



City of West Hollywood

**DRAFT** Historic Context Statement of  
Residential Properties in the R2, R3, & R4  
Multi-Family Zoning Districts

Prepared for  
**City of West Hollywood**  
Planning and Development  
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**ITEM 5.A. EXHIBIT A**

## Phase 1 SECOND DRAFT

This draft is intended for review, edits, and comments.

For ease of commenting, there are minimal photographs, figures, maps, and illustrations.

All sections noted with an \*asterisk\* will be completed in the final draft following Phase 2.



## **\*Executive Summary**

[to be completed at the conclusion of Phase 2]

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## Introduction

### Purpose\*

The following Historic Context Statement was prepared by GPA Consulting for the City of West Hollywood as Phase 1 of an update to the City's Historic Context Statement and Historic Resources Survey for properties in R2, R3, and R4 zones.

Prior research and historic context statements have established a strong framework for evaluating the eligibility of these properties as historic resources. This update builds on prior efforts and provides a basis for understanding, identifying, and evaluating the eligibility of potential as well as existing cultural landmarks that best reflect important aspects of the City's heritage. This Historic Context Statement will serve as the basis for future phases, including an update to the City's Historic Resources Survey for properties in R2, R3, and R4 zones.

### Team\*

GPA worked with the staff of the Planning and Development Services Department, Historic Preservation Commission (HPC), and an Ad-Hoc committee of the HPC to prepare the Multi-Family Historic Context Statement.

City staff involved in the project included Jennifer Alkire, AICP, Planning Manager; Antonio Castillo, Senior Planner; and Doug Vu, ASLA, Senior Planner, HPC Liaison.

Members of the Ad-Hoc committee included Commissioners Lola Davidson, Gail Ostergren, and Edward Levin.

GPA's project team included Allison M. Lyons, Elysha Paluszek, Amanda Yoder Duane, and Audrey von Ahrens. Teresa Grimes provided comments on the first draft.

## Methodology

### Research

This historic context statement builds on previous historic context statements and surveys conducted in the City of West Hollywood. Three previously prepared citywide historic context statements provided a foundation for understanding the development of West Hollywood's concentration and variety of historic multi-family residential development.

- Johnson Heumann Research Associates, *Historic Resources Survey Final Report* (Prepared for the City of West Hollywood, 1987).
- Architectural Resources Group, *City of West Hollywood R2, R3, R4 Multi-Family Survey Report* (Prepared for the City of West Hollywood, November 2008).
- GPA Consulting, *West Hollywood Commercial Historic Resources Survey and Context Statement* (Prepared for the City of West Hollywood, 2016).

Previous studies of multi-family residential development in the greater Los Angeles region also provided a foundation for understanding West Hollywood's multi-family residential development. Though West Hollywood's development differed from Los Angeles and other nearby communities, it existed within the larger picture of the region's residential trends. For a complete listing of sources consulted, please see the bibliography.

### Organization

This document mirrors the organization of the *West Hollywood Commercial Historic Resources Survey and Context Statement* prepared by GPA Consulting in 2016. Where possible, chronological themes and architectural style classifications were maintained between this context and the 2016 context.

### Fieldwork\*

[to be completed at the conclusion of Phase 2]

## Regulatory Framework

### National Register of Historic Places

The National Register is “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment.”<sup>1</sup>

#### Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of four established criteria:<sup>2</sup>

- A. Associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Associated with the lives of persons significant in our past; or
- C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Yield, or may be likely to yield, information important in prehistory or history.

#### Integrity

Integrity is the ability of a property to convey its significance. To be listed in the National Register, a property must not only be shown to be significant under the criteria, but it also must have integrity. The evaluation of integrity is grounded in an understanding of a property’s physical features and how they relate to its significance. The California Office of Historic Preservation and the City of West Hollywood utilize the same aspects of integrity as the National Register.

Historic properties either retain integrity (that is, convey their significance) or they do not. The National Register recognizes seven aspects or qualities that, in various combinations, define integrity. These seven aspects include location, setting, design, materials, workmanship, feeling, and association. To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining which of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. The seven aspects of integrity are defined as follows:

- Location is the place where the historic property was constructed or the place where the historic event occurred.

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<sup>1</sup> Title 36 Code of Federal Regulations Part 60.2.

<sup>2</sup> Title 36 Code of Federal Regulations Part 60.4.

- Design is the combination of elements that create the form, plan, space, structure, and style of a property.
- Setting is the physical environment of a historic property.
- Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.
- Association is the direct link between an important historic event or person and a historic property.

### Criteria Consideration G

Certain kinds of properties, like those less than 50 years of age, are not usually considered eligible for listing in the National Register. Fifty years is the general estimate of the time needed to develop historical perspective and to evaluate significance. These properties can be eligible for listing, however, if they meet special requirements called Criteria Considerations, in addition to meeting the regular requirements. *How to Apply the National Register Criteria for Evaluation* states that a property less than 50 years of age may be eligible for the National Register if it is of exceptional importance.<sup>3</sup> Demonstrating exceptional importance requires the development of a historic context statement for the property being evaluated, a comparative analysis with similar properties, and scholarly sources on the relevant property type and historic context.

### Period of Significance

Period of significance refers to the time during which significant events and activities occurred. Events and associations with historic resources are finite; most properties have a clearly definable period of significance. For architecturally significant properties, the period of significance is typically the date of construction. For properties that are historically or culturally significant, the period of significance is the length of time a property was associated with significant events, businesses, persons, or cultural groups.

Most of the land within West Hollywood was developed by the first half of the twentieth century. Many buildings were then altered to accommodate changing uses decades after their initial construction. These buildings may be associated with later events that have made a significant contribution to the broad patterns of our history. Consequently, the period of significance for a building may reflect an

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<sup>3</sup> "How to Apply the National Register Criteria for Evaluation," Patrick W. Andrus, US Department of the Interior, National Park Service, Cultural Resources, accessed February 3, 2020, [https://www.nps.gov/subjects/nationalregister/upload/NRB-15\\_web508.pdf](https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf). 2.

association with events that took place after construction. Alterations to the building from the period of significance will reflect this association and do not diminish integrity.

## California Register of Historical Resources

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups, and citizens to identify historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.

The California Register consists of properties that are listed automatically as well as those that must be nominated through an application and public hearing process.<sup>4</sup> The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;
- California Registered Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion in the California Register.

The criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property must be at least 50 years of age and possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Properties eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. Properties less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. It is possible that properties may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register. An altered property may still have sufficient integrity

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<sup>4</sup> Public Resources Code Section 5024.1.

for the California Register if it maintains the potential to yield significant scientific or historical information or specific data.<sup>5</sup>

## West Hollywood Register of Cultural Resources

Chapter 19.58 of the West Hollywood Municipal Code, commonly known as the City's Cultural Heritage Preservation Ordinance, identifies the criteria under which a property or collection of properties may be added to the West Hollywood Register of Cultural Resources. Properties may be designated a cultural resource or historic district by the City Council following the recommendation of the Historic Preservation Commission (HPC). HPC recommends the designation of cultural resources and historic districts if they possess significance and retain integrity. To be significant, properties must meet one of the following designation criteria:

- A) *Exemplifies Special Elements of the City* - It exemplifies or reflects special elements of the city's aesthetic, architectural, cultural, economic, engineering, political, natural, or social history and possesses an integrity of design, location, materials, setting, workmanship feeling, and association in the following manner:
- 1) It embodies distinctive characteristics of a period, method, style, or type of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
  - 2) It contributes to the significance of a historic area by being:
    - (a) A geographically definable area possessing a concentration of historic or scenic properties; or
    - (b) A thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development; or
  - 3) It reflects significant geographical patterns, including those associated with different eras of growth and settlement, particular transportation modes, or distinctive examples of community or park planning; or
  - 4) It embodies elements of architectural design, craftsmanship, detail, or materials that represent a significant structural or architectural achievement or innovation; or
  - 5) It has a unique location or singular physical characteristic or is a view or vista representing an established and familiar visual feature of a neighborhood, community, or the city; or
- B) *Example of Distinguishing Characteristics* - It is one of the few remaining examples in the city, region, state or nation, possessing distinguishing characteristics of an architectural or historical type or specimen; or

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<sup>5</sup> Title 14 California Code of Regulations § 4852 (c).

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- C) *Identified with Persons or Events* - It is identified with persons or events significant in local, state, or national history; or
- D) *Notable Work* - It is representative of the work of a notable architect, builder, or designer.

## Historical Overview

### Sherman, 1895-1925

#### Overview<sup>6</sup>



*Figure 1: Panoramic view of what is now West Hollywood in 1903 (Los Angeles Public Library Digital Collections).*

The City of West Hollywood began as the town of Sherman, a service and maintenance location for the Los Angeles Railway in the 1890s. Moses H. Sherman, co-founder of the railway, laid out a railyard, and soon the eponymous railyard developed into a town, with modest homes and commercial buildings constructed for the railyard's workers. By the early twentieth century, two concentrations of residential buildings existed in the area: one around the town of Sherman and a second to the east, adjacent to what is now Hollywood. Much of this early residential construction consisted of single-family residences, though some multi-family construction did occur. Soon the growing motion picture industry expanded into Sherman from neighboring Hollywood. This industry catalyzed major growth in the community. Like most of Southern California, Sherman experienced a population boom in the 1920s. By the mid-1920s, a surge in construction had completely transformed the landscape, as a concentration of denser multi-family residences were built across the town.

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<sup>6</sup> Much of the text from this section is excerpted from GPA Consulting, "City of West Hollywood Commercial Historic Resources Survey," prepared for the City of West Hollywood, 2016, 17-19, 21-22, 24, 26. Direct quotations from other sources are footnoted separately.

## Community Beginnings

The area that would eventually become Sherman was originally part of Rancho La Brea (now Hollywood, part of West Hollywood, and Hancock Park) and Rancho Rodeo de Las Aguas (now part of West Hollywood, Beverly Hills, and Beverlywood).<sup>7</sup> These large ranchos passed through several owners in the nineteenth century and were eventually divided and built up with the dense urban development that characterizes the area today. The legacy of the ranchos is seen mostly in the street names of West Hollywood and the surrounding areas of Los Angeles. The difference in historic development patterns—from street patterns to parcel size—between the east and west halves of West Hollywood is also a reflection of the boundaries of the ranchos.

Throughout California, the ranchos were divided into increasingly smaller holdings in the decades following statehood. Rancho La Brea (the more eastern) is named for the tar that bubbles to the surface in the area.<sup>8</sup> After California became a state in 1850, Major Henry Hancock acquired Rancho La Brea. Hancock was a lawyer and surveyor. In the 1850s, he was responsible for creating the second official map of Los Angeles. He constructed a home on land near the present-day La Brea Tar Pits at Wilshire Boulevard and Fairfax Avenue and began selling the tar commercially. To the west, Rancho Rodeo de Las Aguas passed through a series of owners following statehood, including Hancock, who later sold his interest.

By the late nineteenth century, the remainder of what had been Rancho La Brea and Rancho Rodeo de Las Aguas had been subdivided into smaller portions for farming. In 1877, Eugene Plummer acquired 160 acres of Rancho La Brea from Hancock. Called the Plummer Ranch, the tract of land was bounded by present-day La Brea Avenue (east), Santa Monica Boulevard (south), Gardner Street (west), and Sunset Boulevard (north). This formed the eastern portion of the future City of West Hollywood. In the late nineteenth century, the central portion of what would become West Hollywood was owned by Thomas and Leander Quint. The Quints were brothers from Vermont and nephews of Henry Hancock. Hancock passed away in 1883. In 1893, the brothers filed a tract map to subdivide 20 acres of land.

West Hollywood ceased to be an isolated agricultural area in the early 1890s when Moses H. Sherman and Eli P. Clark began developing the Los Angeles Railway electric streetcar system. After Clark married Sherman's sister Lucy in 1880, the Clarks moved to California in 1891 to partner with Sherman in establishing railways in the Los Angeles area. The two men formed the Los Angeles Railway Company. Clark also served as president of the Sherman and Clark Land Company, a real estate business in Los Angeles.<sup>9</sup>

The first section of Sherman and Clark's Los Angeles Consolidated Railroad Company system ran from downtown Los Angeles to Pasadena and began service in 1890. It eventually had more than 250 miles of track running between areas as distant as Burbank, downtown Los Angeles, and Santa Monica. The

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<sup>7</sup> Ryan Gierach, *Images of America: West Hollywood* (Charleston, SC: Arcadia Publishing, 2003), 12-13.

<sup>8</sup> Bruce T. Torrance, *Hollywood: The First Hundred Years* (New York, NY: New York Zoetrope, 1979), 12.

<sup>9</sup> James Miller Guinn, *A History of California and an Extended History of Los Angeles and Environs: Biographical, Vol II* (Los Angeles, CA: Historic Record Company, 1915), 689-690.

South Hollywood-Sherman line connected the railyard with downtown Los Angeles and Santa Monica.<sup>10</sup> A portion of this railway was later known as the “Balloon Route,” which carried passengers along a loop that ran from downtown Los Angeles to Santa Monica, then south to Redondo Beach, and back to downtown.<sup>11</sup> The line followed present-day Santa Monica Boulevard.

In 1895, Sherman laid out a five-acre railyard at the corner of present-day Santa Monica and San Vicente Boulevards (then known as Sherman Avenue and Clark Street). Two years later, he named the railyard and surrounding area “Sherman.” The first streets laid out were Larrabee Street, Clark Street (now San Vicente Boulevard), Cynthia Street, and Sherman Avenue (now Santa Monica Boulevard).<sup>12</sup> The Town of Sherman initially comprised the railyard, car barns, a blacksmith shop, storehouses, and repair facilities (none of these buildings are extant).<sup>13</sup>

At the turn of the twentieth century, Sherman was referred to as a “pretty little railroad town [which] is making a growth fully equal to any other part of the valley in point of material prosperity.”<sup>14</sup> The subdivision of large land holdings continued through the 1890s. In 1896, E.H. White purchased twelve acres of land from the Quints and subdivided it into town lots. Residential lots sold for as low as \$150; many were purchased by railroad workers and those who worked in the surrounding agricultural fields. The town’s population was approximately five hundred people in 1905, and lots were developed with small, wood-frame homes, a general store, and other commercial buildings scattered between agricultural fields.<sup>15</sup> Five years later, Sherman had grown to nine hundred residents.<sup>16</sup>

The earliest documented multi-family housing in West Hollywood was located within the northwestern limits of the block containing the Sherman railyard. On the 1910 Sanborn fire insurance map, these buildings are labeled as a hotel, a bunkhouse, and a cluster of one-story buildings classified as tenements and described as a “Mexican Village” and “partly built of junk.”<sup>17</sup> Unlike other residences constructed in the town, worker housing on the yard was built as impermanent structures.<sup>18</sup> The hotel and bunkhouse are not described in detail on the map (see **Figure 2**).

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<sup>10</sup> Gierach, *Images of America: West Hollywood*, 20, 25.

<sup>11</sup> Gierach, *Images of America: West Hollywood*, 18.

<sup>12</sup> Johnson Heumann Research Associates, “Historic Resources Survey Final Report,” City of West Hollywood, 1987, 8.

<sup>13</sup> Sherman’s rail line was taken over by the Southern Pacific in 1906, and eventually became part of the Pacific Electric Railway system. Gierach, *Images of America: West Hollywood*, 22.

<sup>14</sup> “Education at Colegrove,” *Los Angeles Examiner*, August 14, 1904.

<sup>15</sup> Gierach, *Images of America: West Hollywood*, 26-27.

<sup>16</sup> Sanborn Fire Insurance Map, Los Angeles, Volume 10, 1919, Sheet 0c.

<sup>17</sup> Sanborn Map & Publishing Co., Ltd., Sherman 1910, accessed January 2021 via Los Angeles Public Library.

<sup>18</sup> Architectural Resources Group, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” prepared for the City of West Hollywood, November 2008, 19.

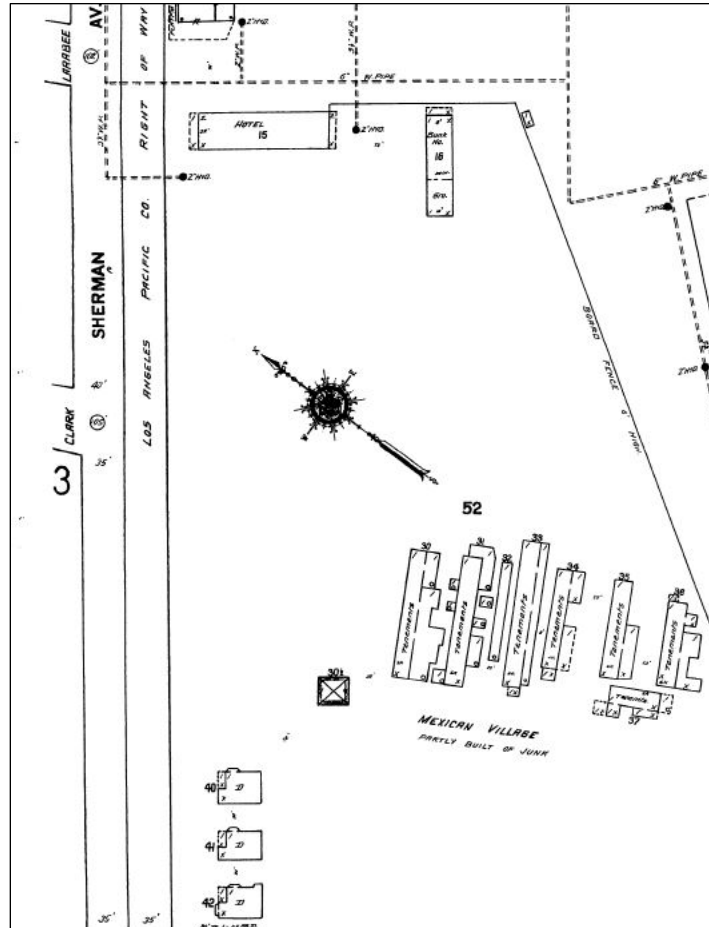


Figure 2: Sherman Railyard showing Mexican Village (Sanborn map, 1910).

By 1919, the area was sometimes referred to as West Hollywood and was generally considered to be bounded by Sunset Boulevard on the north, Doheny Drive on the west, La Brea Avenue on the east, and Beverly Boulevard on the south.<sup>19</sup> The street grid that runs through Hollywood dominated the eastern portion of the area, while the angled route of Santa Monica Boulevard, following the railroad tracks, determined the grid to the west.

## The Birth of the Motion Picture Industry

The motion picture industry came to Los Angeles in the 1910s but did not expand into Sherman with permanent production facilities until the 1920s. One of the earliest films to be shot in Sherman was “Casey at the Bat” (1916), which used Sherman Field (a baseball diamond now part of West Hollywood Park).<sup>20</sup> In 1919, Charlie Chaplin built a studio just over the Sherman border in Los Angeles on La Brea Avenue south of Sunset Boulevard. That same year, businessman Jesse D. Hampton constructed a studio south of Santa Monica Boulevard between Formosa Avenue and Poinsettia Place in Sherman.

<sup>19</sup> ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 19.

<sup>20</sup> Gierach, *Images of America: West Hollywood*, 33.

Shortly thereafter the Union Film Company opened at Santa Monica Boulevard and Hammond Street.<sup>21</sup> Related businesses such as film production plants were established. The area was also used as an outdoor film location, in large part because of its convenient proximity to Hollywood.

In 1922, Mary Pickford and Douglas Fairbanks took over the Jesse D. Hampton Studio and renamed it the Pickford-Fairbanks Studio. The studio's large backlot sets for films like "Robin Hood" and "The Thief of Baghdad" became prominent landmarks visible beyond the studio lot. The studio became the United Artists Studio in 1927 and the Samuel Goldwyn Studio in 1948.<sup>22</sup> The *Los Angeles Times* noted that "Sherman is proud of this industry [film] which promises to grow to enormous proportions and which will probably make the name of Sherman known in the entire world of film."<sup>23</sup> Film stars began moving to Sherman and building large single-family homes. The community also saw a significant amount of housing constructed for workers involved in the motion picture industry. This housing came in the form of both modest single-family residences and some of the town's first official apartment buildings.<sup>24</sup>

The motion picture industry was an important influence on the commercial, industrial, and residential growth of West Hollywood. By its nature, the motion picture industry was structured around service jobs and temporary employment. The appeal of the industry also drew newcomers to the area.<sup>25</sup> Apartments provided temporary rental housing for the industry's workforce that was often transient by nature.

## Sherman Becomes West Hollywood

In the 1920s, Sherman was growing increasingly dense and distinct as a place within the County at large. In response to this rapid growth, Sherman's Chamber of Commerce began considering consolidation with neighboring Los Angeles. The use of the City of Los Angeles' sewage and water treatment facilities was appealing to many residents, but opponents feared that consolidation would result in higher taxes.<sup>26</sup> Though the vote was close, Sherman residents voted against consolidation in 1924 and the community remained unincorporated. The residents did formally change the town's name to "West Hollywood," which had been an informal moniker for the area as early as the turn of the century.

## Multi-Family Residential Development in Sherman, 1895-1925

The rate of residential construction increased rapidly through the 1920s. In the early periods of development, individual developers chose what to build and where to build. In the 1920s, zoning regulations and local government bodies began to dictate the shape of development in the Los

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<sup>21</sup> Marc Wanamaker, "84 Years of the Motion Picture Industry in West Hollywood," Unpublished manuscript, 2001, 2.

<sup>22</sup> Wanamaker, "84 Years of the Motion Picture Industry in West Hollywood," 3-4; Torrance, *Hollywood: The First Hundred Years*, 94.

<sup>23</sup> "Sherman Goes Straight Ahead," *Los Angeles Times*, November 5, 1922.

<sup>24</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 20. This multi-family residential construction will be discussed further in the next section.

<sup>25</sup> Kenney, *Mapping Gay L.A.*, 36.

<sup>26</sup> Johnson Heumann Research Associates, "Historic Resources Survey Final Report," 11.

Angeles region. The most influential body was the City of Los Angeles, which established its City Planning Commission in 1920 and passed its first zoning ordinance the next year. Municipalities around Los Angeles County formed the Regional Planning Conference, made up of planners from the County's municipalities, shortly thereafter in 1922.<sup>27</sup> This became the County Regional Planning Commission in 1923. The County Planning Commission was meant to coordinate multiple aspects of urban development, such as land use and property subdivision, among multiple jurisdictions in participating city and unincorporated county communities. However, from the outset, it was recognized that the City of Los Angeles, despite being smaller in size than the County as a whole, dictated the course of zoning throughout the region.<sup>28</sup>

In the twentieth century, the County of Los Angeles was swayed by conservative forces to implement zoning that favored single-family home construction over the multi-family housing that would have met the increasing demand for dense, urban housing. The appeal of Sherman/West Hollywood and demand for housing placed the area in conflict with these forces dictating the zoning regulations in the 1920s and 1930s. This conflict between a preference for single-family zoning and demand for multi-family housing would be a continuing theme through the next decades of the area's development.

Modestly scaled, single-family vernacular houses and Craftsman bungalows were typical of Sherman's early residential development.<sup>29</sup> Residential development responded to the population boom of the late 1910s and early 1920s with enterprising solutions layered onto these predominantly single-family neighborhoods. Known as "accumulative architecture," parcels developed with single-family homes were configured to accommodate increasing density with secondary units constructed on top of the rear, detached garages.

When multi-family housing was initially constructed, it took the form of bungalow courts, duplexes, and fourplexes constructed in heights, forms, and styles that mirrored the surrounding single-family development. Bungalow courts and other forms of courtyard housing (a broad term that encompasses several different multi-family configurations, see Associated Property Types) were a middle ground between the privacy achieved with the single-family home and the lower cost and higher density offered by apartments. This type of development was located north of Santa Monica Boulevard between La Cienega and Crescent Heights Boulevards and to the east around what is now Plummer Park.<sup>30</sup>

## Eligibility Standards

Though resources dating to the earliest periods of development in Sherman/West Hollywood are extremely rare, simply being a multi-family residential resource constructed during this period is not

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<sup>27</sup> "Second Meeting Next Saturday," *Los Angeles Times*, March 26, 1922, V1.

<sup>28</sup> Todd Gish, "Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936," Ph.D. dissertation (University of Southern California, 2007), 328.

<sup>29</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 19.

<sup>30</sup> Bridget Maley and Katie Wollan, "West Hollywood Garden Court Thematic Grouping," California Department of Parks and Recreation Form Set, Architectural Resources Group, West Hollywood, CA, 2.

enough to justify significance. An eligible resource or district must have been important in the residential, cultural, or architectural development of the city.

To be eligible under the theme Multi-Family Residential Development in Sherman, 1895-1925, an individual property or district should:

- Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of Sherman; or
- Be emblematic of or constructed directly in response to cultural and residential developments that comprised the early growth of Sherman; or
- Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and
- Date from the period of significance; and
- Retain the essential aspects of integrity.

#### Integrity Considerations

- Should retain integrity of location, setting, design, materials, workmanship, feeling, and association
- For properties with associative significance, integrity is based on the period during which the significant person or organization occupied the property
- Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development
- If a resource is a rare surviving example of its type and/or period, a greater degree of alterations may be acceptable
- The majority of the resource's original materials and design features must remain intact and visible, including wall cladding, fenestration pattern, roof features, and details related to its architectural style (including vernacular styles)
- Limited door and window replacements may be acceptable if they do not change the original fenestration pattern, and are compatible with the original design of the resource

## West Hollywood, 1926-1945

### Overview

Many present-day patterns of multi-family residential development in West Hollywood are a product of the area's growth in the period between 1926 and 1945. The qualities that distinguish West Hollywood from other parts of the surrounding region emerged during this time, ranging from the area's unique density in the built environment that resulted in special zoning considerations to its relatively liberal social attitudes. While many facets of life in the Los Angeles region during this period were influenced by an increasing preference for values we now recognize as conservative, traditional, and heteronormative, West Hollywood appears to have followed a different path. The community welcomed a creative class of designers and entertainers known for its nonconformance.

With the growth of the motion picture industry and the population boom of the 1920s, much of the once-agricultural land on the east side of West Hollywood (formerly Rancho La Brea) was subdivided. The land north of Sunset Boulevard was developed with large residences, while the flat land to the south saw the construction of more modest homes belonging to working-class and middle-class residents. The film and tourism industries gave rise to a need for temporary and long-term rental housing, which frequently came in the form of multi-family residences. Unlike its neighboring communities, which developed with predominately single-family housing, large numbers of multi-family properties were constructed in West Hollywood during this period.<sup>31</sup>

### The Motion Picture Industry and West Hollywood's Early LGBTQ+ Community

By the latter half of the 1920s, the motion picture industry was firmly established in West Hollywood and neighboring Hollywood. This industry, with its range of economic activity, sustained the economies of both West Hollywood and Hollywood after the onset of the Great Depression in the 1930s. While the growth of the industry made West Hollywood a desirable place to live, it also influenced the community of people drawn to the area.

The motion picture industry in Los Angeles attracted an artistic community, many of whom were members of what is identified today as the LGBTQ+ community. During a period when being openly gay or lesbian was difficult and even dangerous, members of the LGBTQ+ community who worked in the motion picture industry were often freer to be themselves in private, as long as their sexual orientation or nonconforming gender identity was not their public image.<sup>32</sup> There were limited public gathering places and social outlets for the LGBTQ+ community, but establishments began opening in West Hollywood as early as the 1920s.

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<sup>31</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 22-23.

<sup>32</sup> GPA Consulting, "SurveyLA LGBT Historic Context Statement," City of Los Angeles, September 2014, 34.

With the onset of the Great Depression in the 1930s, the nation became more culturally conservative.<sup>33</sup> Many Americans believed the causes of the Great Depression were rooted in the hedonistic culture of the 1920s, under which they included being gay, lesbian, or bisexual.<sup>34</sup> Additionally, traditional gender roles and ideals of masculinity were threatened as many men were unable to support their families. The reactionary response to the fear and tension of the period was the return of a staunch belief in heteronormative gender roles: men should be men, and women should be women.<sup>35</sup>

In response to the conservative climate of the time, the motion picture industry created the Production Code, often called the Hays Code, in 1930. The Production Code was a doctrine of self-censorship designed to preempt government interference in the content of films, promote conservative politics, and mollify Christian critics of the industry. The Production Code reflected conservative values of the time, often connected to traditional Christian moral codes. Depictions of nontraditional sexual relationships ranging from unmarried straight lovers to same-gender couples were supposed to be forbidden; however, there was no means in place to enforce the code, so producers and executives knowingly and willingly violated it regularly in its early years.<sup>36</sup>

In 1934, after heightened threats of government interference and boycotts, all the major studios agreed to the enforcement of the Production Code under the direction of the new Production Code Administration (PCA). The PCA had the final say on all scripts before they went into production and all finished films before they could be released. On-screen depictions of relationships and expressions of gender mirrored conservative Christian values. All other relationships and gender expressions were censored. By the mid-1930s, the industry centers in Hollywood and West Hollywood had transitioned from a place of relative freedom for the LGBTQ+ community to a place of certain fear and prejudice.<sup>37</sup> The enforcement of an increasingly conservative tone in the motion picture industry extended from PCA's control of film content to control over public gathering spaces for those working in the industry.

In effect, this conservative climate created a clear distinction between the geographic areas of Hollywood and West Hollywood for residents and patrons of commercial establishments. Hollywood was part of the City of Los Angeles. Enforcing laws against homosexuality and gender non-conformance (such as cross-dressing), the City of Los Angeles Police Department regularly raided bars and clubs known to be accepting of LGBTQ+ patrons and performers. West Hollywood was situated in unincorporated county territory. The Los Angeles County Sheriff's Department, by comparison, was not as vigilant about enforcing laws that targeted the LGBTQ+ and artistic community of the motion picture industry.<sup>38</sup> West Hollywood became an area known to be less conservative and slightly safer than surrounding areas.

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<sup>33</sup> Paragraph and other portions of section text excerpted from GPA Consulting, "SurveyLA LGBT Historic Context Statement," 36-37.

<sup>34</sup> William J. Mann, *Behind the Screen: How Gays and Lesbians Shaped Hollywood 1910-1969* (New York, NY: Viking, 2001), 122.

<sup>35</sup> Mann, *Behind the Screen*, 122.

<sup>36</sup> Mann, *Behind the Screen*, 122.

<sup>37</sup> Mann, *Behind the Screen*, 123-128 and 140-143.

<sup>38</sup> \*This section will be expanded during Phase 2 with additional research into the County's anti-crossdressing or anti-masquerading ordinances.

## Zoning Efforts in Los Angeles County

Through zoning regulations introduced across Los Angeles County during the 1920s, the impact of conservative values left a direct and lasting influence on the built environment. As in other aspects of community life, West Hollywood continued to be an island of resistance to these forces. The development of these zoning regulations revealed the tension between meeting an increasing demand for housing in central areas like West Hollywood and the cultural preferences favoring single-family homes across the diverse county. Though the earliest residential construction in West Hollywood was overwhelmingly single-family, multi-family residential development occurred in this area early in comparison to the lack of density countywide. By the mid-1920s, the low-rise single-family architecture, duplexes, and fourplexes of earlier periods were no longer sufficient to address the increasing demand for housing in West Hollywood.

At the time, multi-family housing was associated with commerce, transience, and overcrowding. In contrast, single-family housing was associated with domestic ideals and abundant space.<sup>39</sup> Despite the growing popularity of apartment buildings in large urban areas across the nation, the middle class viewed apartment living as morally suspect.<sup>40</sup> While the single-family house was believed to embody its occupants' wholesome values, the residents of apartment hotels were often viewed as a transient and somewhat anonymous population that could easily engage in vice without the watchful eye of social scrutiny. General planning trends across the United States reflected this attitude. Housing reformers around the country equated multi-family housing and city density with substandard living conditions and lobbied for zoning codes that championed single-family residences and reduced or limited the construction of apartment buildings. Many communities within Los Angeles County prided themselves on being "cities of homes," and wanted to maintain their reputation as "a haven for suburban home-ownership."<sup>41</sup>

The Los Angeles County Regional Planning Commissioners of the 1920s and 1930s favored low-density housing over what they saw as less desirable higher-density development.<sup>42</sup> Between 1925 and 1926, the County Regional Planning Commission drafted the County's first zoning ordinance for unincorporated county land, which included West Hollywood. The County's ordinance included regulations for use, height, and zoning areas. The County's ordinance was designed "to protect ... [the] residential district from further encroachment on the part of apartment houses" and promote the construction of single-family residences.<sup>43</sup> The words "further encroachment" imply that infill development may have been widespread by this time and the unregulated, increasing density of neighborhoods was causing alarm.

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<sup>39</sup> Gish, *Building Los Angeles*, 324.

<sup>40</sup> Chattel Architecture, Planning & Preservation, Inc., *Historic Resources Survey: Hollywood Redevelopment Project Area* (Hollywood, CA: Community Redevelopment Agency, 2010), 37.

<sup>41</sup> Gish, *Building Los Angeles*, 305.

<sup>42</sup> Historic Resources Group, "Residential Development and Suburbanization," 1880-1980: Multi-Family Residential Development, 1895-1970," *Los Angeles Citywide Historic Context Statement* (City of Los Angeles Office of Historic Resources, 2018), 11.

<sup>43</sup> Los Angeles County Regional Planning Commission, First Annual Report, 1926 qtd. in ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 35.

When the County Planning Commission created the first zoning ordinance specifically for West Hollywood in 1928, single-family zoning was generally prioritized, and restrictions were placed on multi-family housing. Multi-family residences were permitted up to a height of 35 feet, indicating that even though multi-family housing was allowed, larger apartment buildings like those found in Hollywood to the east would not be constructed. The reverence and desire to protect single-family neighborhoods continued through the late 1920s and early 1930s. The Regional Planning Commission Report from 1929 and the zoning plan from 1931 delineated commercial zones along major thoroughfares and used multi-family housing zones to “provide a natural intermediate use for areas which are not needed for business, nor secluded enough for private homes.”<sup>44</sup>

Zoning, however, could not control the market demand and changing acceptance of larger apartment buildings. The planners throughout Los Angeles County’s municipalities increasingly accepted multi-family housing. This change in perspective can be seen in the rezoning of Hacienda Place in West Hollywood in the late 1920s and early 1930s. In 1928, the Board of Supervisors denied an application to rezone Hacienda Place for multi-family development, citing that it would “in all probability cause considerable damage to adjoining properties.”<sup>45</sup> However, multi-family buildings had already been constructed along the street, primarily in fourplex forms with common central entrances that hid the multi-unit layout. The change in zoning application was later approved in 1932. Throughout the late 1920s and 1930s, multi-family development increased across West Hollywood, especially in the eastern areas along Havenhurst Avenue and Crescent Heights Boulevard.

## Multi-Family Residential Development in West Hollywood, 1926-1945

While zoning plans of the 1920s and 1930s demonstrate some disdain for multi-family housing, many of the apartment buildings constructed in West Hollywood during the period rose above this stigma through the quality of design, compatible massing, and variety of residents. Among the most distinctive and unique buildings of the period were those with elaborate, fanciful architectural ornamentation.

Prewar courtyard apartments from this period were often designed in the Spanish Colonial Revival or other Period Revival styles, while multi-story apartment houses often applied the French Chateausque or Art Deco styles.<sup>46</sup> The area bounded by Sunset Boulevard on the north, Fountain Avenue on the south, Sweetzer Avenue on the west, and Fairfax Avenue on the east developed with a unique concentration of upscale apartment houses.<sup>47</sup> Courtyard apartments were also constructed extensively as infill development.<sup>48</sup>

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<sup>44</sup> LACRPC, “Regional Plan of Highways: Section 4: Long Beach-Redondo Area” (1931), 123, qtd. in Gish, *Building Los Angeles*, 361.

<sup>45</sup> Los Angeles County Regional Planning Commission, Seventh Annual Report, 1932 qtd. in ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 36.

<sup>46</sup> ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 23.

<sup>47</sup> ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 23.

<sup>48</sup> Stefanos Polyzoides, Robert Sherwood and James Tice, *Courtyard Housing in Los Angeles*, 2nd Edition (Princeton, NJ: Princeton Architectural Press, 1992), 12.

Two explanations for West Hollywood's unique concentration of architecturally fanciful and varied multi-family buildings have emerged. The first emphasizes West Hollywood's ties to the motion picture industry. The industry attracted people to the area with housing demands, finances, and theatrical sentiments. The stylistic hodgepodge was directly linked to movie-set design. A second explanation sees the variation of styles as a desire for designs that referred to stable, long-established places. Courtyard apartments that looked like European castles or Spanish haciendas countered the recent development of West Hollywood and its surrounding communities. These styles and forms were the creation of a make-believe world that referenced security and stability.<sup>49</sup>

In addition to high-style apartment buildings, modest multi-family housing was still constructed as the community grew. Bungalow courts, duplexes, flats, and fourplexes from the period between 1926 and 1945 can be found throughout West Hollywood. At this time, the eclectic mixture of one to three-story multi-family residences that characterizes the city today emerged.<sup>50</sup>

## Eligibility Standards

Eligible resources dating to the period of development between 1926 and the end of World War II reflect multi-family residential development in response to the growth of the entertainment industry, zoning efforts, and the increasing architectural sophistication of West Hollywood. An eligible resource or district must have been important in the residential, cultural, or architectural development of the city.

To be eligible under the theme Multi-Family Residential Development in West Hollywood 1926 - World War II, an individual property or district should:

- Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or
- Be emblematic of or constructed directly in response to cultural and residential developments that occurred in West Hollywood during the period of significance; or
- Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and
- Date from the period of significance; and
- Retain the essential aspects of integrity.

## Integrity considerations

- Should retain integrity of location, setting, design, materials, workmanship, feeling, and association

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<sup>49</sup> Polyzoides, Sherwood and Tice, *Courtyard Housing in Los Angeles*, 14.

<sup>50</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 23-24.

- For properties with associative significance, integrity is based on the period during which the significant person or organization occupied the property
- Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development
- If a resource is a rare surviving example of its type and/or period, a greater degree of alterations may be acceptable
- The majority of the resource's original materials and design features must remain intact and visible, including wall cladding, fenestration pattern, roof features, and details related to its architectural style (including vernacular styles)
- Limited door and window replacements may be acceptable if they do not change the original fenestration pattern, and are compatible with the original design of the resource

## Postwar West Hollywood, 1946-1965

### Overview



*Figure 3: Santa Monica Boulevard and Ramada Drive, looking northwest, 1955 (Los Angeles Public Library Digital Collections).*

In the decades following World War II, Southern California experienced rapid population growth. West Hollywood remained an island of unincorporated county territory, a small area often overlooked by the County government. During a period of increasing social conservatism, West Hollywood remained a place of relative freedom and anonymity. Real estate developers recognized West Hollywood's continued popularity as a residential area. By this time, however, much of the land was already developed. Multi-family residential development in West Hollywood after World War II largely consisted of infill and redevelopment of parcels, typically those occupied by single-family homes and lower density multi-family buildings. The result was an increase in residential density during this period, but also an awareness that a clear plan would be needed to balance continuity and change.

## The Rise of West Hollywood's Interior Design Industry

In the second half of the twentieth century, West Hollywood emerged as the center of the interior design industry for the West Coast. Before World War II, furniture showrooms were concentrated in downtown Los Angeles. Immediately after the war, showrooms began opening along La Cienega, Beverly, and Robertson Boulevards. At the time, these streets were developed with a discordant and incompatible combination of single-family homes, manufacturing facilities, and retail shops.<sup>51</sup> Land and small industrial buildings in this area were relatively inexpensive and available in the late 1940s, creating opportunities for the large and flexible warehouse-like spaces needed by the industry to display furniture, carpets, tiles, and fabrics. In the 1950s and 1960s, property owners, real estate developers, and design firms joined to create a concentrated design district along the streets of Beverly, Robertson, La Cienega, and Melrose, leading to the rapid association of the industry with the West Hollywood area.<sup>52</sup> Some of the area's interior designers, many living in the Norma Triangle area at West Hollywood's western edge, chose to build or remodel their single-family residences in the emerging Hollywood Regency style, developing a unique style that was also applied to multi-family residential buildings from the period.<sup>53</sup>

## West Hollywood's LGBTQ+ Community

The LGBTQ+ community grew in West Hollywood in the postwar period and had become an integral part of the area's identity by the late 1950s. In contrast to a brief relaxing of gender roles that took place during the tumult of World War II, in the postwar era anything that deviated from the heteronormative was again heavily stigmatized. In this conservative social climate, West Hollywood remained a haven for a small LGBTQ+ community, though by no means were members of the community free to be public about their identity.

Bars and nightclubs in West Hollywood, which had opened as early as the 1920s, still faced less threat of raids by the County Sheriff's vice squads.<sup>54</sup> These establishments had long been the few available gathering places and social outlets for the gay community. Until the postwar period, knowledge of the LGBTQ+ bars and nightclubs was largely known by word of mouth and other means that allowed them to maintain a low profile. Bob Damron's "The Address Book," which was first published in 1965, included listings of all the bars, nightclubs, restaurants, and coffee shops he had visited that catered to gays and lesbians in the country. The book included several West Hollywood businesses in its listings.<sup>55</sup>

Police crackdowns on homosexuality increased in the 1940s and 1950s, notably in the neighboring City of Los Angeles. In the 1950s, the LGBTQ+ community began to push back against intolerance. In the end, the police crackdowns on gay bars in the 1940s and 1950s would lay the foundation for the

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<sup>51</sup> Gierach, *Images of America: West Hollywood*, 88.

<sup>52</sup> Gierach, *Images of America: West Hollywood*, 88. Text excerpted from GPA Consulting, "West Hollywood Commercial Historic Resources Survey," 53-54.

<sup>53</sup> Gierach, *Images of America: West Hollywood*, 88; ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 25.

<sup>54</sup> Kenney, *Mapping Gay L.A.*, 23.

<sup>55</sup> Damron's Address book was updated annually beginning in 1968. It has been known as Damron Men's Travel Guide since 1999. GPA Consulting, *SurveyLA LGBT Historic Context Statement*, 56.

gay liberation movement around the country. In the 1950s and 1960s, the LGBTQ+ community increasingly realized that when they defended their bars from attacks by police, pleaded “not guilty” in court to charges of lewd conduct, or challenged the police officers and liquor control boards, they were establishing their constitutional right to gather in public places. Many of the bars and clubs identified as part of the 2016 Commercial Historic Context Statement were sites of civil rights protests beginning in the 1960s and 1970s.

While bars and clubs became a focal point in the fight for gay rights, it was often in private settings that the gay community could most effectively organize, at least initially. Several gay and lesbian civil rights and activist groups formed during this period. These organizations often lacked a dedicated meeting space and operated out of members’ homes or apartments. One such group was the Mattachine Society, which first met in the Los Angeles home of its founders Harry and Anita Hay.<sup>56</sup> Though the Los Angeles chapter of the group soon disbanded, a West Hollywood chapter evolved into ONE Incorporated, an educational and advocacy organization for gay rights, in 1952.<sup>57</sup> Some gay organizations began publishing newspapers or magazines to open channels of communication within the gay community. These included *ONE* and *The Advocate*, both published outside West Hollywood, and *The Lesbian Tide*. *The Lesbian Tide* was affiliated with a radical branch of the Daughters of Bilitis, the counterpart lesbian organization to the Mattachine Society. *The Lesbian Tide* was first published from the West Hollywood apartment of founder Jeanne Cordova at 1124½ Ogden Drive in the early 1970s.<sup>58</sup>

Though the reputation of West Hollywood as an enclave for the LGBTQ+ community from 1946 to 1965 is established, linking this history to the residential built environment is much more difficult. Until well into the second half of the twentieth century, LGBTQ+ people faced the threat of arrest, discrimination, and harm simply for expressing their identity. Maintaining invisibility was an act of self-preservation. Organizations often met in secret locations. As such, the number of known potential resources reflecting the importance of the community is not proportionate to its importance. Currently, there is limited information available to connect the history of the LGBTQ+ community in West Hollywood to the residential built environment beyond previously identified locations of social organizations or the residences of prominent members of the community.<sup>59</sup>

## Zoning in the Postwar Period

As the landscape of Southern California changed rapidly in the postwar period and communities became more crowded, conflict often arose over the underlying zoning that guided this growth. Articles in the *Los Angeles Times* reveal that the County debated zoning changes to control multi-family housing density and building height, but it does not appear that any changes were made until the 1970s.<sup>60</sup>

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<sup>56</sup> GPA Consulting, *SurveyLA LGBT Historic Context Statement*, 16.

<sup>57</sup> Excerpted from GPA Consulting, *City of West Hollywood Commercial Historic Resources Survey*, 75-76.

<sup>58</sup> GPA Consulting, *City of West Hollywood Commercial Historic Resources Survey*, 75-76.

<sup>59</sup> \*GPA hopes to expand this section following community outreach in Phase 2.

<sup>60</sup> County archives were not accessible for research due to the COVID-19 pandemic.

The rapid growth in the Los Angeles region during the postwar period was facilitated in large part by the construction of the freeway system, which eventually connected widely dispersed new suburban tracts with the central business districts. In older neighborhoods throughout the region, the freeway fundamentally altered the landscape. Although County planners put forward plans for a new freeway through West Los Angeles in the 1940s, residents pushed back. The Beverly Hills Freeway, as it was eventually called, was intended to be an extension of the Glendale Freeway (State Route 2), and would have connected Highway 101 in Hollywood with Interstate 405 in West Los Angeles. It would have traveled through portions of West Hollywood between Santa Monica Boulevard and Melrose Avenue before turning southwest through Beverly Hills via a submerged trench, then through Century City to Interstate 405. Though some in the business, retail, and commercial development communities supported the plan to construct a freeway, area homeowners were vehemently opposed. Pushback, including legal challenges, contributed to project delays, and by the 1960s, enthusiasm and funding for freeway construction had largely ceased. By the mid-1970s, the project had lost many of its strongest supporters, and the project was never realized.<sup>61</sup> In contrast to other parts of Los Angeles, where the freeway transformed the landscape and altered patterns of traffic, West Hollywood retained much of the same appearance and scale that had characterized it in the 1920s and 1930s.

In the early part of the postwar period, the only zoning updates that came to fruition addressed parking requirements. The rapid uptick in apartment construction revealed the inadequacy of existing off-street parking requirements, which had been in place since the 1930s and specified one car per unit. Though the City of Los Angeles voted to increase parking requirements to two spaces per unit in 1958, the County was slower to act. It was not until 1962 that the County increased parking requirements from one to one-and-a-half spaces.<sup>62</sup> Not long after, the Board of Supervisors asked planners to study the possibility of increasing the requirement further to two spaces per unit. This plan faced opposition from developers and was not resolved for nearly a decade.<sup>63</sup> In the interim, the County Planning Commission often required two spaces per unit for apartment buildings and complexes when approving permit requests.<sup>64</sup> The increase in parking requirements (both officially and unofficially) drove developers to construct larger buildings.

In the absence of comprehensive changes regarding density and zoning, rezoning requests were processed one by one as projects went to the County for approval. One of the most common rezoning requests during this time was for the conversion from single-family zoning to R3 medium density multi-family zoning.<sup>65</sup> This trend occurred for projects throughout West Hollywood into at least the early 1960s. In 1960, the *Los Angeles Times* reported,

A massive trend toward reconversion is the keynote of the building boom in the West Hollywood area [...] The older residential housing in the area is being torn down to make way for the construction of the modern apartment buildings, which the constantly increasing

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<sup>61</sup> Nathan Masters, "Why Isn't There a Freeway to Beverly Hills?" KCET, accessed January 20, 2021, <https://www.kcet.org/shows/lost-la/why-isnt-there-a-freeway-to-beverly-hills>.

<sup>62</sup> "Hearing Set on Zone Plea for Parking," *Los Angeles Times*, June 17, 1962, F4.

<sup>63</sup> "Auto Parking Study Due Next Month," *Los Angeles Times*, December 13, 1964, G12.

<sup>64</sup> "County Oks Parking Plan for Apartments," *Los Angeles Times*, August 12, 1973, SF\_B12.

<sup>65</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 37.

population of the area necessitates. The boom even extends to the well covered Sunset Strip where some very expensive buildings are being demolished to make way for the giant high-rise towers that will soon dominate the city's skyline.<sup>66</sup>

Throughout the 1950s and 1960s, streets in single-family neighborhoods were dramatically altered, sometimes partially and other times almost completely, as denser multi-family housing was constructed.<sup>67</sup> This trend towards rezoning for higher-density and eventually higher-rise buildings led to debates at numerous Board of Supervisors' public hearings, fights with neighborhood homeowners at County Planning Commission meetings, and lawsuits by area residents.

The changes in zoning created incentives for the demolition of single-family homes. Though not all of these single-family homes were noteworthy, some were architectural masterpieces and places of important cultural movements in American history. The most well-known example of this trend was on Kings Road, a center of Modernist design since the 1910s.<sup>68</sup> After an initial failed attempt in 1960, Kings Road was rezoned from a single-family to an R4 district in 1963. The Board of Supervisors approved the change, despite vocal opposition from the community. With that change, the Kings Road landscape was altered irrevocably, paving the way for extensive demolition along the street, including the Dodge House. Two remaining Modernist masterpieces—The Schindler House (1922) and the Rootenberg House (1952)—have been designated as local cultural resources by the City of West Hollywood. The demolition of Dodge House was a catalyst for the historic preservation movement in Southern California.

Tensions over differing visions of West Hollywood's future would continue into the next decades. Residents were divided over issues that included traffic congestion, parking, and the trajectory of residential and commercial development.

## Multi-Family Residential Development in West Hollywood, 1946-1965

Between the early 1940s and mid-1960s, West Hollywood's density increased markedly as single-family residences throughout the community were replaced with apartments.<sup>69</sup> Although the dominant narrative of Southern California's postwar residential development is that widespread tracts of single-family homes were constructed to specifications for Federal Housing Administration (FHA)-backed loans, West Hollywood's development during this postwar period does not reflect this prevailing narrative. The construction boom of the 1920s meant that much of the small area comprising West Hollywood was fully developed, Within the town's limits, there was simply no room

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<sup>66</sup> Gordon Keith, "Reconversion Spurring West Hollywood Boom," Los Angeles Times, May 1, 1960, M11.

<sup>67</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 24.

<sup>68</sup> The first two houses constructed on Kings Road were Irving Gill's landmark Dodge House, built in 1915, and Arthur Kelly's Stephens House, built in 1916. Both were demolished in 1970 and 1964, respectively. The Schindler-Chase House was constructed in 1922. A second wave of Modernist design on Kings Road followed in the 1950s with the construction of: Aaron Green's Reif House (1950; demolished; arson), Josef Van der Kar's Rootenberg House (1952), and Nomland & Nomland's Sosin House (1957). Bruce H. Kaye. "Paved Paradise: An Architectural, Social and Political History of North Kings Road, West Hollywood, California: 1915-2003." Unpublished manuscript. 2005., quoted in ARG "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 22.

<sup>69</sup> University of Southern California Santa Barbara, "Frame Finder," 1941 and 1964 aerial photographs, accessed January 8, 2021, [https://mil.library.ucsb.edu/ap\\_indexes/FrameFinder/](https://mil.library.ucsb.edu/ap_indexes/FrameFinder/).

to construct the sprawling single-family tracts built in the San Fernando Valley and elsewhere. By the 1950s, financial institutions began offering more financing opportunities for the construction of multi-family development. Banks and insurance companies might fund as much as 90 percent of a project, and tax advantages for real estate development encouraged multi-family property type construction.<sup>70</sup> A trend of apartment construction throughout Southern California was in full force by the late 1950s, as undeveloped land became scarce, and prices rose. In places like West Hollywood, higher-density construction was not only attractive financially but was a necessity as well. The area remained a popular residential place during this period due to its central location and proximity to local studios and employment opportunities.

Postwar multi-family infill development that occurred south of Santa Monica Boulevard in the eastern half of West Hollywood often consisted of a less refined apartment type referred to as the Stucco Box, a subtype of which is popularly known as the “Dingbat.”<sup>71</sup> The Dingbat is a low-rise apartment building that is two to three stories in height, rectangular in massing, and clad in stucco. Its most recognizable features are its grade-level parking spaces located in recessed carports on the front, side, or rear elevations, and the prominent signage and lighting on its primary elevation.<sup>72</sup> It became a popular building type due to its low cost and density with a relatively small footprint, which led to a high return on investment. The small lot size required for Dingbats led to their widespread construction in already-established residential neighborhoods, especially around West Hollywood. Small multi-family residences on small lots, like the Dingbat, were no longer as financially attractive following changes to parking requirements in 1962.

The character of development in the western portion of the community, in the area roughly bounded by Sunset, Santa Monica, and La Cienega Boulevards, and Fairfax Avenue, was slightly grander in scale. In this area, new forms of courtyard housing, the postwar courtyard apartment, offered a landscaped retreat from the dense urban environment. The postwar courtyard apartment was designed as a self-enclosed space, with buildings arranged around an inner landscaped courtyard. The property was oriented away from the street, focusing inwards on a pool.<sup>73</sup>

A picture of Southern California as a place of endless sunshine, opportunity, and open space was not a new one; it had been carefully crafted by promoters and real estate developers since the late nineteenth century. Before World War II, however, this image was embodied in the single-family home. After the war, this image expanded to include apartment living. An idealized image of California living expanded to include multi-family residential development during the postwar period. This shift was in part a response to the decreasing availability of land. It also reflected the rising percentage of people that chose to rent an apartment over buying a single-family home. For some, this was still a temporary decision before homebuying, but for increasing numbers of people, it became a

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<sup>70</sup> Steven A. Treffers, “The Dingbat Apartment: The Low-Rise Urbanization of Post-World War II Los Angeles, 1957-1964,” Master’s Thesis, May 2012, 11.

<sup>71</sup> ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 33.

<sup>72</sup> Treffers, “The Dingbat Apartment,” 3.

<sup>73</sup> ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 45-46.

permanent preference.<sup>74</sup> The *Los Angeles Times* reported on the shift in the popular perception of apartment living when it wrote:

Everywhere you look, apartment houses with colored lights and modern landscaping are springing up. Unless you've lived in one or visited one you're in for a big surprise. For gone are the dark, drab, shabbily carpeted hallways and stiff lipped neighbors. In their place are balconies, courtyards, swimming pools and a young, friendly country club set. Only, of course, these people don't belong to a country club—they just act and live like they do. Their country club is the apartment house.<sup>75</sup>

Embodying this new ethos were architect-designed multi-family residences like those designed by Edward H. Fickett. Fickett was well-known for his designs of postwar tract homes in the 1940s and 1950s, but he also designed several apartment buildings in West Hollywood during the same decades. These included the Sunset Patio Apartments (1949) located at 1127 Horn Avenue, and the Hollywood Riviera (1954), located at 1400 Hayworth Avenue. Many of Fickett's buildings were designed with a focus on interior patios with a swimming pool at the center. Lush tropical plantings were meant to evoke the relaxed, yet luxurious lifestyle promised as part of postwar California.<sup>76\*</sup>

The principles embodied in Fickett's designs became widespread in the postwar period and were applied to numerous multi-family residences in the 1950s and early 1960s. Many of the apartment buildings from this period were relatively simple in design, which minimized cost, and incorporated a landscaped courtyard or swimming pool to give the appearance of luxury. An emphasis on indoor-outdoor living translated into the use of exterior corridors and balconies around this central courtyard.

## Eligibility Standards

Eligible resources dating to the period of development between 1946 and 1965 reflect a period of transition. An eligible resource or district must have been important in the residential, institutional, and architectural development of the city during this period. Resources may also be buildings constructed in earlier periods associated with institutions and important individuals who achieved significance in the postwar period.

To be eligible under the theme Multi-Family Residential Development in West Hollywood, 1946-1965, an individual property or district should:

- Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or

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<sup>74</sup> Tom Cameron, "Multiple Unit Construction Looms as Rival of Single-Family Houses," *Los Angeles Times*, August 20, 1961, 11.

<sup>75</sup> Barbara Lenox and Don Alpert, "Apartment Living: This, too, is apartment living," *Los Angeles Times*, June 7, 1959, J12.

<sup>76</sup> Jeff Samudio and John English, "Sunset Patio Apartments," West Hollywood Cultural Resources Designation Application, Design Aid Architects, West Hollywood, CA, October 2001.

\*GPA anticipates that additional, possibly earlier examples of the Courtyard Apartments - Post War property type may be identified in Phase 2.

- Be emblematic of or constructed directly in response to cultural and residential developments that occurred in West Hollywood during the period of significance; or
- Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and
- Date from the period of significance; and
- Retain the essential aspects of integrity.

#### Integrity considerations

- Should retain integrity of location, setting, design, materials, workmanship, feeling, and association
- For properties with associative significance, integrity is based on the period during which the significant person or organization occupied the property
- Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development
- If a resource is a rare surviving example of its type and/or period, a greater degree of alterations may be acceptable
- The majority of the resource's original materials and design features must remain intact and visible, including wall cladding, fenestration pattern, roof features, and details related to its architectural style (including vernacular styles)
- Limited door and window replacements may be acceptable if they do not change the original fenestration pattern, and are compatible with the original design of the resource

## Modern West Hollywood, 1966-1984

### Overview

By the mid-1960s, West Hollywood was home to a diverse population with notable concentrations of older residents, Russian Jewish immigrants, and members of the LGBTQ+ community. West Hollywood became a center of Los Angeles' LGBTQ+ community in the 1970s. An enclave nicknamed "Boystown" formed along Santa Monica Boulevard. In Boystown, like other gay enclaves in major cities, the LGBTQ+ community found a place where "...gay visibility was the norm rather than a daily struggle."<sup>77</sup> Soon after, however, the AIDS epidemic swept through the nation and ushered in a period of crisis for the gay community.



Figure 4: View looking southeast from the rooftop of the Sunset Hyatt Hotel, 1979 (Los Angeles Public Library Digital Collection).

The residential landscape became even more diverse and varied during this period. As the County continued to approve rezoning requests for multi-family construction, the density of West Hollywood's streets increased. Rising land values, minimal undeveloped land, and higher rents led developers to favor verticality and density in new apartment construction. The community faced worsening traffic congestion, a lack of sufficient parking, and what some saw as unchecked multi-family residential

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<sup>77</sup> Kenney, *Mapping Gay L.A.* 35.

construction. To alleviate these problems and guide future development, the County created a draft master plan and later a community plan, focusing on zoning, parking, and traffic circulation. Disagreement over issues related to multi-family housing, from rent control to condominium conversions, was a recurring theme of public discourse. By the late 1970s, a majority of West Hollywood's residents rented their homes. The debate over rent control became a driving force for the incorporation of the City of West Hollywood in 1984.

## West Hollywood's LGBTQ+ Community

By the 1960s, the LGBTQ+ community was an integral part of West Hollywood's identity. The LGBTQ+ community had long gravitated to the area for its nightlife. During the 1960s and 1970s, West Hollywood continued to be a place for newcomers. Boystown, an area that became emblematic of the openness of the gay community in West Hollywood by the mid-1970s, formed gradually at the west end of Santa Monica Boulevard between La Cienega and Robertson Boulevards.<sup>78</sup> Along this stretch of Santa Monica Boulevard, the railroad tracks ran through the center of the street, and a mix of industrial and commercial spaces bordered pockets of modest residential development from the 1920s. It was less desirable as a retail destination and did not attract developers or tenants like the more upscale and traditional stretches of retail along the Sunset Strip to the north or Beverly Hills to the west. The Boystown name itself was a derogatory moniker foisted upon the community by straight people, and acceptance of the name within West Hollywood has fluctuated over time. Despite the gendered name, Boystown was a showcase for many aspects of LGBTQ+ culture. For LGBTQ+ people who came to West Hollywood from less accepting parts of the world, Boystown was a welcome surprise.<sup>79</sup> Throughout the 1970s, gays and lesbians in Southern California recognized West Hollywood as "the most visible concentration of gay culture and power in the region."<sup>80</sup>

By the end of the 1960s, LGBTQ+ organizations with ambitious and varied agendas formed to advocate for civil rights, social services, community support, and mainstream visibility for the community as the idea of uniting individuals that identified as lesbian, gay, bisexual, and transgender into the movement gained traction.<sup>81</sup> The Gay Liberation Front (GLF) demonstrated against negative images of LGBTQ+ persons in print media and on television and organized the first gay pride parade, which marched down Hollywood Boulevard in 1970.<sup>82</sup> The Municipal Elections Committee Los Angeles (MECLA) formed in 1976 to promote LGBTQ+-supportive candidates for public office. Originally called Orion, the group deliberately did not identify its homosexual-rights agenda in its name. MECLA marked a milestone in shaping electoral politics in Los Angeles by raising significant amounts of money and using electoral politics to give power to homosexuals and their allies.<sup>83</sup> MECLA organized a successful series of elegant dinners and banquets that for the first time tapped into the wealth of

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<sup>78</sup> The name may have been a reference to a Spencer Tracy movie from 1948 about a colony of orphaned boys. The original Boystown colony was located in Nebraska. Lillian Faderman and Stuart Timmons, *Gay L.A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians* (University of California Press: 2009), 231; Kenney, *Mapping Gay L.A.*, 33.

<sup>79</sup> Excerpted from GPA Consulting, *West Hollywood Commercial Historic Resources Survey* 76-78.

<sup>80</sup> Kenney, *Mapping Gay L.A.*, 33.

<sup>81</sup> GPA Consulting, *SurveyLA LGBT Historic Context Statement*, 12.

<sup>82</sup> GPA Consulting, *SurveyLA LGBT Historic Context Statement*, 14.

<sup>83</sup> Faderman and Timmons, 232.

the affluent gay community to influence electoral politics across many jurisdictions in Los Angeles.<sup>84</sup> The organization was based in West Hollywood with offices located in the French Market building at 7985 Santa Monica Boulevard. Political organizing by the LGBTQ+ community increased significantly across the country by the late 1970s; in West Hollywood, the community protested sites such as Barney's Beanery over a controversial sign that read "Fagots Stay Out" and refused service to LGBTQ+ people.

According to historian Moira Kenny, "West Hollywood marks the evolution of Los Angeles's gay movement from one focused on short-term responses to crisis within the community to one of creating and sustaining community institutions through alliances with other local constituent groups and residents."<sup>85</sup> Many of the community organizations founded in Los Angeles, such as the pride parade, began relocating or focusing their efforts on West Hollywood because of its reputation as the center of the LGBTQ+ community. As the 1970s and 1980s gay rights movement progressed, organizations were more open about listing their addresses and including the name "West Hollywood."

As an LGBTQ+ oriented commercial strip grew along Santa Monica Boulevard, the surrounding area drew more residents from the gay community. Writer Ryan Gierach states that "until the mid-1980s, the majority of [West Hollywood's gay community] lived safely tucked away from distracted and disinterested county bureaucrats in cheap little trolley apartments lining Santa Monica Boulevard."<sup>86</sup> Though it was not possible to accurately quantify the number of gay residents in West Hollywood, gay activists estimated that between 20 percent and 40 percent of residents identified as LGBTQ+ by this time.<sup>87</sup>

The personal and sexual freedom found in West Hollywood's Boystown gave way to a period of crisis in the early 1980s as the AIDS pandemic swept through the gay community. Researchers believe that the virus began spreading between major U.S. cities from 1977 to 1979. In the late 1970s and early 1980s, the unusual combination of symptoms that characterize AIDS appeared disproportionately in the gay community, including many men who lived in West Hollywood.<sup>88</sup> The AIDS crisis lent a new sense of urgency to the activism and social services that began in earlier decades.<sup>89</sup>

## Russian Immigration

A major contribution to West Hollywood's increasing diversity during this period were Jewish immigrants from the Soviet Union. Jewish immigrants from the Soviet Union began arriving in Los

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<sup>84</sup> It is known that MECLA hosted fundraising events at hotels. Locations may have also included members' homes, but specific residences were not located during research conducted for this historic context statement. Further research is needed to determine the location of multi-family residential properties that may be significant for their association with MECLA.

<sup>85</sup> Kenney, *Mapping Gay L.A.*, 46.

<sup>86</sup> Gierach, *Images of America: West Hollywood*, 85.

<sup>87</sup> Stephen Braun, "West Hollywood: Vote May Make It First Gay-Run City," *Los Angeles Times*, October 14, 1984, C1.

<sup>88</sup> Randy Shilts, *And the Band Played On: Politics, People, and the AIDS Epidemic* (New York, NY: St. Martin's Press, 1987), 142-143.

<sup>89</sup> In the City of West Hollywood, much of the organized medical, social, and activist response to the AIDS crisis, including AIDS information centers, public health outreach efforts, and social activism of groups like AIDS Coalition to Unleash Power (ACT UP) took place after incorporation in 1984.

Angeles in 1963 as refugees. Their immigration was part of a grassroots human rights campaign to help them escape persecution under the communist regime. Soviet Jews came to the United States in several distinct groups. In the 1970s and early 1980s, many of the immigrants included Russian Jewish activists. A second group migrated to the United States in the mid-1980s, following the implementation of a series of reform initiatives that, in part, relaxed immigration policies. Between 1970 and 1990, more than 20,000 Soviet émigrés moved to Los Angeles. Following the 1986 Chernobyl nuclear power plant disaster, a third wave of immigration occurred.<sup>90</sup> The peak of the Soviet Jewry immigration wave was in the early 1990s after the collapse of the Soviet Union.<sup>91</sup>

Many immigrants initially settled in West Hollywood and the adjacent Fairfax District of Los Angeles, where they merged with existing Jewish communities.<sup>92</sup> Several factors contributed to the popularity of West Hollywood as a place of settlement for Jews from the Soviet Union. Social service organizations were concentrated in the area. Organizations committed to assisting Soviet Jews, including the Jewish Federation and Southern California Council for Soviet Jews, were located in the Fairfax District. Assistance groups encouraged migrants to move to West Hollywood. They believed that the presence of older Jewish residents there, who migrated to the United States in the first half of the twentieth century and shared a similar cultural background and language with the Soviet Jews, would help them adapt to life in the United States.<sup>93</sup> The density of rental housing also made West Hollywood a popular choice for immigrating Jews due to its lower rental prices compared with other areas.

The nucleus of the Russian West Hollywood community was located around Plummer Park, which became a popular meeting place. As West Hollywood's Russian population increased, Russian-owned businesses, including grocery stores, restaurants, and bakeries sprang up along Santa Monica Boulevard between La Brea Avenue and Crescent Heights Boulevard.<sup>94</sup> Institutions such as the Chabad Russian Synagogue on Santa Monica Boulevard assisted new immigrants, connecting them with social services and reacquainting them with Judaism, which was illegal to observe in the Soviet Union.<sup>95</sup> Area residents nicknamed the enclave Little Odessa.<sup>96</sup>

## Growing Pains

By the mid-1960s, West Hollywood's population was diverse and growing rapidly. The community's population rose from 28,870 in 1960 to an estimated 41,000 by the end of the decade.<sup>97</sup> As both the population and density increased, homeowner opposition to new multi-family residential

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<sup>90</sup> Lynn C. Kronzek, "What Motivated the Migration of Jews from the Soviet Union to WeHo?" WeHoville, October 10, 2017, accessed March 16, 2021, <https://wehoville.com/2017/10/10/part-2-what-motivated-the-migration-of-jews-from-the-former-soviet-union-to-weho/>.

<sup>91</sup> GPA Consulting, "West Hollywood Commercial Historic Resources Survey," 80.

<sup>92</sup> Mathis Chazanov, "Jewish Community Prepares for Arrival of Soviet Immigrants," *Los Angeles Times*, January 22, 1989.

<sup>93</sup> Lyndia Lowy, Interview by Allison Lyons, Personal Interview, West Hollywood, February 10, 2016.

<sup>94</sup> Olga Grigoryants, "West Hollywood's Russian Population is Rapidly Shrinking," *LA Weekly*, April 19, 2017, Accessed March 16, 2021, <https://www.LAWeekly.Com/West-Hollywoods-Russian-Population-Is-Rapidly-Shrinking/>.

<sup>95</sup> Russell Chandler, "Immigrant Soviet Jews Get First Taste of Their Religion in LA," *Los Angeles Times*, August 25, 1991, accessed March 17, 2016, <https://www.latimes.com/archives/la-xpm-1991-08-25-me-1873-story.html>.

<sup>96</sup> Olga Grigoryants, "West Hollywood's Russian Population Is Rapidly Shrinking," *LA Weekly*, April 19, 2017, accessed March 16, 2021, <https://www.laweekly.com/west-hollywoods-russian-population-is-rapidly-shrinking/>.

<sup>97</sup> Seymour Beubis, "Chamber Hopes Master Plan Can Temper Growth," *Los Angeles Times*, December 21, 1969, WS1.

construction became even more acute. In the early to mid-1960s, development was dominated by the construction of even denser, higher-rise buildings along and near Sunset Boulevard as well as previously single-family residential streets, resulting in a conglomeration of homes and apartment buildings of varying sizes.

Much of this construction was in large part a response to the housing shortage facing Southern California at that time. Previously, the area had seen a surplus of rental apartments, which resulted in reduced construction rates; however, this slowdown soon caught up with the housing industry and by 1967, Los Angeles County residents were met with low vacancy rates and rising rents.<sup>98</sup> Similarly, the cost of purchasing a home was also rising, and entry-level opportunities for new homebuyers were increasingly out of reach. Nationwide postwar prosperity had faded and was giving way to inflation and a weaker economy. After the passage of the 1961 National Housing Act, the condo model of ownership emerged as a solution for people who could otherwise not afford to buy. In areas like West Hollywood where land was scarce and construction was expensive, developers began converting existing apartment buildings into condominiums to sell the units individually.<sup>99</sup>

West Hollywood's rapid growth brought several lingering problems to the forefront. Although the looser reins of the County government were attractive for many, contributing to West Hollywood's reputation as a place of tolerance and even freedom, it also meant that the community lacked the infrastructure and improvements enjoyed by neighboring cities. In the face of traffic congestion, limited parking, and under-regulated redevelopment, the Chamber of Commerce requested that the County complete a master plan in 1969 to guide future growth. The Chamber of Commerce hoped that the creation of a master plan would promote a sense of solidarity among residents. The Chamber, citing rapid resident turnover, lamented that "many zoning variances have been granted in West Hollywood, accounting for a confused zoning pattern," and as a result, "people lack identification with the community ... A master plan helps give a community stability. It shows the direction in which you are headed."<sup>100</sup> The master plan, however, was never completed. In 1972, the group in charge of the master plan fractured over differing views of what the document's goals and emphasis should be. A draft master plan was written but never finalized, but the document did inform the community plan that was completed the next decade.<sup>101</sup>

Clashes over multi-family residential construction and zoning continued in the 1970s. After a decade-long debate over zoning and parking changes, the County voted to approve a zoning change related to parking in 1973. This change increased the number of required parking spaces per apartment unit from one and a half to two.<sup>102</sup> The new zoning drove a shift away from the postwar period's Dingbats and courtyard apartments. Instead, developers turned to even higher-density housing to increase their return on investment and satisfy the new parking requirements. Demand for housing also drove

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<sup>98</sup> Tom Cameron, "Apartment Shortage Seen by End of Year," *Los Angeles Times*, September 18, 1966, 11.

<sup>99</sup> Flora Chou, "The '70s Turn 50: Building the Context," *Docomomo\_US*, accessed February 5, 2021, <https://www.docomomo-us.org/news/the-70s-turn-50-building-the-context>.

<sup>100</sup> Beubis, "Chamber Hopes Master Plan Can Temper Growth."

<sup>101</sup> Gerald Faris, "W. Hollywood Study 37 Pages for \$140,000," *Los Angeles Times*, November 19, 1972, WS1.

<sup>102</sup> "County Oks Parking Plan for Apartments," *Los Angeles Times*, August 12, 1973, SF\_B12.

the construction of high-rise,<sup>103</sup> higher-density apartments, and condominiums in places like Kings Road, where single-family residences were replaced by multi-family buildings. Paradoxically, one of the goals to come out of the West Hollywood master plan—to decrease density—was opposed by residents. In 1973, the Board of Supervisors reduced density on 30 acres of land in the Norma Triangle neighborhood on the west side of West Hollywood from R-4 zoning (a maximum of 72 units per acre) to a significantly lower density of R-2 zone (no more than two houses per lot).<sup>104</sup> The action was intended to bring the area into conformity with the draft master plan, but the action “led to such a tempest stirred up by unhappy property owners that the action was rescinded by the Board of Supervisors.”<sup>105</sup> The *Los Angeles Times* marveled that “while the planners thought lower densities were just what West Hollywood needed, a vocal segment of the community thought otherwise and prevailed.”<sup>106</sup>

Conflicting desires for West Hollywood’s future arose during this period, in large part due to its varied population and landscape. While the northern part of West Hollywood was characterized by luxury apartments and private homes, a very different picture coalesced to the south, where “between Santa Monica and Sunset—the underbelly of this domain—are more apartment houses catering to every taste, from retired to luxurious to emancipated to inverse.”<sup>107</sup> The goals of homeowners in the northern parts of West Hollywood differed greatly from the renters to the south. By the late 1970s, it was estimated that 85 percent of the community’s residents rented their homes.<sup>108</sup> This population was much more transient, with an average stay of three years.<sup>109</sup> This gave West Hollywood a reputation as an “unusual, unincorporated community of hodgepodge land and patchwork quilt population [...with] little sense of community” and many competing interests.<sup>110</sup>

In 1981, the County completed a community plan for West Hollywood based on the earlier master plan. To conform with the community plan’s specifications, the County revised zoning density and height limits in West Hollywood. A height limit of 45 feet, the equivalent of a three- or four-story building, was created for areas zoned for multi-family residential construction. Zoning density was decreased in some residential neighborhoods, such as the Norma Triangle, to allow only single-family houses and duplexes; in other areas that were already high density in character, the allowable density was increased. One of the most dramatic zoning changes was the allowance for mixed commercial and residential uses along major thoroughfares. Planners hoped the revision would encourage people to live and work in the same place, thereby reducing traffic. The alterations were intended to ensure the retention of “the village atmosphere of the bustling West Hollywood streets.”<sup>111</sup>

<sup>103</sup> High-rise refers to multi-family residential buildings over 13 stories in height. Their construction proliferated after the repeal of the County’s 13-story height limit in 1956 and became even more popular after these zoning changes.

<sup>104</sup> “Zone Rollback Ordered for 30-Acre Site,” *Los Angeles Times*, August 2, 1973, WS3.

<sup>105</sup> Gerald Faris, “W. Hollywood Identity Getting New Shot in the Arm,” *Los Angeles Times*, February 3, 1974, WS1.

<sup>106</sup> Faris, “W. Hollywood Identity Getting New Shot in the Arm.”

<sup>107</sup> Art Seidenbaum, “Cityhood for Sunset Strip? A Possibility,” *Los Angeles Times*, November 20, 1966, M8.

<sup>108</sup> Gierach, *Images of America: West Hollywood*, 90.

<sup>109</sup> Stephen Braun, “Gays, Seniors Coexist Warily in West Hollywood,” *Los Angeles Times*, June 16, 1984, OC\_B1.

<sup>110</sup> Faris, “W. Hollywood Identity Getting New Shot in the Arm.”

<sup>111</sup> Mark Gladstone, “County Acts on W. Hollywood Crowding,” *Los Angeles Times*, May 12, 1983, WS5.

## City Incorporation

In the 1950s and 1960s, several groups mounted attempts to incorporate West Hollywood as an independent city. Plans filed in 1957 ended in a legal impasse when two groups tried to incorporate overlapping areas; one sought cityhood for the entire area of present-day West Hollywood while the other wanted to incorporate only the Sunset Strip.<sup>112</sup> The groups could not file for incorporation for overlapping jurisdictions and the effort fizzled. Later petitions were rejected for not having enough signatures in favor of incorporation. While proponents argued that the issues facing the community (such as traffic and lack of parking) could be alleviated if West Hollywood became an independent city, opponents of incorporation said it would lead to higher property taxes.<sup>113</sup>

By the early 1980s, West Hollywood's diverse population of senior citizens, the LGBTQ+ community, and Soviet Jewish immigrants were united on one issue: rent control. At this time, the community had a high percentage of renters—estimates vary from 88 percent to 92 percent—so the possibility of uncontrolled rent increases was not a welcome one.<sup>114</sup> With an existing County rent control law set to expire in 1985, momentum for incorporation grew. The possibility of annexation to the City of Los Angeles was also explored, but incorporation as an independent city was the favored solution.<sup>115</sup> The Coalition for Economic Survival (CES), “a grassroots organization representing low- and moderate-income people working to achieve social, economic, and political justice,” worked primarily with constituencies in the South Central and Pico-Union neighborhoods of Los Angeles but also worked with elderly residents of West Hollywood.<sup>116</sup> One of CES's primary focuses was tenants' rights and affordable housing, and the group became one of the influential forces behind the push for incorporation. Ron Stone, a local gay rights' activist, was also a major proponent for incorporation and helped get the issue on the ballot.

After a petition successfully obtained enough signatures, the issue of incorporation went before voters in 1984. Though the *Los Angeles Times* reported shortly before the election that a vote in favor of incorporation was not guaranteed to happen, “incorporation's mere presence on the ballot has altered West Hollywood's vision of itself. For the first time, residents are thinking about West Hollywood as a whole community.”<sup>117</sup> West Hollywood's gay community also supported incorporation in general since it would give them a voice in local politics.<sup>118</sup>

That November, West Hollywood residents voted to incorporate as a city. It became the first city in the country to have a city council with a gay majority, and the new city council passed a series of progressive laws regarding gay rights, including a ban on discrimination due to sexual orientation. As

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<sup>112</sup> “West Hollywood Area Files for Incorporation,” *Los Angeles Times*, July 3, 1957; “Proponents of Cityhood in 'Chess Game,’” *Los Angeles Times*, January 12, 1958.

<sup>113</sup> GPA Consulting, “West Hollywood Commercial Historic Resources Survey,” 80.

<sup>114</sup> Greg Warnegieris, “Tenants Press for Annexation,” *Los Angeles Times*, August 20, 1981, WS\_A1; Stephen Braun, “Rent Control Issue Dividing Line in W. Hollywood Vote,” *Los Angeles Times*, October 14, 1984, WS1.

<sup>115</sup> Warnegieris, “Tenants Press for Annexation.”

<sup>116</sup> Gierarch, *Images of America: West Hollywood*, 91.

<sup>117</sup> Braun, “West Hollywood: Vote May Make It First Gay-Run City.”

<sup>118</sup> Braun, “West Hollywood: Vote May Make It First Gay-Run City.”

had been expected, it also approved a stringent rent stabilization ordinance, which was among the strictest in the country and was intended to protect West Hollywood's large population of renters.<sup>119</sup>

## Multi-Family Residential Development in West Hollywood, 1966-1984

By this period, residential construction, which was overwhelmingly infill and often multi-family, "transformed West Hollywood from an orderly community of single-family homes and small apartment houses into a warren of apartment complexes."<sup>120</sup> This trend slowed by the mid-1980s. Continued approvals for rezoning requests and the area's increasing density remained a key issue. Another pivotal issue during the 1970s and 1980s concerned conversions of rented apartments into for-sale condominiums, dubbed "one of the hottest current trends in an otherwise flat real estate market" in 1974.<sup>121</sup> Condominium conversions were attractive as the cost of new housing construction rose rapidly; rather than building new condos, existing apartment buildings could be remodeled or updated and offered for sale. However, units in converted apartment buildings were often too expensive for former tenants to purchase, making the conversions were controversial. Though this trend did not have an impact on the physical forms of the built environment, it was a subject of debate throughout this period. The community was already facing a housing shortage, one that was further exacerbated by condo conversions. When the new City of West Hollywood formed, its city council put a moratorium on condominium conversions and rent increases until it could draw up its own regulations.<sup>122</sup>

### Eligibility Standards

The period of development between 1966 and 1984 culminated with the founding of the City of West Hollywood in 1984. An eligible resource or district must have been important in the residential, cultural, institutional, and architectural development of the city during this period. Examples may include buildings constructed in earlier periods associated with businesses, events, and important individuals who achieved significance in the period between 1966 and 1984.

To be eligible under the theme Multi-Family Residential Development in West Hollywood, 1966-1984, an individual property or district should:

- Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or
- Be emblematic of or constructed directly in response to cultural and residential developments that occurred in West Hollywood during the period of significance; or
- Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and

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<sup>119</sup> Stephen Braun, "West Hollywood, One Year Later," *Los Angeles Times*, December 1, 1985, WS1.

<sup>120</sup> Stephen Braun, "W. Hollywood Ready to Put Zoning Rules Into Effect," *Los Angeles Times*, January 12, 1986, WS1.

<sup>121</sup> John Gregory, "Condominium Conversions Are Mixed Blessing," *Los Angeles Times*, December 1, 1974, OC\_A1.

<sup>122</sup> "Council Extends Rent, Condo Moratoriums," *Los Angeles Times*, May 2, 1985, WS2.

- Date from the period of significance; and
- Retain the essential aspects of integrity.

### Integrity considerations

- Should retain integrity of location, setting, design, materials, workmanship, feeling, and association
- For properties with associative significance, integrity is based on the period during which the significant person or organization occupied the property
- Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development
- If a resource is a rare surviving example of its type and/or period, a greater degree of alterations may be acceptable
- The majority of the resource's original materials and design features must remain intact and visible, including wall cladding, fenestration pattern, roof features, and details related to its architectural style (including vernacular styles)
- Limited door and window replacements may be acceptable if they do not change the original fenestration pattern, and are compatible with the original design of the resource

## Architectural Styles

The following descriptions of architectural styles found across West Hollywood's multi-family residential properties are arranged roughly in chronological order reflecting when the styles were developed in the city.<sup>123</sup>

### \*Vernacular Cottages

[to be completed at the conclusion of Phase 2]

### Craftsman

The Craftsman style was derived from the Arts and Crafts movement that began in the United Kingdom at the end of the nineteenth century. The movement responded to rapid industrialization by celebrating “the supposed simplicity of a pre-industrial time when objects revealed the skill and craftsmanship of the laborer.”<sup>124</sup> The movement emphasized the use of handcrafted, natural materials, and the harmony of the built environment with nature. The Craftsman architectural style that emerged is distinguished by forms and materials that reflect this movement through the abundant use of natural stone and wood as well as exposed and decorative structural elements, such as rafter tails and braced supports in gables, which reveal how a building is assembled.

Though found nationwide, the Craftsman style in America achieved prominence first in Southern California through the work of architects Charles and Henry Greene of Pasadena. The Greene brothers applied the tenants of the Arts and Crafts movement as well as influences from other sources, including Japanese architectural tradition. Their designs were widely published in books and magazines, and the aesthetics of their work, as well as that of other architects at the time, were applied prolifically to one-story bungalows constructed in the first decades of the twentieth century. Craftsman was the dominant style for smaller houses built throughout the United States from about 1905 to the early 1920s.<sup>125</sup> The style was applied to both single-family houses and multi-family residences, such as bungalow courts, duplexes, and fourplexes.

The character-defining features of the Craftsman style in the residential buildings of West Hollywood include:

- Low-pitched gabled roofs
- Wide overhanging eaves with exposed rafter tails, knee braces, or king posts
- Wood shingle exterior cladding, less commonly wood clapboard siding or stucco
- Full or half-width entry porches, often with square or battered columns; sometimes second-story sleeping porches on larger, two-story residences
- Casement or double-hung wood windows, often situated in groups

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<sup>123</sup> As a center of creative culture, very early and experimental examples of styles were applied to residences in West Hollywood. This is particularly true of Modernism in the homes of emigres along North Kings Road in the 1920s.

<sup>124</sup> Teresa Grimes, “Arts and Crafts Movement, 1895-1930,” *Los Angeles Citywide Historic Context Statement*, prepared for the City of Los Angeles Office of Historic Resources, June 2016, 12.

<sup>125</sup> Virginia McAlester, *A Field Guide to American Houses, Revised and Expanded* (New York, NY: Alfred A. Knopf, 2013), 568.

- Emphasis on the use of natural materials for chimneys, columns, retaining walls, and landscape features, when present<sup>126</sup>

While some examples of Craftsman architecture in West Hollywood were custom designed by architects, most were selected from plan books or catalogs and were constructed by contractors or assembled from prefabricated pieces. Examples in West Hollywood are typically not the architect-designed expressions found in other areas of Southern California. The Craftsman style was the dominant style for smaller residential buildings during the earliest period of residential development in Sherman and West Hollywood. Examples of the Craftsman style in West Hollywood typically consist of single-family residences, duplexes, or fourplexes. The single-family residences sometimes have a secondary, detached dwelling unit on the same parcel. Materials and patterns for Craftsman bungalow courts, duplexes, and fourplexes were as readily available as those for single-family residential buildings.

Residential buildings in the Craftsman style reflect the earliest periods of residential development in West Hollywood. Geographically, the Craftsman style is found both in the western portion of West Hollywood, in what was the town of Sherman, and the eastern side of the city adjacent to Hollywood. These buildings are generally along blocks with residential buildings reflecting multiple periods of residential development in the city's history. Examples include the duplexes at 980-988 Palm Avenue (a contributor to the Craftsman Thematic District, see **Figure 5**) and 1019-1021 San Vicente Boulevard, which also displays influences of the American Colonial Revival style.

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<sup>126</sup> Grimes, "Arts and Crafts Movement, 1895-1930," 20.



Figure 5: 980 Palm Avenue, 2020. This multi-family building is a designated example of the Craftsman style in the City of West Hollywood. It is listed locally as a contributor to the West Hollywood Craftsman Thematic District (Tony Coelho, City of West Hollywood).

## Period Revival Styles

A series of styles collectively referred to as Period Revival became widely popular in Southern California in the 1920s and 1930s. Like the Craftsman style, Period Revival styles were inspired by a nostalgia for a past age separate from modern life. Revivals of historically inspired forms, materials, and decorative elements had been common since the onset of the Industrial Revolution and continued throughout the nineteenth century.

Following World War I, a variety of factors contributed to the popularity of Period Revival styles. The styles were nostalgic, and architects and builders used these styles to establish a somewhat false sense of history in the Los Angeles region. As in the nineteenth century, many of these styles became widespread through the publication of examples in magazines and journals, but in the 1920s, motion pictures helped popularize the styles. The popularity of period films in the 1920s and 1930s led to a proliferation of Period Revival style architecture throughout the entire country, including the West Hollywood area with its ties to the film industry.<sup>127</sup>

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<sup>127</sup> Ovnick, *Los Angeles: The End of the Rainbow*, 170.

In West Hollywood, the Period Revival styles evolved into a free, eclectic collection of styles embodying the fantasy, creativity, industry, and use of style as salesmanship. A mix of Period Revival styles was used for housing, lending architectural variety to West Hollywood's evolving residential landscape.

## Spanish Colonial Revival

Like many of the Period Revival styles, Spanish Colonial Revival borrowed and mixed elements from different historical styles. It could incorporate elements from Moorish, Renaissance, and Byzantine architecture, among others. Interest in the style originated when an interpretation of Churrigueresque, a highly decorative variation of seventeenth-century Spanish Baroque architecture, was used for the buildings at the Panama-California Exposition held in San Diego in 1915. The Exposition's buildings, designed by architect Bertram Grosvenor Goodhue, were inspired by the churches and residential architecture of seventeenth- and eighteenth-century Spain and Italy as well as the missions and colonial architecture of Mexico and Southern California.<sup>128</sup>



*Figure 6: Patio del Moro (8255 Fountain Avenue), 2015. This courtyard apartment is a designated example of the Spanish Colonial Revival style in West Hollywood. The building is listed in the National Register and California Register both individually and as a contributor to the Harper Avenue District, and is listed locally as a contributor to the Courtyard Thematic District (Tony Coelho, City of West Hollywood).*

The Spanish Colonial Revival style became part of the fantasy of Southern California as a cultural and climate oasis distinct from the eastern United States. During the early twentieth century, boosters,

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<sup>128</sup> Richard W. Amero, "The Making of the Panama-California Exposition, 1909-1915," *The Journal of San Diego History* 36, 1 (Winter 1990), accessed March 28, 2016, <http://www.sandiegohistory.org/journal/90winter/expo.htm>.

architects, and railroad companies promoted Southern California as a romanticized outpost of Spain in North America. Promoters used the area's climate, agricultural economy based on citrus, and idyllic landscapes to craft an image of the region as a Mediterranean oasis. Spanish architecture was employed as an expression of the area's cultural roots. The popularity of stucco-clad buildings with clay tile roofs was also practical in a region without vast supplies of lumber.

The style can be found in cities and communities throughout Southern California. Following the Exposition, central areas of cities such as Santa Barbara and San Clemente, were developed exclusively with Spanish Colonial Revival style buildings through design guidelines that promoted the Spanish Colonial Revival style and reinforced this romanticized vision of Southern California. The Spanish Colonial Revival style as it appears in West Hollywood's residential architecture was influenced by the architecture of rural Spain, most notably Andalusia, and colonial Mexico. These buildings, much simpler in form than the exuberant Churrigueresque designs of Goodhue, were some of the best residential examples of the style as it was used throughout Southern California.<sup>129</sup>

Character-defining features of the Spanish Colonial Revival style in residential buildings of West Hollywood include:

- Asymmetrical primary elevations
- Cross- or side-gabled roof forms
- Red clay tile roofs
- Stucco exterior cladding, finish may be smooth or a hand-troweled texture
- Arched windows and/or doors (sometimes deeply recessed)
- Metal decorative ornamentation consisting of decorative vents or wrought ironwork
- Secondary materials, often used for ornament, include wood, polychromatic tile, cast stone, and terra cotta<sup>130</sup>

The popularity of the Spanish Colonial Revival style coincided with a period of widespread multi-family residential development in the City of West Hollywood. The Spanish Colonial Revival style was applied to a range of buildings from bungalow courts to luxury apartment houses. Both simple and elaborate examples of this style dating from the 1920s and 1930s can be found throughout West Hollywood.<sup>131</sup>

West Hollywood is recognized for its concentration of prewar courtyard apartments in the Spanish Colonial Revival style.<sup>132</sup> Notable concentrations are located in central portions of the city along Fountain Avenue, near the Sunset Strip, and the eastern side of the city adjacent to Hollywood. Several Spanish Colonial Revival courtyard buildings are located along the corridor north and south of Fountain Avenue between La Cienega Boulevard and Fairfax Avenue. Designated examples include the one- and two-story courtyard building at 1230-32 Flores Street constructed in 1928 (see **Figure 7**) and Villa Primavera (1300-08 Harper Avenue), a one-story courtyard building constructed in 1923.

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<sup>129</sup> David Gebhard, "The Spanish Colonial Revival in Southern California (1895-1930)," *Journal of the Society of Architectural Historians* 26, 2 (May 1967): 137.

<sup>130</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York, NY: Alfred A. Knopf, 2006), 417-418.

<sup>131</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 49.

<sup>132</sup> GPA Consulting, "West Hollywood Commercial Historic Resources Survey," 29-30; ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 23.

A concentration of more elaborate examples of the style can be found in the Harper Avenue Historic District, which is listed in the National Register of Historic Places. This concentration of luxury apartment houses in courtyard forms embody the distinctive characteristics of the Spanish Colonial Revival style. Buildings articulated in the Spanish Colonial Revival style include Patio del Moro (8255 Fountain Avenue, see **Figure 6**), Casa Granada (1334 Harper Avenue), El Pasadero (1330 Harper Avenue), and the Romanesque Villa Apartments (1301-1309 Harper Avenue).<sup>133</sup> These buildings feature low-pitched, red-clay roofs, arched entrances and windows, extended eaves with exposed rafters, and plaster and wrought-iron ornamental details.

More modest examples of the style in West Hollywood include the one-story duplex at 8979 Keith Avenue and the two-story duplex at 1153 Vista Street. These buildings feature characteristics of the Spanish Colonial Revival style in form, cladding, and fenestration but lack the abundance of ornamentation found on more elaborate examples; instead, featuring simple wood or wrought iron balconies or small plaster medallions and terracotta vents.



*Figure 7: 1230-32 Flores Street, 2015. This building is a designated example of the Spanish Colonial Revival style in West Hollywood. It is listed locally as a contributor to the Courtyard Thematic District (Tony Coelho, City of West Hollywood).*

## Mediterranean Revival

The Mediterranean Revival style also borrowed and mixed elements from different historical styles that were part of the fictional and real history of Southern California popularized in the first half of the twentieth century. The Mediterranean Revival style used historic Italian architecture as a primary inspiration. Though it shared stylistic and material elements with the Spanish Colonial Revival style,

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<sup>133</sup> "North Harper Avenue Historic District," West Hollywood Historic Preservation, accessed January 2021, <https://www.wehopreservation.org>.

such as stucco cladding and red tile roofs, Mediterranean Revival was typically less elaborate and had more formal, symmetrical massing. Roofs were typically hipped, in contrast to the gabled roofs of Spanish Colonial Revival buildings.<sup>134</sup> Overall, the style was less fanciful and interpreted historical styles with less romanticism than other forms of Period Revival. Like Spanish Colonial Revival, Mediterranean Revival offered a historically rooted and practical response to the climate and resources of Southern California. The style required minimal lumber. The forms and materials, such as thick concrete and stucco walls, helped deflect some of the summer heat that characterizes the Mediterranean climate of Southern California.

The Mediterranean Revival style was used primarily during the 1920s and 1930s for residential and smaller-scale institutional buildings in Southern California. As with most Period Revival styles, the popularity of Mediterranean Revival architecture coincided with increased demand for multi-family housing. Thus, many examples of the style are found throughout West Hollywood's multi-family residential development.

Character-defining features of the style in residential buildings of West Hollywood include:

- Relatively simple massing, with an emphasis on horizontality
- Symmetrical or nearly symmetrical façades
- Stucco cladding
- Low-pitched clay tile roofs, typically hipped
- Arched openings, including windows
- Relatively simple applied ornamentation<sup>135</sup>

The Mediterranean Revival style was typically applied to prewar courtyard apartments and apartment houses. A concentration of more elaborate examples of the style can be found along Fountain Avenue. Examples include The Tuscany (1400 Crescent Heights Boulevard), La Ronda (1400 Havenhurst Drive), 1224 Flores Street, and The Villas (8468-80 Fountain Avenue).<sup>136</sup> The style was applied to larger apartment houses such as the Piazza del Sol (8439 Sunset Boulevard) and Villa Italia (1201 Crescent Heights Boulevard, see **Figure 8**), as well as lower-scale one and two-story prewar courtyard apartments such as 1440 Hayworth Avenue.

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<sup>134</sup> Daniel Prosser, "Mediterranean & Indigenous Revival Architecture, 1893-1948," Los Angeles Citywide Historic Context Statement, prepared for the City of Los Angeles Department of Historic Resources, November 2018, 2, 4.

<sup>135</sup> Prosser, "Mediterranean & Indigenous Revival Architecture, 1893-1948," 48-49.

<sup>136</sup> "Mediterranean Revival," West Hollywood Historic Preservation, accessed January 2021, <https://www.wehopreservation.org>.



*Figure 8: Villa Italia (1201 Crescent Heights Boulevard), 2015. This building is a designated example of the Mediterranean Revival style that is individually listed as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).*

## French Revival<sup>137</sup>

In the United States, French-influenced variations of Period Revival architecture evolved from elaborate, highly decorative versions in the mid-nineteenth century to more simplified forms by the 1920s. Initially, these influences were based on the sixteenth-century French chateaux seen by Americans on tours of Europe and by architects who studied at the École des Beaux-Arts in Paris. Richard Morris Hunt, a graduate of the École, is often credited for popularizing French-influenced variations of Period Revival, particularly the elaborate Chateausque interpretation, in the eastern United States.

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<sup>137</sup> Excerpted from GPA Consulting, "West Hollywood Commercial Historic Resources Survey," 46-47.



Figure 9: *Beau Sejour* (8320 Fountain Avenue), 2015. This building is a designated example of the Chateausque French Revival style that is individually listed as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).

Between the first and second World Wars, the French Revival became a popular style for luxury apartment buildings and single-family residences. More modest variations were derived from vernacular architecture depicted in motion pictures and seen in Europe by American soldiers during World War I.<sup>138</sup> The style was “modeled after the charming architecture of medieval times” and often incorporated design elements from other styles of architecture based on French historical periods and regions.<sup>139</sup>

Like all Period Revival styles, French Revival buildings were intended to be picturesque. The French Revival style is generally simple aside from a conical tower-shaped entrance or steeply pitched roof, but it could also incorporate fanciful and decorative “French Provincial” designs based on rambling French farmhouses and larger, more ornate examples that are characterized as Chateausque.

Character-defining features of the style in residential buildings of West Hollywood include:

- Irregular massing
- Steeply pitched gabled or hipped roofs, sometimes covered with wood or slate shingles
- L-shaped or irregular floor plans

<sup>138</sup> Merry Ovnick, *Los Angeles: The End of the Rainbow* (Los Angeles, CA: Balcony Press, 1994), 168.

<sup>139</sup> “Plan Dwelling for Hollywoodland: Architecture Typical of Norman French Chateau Design,” *Los Angeles Times*: October 7, 1923, V11.

- Utilization of a combination of cladding materials, including stucco, brick, and stone
- Prominent tower with a steep conical roof (usually containing the main entrance)
- Dormers
- Irregular fenestration
- Decorative half-timbering

The popularity of the style coincided with a period of multi-family residential development in West Hollywood. The styles' imposing forms and fantastical features were used in apartment houses and apartment towers, especially at prominent intersections and along major thoroughfares.<sup>140</sup> Numerous examples can be found in the vicinity of Crescent Heights Boulevard and Fountain Avenue. They include the Four Gables (8250 Fountain Avenue); Beau Sejour (8320-28 Fountain Avenue, see **Figure 9**); La Fontaine (1285-89 Crescent Heights Boulevard; the Savoy Plaza (1360 Crescent Heights Boulevard; and The Granville (1424 Crescent Heights Boulevard).<sup>141</sup> These elaborately designed luxury apartment buildings feature steeply-pitched slate roofs punctuated with tall chimneys and decorated with finials, apertures classically decorated with gabled pediments, dormers, multi-light casement windows, and denticulated cornice lines and/or stringcourses. Modest examples of the style can be found further away from the Sunset Strip, scattered throughout neighborhoods developed more for the middle-class. One example is 142 Swall Drive, constructed in 1936. The building incorporates all the characteristic features of the French Revival style scaled down and stripped of ornamentation. Extra flourishes are applied to the exterior, rather than integrated into the overall design.

### Early American Colonial Revival<sup>142</sup>

American Colonial Revival is an umbrella term for styles that were inspired by the architecture of seventeenth- and eighteenth-century America, specifically along the Atlantic coast. These styles were derived from English architecture of the same period as well as the architecture of ancient Greece and Rome. Inspired by the architectural work of Andrea Palladio and the archeological discoveries of ancient temples, English architects designed buildings with Classical proportions and design elements that referenced ancient architecture. In colonial America, provincial builders turned to European architecture books published during the period for inspiration. Both the rural plantation homes in the southern colonies and the urban residences in the northern colonies shared elements derived from ancient and eighteenth-century Europe.

The Philadelphia Centennial Exhibition in 1876 revived interest in the American Colonial period and created a craze for all things colonial, including the style of dress and furniture. The Centennial Exposition was the first major World's Fair to be held in the United States and showcased American culture and industry to the rest of the world. At the time, the country was in the midst of an economic depression, and Americans looked back to the eighteenth century idealistically as a time when life was purer and simpler. The publication of colonial architecture in books and magazines made the style

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<sup>140</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 51.

<sup>141</sup> "Database Search," West Hollywood Historic Preservation, accessed January 2021, <https://www.wehopreservation.org>.

<sup>142</sup> Excerpted from GPA Consulting, "West Hollywood Commercial Historic Resources Survey," 44-45.

widely accessible to audiences all over the country.<sup>143</sup> Early examples simply applied American Colonial Revival style elements to otherwise Victorian buildings.



*Figure 10: 1343 Laurel Avenue, 2015. This building is a designated example of the American Colonial Revival style that is individually listed as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).*

The inclusion of American Colonial Revival-style buildings in the Columbian Exposition in Chicago in 1893 and the restoration of Colonial Williamsburg furthered interest in the style. After the restoration of Williamsburg, architects attempted more historically accurate reproductions of colonial architectural elements. The Colonial Revival style was not typically a direct copy of earlier styles but combined elements from multiple styles or examples, while also adding new elements not seen in the original prototypes.<sup>144</sup> The Early American Colonial Revival, though first seen in Southern California in the 1920s, was not as popular in the region as other Period Revival styles.<sup>145</sup>

Character-defining features of the Early American Colonial Revival style in residential buildings of West Hollywood include:

- Simple building forms

<sup>143</sup> Teresa Grimes and Elysha Paluszek, "American Colonial Revival, 1895-1960," Los Angeles Citywide Historic Context Statement, prepared for the Office of Historic Resources, December 2015, 7.

<sup>144</sup> Mark Gelernter, *A History of American Architecture: Buildings in their Cultural and Technological Context* (Hanover: University Press of New England, 1999), 180.

<sup>145</sup> Grimes and Paluszek, "American Colonial Revival, 1895-1960," 7.

- Symmetrical façades
- Hipped or gabled roofs
- Use of columns or pilasters
- Entrance doors with sidelights or transoms
- Wood multi-light windows
- Palladian windows and other decorative elements such as an entryway topped with a pediment

In general, the style was not common in Southern California, where architects, builders, and property owners continued to favor the Spanish Colonial Revival architecture developed during the early 1920s for its references to the history of the region. One example of the style in West Hollywood is the William S. Hart House at 8341 De Longpre Avenue. Originally constructed in 1919 as a single-family residence for the silent actor, it was later used as a multi-purpose venue after it was donated to the City upon his death in 1944.<sup>146</sup> It is designated a West Hollywood Cultural Resource. Another example of the style is 1343 Laurel Avenue, originally constructed as a single-family residence in 1923, it was converted to a multi-family residence in 1942 (see **Figure 10**).<sup>147</sup> The property is also designated a West Hollywood Cultural Resource.

### Tudor Revival<sup>148</sup>

The Tudor Revival style first became popular in the late eighteenth and early nineteenth centuries. Like the Craftsman style, the eventual popularity of the Tudor Revival style was due to its relationship to the Arts and Crafts movement. The style was also a reaction to increasing industrialization. Sixteenth- and seventeenth-century Tudor architecture was perceived as picturesque and harmonious with the natural landscape. Tudor Revival drew inspiration from late medieval domestic architecture, which varied from modest thatched-roof cottages to large manor houses with hand-hewn half-timbering. In America, the Tudor Revival style was first used for residential architecture in the 1890s, especially for larger homes on the East Coast. By the 1920s, the Tudor Revival style was a popular choice across the country's growing middle-class suburban neighborhoods.

In Southern California, Tudor Revival style architecture typically dates to buildings constructed in the 1920s and 1930s. Early examples were often large single-family homes in tony neighborhoods. The style began appearing in greater numbers in the 1920s in Southern California, and it was applied to modest bungalows as the popularity of the Craftsman style waned.

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<sup>146</sup> "William S. Hart House, 8341 De Longpre Ave," West Hollywood Historic Preservation, accessed January 2021, <https://www.wehopreservation.org/database-search/>.

<sup>147</sup> "1343 Laurel Ave," West Hollywood Historic Preservation, accessed January 2021, <https://www.wehopreservation.org/database-search/>.

<sup>148</sup> Summarized from Grimes, "Arts and Crafts Movement, 1895-1930," 22-25, 27-28.



Figure 11: 819 Sweeter Avenue, 2020. This building is a designated example of the Tudor Revival style that is individually listed as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).

Character-defining features of the Tudor Revival style in residential buildings of West Hollywood include:

- Irregular building forms
- Steeply pitched, typically multi-gabled roofs
- Chimneys that may be a prominent visual element of the roofline
- Brick or stucco exteriors, or a combination of both
- Decorative half-timbering
- Entrances with arched openings
- Tall, narrow, multi-light casement windows arranged in groups

In West Hollywood, the style was utilized for single-family homes as well as a variety of multi-family residences, including duplexes, fourplexes, and courtyard apartments. An example of the style is the grouping of cottages at 1000-12 ½ Larrabee Street, known as the English Village. The residences, arranged in a U-shape configuration around a landscaped courtyard, are all that remains of a once larger development that originally included commercial buildings on Sunset Boulevard. The English Village was built in 1924 by Elmer Mauzy, who died shortly thereafter.<sup>149</sup> The complex is a designated

<sup>149</sup> City of West Hollywood, "1000-12 1/2 Larrabee Street," accessed January 4, 2021, [https://www.wehopreservation.org/portfolio\\_page/1000-12-12-larrabee-street/](https://www.wehopreservation.org/portfolio_page/1000-12-12-larrabee-street/).

West Hollywood Cultural Resource. Another example is the prewar courtyard apartment located at 819 Sweetzer Avenue also constructed in 1924 and later designated a West Hollywood Cultural Resource (see **Figure 11**).

## Hollywood Regency<sup>150</sup>

Hollywood Regency draws loosely upon historical precedent. Though it is not a widespread style of the Period Revival canon, Hollywood Regency is a style closely associated with West Hollywood and the west side of Los Angeles. Architectural historian David Gebhard identified examples in West Hollywood dating to as early as the 1930s, though it was often used for remodeled houses and not part of an original building design. According to architectural historian and critic John Chase, one of the most inventive designers to work within the style was architect John Woolf.<sup>151</sup> Chase explains, “Woolf adopted the Hollywood Regency vocabulary that was prevalent in Los Angeles at the time he arrived here in the 1930s, flavored it with recollections of Southern antebellum architecture and codified it into a formula that his firm practiced in a relatively consistent manner for over 40 years.”<sup>152</sup> Woolf’s formula included an emphasis on the entrance, the Mansard roof, symmetry, and privacy.<sup>153</sup> While most architects of the mid-twentieth rejected Woolf’s designs, interior decorators and status-conscious clients with traditional ideas about architecture embraced his work. While many of Woolf’s clients were Hollywood’s elite, small houses remodeled largely by interior designers in the Norma Triangle area often followed his design ideas.<sup>154</sup>

Hollywood Regency designs combine the stark blank walls that characterized Modernism with decorative elements that reference seventeenth and eighteenth-century European styles. The signature feature of the Hollywood Regency style is the Mansard roof, a reference to the seventeenth-century work of French architect Henri Mansart and architectural elements popular during the French Regency period of the early eighteenth century. The style is also characterized by an emphasis on horizontality.

Character-defining features of the Hollywood Regency style in residential buildings of West Hollywood include:

- Flat, mansard, hipped, or gabled roofs
- Symmetry of design
- Typically a combination of cladding materials, including stucco with brick veneer or wood clapboard
- Casement windows, either steel or wood sash, often in bands and/or with curves around building corners

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<sup>150</sup> Excerpted from ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 51-52.

<sup>151</sup> John Chase, *Glitter Stucco & Dumpster Diving: Reflections on Building Production in the Vernacular City* (New York: Verso, 2000), 81.

<sup>152</sup> Chase, *Glitter Stucco & Dumpster Diving*, 82.

<sup>153</sup> Chase, *Glitter Stucco & Dumpster Diving*, 82.

<sup>154</sup> John Chase, *Exterior Decoration: Hollywood’s Inside-out Houses* (Los Angeles: Hennessy & Ingalls, Inc., 1982), 47-49, 35-39, qtd. in ARG, “City of West Hollywood R2, R3, R4 Multi-Family Survey Report,” 52.

- Simplified stylistic influences and detailing which take cues from ancient Greek and Roman architecture, including double-height porches, thin columns, pediments, fluted pilasters; balconettes with ornate iron railings can also be found

The style was often used for remodels. In 1961, a former five-unit bungalow court was adapted into a single-family residence at 9020 Lloyd Place.<sup>155</sup> Though the building is Mid-Century Modern in style, its entrance features a signature Woolf door: narrow in width with extremely exaggerated verticality. On buildings, these doors typically projected above the roofline. 642 Westmount Drive (1925) and 736 Doheny Drive (1939) are examples of small, single-family residences that were remodeled in the Hollywood Regency style in the 1950s.<sup>156</sup> Both residences feature mansard roofs that became more common in later interpretations of the style. More examples of smaller remodeled houses can be found in the Norma Triangle and western areas of West Hollywood.

An excellent example of the Hollywood Regency style in West Hollywood is an apartment building located at 1308 Fountain Avenue. The apartment building shares a lot with a 1927 single-family residence associated with the address 1308 Flores Street. In 1952, the residence and an adjacent vacant lot were purchased by actress Loretta Young and her husband Tom Lewis.<sup>157</sup> In 1953, Young commissioned Woolf to design the four-unit apartment building at 1308 Fountain in the Hollywood Regency style.<sup>158</sup>

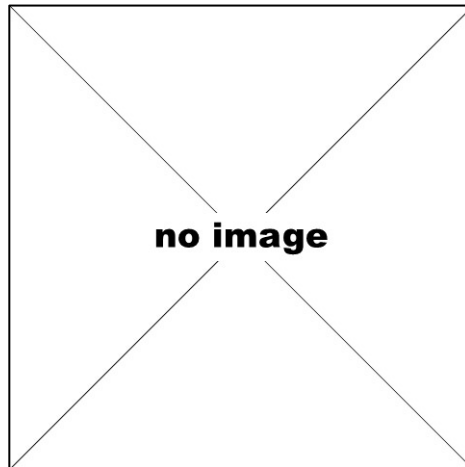


Figure 12: Photo to be added during Phase 2.

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<sup>155</sup> Chase, *Glitter Stucco & Dumpster Diving*, 90.

<sup>156</sup> ARG, "City of West Hollywood R2, R3, R4 Multi-Family Survey Report," 51.

<sup>157</sup> "8313 Fountain Avenue, West Hollywood, CA" *The Concluding Chapter of Crawford*, accessed January 2021, [http://www.theconcludingchapterofcrawford.com/homes\\_fountainavenue.html](http://www.theconcludingchapterofcrawford.com/homes_fountainavenue.html).

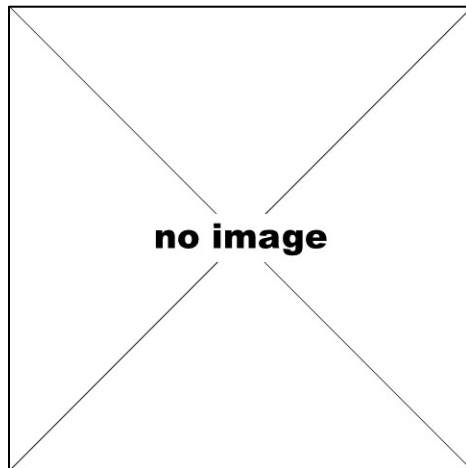
<sup>158</sup> Matt Tyrnauer, "Glamour Begins at Home," *Vanity Fair*, June 12, 2010.

## Late American Colonial Revival

The Late American Colonial Revival style was popular from approximately 1940 to 1965. It was a later iteration of the Early American Colonial Revival style popular between the 1870s and 1930s (see above). The Late American Colonial Revival style was often utilized for multi-family residential, commercial, and institutional buildings in addition to single-family residences. The style represents a continuation of the popularity of the Colonial Revival style through much of the twentieth century. It was more simplified than earlier counterparts and often merely suggested earlier eighteenth-century design elements rather than recreating them. Pilasters or simple square porch supports might be used instead of columns with elaborate capitals. The stripped-down style lent itself well to the large numbers of residences, both single- and multi-family, which were constructed after World War II.<sup>159</sup> Courtyard apartments and apartment houses can be found in this style.

Character-defining features of the Late American Colonial Revival style in residential buildings of West Hollywood include:

- Typically one- to two stories in height
- Simple building forms
- Side-gabled roof, typically with boxed eaves
- May include multiple roof dormers
- Symmetrical façade with entryway as the primary focus
- Clapboard or brick exterior cladding
- Simplified Classical detailing
- Details may include stylized door surrounds, paneled front doors, multi-light double-hung windows, and fixed shutters<sup>160</sup>



*Figure 13: Photo to be added during Phase 2.*

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<sup>159</sup> Grimes and Paluszek, "American Colonial Revival, 1895-1960," 16.

<sup>160</sup> Grimes and Paluszek, "American Colonial Revival, 1895-1960," 18.

## Modernism and Mid-Century Modernism

Modernism is a very broad term encompassing a variety of styles from the twentieth century. The common thread through variations of Modernism is a fascination with modern technology in all aspects of a design, from materials to forms. In the first half of the twentieth century, Modern styles emerged from both the decorative arts and political conditions of Europe that rejected extraneous ornament that did not serve the function of a building. The Modernist styles were among the first architectural styles to look forward to the future rather than back to the past. Architects developed these styles to break with past precedents and align architecture with the ideas of the modern age. Art Deco and Streamline Moderne styles were the most prevalent, decorative Modern styles in West Hollywood during the decades before World War II.

Some of the earliest examples of Modernism in Los Angeles emerging from the political conditions of Europe were found in the International Style residences constructed along Kings Road in West Hollywood during the 1920s. This included the Schindler House at 835 Kings Road (extant) and Dodge House at 950 Kings Road (demolished). Originally constructed in 1922, the Schindler House features horizontal massing with a flat roof, a combination of concrete walls, wood accents, light screen openings, and expanses of glass.<sup>161</sup>

These buildings were extraordinarily influential during the 1930s and 1940s as European architects, including Richard Neutra, and American architects, including Frank Lloyd Wright, experimented with modern materials and forms across Los Angeles. The influences of this early Modernism reverberated worldwide following World War II when the political climate and availability of materials encouraged more experimentation in building construction for the masses.<sup>162</sup>

During the postwar period, variations of the International Style evolved into Mid-Century Modernism and were widespread, in part because they could be cheaply constructed as part of the massive building boom that occurred during the 1940s and 1950s. The availability of new mass-produced materials, developed during the war and applied to private construction after, also influenced the styles and building types that proliferated in the postwar period.

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<sup>161</sup> The building is designated a West Hollywood Cultural Resource and listed on the National Register.

<sup>162</sup> Historic Resources Group and Pasadena Heritage, *Cultural Resources of the Recent Past Historic Context Report*, prepared for the City of Pasadena, October 2007, 25.

## Art Deco<sup>163</sup>

The Art Deco style, generally popular in the late 1920s and early 1930s, was a deliberate reaction to the historicist Period Revival styles. Art Deco's distinctive geometric detailing was intended to invoke the ideas of the modern age rather than the past. The style was popularized by and took its name from the *Exposition Internationale des Arts Décoratif et Industriels Modernes* in Paris in 1925, which showcased not only architecture but also jewelry, furniture, and handicrafts.<sup>164</sup> Art historian Patricia Bayer describes Art Deco as “an architecture of ornament, geometry, energy, retrospection, optimism, color, texture, light, and at times even symbolism.”<sup>165</sup>



Figure 14: 8358 Sunset Boulevard, 2015. This building is a designated example of the Art Deco style that is individually listed in the National Register, California Register, and as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).

The Art Deco style used the tools of industrialization for artistically expressive purposes and quickly took hold in the United States. It celebrated new construction and fabrication methods and creative uses of technology in the modern world, particularly within booming cities of the 1920s. Promoters of the style rejected simply recreating elements of historic architecture and instead emphasized taking inspiration from them. Though it could be influenced by design elements of the past, such as Classical

<sup>163</sup> Excerpted from GPA Consulting, “West Hollywood Commercial Historic Resources Survey,” 47-49.

<sup>164</sup> Pennsylvania Historical and Museum Commission, “Art Deco, 1925-1940,” Pennsylvania Architectural Field Guide, accessed March 28, 2016, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html>.

<sup>165</sup> Patricia Bayer, *Art Deco Architecture: Design, Decoration, and Detail from the Twenties and Thirties* (New York, NY: Harry Abrams, 1992), 8.

columns, the style frequently presented them in a simplified manner. The style's rejection of strict historic precedent made it especially attractive for the design of skyscrapers, "the cathedrals of the modern age," in American cities.<sup>166</sup> It was often applied to high-profile, large-scale buildings in the late 1920s, and numerous examples can be found in neighboring Los Angeles such as Bullock's Wilshire and the Eastern Columbia Building.

Character-defining features of the Art Deco style in residential buildings of West Hollywood include:

- Emphasis on verticality
- Smooth wall surfaces, such as stucco
- Zigzags, chevrons, and other stylized floral and geometric motifs as decorative elements on façade
- Metal windows, often fixed sash and casement

There are only a small number of Art Deco-style buildings found in West Hollywood. The style was applied to both high-rise buildings, such as Sunset Tower, and lower-rise apartment buildings, such as the one at 1236 Flores Street. Sunset Tower (8358 Sunset Boulevard, see **Figure 14**) was constructed in 1930 as an apartment hotel. Designed by architect Leland Bryant, the building became a popular home for Hollywood actors. It is now located within a commercial zone and is addressed as part of the Commercial Historic Resources Survey, completed in 2016. Smaller-scale examples of the style like 1236 Flores Street (designated a West Hollywood Cultural Resource) take advantage of the vertical orientation typical of the Art Deco style while utilizing simpler, less elaborate detailing.

### Streamline Moderne<sup>167</sup>

As with the Art Deco style, Streamline Moderne was part of a trend of architectural styles that took inspiration from the future rather than the past. It evoked the silhouette of ships, airplanes, and trains that had captured the imagination of the American public as these modes of transportation became more widely accessible. Architects around the country also took interest in the science of aerodynamics that was in its infancy during this time. Elements of the style, from forms to decorative lines, evoked movement and speed. The aesthetic was also applied to cars, trains, furniture, appliances, and fashion. New building types, such as airports, were a popular application for these designs.

In Southern California, the Streamline Moderne style was popular in the 1930s. Prominent architects working in the style included John C. Austin, A.C. Martin, William Lescaze, Welton Beckett, and S. Charles Lee. William Kesling designed single-family houses and Max Maltzman designed multi-family residential buildings in the style. Streamline Moderne is generally less common in Southern California when compared to other styles from the period, and its popularity was relatively short-lived, especially for residential property types. However, the style was often featured in movie sets of the period.<sup>168</sup>

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<sup>166</sup> Bayer, *Art Deco Architecture* 8.

<sup>167</sup> Excerpted from GPA Consulting, "West Hollywood Commercial Historic Resources Survey," 49.

<sup>168</sup> David Gebhard and Harriette von Breton, *Los Angeles in the Thirties: 1931-1941* (Los Angeles, CA: Hennessey & Ingalls, Inc., 1989), 70-71.



*Figure 15: 9231 Doheny Road, 2015. This building is a designated example of the Streamline Moderne style that is individually listed as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).*

Character-defining features of the Streamline Moderne style in residential buildings of West Hollywood include:

- Horizontal orientation
- Flat or nearly flat roofs
- Smooth stucco cladding
- Unadorned wall surfaces with minimal ornamentation
- Rounded corners and curved surfaces, emulating a “windswept” appearance
- Speed lines at wall surfaces, such as horizontal moldings and continuous sill courses
- Metal windows (often steel casement)
- Windows “punched” into walls, with no surrounds

A limited number of multi-family residential examples of the style exist in West Hollywood, though it is more common to find commercial examples of the style. Examples in West Hollywood include the courtyard apartment at 9231 Doheny Road (see **Figure 15**) along the Sunset Strip. This three and four-story, 16-unit apartment building was designed by architect Peter Whitehall in 1937 and is designated a City of West Hollywood Cultural Resource. Adjacent to this building is the Berman/Kohner Building (9165 Sunset Boulevard); a three-story, mixed-use commercial, office, and residential building designed by architect Paul R. Williams. It was identified in the 2016 Commercial Survey as individually eligible for listing in the National Register, California Register, and for local designation as a West

Hollywood Cultural Resource. Both buildings have flat roofs, smooth stucco exteriors that are unadorned save for horizontal speed line accents, and incorporate curved surfaces in their otherwise rectangular massing.

### Mid-Century Modern

The Mid-Century Modern style evolved from the prewar International Style. The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work in the 1920s and 1930s inspired “second generation” postwar Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These postwar architects developed a regional style, fostered in part by *Art and Architecture* magazine’s pivotal Case Study Program (1945-1966).<sup>169</sup> Postwar Modernism was an antidote to what architects saw as the sterility of earlier Modern architecture that was characterized by geometric forms, smooth stucco wall surfaces, and lack of decorative ornament. Mid-Century Modernism adapted these elements to the local climate and topography, which in Southern California meant the use of wood post-and-beam construction and the incorporation of seamless indoor and outdoor spaces. The style also experimented more with shape, color, and materials. Mid-Century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

In multi-family residential construction, the Mid-Century Modern style fit the postwar need for efficiently built, moderately priced housing.<sup>170</sup> Thus, the style became particularly attractive because its non-ornamental appearance and use of standardized, prefabricated materials was inexpensive to reproduce and permitted quick and economical construction for the multitude of apartment buildings demanded after World War II. As a result, it became the predominant architectural style in the postwar years.

Character-defining features of the Mid-Century Modern style in residential buildings of West Hollywood include:

- Emphasis on horizontality
- Expression of structure
- Simple geometric forms
- Flat or low-pitched roofs
- Brick or stone as an accent material
- Large expanses of glass
- Flush-mounted steel sash windows or large single-light wood windows
- Exterior staircases, decks, and balconies<sup>171</sup>

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<sup>169</sup> Excerpted from Architectural Resources Group and Historic Resources Group, *City of Santa Monica Historic Resources Inventory Update and Historic Context Statement*, (Santa Monica, CA: City of Santa Monica Planning & Community Development Department, March 2018), 366.

<sup>170</sup> ARG and HRG, *City of Santa Monica Historic Resources Inventory Update and Historic Context Statement*, 366.

<sup>171</sup> Christopher A. Joseph and Associates, *City of Riverside Modernism Context Statement*, prepared for the City of Riverside, November 2009, 16.

Examples of the Mid-Century Modern style can be found throughout West Hollywood and applied to all property types. Within multi-family residential property types, the style is most prevalent in courtyard apartments. However, examples of apartment houses, duplexes, and fourplexes can be found as well. The Fountain Lanai (1285 Sweetzer Avenue, see **Figure 16**), a designated West Hollywood Cultural Resource, is an excellent example of the Mid-Century Modern style as applied to a courtyard apartment complex. It was constructed in 1953 and designed by architect Edward H. Fickett. The two buildings that make up the apartment complex are wood frame construction clad in a combination of stucco and vertical wood boards. Shed roofs with open, overhanging eaves and exposed rafter tails shade the central courtyard.



*Figure 16: The Fountain Lanai (1285 Sweetzer Avenue), 2015. This building is a designated example of the Mid-Century Modern style that is individually listed as a West Hollywood Cultural Resource (Tony Coelho, City of West Hollywood).*

## Associated Property Types\*

[This section to be revised/refined after Phase 2 Survey]

The following section outlines property types and subtypes found in West Hollywood’s multi-family residential development. The period of significance, character-defining features, eligibility standards, and integrity considerations for each property type are outlined to guide future identification during survey fieldwork in Phase 2. This information will help determine which properties identified during the Reconnaissance Survey merit intensive research and documentation. This information will also provide a guide for the consideration of buildings previously identified as eligible within the context of multi-family residential development in the City of West Hollywood.

Property types associated with multi-family residential development in the City of West Hollywood may be significant under one or more of the national, state, and local criteria described in the Regulatory Framework section (page 6, above).

### Single-Family Residences and Secondary Dwellings

The earliest residential development in much of what would become West Hollywood was neighborhoods of detached houses with spacious lots and landscaped lawns. The single-family residence represented “the California dream” of the early twentieth century and was prioritized above all other housing types. However, this low-density model was woefully insufficient to house the number of people that would flock to the Los Angeles region in the early decades of the twentieth century. An early solution to the demand for housing was a pattern of development in which small, secondary dwellings were constructed on a parcel, often to the rear of a primary residence.<sup>172</sup> These secondary dwellings were built to address housing shortages, but also generated additional income for property owners.<sup>173</sup>

As a uniquely situated community at the junction of several major thoroughfares, West Hollywood was a prime location for dense redevelopment. In the mid to late 1920s, zoning ordinances were passed in unincorporated West Hollywood with the aim of protecting single-family residences from encroachment while allowing for the construction of higher density residential buildings. This included implementation of a “step-down” model with graduated changes in use. Commercial businesses were concentrated at major intersections, followed by apartment buildings, then duplexes, and single-family residences at the outer edges of other development.<sup>174</sup>

In the decades to follow, multi-family zoning would be incorporated in areas previously zoned as single-family, allowing for increases in density and infill development. This resulted in a variety of property types, sizes, and styles in a single block along the streets of West Hollywood. Of the single-family residences that remain in West Hollywood, many are modest in size and exhibit architectural

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<sup>172</sup> ARG, “R2, R3, R4 Multi Family Survey Report,” 40.

<sup>173</sup> ARG, “R2, R3, R4 Multi Family Survey Report,” 40.

<sup>174</sup> ARG, “R2, R3, R4 Multi Family Survey Report,” 35-36.

styles that were popular during building booms, such as Craftsman, Spanish Colonial Revival, and Tudor Revival.

<b>Period of Significance:</b>	1895-1930*
<b>Period of Significance Justification:</b>	The earliest residential development in what is now West Hollywood occurred in the late nineteenth and early twentieth century. Single-family residences were built through the 1920s, but construction slowed during the Great Depression. After the war, denser multi-family residential construction became the focus.*
<b>Character-Defining Features:</b>	<p>Detached single-family residence, typically one story in height; may share a lot with another residential building</p> <p>May be vernacular or lack distinctive architectural style due to their more modest design</p> <p>Vernacular, Craftsman, or Spanish Colonial Revival architectural elements</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of Sherman/West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the early growth of Sherman/West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Remaining single-family residences are rare in West Hollywood; as such, a greater degree of alterations may be acceptable, such as replacement windows within original openings.</p> <p>Immediate setting may have changed due to the development pattern; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, design, materials, workmanship, feeling, and association</p>

## Courtyard Apartments

As multi-family housing construction increased in the Los Angeles area during the early twentieth century, courtyard apartment property types emerged. These types balanced the need for density and privacy while providing open space for a closed community of residents. There are three subtypes of courtyard apartments in West Hollywood. The first two types were prevalent during the decades before World War II. Bungalow Courts emerged first. By the 1920s, a new subtype of courtyard apartment, the Prewar Courtyard Apartment, emerged as architects and designers began integrating references to Spanish Colonial and Mediterranean precedent and asymmetry into larger buildings around an enclosed courtyard.<sup>175</sup> The Postwar Courtyard Apartment emerged in the late 1940s and evolved through the 1960s. Typically constructed as infill or intensification, these postwar buildings also responded to changing housing needs and tastes and the cultural and environmental climate of Southern California.

### Bungalow Courts

The bungalow court, a type of multi-family housing that typically consists of several free-standing cottages or bungalows arranged around communal open space, was popular in the decades before World War II. Construction of the individual structures was less expensive than an apartment building but achieved a similar level of density, making them lucrative for developers and landowners. In areas like West Hollywood, bungalow courts were constructed near streetcar lines and business districts to house workers and recent arrivals, including an influx of people seeking work in the burgeoning film industry. The unique configuration imparted a sense of community and detached residential living more attainable than single-family houses for individuals and families with low to moderate incomes.<sup>176</sup>

Bungalow courts were constructed beginning in the 1910s and remained popular until the late 1930s. This period coincided with the popularity of the Craftsman and Spanish Colonial Revival styles, resulting in several examples of this property type also representing these styles.<sup>177</sup> Very few were constructed during or after World War II as the result of increasing property values and changes to parking requirements.

Numerous bungalow courts were constructed throughout West Hollywood, but their low density made them prime sites for redevelopment following World War II. Extant examples are typically found in the eastern side of the city, in the blocks north and south of Santa Monica Boulevard and east of La Cienega Boulevard.

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<sup>175</sup> Historic Resources Group, "Residential Development and Suburbanization," 1880-1980: Multi-Family Residential Development, 1895-1970," *Los Angeles Citywide Historic Context Statement* (City of Los Angeles Office of Historic Resources, 2018), 52.

<sup>176</sup> HRG, "Residential Development and Suburbanization," 46; ARG, "R2, R3, R4 Multi Family Survey Report," 43.

<sup>177</sup> HRG, "Residential Development and Suburbanization," 47-48.

## *Bungalow Courts*

<b>Period of Significance:</b>	1910-1939
<b>Period of Significance Justification:</b>	The earliest examples of bungalow courts emerged in the 1910s but were largely phased out prior to World War II due to rising land and construction costs.
<b>Character-Defining Features:</b>	<p>Individual one to two-story buildings arranged on a single lot; typically symmetrical</p> <p>Court configuration around communal space</p> <p>Communal open space, including lawn, landscaping, and/or walkways, but not limited to circulation. Units should open onto the communal space</p> <p>May be vernacular or lack distinctive architectural style due to their more modest design</p> <p>Vernacular, Craftsman, or Spanish Colonial Revival architectural elements</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of Sherman/West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the early growth of Sherman/West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Remaining bungalow courts are rare in West Hollywood; as such, a greater degree of alterations may be acceptable, such as replacement windows within original openings. Minor modifications to the communal space may be acceptable so long as the space is not limited to circulation</p> <p>Immediate setting within the property boundaries should remain intact; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, setting, design, materials, workmanship, feeling, and association</p>

### Prewar Courtyard Apartments

Prewar courtyard apartments were the next evolution of courtyard housing. These buildings consisted of multiple units in one or two larger buildings arranged around a centralized patio or open area, achieving a similar balance between density and privacy as a bungalow court while incorporating more individual units. Single buildings were typically O or U-shaped, but two L-shape buildings were also used to frame a courtyard. Whereas bungalow courts were typically modest, courtyard housing was marketed toward the more affluent middle to upper-middle-class residents.<sup>178</sup> The middle class in the Los Angeles region was growing during the 1920 and 1930s, due in part to a thriving economy with successful oil, film, and aviation industries. This increase in wealth led to more architect involvement in the development of multi-family housing.<sup>179</sup>

Many of the best examples of prewar courtyard apartments were designed by architects such as Leland Bryant, husband and wife Arthur and Nina Zwebell, and brothers F. Pierpont Davis and Walter Davis. These architects drew inspiration from the architecture of Spain, Italy, and the Middle East and incorporated thoughtful site-planning, amenities like integrated parking, and unique separations between public, private, and urban space. Entrances and windows to individual units were often oriented toward central courtyards or patios, which were enhanced by luxurious landscaping and water features such as fountains. The work of these architects was highly influential and continued to inform the design of courtyard housing through the 1930s as well as revivals of the property type in the late twentieth century.<sup>180</sup>

In West Hollywood, concentrations of prewar courtyard apartments are found on north-west streets between Santa Monica and Sunset Boulevards notably along Harper and Laurel Avenues.

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<sup>178</sup> HRG, "Residential Development and Suburbanization," 53.

<sup>179</sup> HRG, "Residential Development and Suburbanization," 54-55.

<sup>180</sup> ARG, "R2, R3, R4 Multi Family Survey Report," 43-44; HRG, "Residential Development and Suburbanization," 54-55.

## *Prewar Courtyard Apartments*

<b>Period of Significance:</b>	1920-1945
<b>Period of Significance Justification:</b>	The period of significance begins in 1920 with the first wave of multi-family residential development and ends in 1945 when new architectural trends and building forms resulted in the construction of courtyard apartments different in character and style.
<b>Character-Defining Features:</b>	<p>One to two stories in height</p> <p>Central or common entrance to the property</p> <p>Individual units open on to exterior (no interior communal hallways)</p> <p>O, U, or L-shaped buildings arranged around a central courtyard or patio communal space with designed landscape features</p> <p>Incorporation of water features and landscaping</p> <p>Parking at rear or periphery; separated from the central courtyard</p> <p>Spanish, Mediterranean, and/or Middle Eastern architectural influences</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of Sherman/West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the early growth of Sherman/West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Central or common entrance may be enclosed with security gate</p> <p>Plant material for designed landscaping may have changed</p> <p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, setting, design, materials, workmanship, feeling, and association</p>

### Postwar Courtyard Apartments

The postwar courtyard apartment is an evolution of the prewar courtyard apartment, updated to meet construction techniques, development patterns, and style preferences of the apartment construction boom in the 1950s and 1960s.

Like its predecessor, the postwar courtyard apartment consisted of multiple units arranged around a centralized patio or open area. The buildings were typically hollow squares and rectangles with unit entrances off exterior walkways framing a central courtyard often with amenities such as swimming pools. While these buildings provided housing for recent arrivals to the area, they also embodied the luxurious lifestyle of Southern California's climate and the postwar emphasis on indoor-outdoor living. Parking was still located on the perimeter, occasionally in soft-story open garages below canted buildings.

The postwar courtyard apartment is distinguished from the prewar counterpart by relatively simple in design to minimize construction costs that incorporated eye-catching elements inspired by Mid-Century Modern, California Ranch, and Polynesian—or Tiki—architecture. The work of Edward Fickett embodied this new property type. Fickett was well-known for his designs of postwar tract homes in the 1940s and 1950s, but he also designed many apartment buildings in West Hollywood. These included the Sunset Patio Apartments (1949) located at 1127 Horn Avenue, and the Hollywood Riviera (1954), located at 1400 Hayworth Avenue. Many of Fickett's buildings were designed with a swimming pool at the center and included lush tropical plantings meant to evoke the relaxed yet luxurious atmosphere promised as part of the postwar California lifestyle.<sup>181</sup> The principles embodied in Fickett's designs became widespread in the postwar period and were applied to numerous postwar courtyard apartments throughout West Hollywood.

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<sup>181</sup> Samudio and English.

## *Postwar courtyard Apartments*

<b>Period of Significance:</b>	1945-1969*
<b>Period of Significance Justification:</b>	The period of significance begins in the postwar construction boom of 1945 and ends in 1969, when new zoning restrictions and increasing costs began changing the characteristics of multi-family housing construction.
<b>Character-Defining Features:</b>	<p>Central or common entrance to the property</p> <p>Typically two to three stories in height</p> <p>Stucco or wood lap siding, often in combinations</p> <p>Simple construction designed around a central courtyard, often with a pool</p> <p>Integrated planters and landscaping with tropical plantings such as palms and bird of paradise</p> <p>Exterior walkways and balconies, often opening onto the courtyard</p> <p>Individual units open on to exterior (no interior communal hallways)</p> <p>Incorporation of Mid-Century Modern, California Ranch, and/or Polynesian/Tiki architectural elements</p> <p>Aluminum and/or jalousie windows</p> <p>Parking at rear or periphery; separated from the central courtyard</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Should retain original fenestration, cladding, and circulation patterns</p> <p>Plant material for designed landscaping may have changed</p> <p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p>



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Should retain integrity of location, setting, design, materials, workmanship, feeling, and association

## Apartment Houses

Apartment houses are a versatile building type that was constructed throughout the twentieth century, ranging in size from a duplex to a multi-story apartment tower. The diversity within the property type reflects a variety of urban planning strategies to accommodate a changing population and range of lifestyles.

### Duplexes and Fourplexes

The duplex is one of the simplest and earliest examples of an apartment house, consisting of two individual units in one building. The units may be arranged in a few ways, but most often, there are two single-story units arranged side-by-side with symmetrical plans and separate entrances on the primary elevation. Variations of this type may have an entrance on the primary elevation with the other on a secondary elevation. Another popular form of duplex incorporates a unit on the ground floor with another on the second floor accessed by a set of exterior stairs.<sup>182</sup> Fourplexes incorporate four units into a single building. The most common arrangement is a stacked, symmetrical configuration with two units on each floor of a two-story building and multiple individual entrances within a single porch or entryway. Duplexes and fourplexes are unified in their lack of common interior space.

In the early twentieth century, the prevailing attitude was that the single-family residence was the ideal, and apartment buildings were considered detrimental to a neighborhood's appearance and property values.<sup>183</sup> Duplexes and fourplexes, however, easily blended into low-density neighborhoods and created multiple housing units on individual lots while remaining similar in size, scale, and massing to a single-family residence. Architectural styles and features for single-family residences could be easily adapted to the duplex or fourplex, resulting in numerous examples in the Craftsman and Period Revival styles.

In West Hollywood, there is a notable concentration of smaller-scale apartment houses designed in the Spanish Colonial Revival along Vista Street. This property is scattered throughout West Hollywood, often in areas initially developed with single-family residences.

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<sup>182</sup> ARG, "R2, R3, R4 Multi Family Survey Report," 41; HRG, "Residential Development and Suburbanization," 24-25.

<sup>183</sup> HRG, "Residential Development and Suburbanization," 25; Chattel, "Historic Resources Survey: Hollywood Redevelopment Project Area," 44.

*Duplexes and Fourplexes*

<b>Period of Significance:</b>	1920-1945
<b>Period of Significance Justification:</b>	The period of significance coincides with the population boom in the West Hollywood area and ends with the conclusion of World War II, after which the primary focus of multi-family construction was on efficiency and maximum density.
<b>Character-Defining Features:</b>	<p>One to two stories in height</p> <p>No more than four units</p> <p>Similar in size, scale, and massing to a single-family residence</p> <p>Entrances to all units on the exterior of the buildings</p> <p>Parking at rear or periphery of the property</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, setting, design, materials, workmanship, feeling, and association</p>

## Prewar Apartment Houses

During the 1920s, West Hollywood became a desirable and fashionable place to live. Positioned between Beverly Hills and the movie studios of Hollywood proper (in the City of Los Angeles), the community attracted many film industry professionals and stars. Higher density luxury construction became a priority, and several extravagant prewar apartment houses were constructed to fill this need.<sup>184</sup> Prewar apartment houses were designed to maximize rentable space on a lot, often with a rectangular or U-shaped plan, and were anywhere from two to six stories in height. Architectural detailing was concentrated on street-facing elevations while rear or secondary elevations were left relatively plain. The detailing incorporated elements of many Period Revival styles, including Spanish Colonial Revival and Mediterranean Revival. Although comparatively rare in other property types, the Chateausque and French Revival styles were particularly well-suited for the blocky massing of the Prewar apartment house property type and well-received by West Hollywood's residents, resulting in a high concentration of French-inspired buildings with turrets in West Hollywood.<sup>185</sup>

The owners and operators of prewar apartment houses tried to attract tenants in several ways. In addition to the attractive architectural styling, landscaping, signage, and a unique name—such as La Fontaine or Beau Sejour—were used to set a building apart from its competitors. Prewar apartment house tenants were also offered some communal amenities and services, such as house cleaning and laundry services.<sup>186</sup> While the tenants and marketing were similar, prewar apartment houses differed from prewar courtyard apartments by offering more privacy and almost no communal outdoor space. Units might be accessed from a central stair or small interior hallway, but not from a central shared outdoor space.

Prewar apartment houses are found throughout West Hollywood but are especially concentrated along Fountain Avenue and the adjacent blocks of north-south streets.

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<sup>184</sup> David Amorena, "West Hollywood Fountain Thematic Grouping," California Department of Parks and Recreation Form Set, City of West Hollywood, California, December 1987, 1-2.

<sup>185</sup> Chattel, "Historic Resources Survey: Hollywood Redevelopment Project Area," 40-41; ARG, "R2, R3, R4 Multi Family Survey Report," 51.

<sup>186</sup> Chattel, "Historic Resources Survey: Hollywood Redevelopment Project Area," 37, 40-41.

*Prewar Apartment Houses*

<b>Period of Significance:</b>	1920-1945
<b>Period of Significance Justification:</b>	The period of significance coincides with the population boom in the West Hollywood area and ends with the conclusion of World War II, after which the primary focus of multi-family construction was on efficiency and maximum density.
<b>Character-Defining Features:</b>	<p>Five or more units</p> <p>Under six stories</p> <p>Building constructed to occupy the majority of the lot</p> <p>May have associated name (e.g., La Fontaine, Beau Sejour)</p> <p>Architectural detailing, often Period Revival, concentrated on street-facing elevation(s)</p> <p>Parking at rear or periphery of the property</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Should retain architectural detailing</p> <p>Should retain original circulation patterns</p> <p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, setting, design, materials, workmanship, feeling, and association</p>

## Apartment Towers

Apartment towers share many characteristics with apartment houses but are considerably taller and more vertical in their massing. Although much taller than other residential building types, apartment towers did not exceed 13 stories, due to the height limit on construction that was enforced before 1952.<sup>187</sup>

Similar to apartment houses, apartment towers were marketed toward more affluent tenants. This form of luxury construction is said to have appealed to transplants from New York. Elaborate street-facing elevations were designed popular architectural styles by prominent architects, including Leland Bryant. Period Revival styles were commonly used, and the Art Deco style paired well with the building type. Apartment towers were often given romantic names that corresponded with their architectural style, such as “El Mirador,” bestowed to an ornate Spanish Colonial Revival building.<sup>188</sup> Other common features found across the property type include amenities such as raised terraces and sunken parking garages.<sup>189</sup>

The characteristics and function of apartment towers were comparable to a hotel, and several have been converted for that use over time, including Sunset Tower and the Chateau Marmont. Apartment towers are typically found along major thoroughfares in West Hollywood, including Sunset Boulevard and Fountain Avenue.

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<sup>187</sup> Sharon E. Fay, “City Dwellers Have Hi-ho Time in City,” Los Angeles Times, April 28, 1968, J1.

<sup>188</sup> Amorena, “West Hollywood Fountain Thematic Grouping,” 3-4.

<sup>189</sup> Amorena, “West Hollywood Fountain Thematic Grouping,” 3-4.

*Apartment Towers*

<b>Period of Significance:</b>	1920-1945
<b>Period of Significance Justification:</b>	The period of significance coincides with the population boom in the West Hollywood area and ends with the conclusion of World War II, after which the primary focus of multi-family construction was on efficiency and maximum density.
<b>Character-Defining Features:</b>	<p>Six to 13 stories in height</p> <p>Vertical massing</p> <p>Architectural detailing on elevation(s) due to visibility of entire tower from multiple vantage points</p> <p>May have rooftop signage</p> <p>May have raised terrace or podium-like siting</p> <p>May have sunken/subterranean parking</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Use may have changed, particularly to hotel</p> <p>Should retain architectural detailing</p> <p>Should retain original circulation patterns</p> <p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, setting, design, materials, workmanship, feeling, and association</p>

## Stucco Box/Dingbat<sup>190</sup>

The stucco box/Dingbat is a property type used for multi-family residential buildings constructed from the late 1950s into the early 1960s. The stucco box/Dingbat is two to three stories in height, developed over the full depth of the site, built of wood, and clad in stucco.<sup>191</sup> The most distinctive features are the grade-level parking spaces located in recessed carports under the building on the front, side, or rear elevations, and the prominent signage (the Dingbat) and lighting on the primary elevation.<sup>192</sup> The inclusion of parking under the building—a “soft-story” or “tuck under” parking—was a solution that had allowed developers to meet off-street parking requirements through the 1960s. Often the entire ground floor was dedicated to parking. This allowed developers to squeeze the required number of parking spaces at grade level with residential space the parking.<sup>193</sup>

The stucco box/Dingbat was typically used for infill construction in single-family neighborhoods rezoned for multi-family development. The building’s footprint extended to fill the lot, with a minimum setback or outdoor space. Some were constructed on two neighboring lots, with a central courtyard space or swimming pool between them.

Though they included minimal decoration to minimize cost, stucco box/Dingbats sometimes featured accent cladding such as stone veneer or wood panels. The Dingbat, a specific type of stucco box, featured applied signage, usually the name of the building in prominent, futuristic-looking script across the street-facing elevation.<sup>194</sup> Stucco box/Dingbats typically followed the most economical elements of Mid-Century Modern design, but are not significant for their architectural style.

This type of apartment building could be constructed quickly, at low cost, and with a maximum number of units on a small lot, thereby optimizing a developer’s return on investment. The simple multi-family buildings were built quickly and efficiently using inexpensive materials and construction techniques.<sup>195</sup> The popularity of the stucco boxes and their Dingbat variation was brief. By the end of the 1960s, new parking regulations increased the number of required off-street spaces per unit.<sup>196</sup> The ratio of parking spaces to apartment units could no longer be accommodated on a lot initially sized for single-family development.<sup>197</sup>

Early examples of the property type were constructed by developers who employed well-known architects, such as Jack Chernoff and Kenneth L. Lind, who became well-versed in the property type’s economy of design. The multi-family residence at 8600 Rugby Drive was constructed by the Monica Estates Corporation and designed by architect Herman Fidler in 1957. While the façade incorporates elements of the Mid-Century Modern style, such as unadorned stucco walls planes, expanses of glass, and panels of lava rock, it is quintessentially a stucco box, though a more decorative example of the

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<sup>190</sup> ARG, “R2, R3, R4 Multi Family Survey Report,” 33.

<sup>191</sup> Reyner Banham, *Los Angeles: The Architecture of Four Ecologies*, 175, qtd. in *Multifamily Residential Development*, 71.

<sup>192</sup> Treffers, “The Dingbat Apartment,” 3.

<sup>193</sup> HRG, “Residential Development and Suburbanization,” 73.

<sup>194</sup> For a complete discussion of the Dingbat apartment, see Treffers, “The Dingbat Apartment.”

<sup>195</sup> HRG, “Residential Development and Suburbanization,” 71-72.

<sup>196</sup> HRG, “Residential Development and Suburbanization,” 76.

<sup>197</sup> Treffers, “The Dingbat Apartment,” 13.

type.<sup>198</sup> Another example is at 1035 Sierra Bonita Avenue. This one-story apartment building over ground floor parking was constructed from 1956-1957 by Glassman, Singer, and Ecker, and designed by architect John Day.<sup>199</sup> Its design interest comes from the incorporation of a shadow-box that enclosing the entire façade. Important to note is that these two examples are true stucco boxes, rather than Dingbats because they lack the Dingbat's trademark signage.

As a form of infill construction, stucco box/Dingbats are generally distributed throughout West Hollywood. In West Hollywood, no examples of the style have been designated as many of these buildings largely go unnoticed due to their abundance and lack of nuanced designs. They are scattered throughout neighborhoods where they replaced older single-family residences or lower-scale courtyard apartments of the 1920s and 1930s with fewer rentable units.

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<sup>198</sup> Chase, *Glitter Stucco & Dumpster Diving*, 12.

<sup>199</sup> Chase, *Glitter Stucco & Dumpster Diving*, 16.

## *Stucco Box/Dingbat*

<b>Period of Significance:</b>	1945-1962
<b>Period of Significance Justification:</b>	The period of significance begins as rapid construction initiated to address the postwar housing shortage and ends in the mid-1960s when zoning changes limited the effectiveness of soft stories as an economical off-street parking solution.
<b>Character-Defining Features:</b>	<p>Two to three stories in height</p> <p>Four or more units</p> <p>Aluminum or jalousie windows</p> <p>“Soft-story” parking recessed under rentable space</p> <p>Flat or low-pitched roof</p> <p>Simple, boxy massing</p> <p>Stucco cladding over wood-frame construction</p> <p>Applied decoration including stone veneer, tile, or wood panels</p> <p>Aluminum frame windows flush against walls</p> <p>Units accessed by exterior corridors and staircases</p> <p>Double lot examples have mirrored plans and often contain interior courtyards or swimming pools</p> <p>Dingbat subtype:</p> <p>Distinctive, flamboyant signage and/or lighting on primary elevation</p> <p>Decoration often included abstract geometric forms, starbursts, or diamonds</p> <p>Often include the building’s name on the street-facing elevation in large script</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	Due to their simplicity and ubiquity, a high level of integrity is required for significance

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City of West Hollywood Ordinance 17-1004 requires soft stories to be retrofitted to prevent poor performance in the event of an earthquake.<sup>200</sup> Modifications to recessed soft-story parking may diminish the integrity of stucco boxes to the degree that the building no longer conveys significance.

For Dingbat subtype, signage must be original and intact

Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development

Should retain integrity of location, setting, design, materials, workmanship, feeling, and association

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<sup>200</sup> "Soft, Weak, or Open-Front (SWOF) Retrofit Program," City of West Hollywood, accessed February 5, 2021, <https://www.weho.org/city-government/city-departments/planning-and-development-services/building-and-safety/seismic-retrofit/soft-story-retrofit-program>.

## Condominiums

In contrast to apartments, condominiums, also called condos, are a form of multi-family housing in which each individual unit is sold and owned separately. Residents share ownership of common spaces such as landscaped areas and parking facilities.

Condominium construction became popular after the passage of the National Housing Act of 1961, which provided mortgage insurance for condominium units. Part of the law stipulated that a state had to have a Condominium Act for a building to be insured under federal law. California passed its own Condominium Act in 1963. By the early 1970s, the postwar economic boom had faded and given way to high inflation and a weaker economy. Less construction occurred as a result, and housing costs rose.<sup>201</sup> Land near city centers was also fully developed; developers could no longer construct large tracts of single-family homes that provided entry-level opportunities for homeownership. The price of existing homes was also rising.

Multi-family housing emerged as a solution. Condominiums became a way for people who could not afford to purchase a single-family residence to purchase a home. As construction costs rose in the 1970s, developers increasingly turned to converting existing apartment buildings into condominiums rather than constructing new buildings. This trend became prevalent on the west side of Los Angeles, including West Hollywood, where available land was scarce. It was less expensive to purchase an existing building, renovate it, and sell the units individually.

In West Hollywood, the trend towards condominium construction can be seen along streets such as Kings Road, which was redeveloped with moderately-sized multi-family housing in the 1960s and 1970s. Condominium buildings tend to be constructed in styles such as Late Modernism that were popular in the 1960s, 1970s, and 1980s. Buildings constructed originally as apartments and converted to condominiums would not be significant under this property type, since they represent an earlier trend in multi-family residential development.

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<sup>201</sup> Flora Chou, "The '70s Turn 50: Building the Context," Docomomo\_US, accessed February 5, 2021, <https://www.docomomo-us.org/news/the-70s-turn-50-building-the-context>.

*Condominiums*

<b>Period of Significance:</b>	1963-1980
<b>Period of Significance Justification:</b>	The construction of condominiums began in the 1960s after the passage of the state’s Condominium Act and continued into the 1970s. By the mid to late 1970s, condominium conversions had become more popular than constructing new condominium buildings. New condominium construction slowed in the early 1980s as protection for renters emerged with West Hollywood’s cityhood.
<b>Character-Defining Features:</b>	<p>May be low-rise or high-rise building; low-rise examples may be vernacular in style while high-rise buildings may exhibit the characteristics of a particular style, such as Late Modernism</p> <p>Set on a raised podium above subterranean parking</p> <p>Central or common entrance to the property</p> <p>Individual unit entrances located on interior hallways</p> <p>May include shared amenities such as pools and landscaping</p> <p>Boxy massing</p> <p>Balconies on street-facing elevations with fully glazed, sliding door access</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Constructed as a condominium during the period of significance (not constructed earlier and converted during period of significance)</p> <p>Due to their typical simplicity of design, minimal alterations are required for significance</p> <p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p>

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Should retain integrity of location, setting, design, materials, workmanship, feeling, and association

## High-Rise Apartment Towers

High-rise apartment towers were constructed in the 1960s and 1970s as a way to maximize available land, especially in areas such as West Hollywood where buildable land was scarce. High-rise apartment towers were first constructed after 1956 when voters rescinded the County's 13-story height limit for residential buildings.<sup>202</sup> After the repeal of the height limit ordinance, the City and County both saw a burst of high-rise construction.

High-rise apartment towers are not an especially prevalent property type in West Hollywood. High-rise apartment towers in West Hollywood tend to be concentrated near Sunset Boulevard as well as Doheny Road on the west side of the city along the border with Beverly Hills. High-rise apartment tower construction occurred as part of a wave of building along and near Sunset Boulevard during these decades that also included high-rise office buildings. Styles used for this property type were variations of Mid-Century Modern often characterized as International Style.

One example of a high-rise apartment tower is Sierra Towers, a 31-story building located at 9255 Doheny Road. Sierra Towers was constructed as a luxury apartment building and opened to tenants in 1966. It was the tallest apartment building in Los Angeles at the time.<sup>203</sup> It was converted to condominiums in 1974. Another example is the building at 838 Doheny Road, which was developed as a high-rise luxury apartment tower in 1961 and later converted to condominiums.

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<sup>202</sup> Fay, "City Dwellers Have Hi-ho Time in City."

<sup>203</sup> "Sierra Towers Salutes Area With Light," Los Angeles Times, June 19, 1966, M6.

## *High-Rise Apartment Towers*

<b>Period of Significance:</b>	1956-1980
<b>Period of Significance Justification:</b>	The construction of high-rise apartment towers began after the repeal of the 13-story height limit ordinance in 1956 and continued into the 1970s.
<b>Character-Defining Features:</b>	<p>At least 13 stories in height</p> <p>Tall rectangular massing</p> <p>All elevations of a similar design due to high visibility</p> <p>May exhibit characteristics of the International Style</p> <p>Often have horizontal design features delineating each floor</p> <p>May include subterranean or semi-subterranean parking</p> <p>May include shared amenities such as pools and landscaping</p>
<b>Eligibility Standards</b>	<p>Be associated with a person, institution, business, organization, or industry that made important contributions to the growth and development of West Hollywood; or</p> <p>Be emblematic of or constructed directly in response to cultural and residential developments that comprised the growth of West Hollywood; or</p> <p>Be a fully realized example of the style or property type, displaying the significant character-defining features of a style or property type in multiple aspects of design; and</p> <p>Date from the period of significance; and</p> <p>Retain the essential aspects of integrity.</p>
<b>Integrity Considerations:</b>	<p>Due to their typical simplicity of design, minimal alterations are required for significance</p> <p>Immediate setting within the property boundaries and relationship between indoor/outdoor space should remain intact; surrounding setting may have changed due to ongoing development</p> <p>Should retain integrity of location, setting, design, materials, workmanship, feeling, and association</p>

## **\*Conclusion**

### **\*Preservation Goals and Priorities**

The priority following the completion of this draft is the completion of an intensive-level survey to identify historical resources in the City and act as a critical tool in the City's planning process.

### **\*Outline of Future Phases**

Future phases of the project will include:

- A reconnaissance survey of properties in R2, R3, and R4 zones that were constructed up to and including 1981
- An intensive-level survey consisting of an evaluation of properties identified as potential historic resources
- Community meetings to inform the public of the survey and solicit information about potential historic resources
- Recordation of potential historic resources on state inventory forms
- Completion of a final survey report, which will include this historic context statement

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