.

Foreman and Clark Building (1928) on the SW corner of Seventh and Hill. Designed by Curlett and Beelman, the building displays certain Moderne features as well as Gothic decoration.

Date: 1929
Architect: Claud Beelman
Designation: Los Angeles Historic-Cultural Monument # 121
Listed on the National Register of Historic Places.



ARCHITECT: see appendix

ABOUT THE BUILDING: The Garfield is a 12-story, 110,000 square-foot structure. Although the building has the elements of the Moderne style (set-backs to a tower, vertical piers, stylized floral patterns), the design has many other non-Moderne elements. It is a good example of a “transitional” building, one has design elements from both earlier and later styles.

EXTERIOR: The building is clad in cream-colored terra cotta. A third floor set back creates a U-shaped plan for the upper stories which terminate in a small tower with arches. Wide spandrels are of the same cream terra cotta as the rest of the building and are not deeply inset, thereby lessening the vertical thrust of the design by creating a strong horizontal element. The stylized floral ornament that accents the spandrels in the vertical window strips recalls medieval stonework. The floral and grapevine decorations of the open grillwork above the entrance fuse the sinuous lines of the Art Nouveau with the geometric symmetry of Art Deco.

The peaked wrought iron entrance canopy is original to the building, although the underside of it (glass or plastic painted to resemble the terrazzo sidewalk) is not. The entrance doors are framed in Benedict nickel, and feature a pattern of flowers that is very Art Nouveau in its design. Except for the entrance, the ground floor has been completely remodeled, and no original elements remain.

INTERIOR (*Note: the building is currently closed*): The 20-foot-high lobby ceiling has a low bas relief pattern in plaster, which at one time was painted gold. There are polished Benedict nickel fittings and the Gothic-style chandeliers in tones of gold and silver. The walls and floors of the lobby are clad in black and purple marble. Benedict nickel frames with grapevine motifs surround display windows in the entrance hall gallery. The corridors and lobbies of the upper stories are faced with floor-to-ceiling marble.

COMMERCIAL HISTORY: Originally built for the Sun Realty Company (which also commissioned the Sun Realty Building on Hill Street), the building takes its name from U.S. President James A. Garfield. Several of Sun Realty’s buildings were named after presidents, including the Roosevelt Building (1925) on Seventh Street.

In the early 1980s, the building was purchased and underwent a \$9.3 million restoration. The building closed again in the mid-1990s, and has been vacant since then.

Date: 1930
Architect: Claud Beelman
Designation: Los Angeles Historic-Cultural Monument # 294
Listed in the National Register of Historic Places



ARCHITECT: see appendix

ABOUT THE BUILDING: The 13-story Eastern Columbia Building was the largest department store in Los Angeles at the time of its construction, and one of the largest buildings built in downtown until after WW II. It was constructed steel-reinforced concrete at a cost \$1.25 million, and opened on September 12, 1930 after just nine short months of construction.

EXTERIOR: Including the tower, the building rises to a height of 264 feet. That is 114 feet above the 150-foot height limit in place at the time. This was allowed because the additional height is unoccupied space: housing for systems, and then the decorative “crown” at the top.

The building’s most defining feature is the glossy turquoise terra cotta cladding, trimmed with deep blue and gold terra cotta. Gold leafing for the glaze of the terra cotta trim was estimated to have cost \$25,000 at 1930 prices. This magnificent example of Art Deco design has a strong verticality due to deeply recessed bands of paired metal-sash windows set between the fluted vertical piers. Recessed spandrels feature copper plaques with a stylized plant motif. The terra cotta is highlighted with a wealth of motifs including sunburst patterns, geometric shapes, zigzags, chevrons, and stylized animal and plant forms.

Stepped back floors at the tenth, eleventh, and twelfth levels make the building appear even taller. The four-sided clock tower displays the name “Eastern” in neon. Beelman placed a boiler room, electrical and mechanical equipment in the tower along with chimes that rang on the quarter-hour. The tower is crowned by a central pier surrounded by four stylized flying buttresses.

When the building opened, the rooftop had a model bungalow and “space for recreation.” During the recent condo conversion, a swimming pool, Jacuzzi, fireplace, and seating areas were installed.

The sidewalks surrounding the Broadway and Ninth Street sides of the building are of multi-colored terrazzo laid in dynamic patterns of zigzags and chevrons. The Ninth Street entrance has “Eastern Columbia” written in the terrazzo. The ground floor has large plate glass display windows with a narrow marble baseboard. A small office lobby entrance was located on the north end of the Broadway facade.

The central main entrance has a recessed vestibule that rises two-stories. This vestibule is adorned with a terra cotta sunburst in blue and gold terra cotta. At the base of the sunburst, and just above the glass doors, is a narrow, cast-iron fascia. It is embossed with both the date of the building (1930) and the date the company was founded (1892).

INTERIOR: Originally, the Broadway entrance led to a pedestrian arcade through the center of the building. One side was occupied by the Columbia Outfitting Company, while the opposite side was occupied by the Eastern Outfitting Company. Each store was entered through separate doorways leading along the arcade thus allowing both companies to be individualized. A mezzanine level was open to the ground floor and ran the length of the arcade.

Ten of the building's thirteen floors were showrooms, with general and executive offices on the eleventh and twelfth floors, and employee lunch room on the thirteenth. Little original ornamentation has survived inside. The interior of the building was altered in 1956 to create more office space. The mezzanine level above the retail arcade was enclosed to become another floor. In the early 1980s, the building went through another refurbishment and upgrade. In late 2004 work began on converting the building to apartments, completed in 2007.

COMMERCIAL HISTORY: Adolph Sieroty (1876-1937) was born in Poland where his family ran a small dry goods store. Along with his three brothers and three cousins he emigrated to America, arriving in San Francisco in 1892. The brothers and cousins soon founded the Eastern Clock Company specializing in "hard goods" such as home furnishings and appliances. In 1894, Adolph moved to Southern California to establish a division of the family business. In 1907, the name was changed to the Eastern Outfitting Company, and adopted the motto "You furnish the girl and we will furnish the house." In 1912, Sieroty opened the Columbia Outfitting Company to sell "soft goods" such as clothing and accessories.

Despite the gloomy economic forecasts resulting from the stock market crash, Sieroty went ahead with plans to build a new headquarters for both of his companies. At that time, Sieroty had 39 stores throughout the central Los Angeles area ranging from Huntington Park to Hollywood Boulevard.

Sieroty maintained the separate identities of his two companies, but now they could share the same general management and mutual services. Both companies offered their customers easy credit terms. Newspaper ads from the 1930s proclaimed – "45 years of credit leadership on the Pacific Coast. Open a small payment account - 90 days or more to pay." In 1947, the store expanded into additional space on the Hill Street side (later demolished).

In 1956, Sieroty's son closed the retail operation of the family business and switched their interests to real estate. The Eastern Columbia building was converted to offices for lease, and sold by the family in the 1990s.

In 2004 Kor Group purchased the building for \$20 million, and work began to convert the Eastern Columbia to 140 luxury condominiums. The conversion was budgeted at \$30 million dollars, and opened to residents in March 2007.

Date: 1930
Architect: Claud Beelman
Style: Spanish Colonial Revival
Designation: Listed in the National Register of Historic Places



ARCHITECT: see appendix

EXTERIOR: This 13-story steel reinforced concrete office building is clad in tan-colored terra cotta which is textured to resemble stone. The massing rises vertically with only a few shallow setbacks near the roofline, which are nonetheless strongly punctuated by large piers. The attic level of the building has a slight series of setbacks where panels of grapevine designs have been set between the piers. The spandrels between the recessed strips of windows bear an abstract geometric design. Like Title Guarantee, the Ninth and Broadway Building has a fire escape built into the corner of the building.

Over the entrance are terra cotta panels featuring grapevine ornament, which has been incised and perforated into the surface of the facade. Note also the metal grilles for the recessed light fixtures on either side of the entrance.

INTERIOR: The small lobby has had some alteration, but most of the original elements remain. The floor and baseboard are of three types of marble, while the walls themselves are made of plaster, cast and painted to look like marble in a process called “scagliola.” Note that the walls are painted to resemble two different colors of marble, and have been arranged in large blocks to further create the impression of stone. The ornate plaster coffered ceiling has a distinctly Moderne flair with layered geometric patterns. The elaborate light fixture near the entrance is original, the ones hanging from the ceiling near the elevators are not.

Of particular note is the metal work of the elevator doors and mail boxes. Lightly etched into the metal, the fanciful bird and floral designs on the elevator doors and mail box recall Turkish or Persian design. The sculpted floral patterns above the elevators and on the side wall are of plaster, painted to look like metal.

One of the few downtown buildings of the period to retain the original elevator cabs, the wood interiors are done in a zigzag geometric pattern, with floral patterns stenciled at the top. Note the original elevator floor indicators above each of the elevators.

APPENDIX

CLAUD BEELMAN and ALECK CURLETT

Claud Beelman (1884-1963) was born in Ohio in 1884 and was educated in local schools. After many projects in eastern cities, he was awarded the Harvard Scholarship in 1905 from the Architectural League of America. He arrived in Los Angeles from Omaha, Nebraska in 1921.

The early phase of Beelman's career was his association with Aleck Curlett, which began in 1921 when Beelman was 37 years old. Aleck Curlett (1881-1942) was the son of noted San Francisco architect William Curlett. Young Aleck studied architecture at Columbia University in New York before moving to Los Angeles in 1919.

The firm of Curlett and Beelman designed many buildings, often working in traditional styles such as Italian Renaissance Revival and Romanesque Revival. Among Curlett and Beelman projects downtown are the Barker Bros. Building (1925), Roosevelt Building (1925), the Elks Lodge (1927) near MacArthur Park, and the Pershing Square Building (1924.)

In 1928 Beelman's partnership with Curlett had not yet ended, but Beelman began to design major buildings on his own, such as Eastern Columbia (1930), Ninth & Broadway (1930), and the Garfield Building (1928-29).

A gap in Beelman's work occurs between his redesign of the Los Angeles Philharmonic Hall (1938, now demolished) and the design of several important office buildings in the mid-1950s. His only known work during this period is the Rosehill Courts (1942) public housing project with W.F. Ruck.

Beelman designed several major office buildings during the 1950s, including the Superior Oil (now the Standard Hotel, 1955) and the United California Bank building (1959) on Spring Street.

A BRIEF HISTORY OF LOS ANGELES

On September 4, 1781, a group of 44 settlers founded *El Pueblo de la Reyna de Los Angeles* (The Town of the Queen of Angels). The governor of California made generous grants of ranch land to retired soldiers, and soon the flourishing colony was divided into mission, pueblo and rancho, with the city center centered on the Plaza (where Olvera Street is today).

Following the Mexican War of Independence from Spain (1810-1821), California was made a territory of the new Republic. During Mexican rule, from 1821 to 1847, the main trade was in hides, tallow, wine, and brandy.

During the Mexican-American War (1846-1848), Captain John C. Frémont claimed the pueblo for the United States. The Capitulation of Cahuenga was signed in 1847, effectively ending the fighting in Southern California. The Treaty of Guadalupe Hildalgo of 1848 ended the war, which resulted in Mexico ceding what became the American Southwest to the United States. California received statehood in 1850, the first of the southwest territories to do so.

The introduction of an American cash economy to replace the barter economy of the Mexican era forced the rancheros to mortgage their land to obtain money. By 1865, four-fifths of the ranchos were in American hands.

Los Angeles grew slowly until the railroads came west, and people and goods more easily reached the area.

- In 1869, the Central Pacific and the Union Pacific completed the transcontinental railroad from Omaha to Sacramento. Although the line didn't reach to Los Angeles, it still had an effect on immigration to the area.
- In 1876 the line from San Francisco to Los Angeles was completed by the Southern Pacific, which triggered a small land boom.
- In 1885, the Santa Fe completed its Los Angeles link of the transcontinental railroad, breaking the Southern Pacific monopoly. Railroad fares all over the country dropped to ridiculously low prices (during a fare war in March 1885, the Santa Fe did a one-day promotion advertising a \$1 ticket from Los Angeles to Kansas City).
- In 1905 the Union Pacific arrived in Los Angeles, making Los Angeles the western terminus of three major transcontinental railroads.

A land boom followed the coming of the railroad. Between 1880 and 1896 Los Angeles experienced astronomical growth, increasing from a population of 11,090 to 97,382 in just sixteen years. By 1889, the boom had subsided, but Los Angeles had become a major city.

Between 1890 and 1915, Los Angeles' infrastructure was vastly improved: a public transportation system was created, oil was discovered, and the harbor was enhanced. In 1913, water was brought from the Owens Valley via an aqueduct, enabling further growth. In 1915, the San Fernando Valley joined the city of Los Angeles, more than doubling the city's size. The wave of immigration to Los Angeles between 1920 and 1940 was the largest internal migration in the history of the United States. The Depression did nothing to abate this flow, as unemployed workers flocked to Los Angeles looking for opportunity. New industry enriched the economy. Airplanes, clothing, and tires joined oil, movies, and citriculture as Los Angeles products.

As of the most recent census in 2010, the City of Los Angeles covered 469 square miles, and was the second most populous city in the United States (after New York). Los Angeles County encompassed more than 4,000 square miles and included 88 different incorporated cities.

POPULATION, CITY OF LOS ANGELES

1850 1,610 *California becomes a state*

1860 4,385

1869: Transcontinental railroad completed to Sacramento

1870 5,728

1876: Southern Pacific link from San Francisco to Los Angeles completed

1880 11,183

1885: Santa Fe link to transcontinental railroad completed 1885

1890 50,395

1900 102,479

1905: Union Pacific comes to Los Angeles

1910 310,198

1920 576,673

1930 1,238,048

1940 1,504,277

1950 1,970,358

1960 2,481,595

1970 2,811,801

1990 3,485,390

2010 3,792,621

TITLE GUARANTEE LOFTS originally **Title Guarantee and Trust Bldg.**
1930, Parkinson and Parkinson

ONE BUNKER HILL originally **Southern California Edison**
1931, Alison and Alison

CENTRAL LIBRARY

Original Building 1926, Bertram G. Goodhue & Carleton M. Winslow

Tom Bradley Wing 1993, Norman Pfeiffer of Hardy Holzman Pfeiffer Associates

RICHFIELD BUILDING

1928 (demolished 1968), Morgan, Walls, and Clements

CALIFORNIA CLUB BUILDING

1930, Robert David Farquhar

SECURITY TITLE INSURANCE BUILDING

1927, Walker and Eisen

MILANO LOFTS originally **Edwards and Wildey Bldg.**

1925, Walker and Eisen

PACMUTUAL originally **Pacific Mutual Building**

“Clock” Building (6-story building, corner of 6th and Olive)

- Original building: 1908, Parkinson and Bergstrom,
- Moderne alteration: 1936, Parkinson and Parkinson

“Sentry” Building 1921, Dodd and Richards

Garage 1926, Schultz & Weaver

OVIATT BUILDING

1928, Walker and Eisen

FOX JEWELRY PLAZA originally **William Fox Building**

1932, S. Tilden Norton

LOS ANGELES JEWELRY CENTER originally **Sun Realty**

1931, Claud Beelman

WHOLESALE JEWELERS EXCHANGE originally **Harris and Frank**

1925, Curlett & Beelman

GARFIELD BUILDING

1929, Claud Beelman

EASTERN COLUMBIA BUILDING

1930, Claud Beelman

NINTH AND BROADWAY BUILDING

1930, Claud Beelman
