

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

DRAFT

## 1. Name of Property

Historic name: Canterbury Apartment Hotel, The

Other names/site number: Ruth Manor

Name of related multiple property listing:  
N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 1746 N. Cherokee Avenue

City or town: Los Angeles State: California County: Los Angeles

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

**national**       **statewide**       **local**

Applicable National Register Criteria:

**A**       **B**       **C**       **D**

<p>_____</p> <p><b>Signature of certifying official/Title:</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____</p> <p><b>Date</b></p>
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<p>In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p> <p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>Date</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS

Mediterranean Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stucco, Brick

### 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.)

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### Summary Paragraph

The Canterbury Apartment Hotel is a four-story, U-shaped building at the southeast corner of North Cherokee Avenue and Yucca Street in the Hollywood section of Los Angeles, California. Built in 1926-1927, the Mediterranean Revival style building is constructed of steel and faced in stucco-coated brick. Measuring approximately 125' by 173', the building occupies nearly the entire parcel. On the east side of the building there is a narrow alley separating The Canterbury from an adjacent building. Between the two long sides of the building's U-shaped plan, parallel to Yucca Street, is a courtyard space that is open on the Cherokee Avenue side. The west elevation (facing Cherokee Avenue) of the two 50' wide wings that frame the courtyard space are the most articulated parts of the façade, containing ornamented metal fire escapes as well as large, decorative terra cotta panels below the building's terra cotta cornice. Other features of note include the elaborate terra cotta door surrounds at the east end of the courtyard space (the main entrance) as well as at the eastern end of the north elevation (a secondary entrance). As the building retains much of its original fabric—including its Mediterranean Revival form, original exterior materials, and many original interior features and treatments—it possesses integrity as a representative example of the apartment hotel type that proliferated in Hollywood during the 1920s.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

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## Narrative Description

The west or primary elevation facing Cherokee Avenue consists of two five-bay wide wings separated by a courtyard containing the main entrance to the building. The first floor of each section features a rusticated stucco treatment with quoins at each corner. The stucco has been scored to resemble stone blocks. Between the first and second floors, there is a stringcourse and the second through fourth floors are faced in plain stucco. The three center bays in each wing contain 1/1 aluminum replacement windows dating to the 1980 renovations while the outer bays contain pairs of similar 1/1 windows with wood mullions between. In front of the three center bays on each wing, there are decorative, painted metal fire escapes supported by scrolled metal brackets. Above the three center bays in each wing, there is an ornate, rectangular terra cotta panel. There is also a simple, molded stucco cornice at the top of each wing. On the first floor between the two wings, there is a modern metal gate and awning between the sidewalk and courtyard (**Photo 3**).

The north elevation facing Yucca Street is nineteen bays wide and contains the same stucco treatment with a rusticated first floor with quoins, stringcourse, and cornice, although there are no decorative panels on this side. In some locations on the north elevation, the stucco has detached from the underlying brick. Most of the bays contain paired 1/1 aluminum replacement windows installed in 1980 although a few bays, including the three bays at the far east and west ends of the north elevation, contain single 1/1 windows of the same type. Toward the east end of the north elevation, there are also some basement windows. The only entrance on the north elevation is in the fifth bay from the east and contains a single-leaf, hollow metal door with a gate set within an ornate arched terra cotta surround (**Photo 8**). Above this entrance, there are painted metal fire escapes on the second through fourth floors, though they are less ornate than those on the west elevation.

The east or rear elevation, which faces two comparably sized apartment buildings, is twelve bays wide and, like the other elevations, contains both paired and single 1/1 aluminum replacement windows dating to 1980 in all bays (**Photo 9**). The only exception is in two of the three center bays on the first floor, which contain glazed French doors with semi-circular arched transoms, which correspond to the first floor lounge east of the lobby. This elevation, however, features painted brick and is not coated in stucco like the west and north elevations. There are two painted metal fire escapes on the second through fourth floors, one in the third bay from the north and one spanning between the ninth and tenth bays from the north.

The south elevation, which faces a four-story parking garage, is nearly identical to the north elevation but only contains a cornice in the first three bays in from Cherokee Avenue. Between the building and the parking garage there is a narrow alley.

The courtyard between the two long wings contains a concrete walkway running the length of the space with an ornate, four-tiered stone fountain roughly in the center (**Photos 10, 11**). The walkway is flanked by planted areas containing large palms and deciduous trees. The north and south elevations of the courtyard are treated similarly to the west and north elevations with rusticated stucco on the first floor and a stringcourse, plain stucco, and cornices above. There are also paired and single 1/1 aluminum replacement windows dating to 1980 in all bays. The west elevation of the courtyard contains the main entrance to the building consisting of double-leaf, paneled wood doors,

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

which are replacements likely installed circa 1999, with an original three-light metal transom above. The doors and transom are set within an ornate Baroque style, painted stone surround with scrolled pediment (**Photo 12**). Unlike the north and south elevations of the courtyard, the west elevation is treated in plain stucco on all floors. The windows are similar to those on the north and south elevation.

The building has a flat roof with asphalt roll sheathing. Both of the long wings contain solar panels installed in 2015 while the western portion of the roof contains several original, small pilothouses above the stairways and elevators (**Photos 42-44**). A parapet measuring approximately 3' tall surrounds the roof on all sides.

### *Interior*

The building contains a mixture of 89 studio and one-bedroom apartments over the four floors. Each floor has a U-shaped corridor, consistent in plan on all floors except the first floor, where the corridor is interrupted by the lobby at the east end of the building. The corridors contain wood floors, except on the fourth floor where vinyl tile was installed over the wood floors in 1980, and plaster walls and ceilings with painted wood baseboard, door casing, and crown molding. The apartment entrances contain hollow-metal or flat panel wood doors, all of which were installed in 1980 or later.

The first floor lobby, entered through the main entrance at the east end of the courtyard, contains terrazzo floors and plaster walls and ceilings with prominent plaster crown molding, although some sections of the crown are missing. On the north and south walls, there are wide, pointed arched openings framed by ornate plaster piers leading to the stairway and apartment wings to the north and south. A door on the east wall of the lobby leads to what was formerly a residents' lounge (or Ladies' Parlor as it was referred to in period advertisements) used for storage. This space contains carpeted floors, plaster and exposed brick walls, and plaster ceilings.

The stairs on the north and south sides of the lobby, U-return in configuration, are wood with simple picket railings and provide access from the first floor to the roof. On the second through fourth floors, the stairs are open within the corridors. Opposite both stairs are small elevators with cabs and painted aluminum doors dating to 1980. Two additional stairs located halfway down the side wings, are similar in design and materiality, and are also open within the corridors.

Within the apartments, there are wood floors in most spaces except the kitchens and bathrooms, which contain vinyl or ceramic tile; exposed brick on most of the exterior walls; plaster walls elsewhere; and plaster ceilings. There is also painted wood baseboard, door casing, and windowsill trim throughout the units. Many of the kitchens contain original painted wood cabinets (**Photos 22, 28**) while the dressing rooms adjacent to many of the bathrooms contain original built-in wood armoires and vanities (**Photos 23, 29**). Most of the closet and bathroom doors within the apartments have been replaced by flat-panel wood doors, likely in 1980 or later, although some original, single-panel wood doors remain.

### *Integrity*

The Canterbury Apartment Hotel retains a high level of integrity through its largely intact *materials* and *design*. Because the building continues in its historic function as a multi-family residential building, there have been no substantive changes to the configuration or finishes on either the

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

exterior or interior. Both the overall form and defining Mediterranean Renaissance Revival style characteristics remain, including the stucco facades with rusticated first floor, terra cotta ornamentation, and carved stone door surrounds. Although all of the original windows were replaced with aluminum units in 1980, the 1/1 configuration is consistent and the original pattern of window openings remains largely intact throughout all of the outward facing and courtyard facing elevations.

On the interior, the primary public spaces, including the main lobby with terrazzo floors and prominent crown molding treatment, remain similarly unchanged from the 1920s period. The circulation plan and finishes, including materials such as wood floors and plaster walls and ceilings, also remain intact. Integrity of *workmanship* is evident in the apartments' many original finishes and features, including wood floors, baseboard, and windowsill and door trim, as well as original kitchen cabinetry and built-in dressing room furniture, all of which convey the building's original function as an apartment hotel. Although the plaster has been removed from some of the exterior walls within the apartments, the interior living spaces are otherwise fairly intact.

There has been no change to the *location* of the building since the time of construction and that location was the primary catalyst for the building's construction. The *setting* is also intact with few significant changes to the immediate surroundings, either inside of or adjacent to the property boundary, aside from the construction of later apartment buildings of a similar scale to the north and east. Because it continues to operate in the residential function for which it was constructed, the building retains integrity of *feeling* and *association*.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

## 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



Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**Areas of Significance**

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1927-1945

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Smith, Lewis Arthur (architect)

Samuel F. Bard & Company (builders)

\_\_\_\_\_

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**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 Canterbury Apartment Hotel 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 for its association with Hollywood's transformation from an outlying suburban community into an urban, commercial center. The Canterbury Apartment Hotel is highly representative of the construction of midrise apartment houses, which replaced earlier single-family dwellings in large numbers between about 1920 and 1930. The period of significance begins in 1927, when the building was completed as The Ruth Manor Apartments, and ends in 1945, when the postwar development of single-family housing tracts in nearby suburban locations drew people away from the city and Hollywood became far less desirable as a residential area.

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

Early Hollywood

Settled in the late nineteenth century as a primarily agricultural community, Hollywood, originally called Nopalera for the Nopal cactus that thrived in the area, was home to numerous ranches, farms, and orchards north and west of Prospect Avenue, later renamed Hollywood Boulevard. Several early landowners, including Hobart J. Whitley and the enterprising husband and wife team of Harvey and Daeida Wilcox, began to subdivide and market large tracts of land—the Ocean View and Hollywood tracts, respectively—for residential development beginning in the late 1880s. The Whitley and Wilcox marketing efforts attracted relatively wealthy buyers who built large, single-family dwellings on many of the newly subdivided lots. This trend is evidenced by a 1919 Sanborn fire insurance map that shows an essentially suburban community north of Hollywood Boulevard, which served as Hollywood's Main Street with shops, hotels, churches, and a post office, among other commercial ventures. At the future location of The Canterbury Apartment Hotel, the map shows a 2-1/2 story dwelling—built in 1914, according to Los Angeles building records—with a detached one-story garage (**Figure 9**). Directly across Cherokee Street, L. Frank Baum, an early Hollywood resident and author of *The Wonderful Wizard of Oz*, built a comparably sized two-story home around 1910.

In 1903, Hollywood became an incorporated municipality. Only seven years later, in 1910, the fledgling town voted for annexation with Los Angeles to secure vital city services such as a water and sewer systems. The town was already connected by public transit to downtown Los Angeles by way of a trolley line installed along Prospect Avenue, which created a quick and inexpensive link to the city, helping Hollywood itself to grow even larger.

Already established as a prosperous suburban community, beginning around 1910 the arrival of filmmakers and studios transformed Hollywood into an urban center in its own right. After the turn of the century, the American film industry was effectively controlled by Thomas Edison,

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

who owned most moviemaking patents and imposed strict rules on the industry in the form of the Motion Pictures Patents Company (MPPC), formed in 1908 to consolidate major film companies in the eastern United States. In an effort to escape Edison's control, independent filmmakers began to move out west, many settling in and around Hollywood. In 1911, the Nestor Film Company was the first to set up a studio in Hollywood proper and was quickly followed by dozens of other independents attracted both by Hollywood's geographic isolation from the MPPC as well as its good weather. After 1915, when the MPCC collapsed, this trend accelerated. Hollywood Boulevard transformed from a Main Street serving nearby residents into the center of the national film industry.

*The Canterbury Apartment Hotel and Residential Development in Hollywood after 1920*

As in much of Los Angeles, the population of which increased over 380% between 1910 and 1930—from 319,198 to 1,238,048—Hollywood's rapid commercial growth attracted tens of thousands of newcomers during this period. Coming "largely in response to the well-publicized lures of climate, motion pictures, and oil," their arrival spurred a huge demand for housing and transformed Hollywood from an essentially suburban community with a main street into a dense urban center.<sup>1</sup> Especially after 1920, large, multi-family buildings replaced many of the single-family dwellings built in the area north of Hollywood Boulevard during the previous two or three decades. In 1926 alone, the year in which construction on Ruth Manor began a small boom resulted in dozens of new apartment buildings and hotels, creating what Richard Longstreth has called the "largest concentration of its kind in the metropolitan area."<sup>2</sup>

Most of Hollywood's new apartment houses and apartment hotels were three to five stories tall with center courtyards, although some high-rises, such as the Montecito Apartments at 6650 Franklin Avenue (extant, listed on the National Register in 1985), were also built during this period. Notable National Register-listed examples of the courtyard type include the Halifax Apartments (1923) at 6376 Yucca Street, and the El Cabrillo Apartments (1928) at 1834 North Grace Avenue. Frequently sited at major intersections—Canterbury Apartment Hotel itself was built on a highly desirable corner one block north of Hollywood Boulevard—this group of buildings formed "a 'ring' of high quality multi-family residences which provided a bridge between commercial areas, studio plants, middle class, and wealthy single family residential areas." A large number of these buildings, inventoried in the Halifax Apartments National Register nomination, remain intact and continue to operate as apartments.<sup>3</sup>

The development of 1746 North Cherokee Avenue is highly representative of the pattern established by earlier apartments like the Halifax. Although a 14-story building was proposed for the site in 1925, it was not until the following year, in May 1926, that the building was first announced in local newspapers. The *Los Angeles Times* reported that Marion P. Raab, an

<sup>1</sup> Donald J. Schippers, "Walker & Eisen: Twenty Years of Los Angeles Architecture, 1920-1940," in *Southern California Quarterly* 46, no. 4 (December 1964), 374.

<sup>2</sup> Richard W. Longstreth, *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950* (Cambridge, MA: MIT Press, 1997), 91.

<sup>3</sup> Christy Johnson McAvoy, "Halifax Apartments," National Register of Historic Places Nomination Form, California Office of Historic Preservation, 1998.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

investor and developer of an unspecified background, had proposed a four-story apartment house to be called Ruth Manor at the southeast corner of Cherokee Avenue and Yucca Street. The building would be constructed by Samuel F. Bard & Company, a local general contracting firm, for \$400,000. Although first announced in the spring, according to various notices in the *Times* construction did not begin until late in 1926.<sup>4</sup>

While the architect has not been definitively established, with a reasonable degree of certainty the building can be attributed to local practitioner Lewis Arthur Smith (1869-1958), more commonly known as L.A. Smith. As documented by numerous articles in the *Los Angeles Times*, Smith frequently collaborated with Bard on Hollywood apartment projects for a number of clients during the 1920s. In November 1926, the *Times* announced the start of several projects to be designed by Smith and built by Bard, one of which was located “on the east side of Cherokee Avenue between Hollywood Boulevard and Yucca Street,” a location matching that of The Canterbury Apartment Hotel. While this account does not conclusively link Smith to the building, an examination of Sanborn fire insurance maps reveals that no other apartment projects were built on the east side of this block before 1950, making the Smith association a logical conclusion (**Figure 10**).<sup>5</sup>

Although Smith’s apartment designs varied in scale, they were consistently designed in a relatively restrained interpretation of the Mediterranean Renaissance Revival style, occasionally with Spanish Baroque-type features, which gained in popularity in Southern California and nationally after about 1910. Common among these projects were stucco wall treatments, often with rusticated bases, as well as low relief, decorative terra cotta panels and ornate door surrounds in carved stone or terra cotta.<sup>6</sup> These characteristics can be found in other Hollywood apartment projects shared by Smith and Bard, including St. George Apartments (1925, later Villa Elaine), at 1241 North Vine Street; another Raab commission, Roland Apartments (1926, later The Commodore), at 1830 North Cherokee Street; and Cherokee Manor (1926, later Cherokee Apartments), at 1842 North Cherokee Street. All three of these buildings remain largely intact and continue to operate as apartments.

The development of The Canterbury Apartment Hotel, like its aforementioned counterparts, was a response to a particular need for quick, temporary housing for new Hollywood residents. Announcing the building’s grand opening in October of 1927, newspaper ads described in detail the building’s offerings, which included “distinctive spacious singles, doubles and bachelor apts,” Frigidaire refrigerators, “gorgeous large lobby and ladies’ parlor,” and “the very finest of

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<sup>4</sup> “New Apartment Building of 200 Rooms to Go Up,” *Los Angeles Times*, March 24, 1926; “Apartment House Will Be Erected,” *Los Angeles Times*, May 30, 1926.

<sup>5</sup> “New Buildings are Announced,” *Los Angeles Times*, November 21, 1926.

<sup>6</sup> Although Smith was often hired to design apartment houses—his 1958 obituary notes these projects as some of his major accomplishments—he was known at the time primarily for work on many of the Los Angeles area’s most recognizable movie palaces. Working for Louis L. Bard, brother of Samuel F. Bard and owner of a large chain of theatres, Smith designed Bard’s Hollywood Theatre (1923), later Vista Theatre, West Adams Theatre (1924) in Los Angeles, and Pasadena and 8<sup>th</sup> Street Theatres (1925), among at least a dozen others for non-Bard clients between 1920 and 1930. Like his apartment buildings, most of Smith’s theatres were designed in the Mediterranean Renaissance Revival style, albeit in a much more elaborate fashion.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

service maintained at all times.” Other ads indicated that the apartments were fully furnished and that the building provided daily maid service, room service, a commissary or coffee shop, and 24-hour switchboard service. Such amenities and services, atypical of conventional apartment houses, placed Ruth Manor squarely in the category of apartment hotel. As defined during this period, an apartment hotel was a multi-family residential building that provided tourists or new arrivals in a city with living quarters, a “temporary domicile,” as one writer explains, accompanied by all or some of the services typically rendered by a hotel.<sup>7</sup>

The apartment hotel originated in Southern California after the turn of the century due to the exigencies of a rapidly growing population, becoming widely available to an economically diverse population in Hollywood itself by the early 1920s. In 1926, the *Los Angeles Times* observed that by the end of the following year, Hollywood would have upward of ten apartment buildings “giving hotel service.”<sup>8</sup> Although the best known examples of Hollywood apartment hotels were built for wealthy film stars and studio executives—particularly Garden Court (1917) at 7021 Hollywood Boulevard (demolished 1984) and aforementioned Montecito Apartments (1930)—others were marketed to a less affluent, middle-class clientele. The latter type, of which Canterbury Apartment Hotel is a highly representative example, provided housing affordable to those arriving in Hollywood with more limited means, including fledgling actors and actresses, and those looking for work in supporting film industry roles.

Of the 78 residents counted in the 1930 U.S. Census, only five were born in California, suggesting that many if not most of the residents were indeed recent arrivals in California. In addition, there were 21 singles, roughly equally divided between men and women. These unattached residents likely took advantage of the bachelor apartments, which appear to have been made available to women as well as men. Although 21 families were also living in the building, most consisted of married couples without children (only five of the families had children). The residents were also exclusively white and the vast majority were born in the United States. Of the 33 residents whose professions were listed, twelve worked in the motion picture industry, primarily as actors and actresses though some supporting industry positions were included. The fact that only 78 residents were listed in a building that could have housed dozens more suggests either that others living there were less permanent tenants, such as tourists, or that the onset of the Great Depression had a detrimental impact on vacancies.<sup>9</sup>

In *Living Downtown: The History of Residential Hotels in the United States*, Paul Groth discusses the types of residents found in typical mid-level apartment hotels, a description that coincides with those who lived at The Canterbury Apartment Hotel. Groth states that the entire reason that such a building type emerged was that it “supplied housing needed for a mobile professional population that was expanding the American urban economy.” The range of

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<sup>7</sup> Robert Craik McLean, “The Apartment Hotel in Plan and Purpose,” in *The Western Architect* 3, Volume 29 (March 1920), 25-27.

<sup>8</sup> “Hotels Rising in Hollywood,” *Los Angeles Times*, December 5, 1926.

<sup>9</sup> “United States Census, 1930.” Database with Images. *FamilySearch*. <http://FamilySearch.org>, accessed March 2018. Citing NARA microfilm publication T626. Washington, D.C.: National Archives and Records Administration, 2002.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

professions listed clearly fall into this category of expanding white-collar positions. It was also an “alternative choice of residence for people whose lives did not mesh with a six- to ten-room single-family suburban house.” particularly bachelors, young married, retired or middle-income couples.<sup>10</sup>

As Hollywood’s population continued to grow through the late 1920s, the area’s inventory of multi-family buildings likewise continued to increase, leading owners of existing buildings to worry over a perceived threat of overproduction. As a result of this uncertainty, apartment houses and hotels throughout Hollywood frequently changed hands during this period with owners concerned about the potential for falling rents. Still, the rental market was strong, and several large apartment management companies began to emerge, consolidating the ownership and operation of many of the buildings in an effort to control prices. One of the largest of these companies was Consolidated Hotels, Incorporated, which by 1929 owned over 100 hotels and apartment buildings valued at about \$25 million.<sup>11</sup>

In line with the trend of consolidated ownership, in May 1929 Ruth Manor was sold to the Knickerbocker Holding Corporation, headed by the building’s own builder, Samuel F. Bard. Ruth Manor was one of ten similar apartment house and apartment hotel acquisitions made by Knickerbocker that month, many of which were built by Bard and designed by L.A. Smith. Like other apartment chain companies, Knickerbocker remodeled many of their buildings to satisfy shifting demand among tenants, in some cases increasing or decreasing the size and number of units in each building by adding or removing partitions. No such modifications were documented for the nominated property. Perhaps in an attempt to make the building appear newer, Ruth Manor was subsequently renamed The Canterbury Apartment Hotel, although the precise reasoning behind the name change is unknown.

With the worsening of the Great Depression between 1930 and 1933, the profits of many of Hollywood’s motion picture studios plummeted, leading to a wider economic downturn that brought mass unemployment, the decline of commercial activity on Hollywood Boulevard, and a precipitous drop in the construction of new multi-family housing in the area. Although existing apartment hotels may have lost value during this period, The Canterbury Apartment Hotel and others marketed toward middle-income tenants continued to play a critical role throughout the 1930s by providing housing, especially short- to mid-term housing, at relatively modest cost to an economically distressed clientele. In advertisements for The Canterbury, which continued to appear frequently in local newspapers during this period, the building’s owners assured potential tenants that their prices were “in keeping with the times.”

With the passing of the National Recovery Act of 1933 and the National Housing Act (NHA) of 1934, which provided government loans for the rehabilitation of multi-family buildings,

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<sup>10</sup> Paul Groth, *Living Downtown: The History of Residential Hotels in the United States* (University of California Press, 1999), 56.

<sup>11</sup> Todd Douglas Gish, “Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936” (dissertation, University of Southern California, 2007), 292-293; “Apartments to be Operated by Hostelry Chain,” *Los Angeles Times*, July 12, 1931.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

conditions in Hollywood began to improve. In October 1937, The Canterbury was sold to the George Pepperdine Foundation, which may have seen an opportunity in bargain property values and the potential for a recovery from low rents and high vacancies.<sup>12</sup> Created in 1931 by George Pepperdine, president of the Western Auto Supply Company and founder of George Pepperdine College, later Pepperdine University, the Foundation's mission was primarily a Christian, charitable one and focused on religious and educational activities. As a means of supporting its efforts, the Foundation made significant investments in Los Angeles real estate during the 1930s, eventually acquiring twelve apartment buildings in Hollywood and Wilshire by the end of the decade.<sup>13</sup> Income generated by rents at these buildings was put toward the running of a home for underprivileged girls and boys as well as the new college.

Other Hollywood apartment houses and apartment hotels acquired by the Foundation in 1937 include the Ravenswood at 570 North Rossmore Avenue, the La Palma Apartments at 800 N. Las Palmas Boulevard, and the Fountain Manor at 5165 Fountain Avenue (all extant). The latter, which was one of the properties formerly owned by Samuel Bard's Knickerbocker Holding Corporation, appears side-by-side on a circa 1940 postcard with The Canterbury (**Figure 11**). The Foundation made numerous improvements to the building, possibly with the help of NHA loans, including redecorating the lobby and lounge in "18<sup>th</sup> Century style," refurbishing the three-room suites, and reupholstering the furniture in the smaller one and two-room apartments.<sup>14</sup>

The investments made by the Pepperdine Foundation in the reconditioning of the building's furnished apartments suggest that the building continued to function as an apartment hotel into the late-1930s, and the data provided in the 1940 U.S. Census further reinforces this assertion. Of the building's 112 residents counted that year, a 41% increase over the 79 recorded in 1930, singles accounted for a slightly larger share of the population, about 30% compared to 26% ten years prior. An even smaller number of people were born in California. As in 1930, most were recent arrivals in the city. The 1940 census was the first to ask each person where they lived five years prior, and the data showed that over 75% of The Canterbury's residents were born in a different state or even a different country. A greater share of The Canterbury's residents were born in a foreign country than in 1930. As in 1930, there was a mix of middle-class occupations, with a similar number of young people in the film industry.<sup>15</sup>

### Postwar Decline in Hollywood

According to Bill Youngs, a biographer of George Pepperdine, the Foundation's extensive real estate investments had proved a disappointment within only a couple of years. Many residents in the Foundation's buildings, particularly its lower rent apartment hotels, struggled to pay rents

<sup>12</sup> "Hollywood Deal Shows Activity," *Los Angeles Times*, October 24, 1937.

<sup>13</sup> Bill Youngs, "Faith Was His Fortune: The Life Story of George Pepperdine" (1976): 220, [http://digitalcommons.pepperdine.edu/heritage\\_center/4](http://digitalcommons.pepperdine.edu/heritage_center/4), accessed March 6, 2018.

<sup>14</sup> *The Economist*.

<sup>15</sup> "United States Census, 1940." Database with Images. *FamilySearch*. <http://FamilySearch.org>, accessed March 2018. Citing NARA microfilm publication T626. Washington, D.C.: National Archives and Records Administration, 2002.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

even as economic conditions improved in Hollywood in the late 1930s. The Canterbury's rents had fallen approximately 20-25% across the board. While in 1930 most of the building's single-occupancy units were renting for \$80 per month and the larger units for \$125, the same units commanded only \$60 and \$100, respectively, in 1940. Even with lower rents, vacancies started to build up and by 1942, when Pepperdine College's expansion program was using money "far faster than it was coming in," George Pepperdine made the decision to sell off all of the Foundation's residential properties.<sup>16</sup>

The Canterbury Apartment Hotel passed through a number of different owners over the next decade as larger economic and urban forces, particularly the post-World War II development of the surrounding suburbs, threatened to transform Hollywood for decades to come. The mobilization of Hollywood and Greater Los Angeles during World War II brought an increased need for housing, therefore it is possible that vacancy rates dropped during this period. Following the war, however, the construction of large, single-family housing tracts in areas like the San Fernando Valley and the freeway system beginning in 1947 and extending through the mid-1950s decimated Hollywood's status as a desirable residential community. As residents drained from the area, drugs and prostitution took over and the crime rate skyrocketed to nearly double that in the rest of Los Angeles. Buildings like the Canterbury, increasingly occupied by a transient and homeless population, attained an air of poverty and neglect.<sup>17</sup>

In the late 1970s, The Canterbury, which continued to deteriorate, became the center of the Punk Rock movement in Los Angeles. Emerging by the mid-1970s as a subversive, hard-edged response to mainstream rock, the city's Punk scene flourished in Hollywood due to its cheap housing. Young musicians flocked to live in The Canterbury, where there were "nightly parties" and a dormitory-like atmosphere with loud music and prevalent drug use.<sup>18</sup> Although the building became legendary among this sector of the population—several major groups, including The GoGo's, one of the first all-female rock bands, formed there—it reached an all-time low by the end of the decade. In January 1979, the "once-proud" building, with its many "broken windows, fire-gutted rooms, leaking pipes and trash strewn halls," had become virtually uninhabitable, was condemned by the Los Angeles Department of Building and Safety, and all of the tenants were evacuated.<sup>19</sup> The building was subsequently sold and the new owners undertook extensive renovations over the next year. Aiming for a more "affluent and reliable clientele," the building reopened in February 1980 and has continued to function as a moderately priced apartment building since that time.<sup>20</sup>

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<sup>16</sup> Youngs, 221.

<sup>17</sup> Paul G. Bahn, *The Archaeology of Hollywood, Traces of the Golden Age* (Rowman & Littlefield, 2004), 26; Bruce T. Torrence, *Hollywood: The First Hundred Years* (New York: Zoetrope, 1982), 244.

<sup>18</sup> John Doe with Tom DeSavia, *Under the Big Black Sun: A Personal History of L.A. Punk* (Da Capo Press, 2016), 26.

<sup>19</sup> Kenneth Freed, "Home Becomes a Hazard," *Los Angeles Times*, January 9, 1979.

<sup>20</sup> Kenneth Freed, "Once a Slum, Apartment Reopens With a New Face," *Los Angeles Times*, February 13, 1980.



Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

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## 9. Major Bibliographical References

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

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Gish, Todd Douglas. "Building Los Angeles: Urban Housing in the Suburban Metropolis, 1900-1936." Dissertation, University of Southern California, 2007.

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Longstreth, Richard W. *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950*. Cambridge, MA: MIT Press, 1997.

*Los Angeles Times* (Refer to footnotes for specific citations. All clippings were retrieved from [www.newspapers.com](http://www.newspapers.com))

McAvoy, Christy Johnson. "Halifax Apartments," National Register of Historic Places Nomination Form, California Office of Historic Preservation, 1998.

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Torrence, Bruce T. *Hollywood: The First Hundred Years*. New York: Zoetrope, 1982.

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### 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 # \_\_\_\_\_

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**Primary location of additional data:**

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Los Angeles Office of Historic Resources

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** less than one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 34.102993

Longitude: -118.334360

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

The boundary of the property is shown as a dashed line on the accompanying Sketch Map.

**Boundary Justification** (Explain why the boundaries were selected.)

The nominated property includes the entire parcel on which the building is and was historically situated. No extant historically associated resources have been excluded.

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**11. Form Prepared By**

name/title: Kevin McMahon, Associate

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street & number: 1315 Walnut Street, Suite 1717

city or town: Philadelphia state: PA zip code: 19107

e-mail kevin@pwersco.net

telephone: (215) 636-0192

date: March 2018; Revised April 2018

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **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: The Canterbury Apartment Hotel  
City or Vicinity: Los Angeles  
County: Los Angeles  
State: California  
Photographer: Robert Powers  
Date Photographed: January 26, 2018

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

- 1 of 44 West and south elevations, view northeast
- 2 of 44 West elevation, view east
- 3 of 44 West elevation, entrance to courtyard, view east
- 4 of 44 West elevation, terra cotta detail at parapet, view east
- 5 of 44 West elevation, fire escape detail, view south
- 6 of 44 North and west elevations, view southeast
- 7 of 44 North elevation, view southwest

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

- 8 of 44 North elevation, entrance detail, view south
- 9 of 44 Alley along east elevation, view north
- 10 of 44 Courtyard, view east
- 11 of 44 Courtyard, view west
- 12 of 44 Main entrance at east end of the courtyard, view east
- 13 of 44 First floor, lobby, view east
- 14 of 44 First floor, lobby, view west
- 15 of 44 First floor, lobby, view north
- 16 of 44 First floor, lounge, view east
- 17 of 44 First floor, stair, view west
- 18 of 44 First floor, corridor, view west
- 19 of 44 First floor, apartment, view east
- 20 of 44 First floor, apartment, view east
- 21 of 44 First floor, apartment view north
- 22 of 44 First floor, apartment, view south
- 23 of 44 First floor, apartment, view south
- 24 of 44 Second floor, stair, view southeast
- 25 of 44 Second floor, corridor, view east
- 26 of 44 Second floor, corridor, view north
- 27 of 44 Second floor, apartment, view northwest
- 28 of 44 Second floor, apartment, view north
- 29 of 44 Second floor, apartment, view north

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

- 30 of 44 Third floor, stair, view northeast
- 31 of 44 Third floor, corridor, view west
- 32 of 44 Third floor, apartment, view east
- 33 of 44 Third floor, apartment, view northwest
- 34 of 44 Third floor, apartment, view northeast
- 35 of 44 Fourth floor, corridor, view east
- 36 of 44 Fourth floor, apartment, view north
- 37 of 44 Fourth floor, apartment, view south
- 38 of 44 Fourth floor, apartment, view southwest
- 39 of 44 Fourth floor, apartment, view north
- 40 of 44 Fourth floor, apartment, view south
- 41 of 44 Fourth floor, corridor, view east
- 42 of 44 Roof, looking west over the courtyard
- 43 of 44 Roof, view east
- 44 of 44 Roof, view west

### **Index of Figures**

- Figure 1. USGS Map
- Figure 2. Location Map
- Figure 3. Sketch Map with National Register Boundary
- Figure 4. Photograph Key 1 of 5: First Floor
- Figure 5. Photograph Key 2 of 5: Second Floor
- Figure 6. Photograph Key 3 of 5 Third Floor

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

Figure 7. Photograph Key 4 of 5 Fourth Floor

Figure 8. Photograph Key 5 of 5

Figure 9. Sanborn Map, 1919

Figure 10. Sanborn Map, 1950

Figure 11. Postcard featuring Fountain Manor and The Canterbury Apartment Hotels c. 1940

Figure 12. Advertisement for Ruth Manor Apts. in the *Los Angeles Times*, 1927

Figure 13. Advertisement for The New Canterbury in the *Los Angeles Times*, 1933

Figure 14. Advertisement for Canterbury Apt. Hotel in the *Los Angeles Times*, 1938

**Paperwork Reduction Act Statement:** This information is being collected for applications 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.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

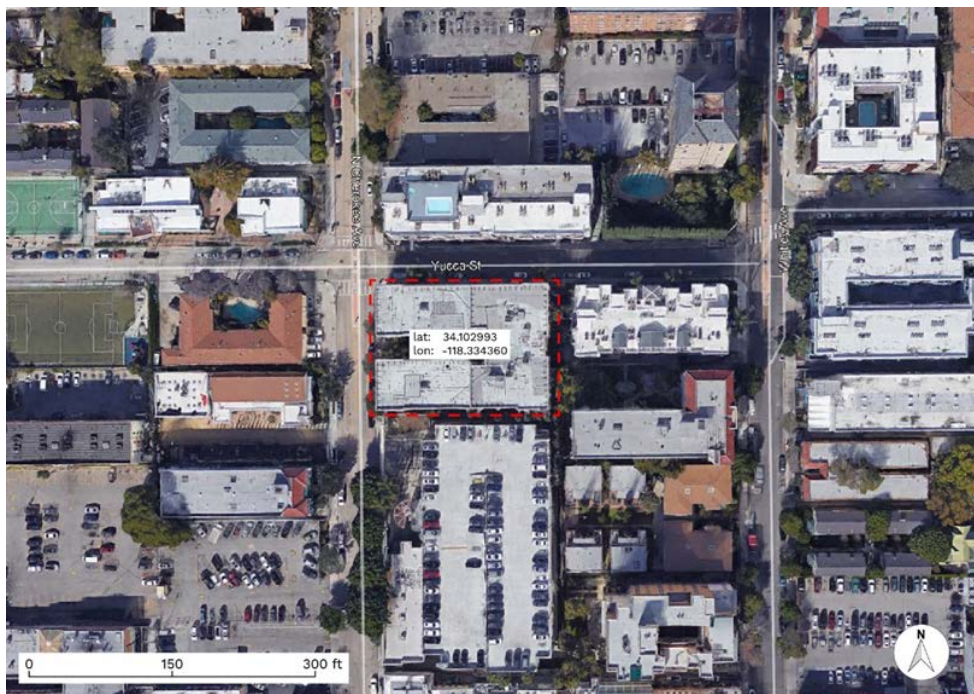
Figure 1. USGS Map Excerpt (Hollywood Quadrangle, 2015)



Figure 2. Location Map

Latitude: 34.102993

Longitude: -118.334360



Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

Figure 3. Sketch Map with National Register Boundary

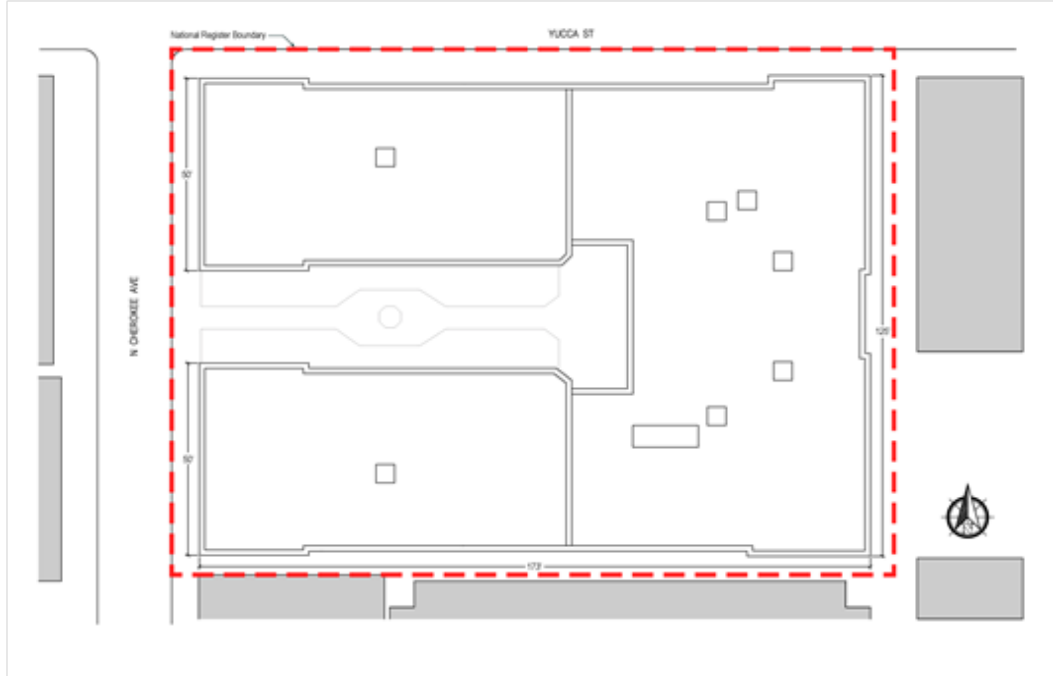
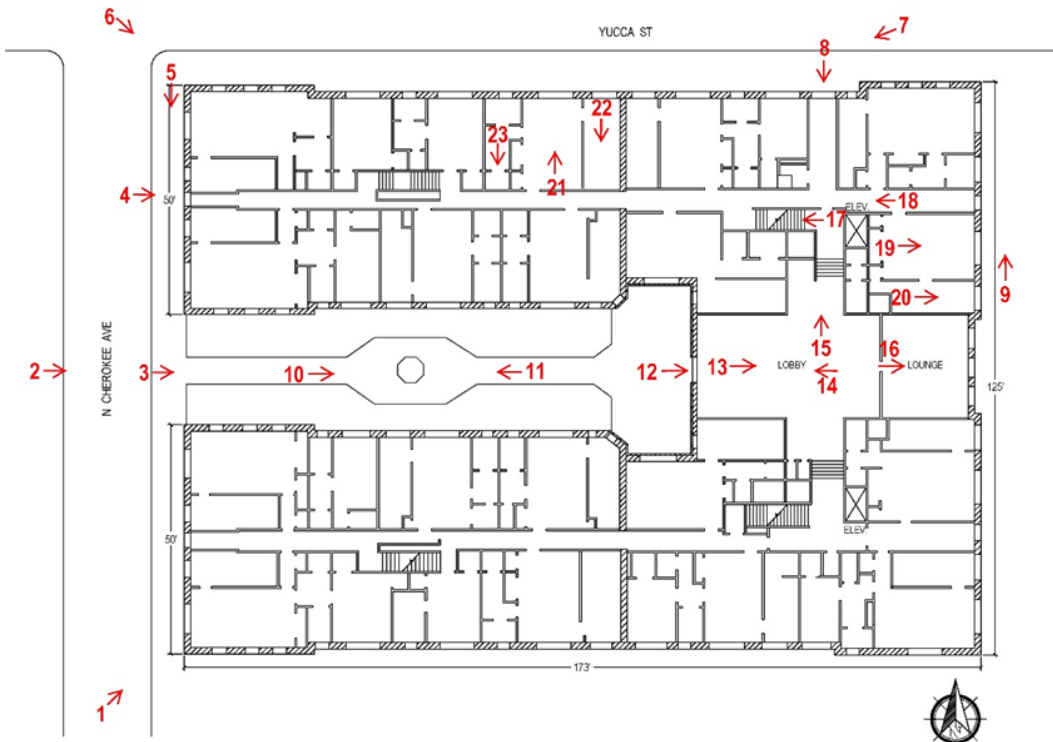


Figure 4. Photograph Key 1 of 5: First Floor

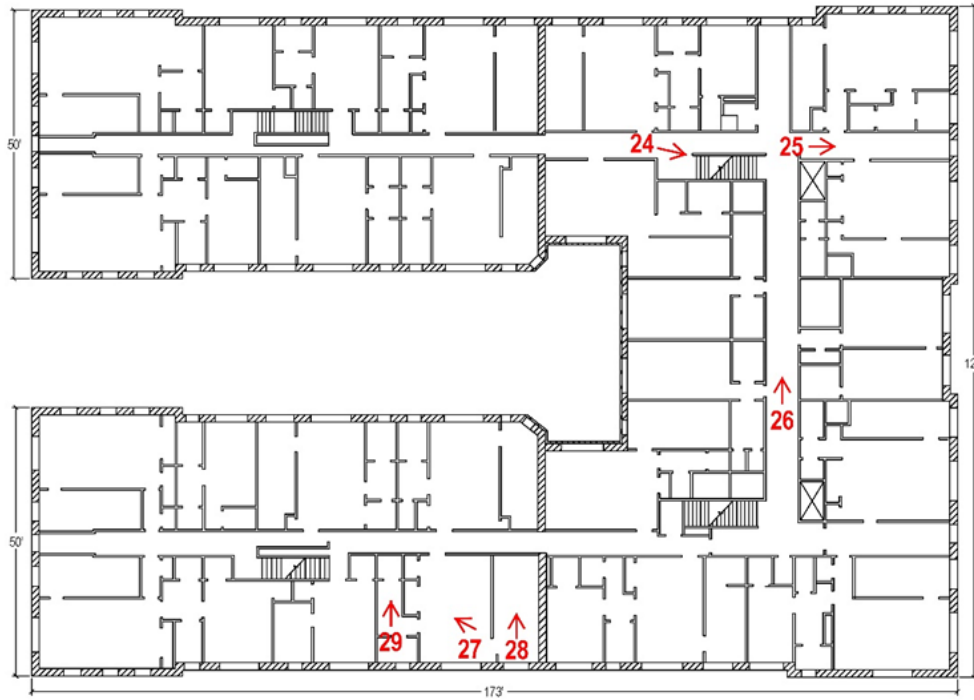




Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**Figure 5. Photograph Key 2 of 5: Second Floor**



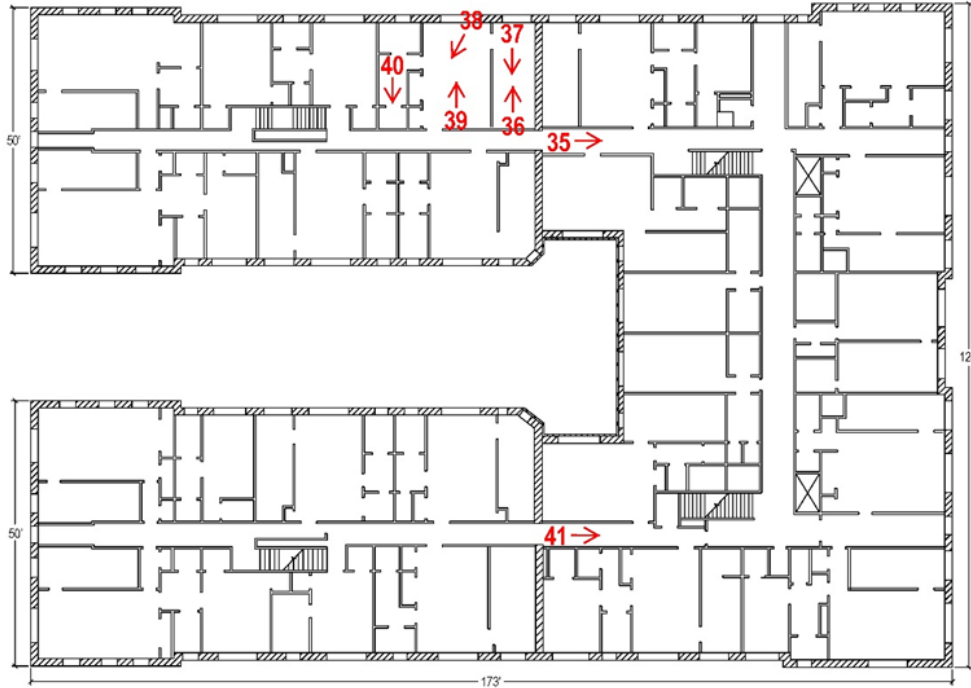
**Figure 6. Photograph Key 3 of 5: Third Floor**



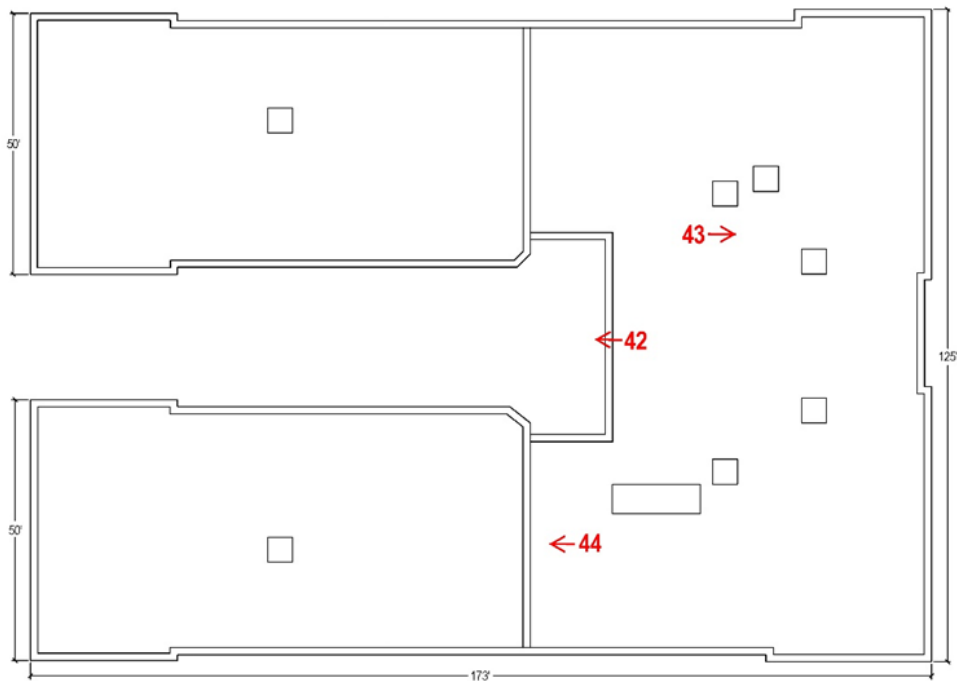
Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**Figure 7. Photograph Key 4 of 5: Fourth Floor**



**Figure 8. Photograph Key 5 of 5: Roof**



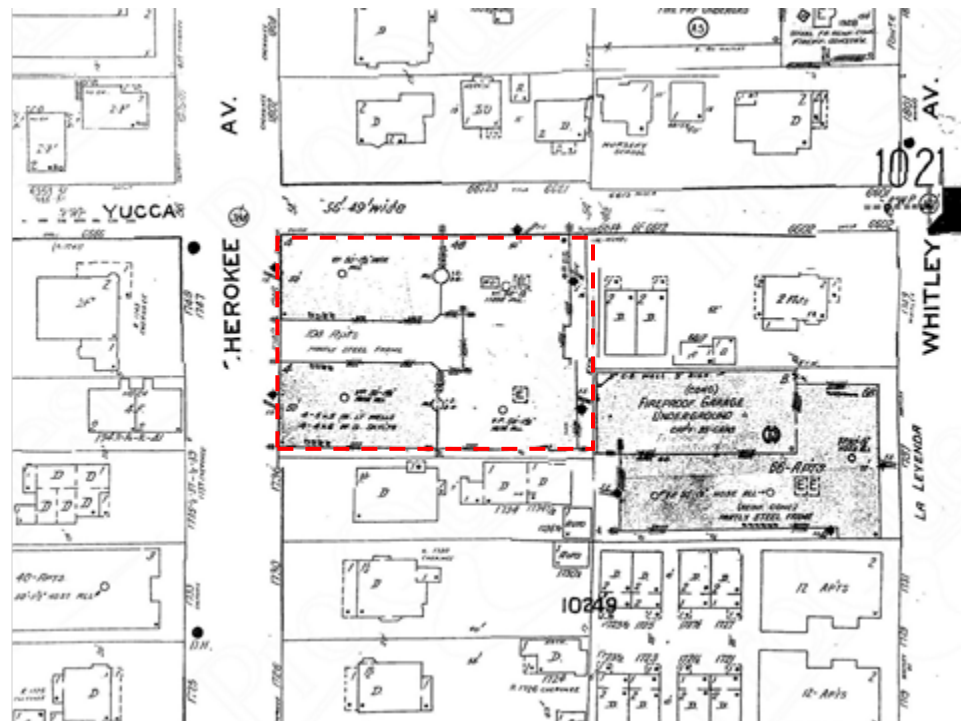
Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

Figure 9. Sanborn Map, 1919 (The Canterbury's future location)



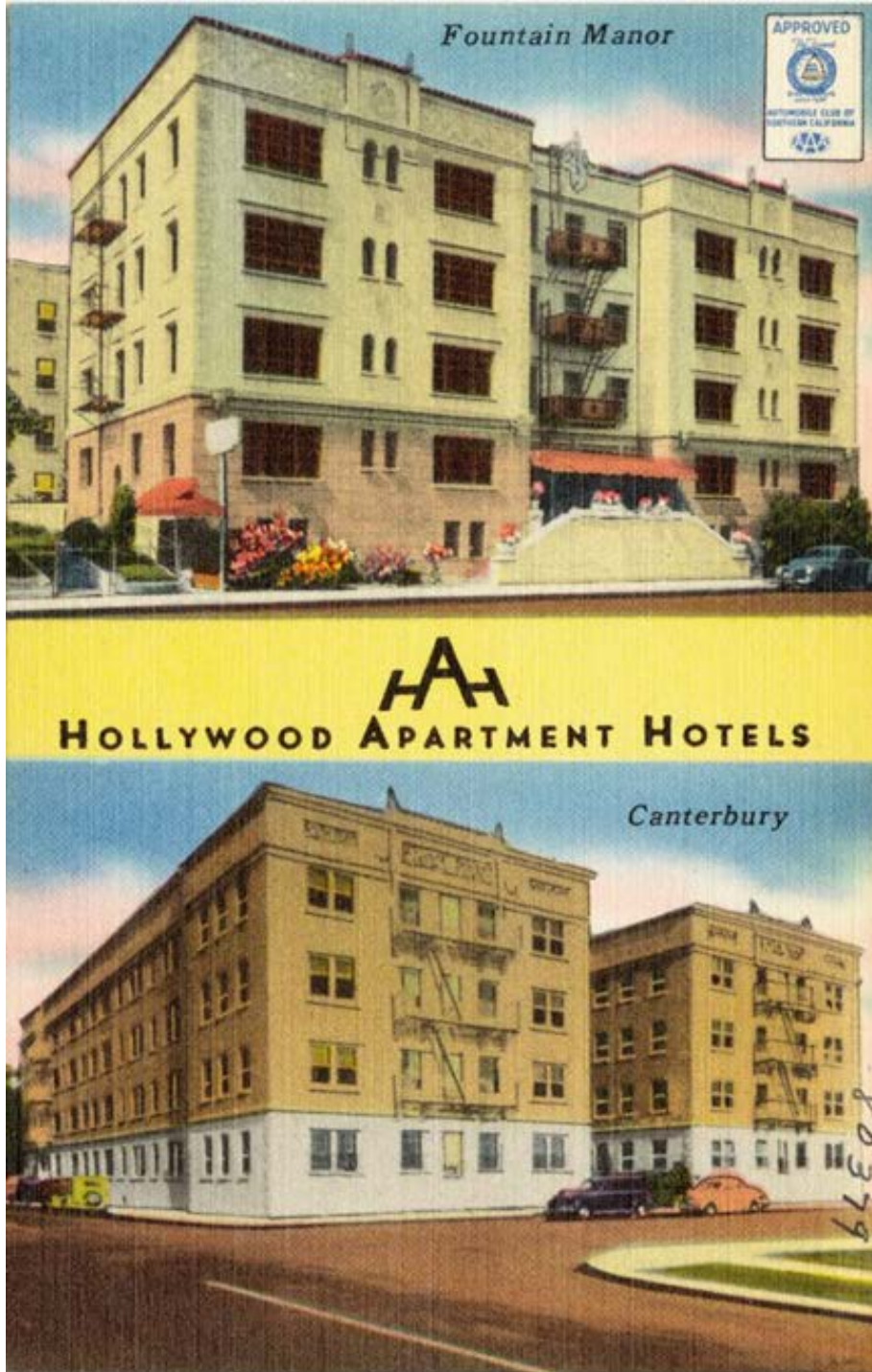
Figure 10. Sanborn Map, 1950



Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

**Figure 11. Postcard featuring Fountain Manor and The Canterbury Apartment Hotel,  
circa 1940**



Canterbury Apartment Hotel, The  
Name of Property

Los Angeles, California  
County and State

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