

6th Street Streetcar Commercial Historic District
Name of Property

Los Angeles, CA
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>6</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- COMMERCE/TRADE: business
- COMMERCE/TRADE: financial institution
- DOMESTIC: multiple dwelling
- DOMESTIC: hotel

Current Functions

(Enter categories from instructions.)

- COMMERCE/TRADE: business
- COMMERCE/TRADE: restaurant
- DOMESTIC: multiple dwelling
- DOMESTIC: hotel

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

Italian Renaissance

Tudor Revival

MODERN MOVEMENT

Art Deco

Materials: (enter categories from instructions.)

Principal exterior materials of the property: stucco, stone, wood, brick, terra cotta

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The 6th Street Streetcar Commercial Historic District is composed entirely of buildings whose historic and continued use is either entirely or partially for commercial purposes. The district is located in the Wilshire Center area of Los Angeles and includes parcels surrounding two intersections: 6th Street and Oxford Avenue, and 6th Street and Western Avenue. The topography of the district is flat, and the district has a regular, rectilinear street grid pattern. The district was developed as a commercial strip around the streetcar track that ran down 6th Street in the 1920s. Architectural styles represented include Italian Renaissance, Tudor Revival, and Art Deco. The six buildings in the district, all contributors, all have storefronts on the sidewalk. Storefront alterations do not detract from the designers' original intent and the district retains all aspects of integrity.

Narrative Description

Setting

The 6th Street Streetcar Commercial Historic District is a distinct and cohesive grouping of commercial resources from the 1920s along the major thoroughfare of 6th Street, where the Los Angeles Railway R Line used to run. Some of the district's resources have additional floors of

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apartments, offices, and hotel rooms. The street, crosswalks, and sidewalks that connect the buildings are essential elements of streetcar based commerce. Storefront entrances are accessed on the sidewalk, and buildings take up most of their rectangular parcels, with no accommodation for automobiles on the parcels. Parking lots did not start to be built around these blocks until the latter part of the twentieth century. Mixed use commercial and residential development that either lacks integrity or is from a different period surrounds the district on all sides. Four of the district's resources were designed in the Italian Renaissance revival style, one resource was designed in the Tudor Revival style, and one resource was remodeled and expanded in the Art Deco style during the period of significance. In response to the changing needs of tenants over time, most of the storefronts have been somewhat altered. Their continued use as storefronts is sufficient to communicate the original intent of the architects.

Resource Classifications

All resources within the district boundaries were classified as contributors because they demonstrate a pedestrian orientation, with storefronts on the sidewalk facing the street where the streetcar track was located, and the parcels do not have accommodation for automobiles.

Architectural Descriptions of Buildings

1. 3866 W. 6th Street APN: 5503029021 Contributor 1922
Architect: T. Beverly Klein Jr. Builder: John Simpson **Photos 1, 2**
Original Owner: Nye W. & Harry Goodman

This building has additional addresses at 3868, 3870, 3872, 3874, 3876, 3878, 3880, and 3882 W. 6th Street. A one story commercial building in the Tudor Revival style. It has a roughly rectangular plan with a curved corner, a gable roof, and brick cladding. Details include parapeted gables, arched openings, stone surrounds, and decorative bargeboards. Signage and awnings were placed on top of the original storefronts, intact underneath. A permit was issued in 1957 for parapet alteration on the gables.

2. 3867 W. 6th Street APN: 5503020024 Contributor 1923
Architect: Chas D. Wagner/Edith Northman Builder: Chas D. Wagner **Photos 3, 4**
Original Owner: William H. Mand

This building has additional addresses at 3869, 3871, 3873, 3875, 3877, 3879, and 3881 W. 6th Street. A two story building of stores and apartments in the Italian Renaissance revival style. It has a roughly rectangular plan with a curved corner, a flat roof, and brick cladding. Details include arched openings, glazed brick surrounds, corbels, and wood double hung windows. The name "Holdsworth Arms" and a cartouche are present in bas-relief within a lunette over the entrance. Some storefronts have been altered and filled-in, with the corner storefront opening and awning being different dimensions than the original. Storefronts on the eastern side of the building have been altered with new glazing and doors within the original storefront openings. Storefront to the west of the main entrance has been altered with a new opening. Next storefront

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to the west has been filled in. Storefronts around the curved corner section of the building have been altered to be one wide glazed storefront with a projecting awning above supported by posts. It is unclear based on historic photos whether recessed bays on the west side of the building originally contained storefronts or not. A permit was issued in 1961 for parapet alteration.

3. 3900 W. 6th Street APN: 5503030001 Contributor 1923
Architect and Builder: Walker & Eisen **Photos 1, 5, 6**
Original Owner: Frank B. Veasey

This building has additional addresses at 3902, 3906, and 3912 W. 6th Street, and 607 and 609 S. Oxford Avenue. A two story commercial building in the Italian Renaissance revival style. It has a roughly rectangular plan with a curved corner, a gable, hip and flat roof, and brick and stucco cladding. Details include a clay tile roof, terra cotta surrounds, modillions, dentils, and decorative bas reliefs. First floor windows on street facing elevations have been replaced within original openings.

4. 3901 W. 6th Street APN: 5503019010 Contributor 1921
Architect and Builder: Chas D. Wagner **Photos 7, 8**
Original Owner: Dr. S.W. Foster

This building has additional addresses at 3905, 3907, 3909, 3911, 3913, and 3915 W. 6th Street. A two story building of stores and a hotel in the Art Deco style. It has a roughly rectangular plan with a curved corner, a flat roof, and stucco cladding. Details include vertical piers, decorative bas reliefs, and steel casement windows. The appearance of this building was completely altered within the period of significance. Historic photos show the original building to be one story of no defined style with gable dormers and three hipped roof sections breaking through the roofline. The building is classified as a contributor as a result of the 1929-1930 alterations. Storefronts have been further altered with new glazing, cladding, and doors within the 1930 openings.

5. 3923 W. 6th Street APN: 5503019001 Contributor 1926
Architect: Albert C. Martin Builder: unknown **Photos 9, 10**
Original Owner: Hohm Building Corporation

This building has additional addresses at 3917, 3919, 3921, 3923, 3925 W. 6th Street, and 554, 556, and 558 S. Western Avenue. A four story building of stores and offices in the Italian Renaissance revival style. It has a roughly rectangular plan with a curved corner, a flat roof, and stucco cladding. Details include a broken pediment, arcaded corbel table sills, decorative bas reliefs, and wood double hung windows. Storefronts have been altered, mostly with new glazing and doors within original storefront openings. The northernmost storefront has been partially filled in, and the easternmost storefronts have been combined into a larger opening. Another storefront on the south elevation has been enlarged. Entry surround has been removed. Clay tile roof has been replaced.

6. 3950 W. 6th Street APN: 5503031007 Contributor 1921

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Architect and Builder: Chas D. Wagner
 Original Owner: Annette Aiken

Photos 11, 12

This building has additional addresses at 3956, 3958, 3960, and 3962 W. 6th Street, and 601 and 605 S. Western Avenue. A four story building of stores and apartments in the Italian Renaissance revival style. It has an irregular plan with a chamfered corner, a flat roof, and brick cladding. Details include arched openings, pilasters, lunettes, cartouches, turned wood mullions, urns, and decorative bas reliefs. Storefronts have been altered with new glazing and doors within original storefront surrounds. All windows on upper floors have been replaced within original openings. In comparison with a historic photo, the parapet appears to have been altered.

Integrity

The district retains integrity of location, design, setting, materials, workmanship, feeling, and association. The resources are all in their original locations and therefore retain this aspect of integrity. The resources’ overall massing, configuration, and character-defining decorative elements remain. Therefore, the district retains integrity of design. The commercial nature of the neighborhood remains unchanged, so the district retains integrity of setting. Minor alterations have minimally affected the district’s integrity of materials. Resources retain the majority of materials from initial construction; therefore this aspect of integrity remains intact. The original workmanship of the resources is still evident through overall construction methods and materials. The district retains this aspect of integrity. The original character-defining features still remain, presenting the same basic appearance from the street as when the district was developed. Even when storefronts have been altered, the fact that they are still being used as storefronts preserves the original intent of the designers, so the district retains integrity of feeling. The pedestrian orientation towards the street communicates the significance of the district as being developed around streetcar commercialization, even though the streetcar track no longer exists; therefore, the district retains integrity of association.

Resource Table

#	Address	APN	Status	Year Built	Photo
1	3866 W. 6 th Street	5503017016	Contributor	1922	1, 2
2	3867 W. 6 th Street	5503017017	Contributor	1923	3, 4
3	3900 W. 6 th Street	5503017018	Contributor	1923	1, 5, 6
4	3901 W. 6 th Street	5503032008	Contributor	1921	7, 8
5	3923 W. 6 th Street	5503032008	Contributor	1926	9, 10
6	3950 W. 6 th Street	5503032009	Contributor	1921	11, 12

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property 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 represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

Period of Significance

1921-1931

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wagner, Chas D. (architect and builder)

Martin, A.C. (architect)

Walker & Eisen (architect and builder)

Northman, Edith (architect)

Klein, T. Beverly Jr. (architect)

Northman, Edith (architect)

Simpson, John (builder)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The 6th Street Streetcar Historic District is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Community Planning and Development as an excellent example of an intact and cohesive collection of commercial resources that were developed due to streetcar commercialization in Los Angeles. Resources in the district were all built while the streetcar was running along 6th Street within the district boundaries. Storefronts have a pedestrian orientation with no accommodation for automobiles on the parcels. The district is also eligible at the local level of significance under Criterion C in the area of Architecture as a property that embodies the distinctive characteristics of the Italian Renaissance, Tudor Revival, and Art Deco styles of architecture as they were applied to commercial development in Los Angeles in the 1920s. The 1921 to 1931 period of significance encompasses construction of all contributing resources and ends when the streetcar route was changed to no longer run down 6th Street.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Community Planning and Development

The Streetcar Era¹

The neighborhood as something spatially separate from the central city, complete with its own commercial district, was a product of the streetcar. The streetcar allowed residents to disperse and, in the process, seek shops and services closer to their new homes. The expansion of the streetcar network in Los Angeles led to differentiation between neighborhood and Downtown commerce. Neighborhood commercial areas evolved throughout Los Angeles as a means of providing convenient access to and from the streetcar. Buildings in neighborhoods that were built as a result of streetcar commercialization reflect design and layout features to accommodate streetcar access. They illustrate how community life was conducted within a pedestrian setting based on proximity of residents to local business and public transportation.

Streetcar commercial development is most commonly characterized by a dense fabric of attached retail buildings, with storefronts placed directly on the sidewalk. The significant characteristic is this pedestrian orientation, with no accommodation for the automobile. The most important architectural feature is the storefront. It commonly contains a show window, with a recessed entrance placed either to the side or in the center and flanked by windows. Making use of the storefront are a number of specific building types. They include the single-story storefront block, consisting of one or more storefronts, and the multi-story mixed-use building, consisting of a

¹ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Commercial Development, 1859-1980 Theme: Neighborhood Commercial Development, 1880-1980," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2017.

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storefront or storefronts on the ground floor and offices, meeting space, or residential units above. Those containing offices or meeting spaces were commonly known as commercial or business blocks. The commercial vernacular was the most common style during the 1920s, and both the storefront and the business block used other modes. Multi-story business blocks often employed a more monumental Renaissance revival style, similar to that used in the commercial buildings constructed in the Downtown Los Angeles business district during the 1920s.

Los Angeles Railway²

Rail service flourished in Los Angeles during the late nineteenth and early twentieth centuries, when the region was home to numerous disparate rail service providers. The Los Angeles Railway, also known as LARy or the Yellow Cars, was founded in 1895 and purchased by rail tycoon Henry E. Huntington in 1898. In 1911, Huntington and other rail magnates engineered the “Great Merger,” which consolidated and streamlined the smaller rail companies into two large operations: Pacific Electric Railway, serving the greater Los Angeles region's suburban commuters, and LARy, serving the day-to-day needs of the Central Business District. By 1923, rail construction in Los Angeles had peaked. In 1924, LARy’s 642 miles of track served nearly 256 million riders. The two transit operators, Pacific Electric Railway and Los Angeles Railway Corporation, joined to establish a bus system called the Los Angeles Motor Coach Company. They wanted to create connections among their rail lines and expand service to streets that had no rail. The first two bus lines, still in operation, serviced Western Avenue and Wilshire Boulevard. In 1945, National City Lines purchased LARy from the Huntington Estate, renamed the system Los Angeles Transit Lines, and converted most of it into buses. The last Yellow Car trolley was retired in 1963.

Early Development near 6th Street and Western Avenue

Western Avenue was laid out by Los Angeles County in 1853, and was considered an unofficial western boundary of the City of Los Angeles.³ The area around Western Avenue and 6th Street was officially annexed to the city as part of the Colegrove Addition in 1909, which saw several areas west of downtown join together to seek annexation, partially to free themselves from the exorbitant water rates charged by the Hollywood Water Company.⁴ Residential subdivisions in this area advertised their proximity to the Los Angeles Railway yellow car running along W. 6th Street.⁵ The Los Angeles Railway R line traveled along 6th Street between Alvarado Street and Gramercy Place from 1920 to 1931. At the time, the S line was also located nearby, just three blocks north, at the intersection of Western Avenue and 3rd Street.⁶

² Excerpted and adapted from *The Yellow Car and Los Angeles* (2022) [Exhibition], Union Station, Los Angeles.

³ Brian Curran, “The ‘Places’ – Wilton, Gramercy, St. Andrew’s and Manhattan,” *Larchmont Chronicle*, 30 March 2023.

⁴ National Register of Historic Places, Boulevard Heights Historic District, Los Angeles, Los Angeles County, California, SG12000809.

⁵ “Brevities,” *Los Angeles Times*, 22 April 1907.

⁶ “‘R’-Whittier Boulevard and W. 3rd Street Line (1920-1947),” *The Electrical Railway Historical Association of Southern California*, http://erha.org/lary_r.htm (accessed October 10, 2023).

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Development along 6th Street between Oxford and Western Avenues in the 1920s

Sanborn maps from 1921 show a small real estate office at the southwest corner of 6th Street and Oxford Avenue. The southeast corner of 6th Street and Oxford Avenue contained a two story single family house. The northeast corner of 6th Street and Western Avenue already contained a one story commercial building. The southeast corner of 6th Street and Western Avenue contained a one story commercial building (demolished and replaced with a parking lot sometime after 1972). The other parcels at those intersections were empty. The first of the district's contributors to be issued permits was the four story building consisting of stores, offices, and apartments at the southwest corner of 6th Street and Western Avenue designed by architect Chas D. Wagner in 1921. The commercial building at the northwest corner of 6th Street and Oxford Avenue, also designed by Wagner, was being built at approximately the same time.

The single family house on Oxford Avenue was relocated in 1921, to make way for the construction of the commercial building at the southeast corner of 6th Street and Oxford Avenue in 1922. The real estate office across the street was relocated to make way for the construction of the commercial building at the southwest corner of 6th Street and Western Avenue, designed by architects Walker & Eisen in 1922. In December 1922, permits were issued for the construction of stores and apartments at the northeast corner of 6th Street and Oxford Avenue. Chas D. Wagner is listed as architect and contractor. On the last page of the permit, an affidavit signed by Wagner indicating he was authorized to act for the owner is crossed out, and under it is another affidavit signed by Edith Northman. It is unknown if they collaborated on the building, or if Northman took over the entire project.

Another two story commercial building was built in 1923 at the northwest corner of 6th Street and Western Avenue (demolished and replaced with a strip mall sometime after 1980). A circa 1924 photo shows all four buildings at that intersection.⁷ An undated aerial photo found at showing the commercial buildings between Western Avenue and Oxford Avenue must have been taken before 1926, as the original one story commercial building is visible at the northeast corner of 6th Street and Western Avenue.⁸ That photo shows that the original roofline of the building at the northwest corner of 6th Street and Oxford Avenue had hipped sections projecting upwards above the first floor. In 1926, a new four story building of stores and offices designed by architect Albert C. Martin replaced the one story commercial building at the northeast corner of 6th Street and Western Avenue. That year, the intersection was used as a filming location in *The Roaring Road*, with the storefronts on the southwest corner and a streetcar clearly visible on screen.

⁷ "Early Los Angeles City Views (1900 - 1925)," Water and Power Associates: Informing the Public about Critical Water and Energy Issues facing Los Angeles and California
[https://waterandpower.org/museum/Early_City_Views%20\(1900%20-%201925\)_8_of_8.html](https://waterandpower.org/museum/Early_City_Views%20(1900%20-%201925)_8_of_8.html) (accessed January 17, 2024).

⁸ "Historic Los Angeles 6th and Western 1785-23," ABCDVDVIDEO
<https://abcdvdvideo.myshopify.com/products/historic-los-angeles-6th-and-western-1785-23> (accessed January 17, 2024).

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In 1929 and 1930, permits were granted for architects Gable & Wyant to add a second story with hotel rooms to the building at the northwest corner of 6th Street and Oxford Avenue. This work included alterations that were done in the Art Deco style. In 1931, the Los Angeles Railway R line was rerouted to travel along 3rd Street from Vermont Avenue to La Brea Avenue, abandoning the track on 6th Street that ran east-west within the district boundaries.⁹

Businesses in the District

Businesses were identified in part from advertisements, photographs, and permits.

During the 1920's, Meeker & Stoney Selling Agents (3902 W. 6th Street, Resource #3), Laack & Williams Real Estate Investments (3901 W. 6th Street, #4), and Wilshire Music Co. (605 S. Western Avenue (#6) used addresses in the district in *Los Angeles Times* ads (**Figure 7**). Historic photos and still frames of film from the 1920's show Pacific-Southwest Bank at the northeast corner of 6th Street and Western Avenue (#5), and the Dillin-Stone Drug Co at the southwest corner of that intersection (#6). Security First National Bank appears on permits for interior remodeling at 3900 W. 6th Street (#3) in 1938. That building was still being used as a bank in 1969 when Security Pacific Bank installed a roof sign.

Reference to a photographic studio is made on permits for Resource #2 in 1944. Sanborn maps from 1950 show a restaurant occupying a small space next to the bank (then known as California Bank according to permits) in Resource #5. The maps show that Resource #6 still contained a drug store, as well as a restaurant and offices. The upper floor of Resource #4 has been used as a hotel since the 1929-1930 expansion, with "Libra Hotel" visible over the entrance as of 2024. Sanborn maps from 1950 indicate that part of that building was being used as offices at the time. Tempo Instant Printing and Park Camera took out permits for wall signs at Resource #5 in 1971.

Google Maps imagery of the building from 2008 show a "98¢" store on the corner, with the sign changing to "99¢" by 2011. This area of Los Angeles is known as Koreatown in the twenty-first century, reflected in some of the storefronts. Google Maps photography shows signage in both Korean and English for a karaoke bar located inside Resource #3 in 2009. Korean language signage is also visible on storefronts at Resource #2 and #4 in 2022 Google Maps imagery. Google imagery from 2009 shows Korean language signage for a lounge at the first floor of Resource #6, that was covering up the original storefronts. Imagery from 2011 after the closure of the lounge reveals earlier signage, "Dancing Nightly," in a font that appears to be from the mid-twentieth century. A different lounge occupies that space as of 2024.

Criterion C: Architecture

The district contains excellent examples of multiple early twentieth century styles.

⁹ "'R'-Whittier Boulevard and W. 3rd Street Line (1920-1947)," *The Electrical Railway Historical Association of Southern California*, http://erha.org/lary_r.htm (accessed October 10, 2023).

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Italian Renaissance¹⁰

Italian Renaissance revival style was a second revival of Italian Renaissance architectural forms in the United States. The Italianate style had been previously popular in the mid-nineteenth century. Late nineteenth and early twentieth century Italian Renaissance Revival architecture more closely imitated the Renaissance and Baroque architecture of Italy and France that first emerged in Florence during the 1400s and spread throughout Europe thereafter. By the late nineteenth century, the range of historical models increased, and their forms were more accurately recreated in part as a result of accumulated archaeological and historical knowledge as well as improved printing technology allowing for the dissemination of photographic documentation. Additionally, more Americans and American architects had also traveled to Europe and seen historic European architecture firsthand. Italian Renaissance Revival style buildings feature a variety of late Renaissance and Baroque ornament, such as scroll patterns, broken pediments, statuary, round windows, pilasters, and balustrades. They usually feature elaborate arched openings, most especially a monumental ground floor arched entry. Much like with Beaux Arts Classicism and Neoclassicism, Los Angeles followed the national trends and Italian Renaissance revival was applied to a number of different property types in the late nineteenth and early twentieth centuries.

Tudor Revival¹¹

Tudor Revival architecture drew upon a variety of medieval prototypes ranging from thatched-roofed cottages to grand manor houses. Early examples of the style tend to be rather rustic and eclectic compared to later examples that are more refined. The earliest examples of the style appeared in the United States during the 1890s, usually in the form of large estates. By the 1920s, Tudor Revival had become a permanent part of domestic American architecture in the country's rapidly growing suburbs. Developers were quick to adopt the style to middle class communities. The Tudor Revival style was favored in up-scale neighborhoods in Los Angeles such as West Adams in the early years of the twentieth century, often appearing side-by-side with Craftsman. Both styles replaced the earlier Victorian styles that had clustered around Downtown in the early years of its development and signaled the growing prosperity of the city builders who spearheaded the movement toward more suburban residential areas. Examples of Tudor architecture in Los Angeles illustrate a high quality of design, often by Los Angeles' first group of professional architects, and feature a high degree of workmanship by local artisans and builders. Examples from the period between 1895 and 1929 grew out of the Arts and Crafts movement, with an emphasis on pre-industrial aesthetics and crafts. Tudor Revival experienced a second wind as a style embraced by proponents of Period Revival architecture.

¹⁰ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Beaux Arts Classicism, Neoclassical, and Italian Renaissance Architecture, 1895-1940," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

¹¹ Excerpted and adapted from City of Los Angeles. "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Arts and Crafts Movement, 1895-1930," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

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Art Deco¹²

The advent of the style that eventually became known as Art Deco is generally traced to the International Exposition of Modern Decorative and Industrial Arts, which was held in Paris in 1925 and marked the style's formal debut to an international audience. The very earliest examples of the Art Deco style tended to incorporate features associated with the Gothic Revival style. Traditional elements associated with the latter such as elaborate cornices and heavy ornamentation were replaced with the clean lines, abstract motifs, and prevailing sense of verticality.

The Art Deco style was expressed through a common set of characteristics that represented a balance of industrial technology and artistic sensibilities. Buildings designed in the style exhibited a strong vertical orientation, appearing as if they were jutting freely up into the sky. They were often composed of multiple stepped volumes, which augmented this prevailing sense of verticality and also added a dimension of visual and spatial complexity. Exterior walls were clad with terra cotta, cast stone, or another smooth material and expressed minimal depth or projection; ornament, sculpture, and other details were applied abstractly and in low relief. Classical elements like columns were stripped down to their most rudimentary forms by fluting, reeding, and other reductive methods. Buildings were often polychromatic, an effect that was achieved through means such as the use of faience and the application of hued metals. Façades were replete with abstract, eye-catching geometric motifs that exploited the decorative value of mass-produced products and provided buildings with a glitzy appearance. Ornament was applied superficially to exterior walls and acted as a decorative "skin."

Architects

The district exhibits the work of notable architects, listed here alphabetically.

A.C. Martin¹³

Albert Carey Martin, Sr. (1879-1960) was born in LaSalle, Illinois. He graduated from the University of Illinois at Champaign, with a B.S. degree in architecture and engineering in 1902 and became a draftsman at Brown & Ketchman Iron Works of Indianapolis, Indiana. He worked as Inspector of Steel for the Pennsylvania Railroad Co. and then became a designer and estimator of steel construction for the Cambria Steel Co., (related to U.S. Steel) in Pittsburgh. A.C. came to Los Angeles on January 6, 1904, with a contract as Superintendent of Construction with Carl Leonardt & Co. He later became Engineer of Construction with A. F. Rosenheim, Architect. In 1908, A.C. Martin established his own practice as architect and engineer. His early works include the Higgins Office Building in Los Angeles (1910, listed on the National Register as the

¹² Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering L.A. Modernism, 1919-1980," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2021.

¹³ Excerpted and adapted from Brooks Anna Marie, "Ganahl House Case No. CHC-2011-2738-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2011).

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Higgins Building, SG100009358, extant), the Ventura County Court House (1911, extant), and the commercial building at 69 S. California Street in Ventura (1926, extant),

Martin invented and patented a technique in steel-reinforced concrete construction that was particularly useful in the construction of offices and commercial buildings. In the Million Dollar Theater (1917, extant), on Broadway, in downtown Los Angeles, Martin employed the world's first cantilevered reinforced concrete balcony. Perhaps his most famous work is Los Angeles City Hall (1927, extant), designed in collaboration with other leading Los Angeles architects John C. Austin and John Parkinson. Martin also designed St. Vincent de Paul's Church on the corner of Figueroa Street and Adams Boulevard (1924, extant), and the Atlantic Richfield Mariposa Building at Wilshire Boulevard and Mariposa Avenue (1931, demolished).

Martin Senior operated an individual practice until 1945 when he invited his two sons, A.C. Martin, Jr. and John Edward Martin, to become partners. The Martin firm was a pioneer in shopping malls, beginning with the Lakewood Shopping Center in Long Beach (1951, altered), the Eastland Shopping Center in West Covina (1956, altered), and Warner Ranch in Woodland Hills (1960, altered).

In 1959, the Los Angeles Chamber of Commerce voted A.C. Martin, Sr., "Man of Achievement" for the year citing, "his outstanding accomplishments and contributions in fine architecture and in development of building materials designed to withstand earthquakes and to solve unusually difficult building problems."

Edith Northman¹⁴

Edith Mortensen Northman (1893-1956) was one of the first licensed female architects in Los Angeles and the designer of hundreds of residential, commercial, and institutional buildings throughout the West Coast, primarily in California. Born in Copenhagen, Denmark, Northman immigrated with her family to Utah in 1914. From 1918 to 1919, she worked as a junior draftsman in the office of Eugene R. Wheelon in Salt Lake City. Moving to Los Angeles in 1920, Northman joined the office of Henry J. Knauer and worked there for about a year. From 1921 to 1926 she worked for Clarence J. Smale, first as a draftsman and then as chief draftsman.

From 1927 to 1930, Northman studied at the University of Southern California School of Architecture. Opening her own practice in 1930, she passed the California state licensing exam in 1931. Working with just one draftsman, Northman accomplished an enormous amount during the Great Depression and completed hundreds of designs including single-family residences (on scales from modest to palatial), multi-family residences (from duplexes to large apartment houses), hotels, churches, synagogues, commercial buildings, and industrial buildings. Northman most commonly designed Period Revival style buildings, with notable properties in Los Angeles including the 1937 Emanuel Danish Evangelical Lutheran Church at 4260 3rd

¹⁴ Excerpted and adapted from National Register of Historic Places, Miracle Mile Apartments Historic District, Los Angeles, Los Angeles County, California, SG100008438.

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Avenue (extant), the 1934 Sephardic Orthodox Congregation Ohel Avraham synagogue at 5500 S. Hoover Street (extant, later a church), and the 1940 Altman Apartments at 412-416 S. Catalina Street (extant). Examples of Northman's residential designs are also extant in Leimert Park, Beverly Hills, Santa Monica, and Miracle Mile.

Chas D. Wagner

No biographical information about Chas D. Wagner could be found. Wagner advertised in the *Los Angeles Times* as an architect and builder.¹⁵ Aside from buildings within the district, he is listed as the architect for a four-flat at 5911 Carlton Way in 1922 (extant). He is listed as the owner on the permits for the 1925 Tudor Revival house at 213 S. Arden Boulevard (demolished 2015), and he is listed as contractor for the 1925 Spanish Colonial Revival duplex at 110 S. Orange Drive (extant).

Walker & Eisen

The architectural firm of Walker & Eisen consisted of Albert R. Walker and Percy A. Eisen. Walker & Eisen designed over 125 buildings during their partnership and are responsible for such prominent landmarks as the Fine Arts Building (1924, Los Angeles Historic-Cultural Monument [HCM] #125, extant), the Texaco/United Artists Building (1927, HCM #523, extant); the Oviatt Building (1928, HCM #195, extant), and the Beverly Wilshire Hotel (1928, extant).¹⁶

Walker was born in Sonoma, California in 1881. He attended Brown University in Providence, Rhode Island in 1902. Eisen was born in San Francisco in 1885 and was trained alongside his architect father, Theodore Eisen.¹⁷ Walker had a partnership with John T. Vawter from 1910 until 1917, when the latter joined the US Army. Their best known work was the 1915 "Church of the Open Door" (HCM #323, demolished). Previously, Walker had worked for Hebbard and Gill in San Diego, then Parkinson and Bergstrum, and then with the firm of Alfred F. Rosenheim, Myron Hunt and Elmer Grey. His grandfather, Augustus Eisen, had an office in San Francisco, where his father Theodore apprenticed before working for Curlett and Cuthertson, which sent him to Los Angeles to oversee the construction of the new courthouse. Theodore Eisen later formed a very successful partnership with Sumner P. Hunt that lasted until 1900. Eventually Percy worked in his father's office and worked with him in the design of Casa de Adobe (HCM #493, extant). After forming their partnership, Walker and Eisen designed many of Los Angeles' most historic buildings.¹⁸

¹⁵ Advertisement for Chas. D. Wagner, *Los Angeles Times*, 6 January 1924.

¹⁶ Excerpted and adapted from Galvin Preservation Associates, "Hotel Normandie Case No. CHC-2011-2740-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2011).

¹⁷ Excerpted and adapted from Charles J. Fisher, "F. & W. Grand Silver Store Building Case No. CHC-2017-3967-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2017).

¹⁸ Excerpted and adapted from Charles, J. Fisher, "Heerman Estate Case No. CHC-208-3554-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2008).

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Conclusion

The 6th Street Streetcar Commercial Historic District is significant in the area of Community Planning and Development as an intact example of streetcar commercialization in Los Angeles. While individual examples of streetcar commercialization can be found throughout the city, the existence of a concentration of buildings that continue to communicate the original streetcar commercialization intent is extremely rare. The district has been mostly spared from the demolitions and later twentieth century development that have made the vast majority of Los Angeles' early twentieth century streetcar corridors unrecognizable. The district is significant in the area of Architecture for exhibiting a range of styles from the 1920s, as they were applied to mixed use and commercial buildings. Although most first floor storefronts have been altered, their continued use as storefronts, combined with minimal alterations of upper floors, gives individual buildings sufficient integrity to appreciate the high quality design and workmanship of the district's notable architects.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Advertisement for Chas. D. Wagner. *Los Angeles Times*, 6 January 1924.

“Brevities.” *Los Angeles Times*, 22 April 1907.

Brooks Anna Marie. “Ganahl House Case No. CHC-2011-2738-HCM.” Edited by Los Angeles Department of City Planning. Los Angeles: City of Los Angeles, 2011.

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_____. “Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering L.A. Modernism, 1919-1980.” Ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2021.

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“R’-Whittier Boulevard and W. 3rd Street Line (1920-1947).” *The Electrical Railway Historical Association of Southern California*. http://erha.org/lary_r.htm.

The Yellow Car and Los Angeles (2022) [Exhibition], Union Station, Los Angeles.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: City of Los Angeles Office of Historic Resources; Los Angeles County Office of the Assessor

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 3.1

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 34.063518 Longitude: -118.308461

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the district is shown outlined in red on the accompanying Sketch Map.

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Boundary Justification (Explain why the boundaries were selected.)

Boundaries were drawn to include the streets, sidewalks, and parcels around the two intersections of 6th Street and Western Avenue and 6th Street and Oxford Avenue. Parcels that contain buildings and structures constructed outside of the period of significance (parking lot, large mixed use development, and strip mall) were not included.

11. Form Prepared By

name/title: James Dastoli
organization: _____
street & number: P.O. Box 1834
city or town: Los Angeles state: CA zip code: 90028
e-mail: james.dastoli@gmail.com
telephone: _____
date: December 2023; Revised January 2024

Additional Documentation

Submit the following items with the completed form:

- **Maps: USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: 6th Street Streetcar Commercial Historic District
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: James Dastoli
Date Photographed: May-September 2023

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Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 12 Looking southeast at 3866 W. 6th Street (Resource #1) and 3900 W. 6th Street (#3)
- 2 of 12 Looking southeast at 3866 W. 6th Street (#1)
- 3 of 12 Looking northeast at 3867 W. 6th Street (#2)
- 4 of 12 Looking north at 3867 W. 6th Street (#2, close up)
- 5 of 12 Looking southwest at 3900 W. 6th Street (#3)
- 6 of 12 Looking south at 3900 W. 6th Street (#3)
- 7 of 12 Looking northwest at 3901 W. 6th Street (#4)
- 8 of 12 Looking north at 3901 W. 6th Street (#4)
- 9 of 12 Looking northeast at 3923 W. 6th Street (#5)
- 10 of 12 Looking northeast at 3923 W. 6th Street (#5, close up)
- 11 of 12 Looking southwest at 3950 W. 6th Street (#6)
- 12 of 12 Looking south at 3950 W. 6th Street (#6)

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

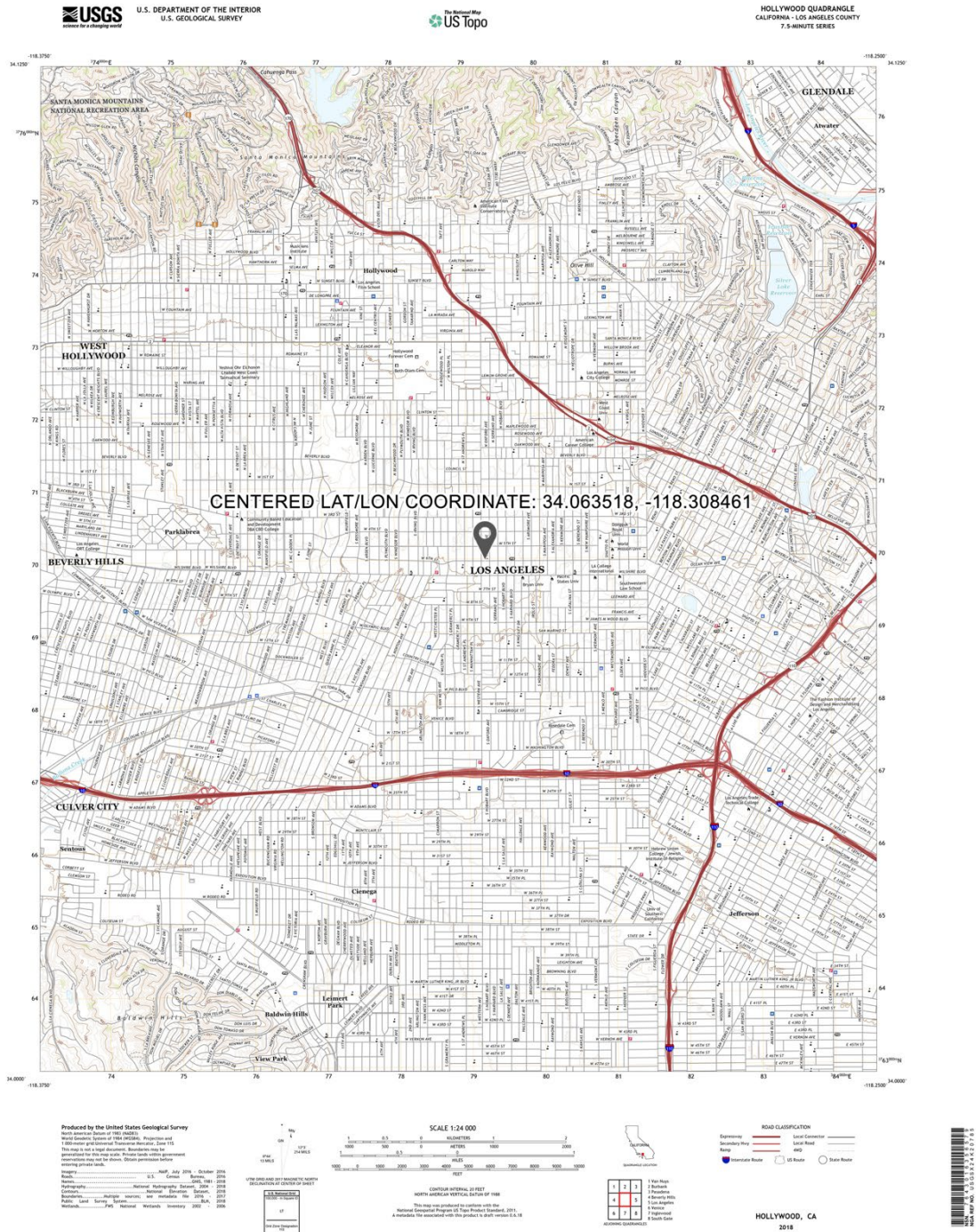
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Location Map

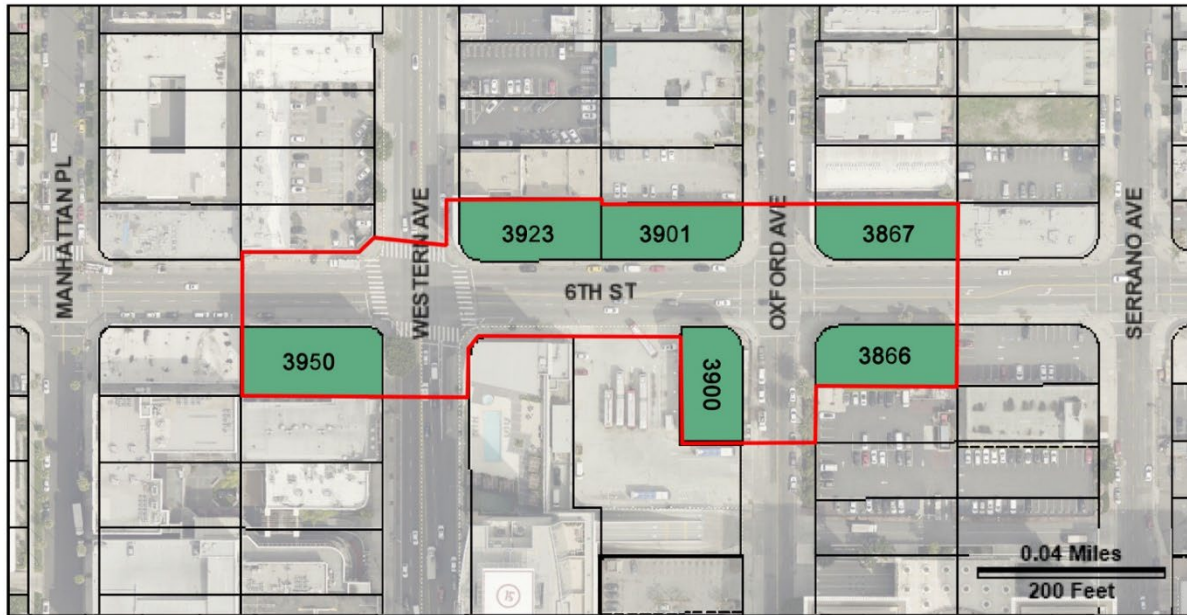


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Sketch Map

ZIMAS PUBLIC Generalized Zoning 09/27/2023 City of Los Angeles Department of City Planning



LEGEND

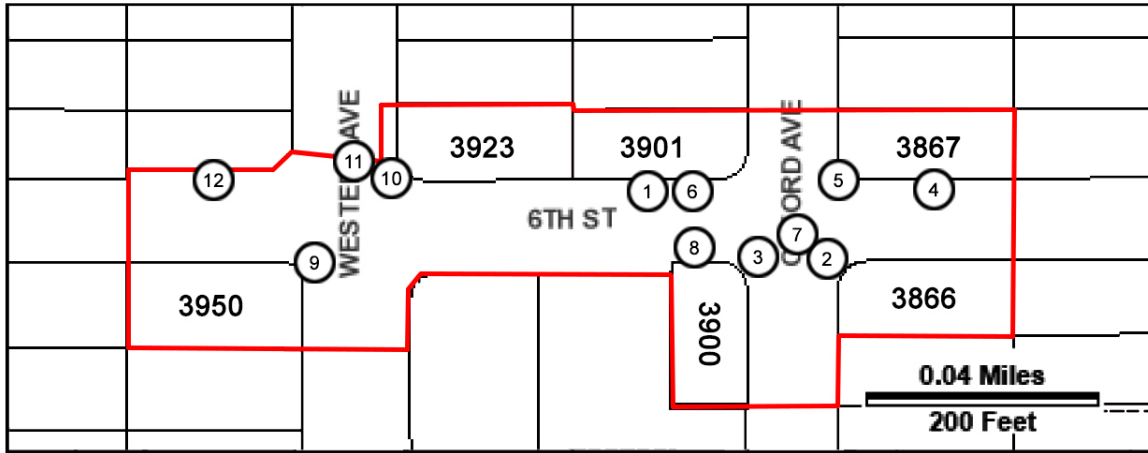
- District Boundary 
- District Parcels 



6th Street Streetcar Commercial Historic District
Name of Property

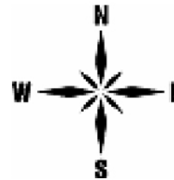
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Photo Key



LEGEND

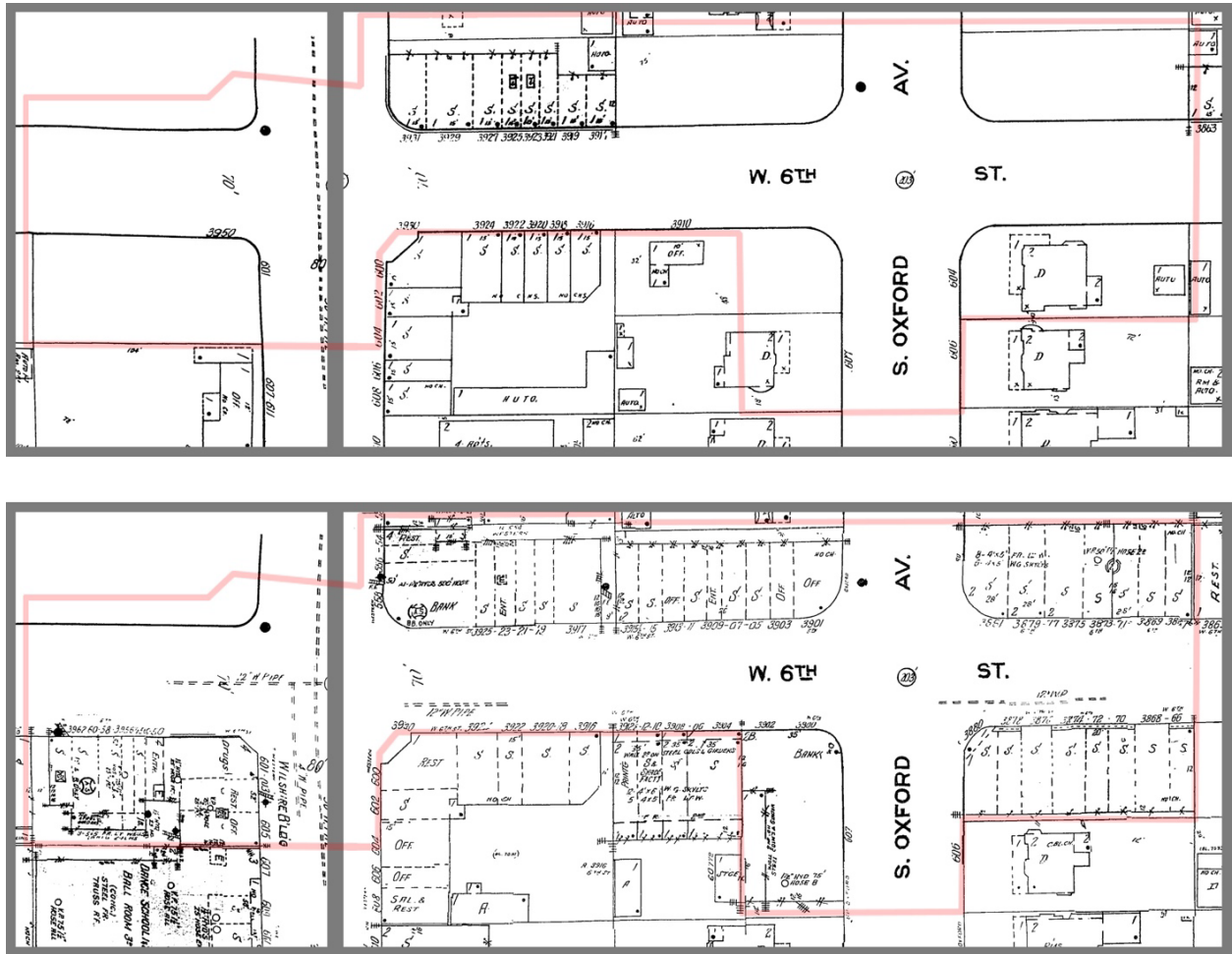
District Boundary 



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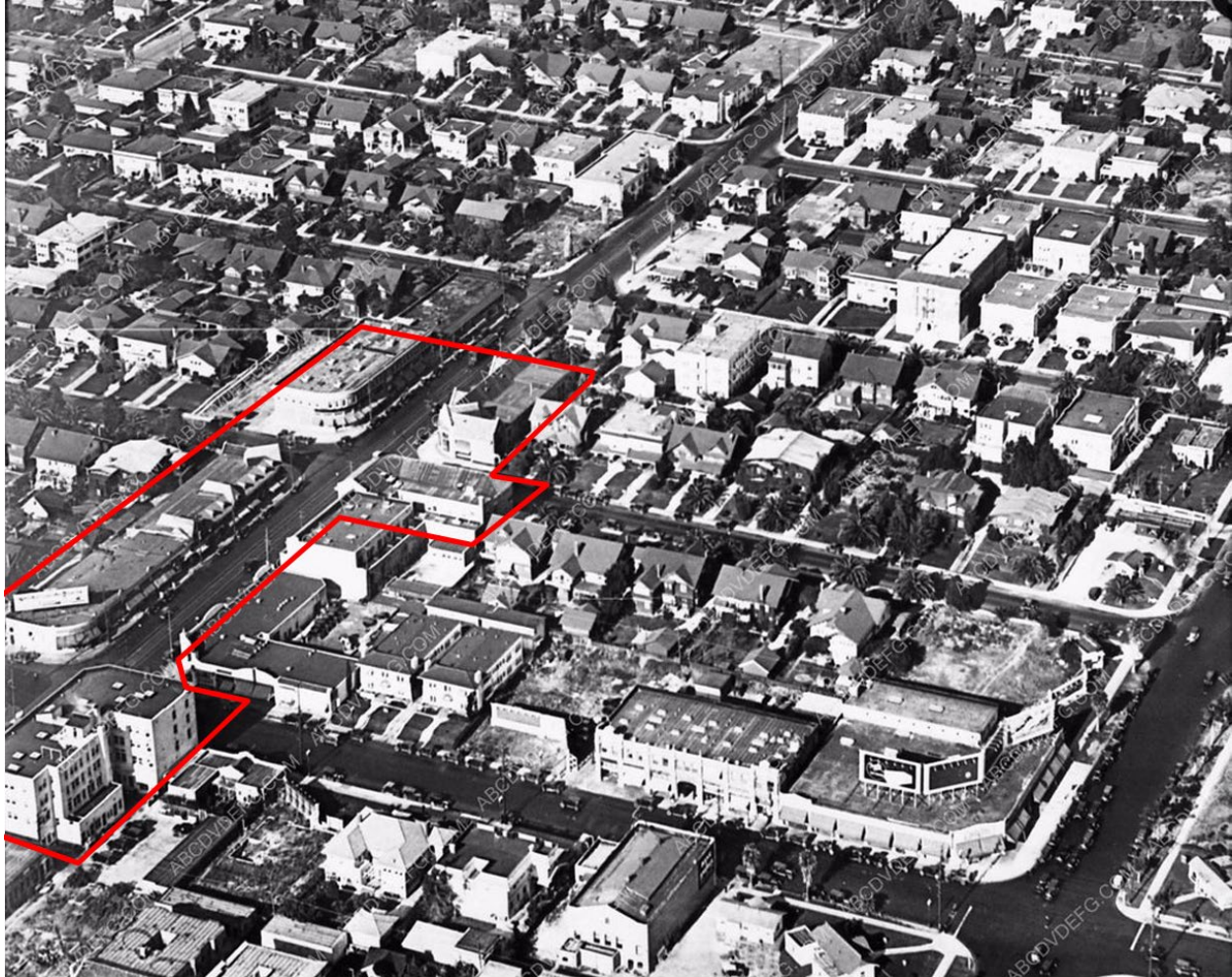
Figure 1 Sanborn Maps: 1921 (top), 1950 (bottom); district outlined in red



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Figure 2 Aerial; courtesy <https://abcdvdvideo.myshopify.com/products/historic-los-angeles-6th-and-western-1785-23>, date unknown



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Figure 3 Looking north on Western at 6th Street, Resource #6 at left; circa 1924, photographer unknown; courtesy Water and Power Associates



Figure 4 Pacific Southwest Bank (Resource #5), 1926, Dick Whittington, photographer; courtesy USC Digital Library



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Figure 5 Cropped frame from *The Roaring Road*, 1926; courtesy <https://silentlocations.com/2021/10/23/the-roaring-road-rare-new-views-of-early-hollywood/>



Figure 6 Cropped frame from *The Roaring Road*, 1926, actor Kenneth MacDonald (left), unknown actor (right); courtesy <https://silentlocations.com/2021/10/23/the-roaring-road-rare-new-views-of-early-hollywood/>



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Figure 7 Advertisements, *Los Angeles Times*; at left, Laack & Williams Real Estate Investments (3901 W. 6th Street, #4) September 13, 1925; at upper right, Wilshire Music Co. (605 S. Western Avenue (#6) January 29, 1929; at lower right, Meeker & Stoney Selling Agents (3902 W. 6th Street, Resource #3) January 20, 1924

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Hill St. Business Block**

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Photo 1 Looking southeast at 3866 W. 6th Street (Resource #1) and 3900 W. 6th Street (#3)



Photo 2 Looking southeast at 3866 W. 6th Street (#1)



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Photo 3 Looking northeast at 3867 W. 6th Street (#2)



Photo 4 Looking north at 3867 W. 6th Street (#2, close up)



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Photo 5 Looking southwest at 3900 W. 6th Street (#3)



Photo 6 Looking south at 3900 W. 6th Street (#3)



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Photo 7 Looking northwest at 3901 W. 6th Street (#4)



Photo 8 Looking north at 3901 W. 6th Street (#4)



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Photo 9 Looking northeast at 3923 W. 6th Street (#5)



Photo 10 Looking northeast at 3923 W. 6th Street (#5, close up)



6th Street Streetcar Commercial Historic District
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Photo 11 Looking southwest at 3950 W. 6th Street (#6)



Photo 12 Looking south at 3950 W. 6th Street (#6)

