

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.

1. Name of Property

DRAFT

Historic name: Los Feliz Village Multi-Family Residential Historic District

Other names/site number: _____

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: Both sides of Vermont Ave, from Franklin Ave to Los Feliz Boulevard

City or town: Los Angeles State: CA 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Not For Publication: Vicinity: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>Signature of certifying official/Title:</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p> | <p>_____</p> <p>Date</p> |
|---|---------------------------------|

| | |
|--|--|
| <p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p> | |
| <p>_____</p> <p>Signature of commenting official:</p> <p>_____</p> <p>Title:</p> | <p>_____</p> <p>Date</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p> |

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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:) _____

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>44</u> | <u>6</u> | buildings |
| <u> </u> | <u> </u> | sites |
| <u> </u> | <u> </u> | structures |
| <u> </u> | <u> </u> | objects |
| <u>44</u> | <u>6</u> | Total |

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

Colonial Revival

Mission/Spanish Colonial Revival

Mediterranean Revival

French Renaissance

MODERN MOVEMENT

Moderne

OTHER

Minimal Traditional

Chateauesque

Hollywood Regency

Mid-Century Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: stucco, stone, wood, brick, terracotta, aluminum

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

Los Feliz Village Multi-Family Residential Historic District is a roughly five block long historic district located adjacent to Los Feliz Village commercial district in Los Angeles. The district contains parcels on both sides of Vermont Avenue between Franklin Avenue and Los Feliz Boulevard. Some parcels have addresses on Ambrose Avenue, Los Feliz Boulevard, and Greenwood Place. Vermont Avenue slopes upward through the district towards Griffith Park. The district has a rectilinear street grid pattern, as opposed to the hills above. The modest scale of the buildings allow for impressive views of the Griffith Observatory from Vermont Avenue. The district was developed as multiple tracts over the course of a few decades. The district includes forty-four contributing resources and six noncontributing resources, constructed post-period of significance or extensively altered. The variety of early and mid-twentieth century styles harmonize well and maintain the same scale. Contributing resources include apartment houses,

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courtyard apartments, and a bungalow court that exhibit character defining features of the Colonial Revival, Spanish Colonial Revival, Mediterranean Revival, French Renaissance, and Moderne styles, with the four locally recognized styles of Minimal Traditional, Chateausque, Hollywood Regency, and Mid-Century Modern also represented. The district retains all aspects of integrity.

Narrative Description

Los Feliz Village Multi-Family Residential Historic District is a distinct and cohesive grouping of multi-family residences along the major thoroughfare of Vermont Avenue south of Griffith Park, with easy access to the commercial district of Los Feliz Village just across Franklin Avenue, south of the district. The Hollywood Hills begin just north of the district past Los Feliz Boulevard. Residential development west of the district is of a different character and is mostly made up of single family homes. Residential development just east of the district is made up of a combination of single family homes and non-historic multi-family buildings. A variety of architectural styles are represented, with some buildings exhibiting the influence of multiple styles. In descending order of representation, fifteen of the district's resources exhibit features of the Minimal Traditional style, ten exhibit features of the Mediterranean Revival style, nine exhibit features of the Spanish Colonial Revival style, six exhibit features of the Hollywood Regency style, and five exhibit features of the French Renaissance revival style. Four each exhibit features of the Mid-Century Modern and Streamline Moderne styles. One each exhibits features of the Chateausque and Colonial Revival styles.

Noncontributors include some apartment buildings that have had significant alterations. The resources have mostly been well maintained, keeping enough of the original materials and workmanship intact to convey their significance. Even when alterations are visible from the street, they do not detract from the overall feeling of the neighborhood, nor do the alterations diminish the integrity of design for the district as a whole. The district retains its original development pattern, still being residential.

Contributing vs. Noncontributing Determinations

Resources built after the period of significance were classified noncontributing. Disruption of original fenestration patterns or significant additions on the primary elevation generally disqualified resources from being contributors. Application of non-historic trim around window openings, or replacement of recessed windows with flush mounted windows generally disqualified resources from being contributors. Replacement of doors or windows within original openings was not in and of itself disqualifying. Resources could still be classified as contributors to the district if, in spite of the alterations, the original intent of the designers remained intact.

Resource Count

Some parcels include detached garages at the rear, as seen in satellite photography. Nearly all of the garages are either partially or fully obscured when viewed from the street. As a result, their

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presence is indicated in the resource descriptions without being counted as resources. When the garage is clearly visible from the sidewalk, it has been counted as a separate resource.

Resources on Vermont Avenue are listed first by street number, followed by resources on east-west streets from south to north.

Architectural Descriptions

1. 1925 N. Vermont Avenue APN: 5589027009 Contributor 1923
Architect: A.H. O'Brien Builder: unknown **Photo 1**
Original Owner: H. Bilansky

A two story apartment building in the Spanish Colonial Revival style. It has a rectangular plan, a flat roof, and stucco cladding. Details include clay tile coping, crenelation, arcaded corbel table, arched openings, wood casement windows.

2. 1927 N. Vermont Avenue APN: 5589027008 Noncontributor 1941
Architect: none Builder: Kay Const. Co. Original Owner: J. Leighton

A two story apartment building in the Minimal Traditional/Hollywood Regency style. It has an irregular plan, a hip roof, stucco cladding, and detached garages in the rear. Details include stone accent cladding, fluting, exaggerated swans neck pediment. Windows have been replaced, mostly replacing recessed with flush-mounted.

3. 1935 N. Vermont Avenue APN: 5589027007 Contributor 1924
Architect and Builder: Ley Bros. Original Owner: Guy R. White & H.M. Hoops **Photos 2, 3**

A three story apartment building in the Mediterranean Revival style. It has a roughly rectangular plan, a hip and flat roof, and stucco cladding. Details include clay roof tile, a central fire escape, columns, corbels, lunettes, wrought iron railings, applied stucco decoration, art glass, fanlight, glazed entry door, and wood double hung windows.

4. 1938 N. Vermont Avenue APN: 5590014005 Contributor 1946
Architect: E.B. Rust Builder and Original Owner: Samuel Fishkin **Photo 4**

A two story courtyard apartment in the French Renaissance revival style. It has a C-shaped plan, a hip, mansard, and pyramidal roof, detached garages in the rear, and stucco cladding. Details include wrought iron railings, arched openings, paneled wood doors, octagonal windows, and wood double hung windows.

5. Garage for 1938 N. Vermont Avenue
APN: 5590014005 Contributor 1946
Architect: E.B. Rust Builder and Original Owner: Samuel Fishkin

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A two story building with garages on the first floor and apartments on the second floor. It has an irregular plan, a flat roof, and stucco cladding. Details include wood double hung windows.

6. 1941 N. Vermont Avenue APN: 5589027006 Contributor 1922
Architect: R.D. Jones Builder: S.M. Cooper **Figure 1**
Original Owner: Harriet S. Irvin

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a hip and flat roof, and stucco cladding. Details include clay roof tile, applied stucco decoration, cartouches, modillions, paneled wood doors, and wood casement windows.

7. 1949 N. Vermont Avenue APN: 5589027005 Contributor 1922
Architect: L.A. Drafting Co. Builder: John Drobatz & M. Smith **Figure 1**
Original Owner: Josephine M. Woodford

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a hip and flat roof, detached garages in the rear, and stucco cladding. Details include clay roof tile, arched openings, decorative brackets, partially glazed entry door, and wood casement windows. Some windows have been replaced within original openings.

8. 1955 N. Vermont Avenue APN: 5589027004 Contributor 1922
Architect and Builder: Frank Rasche **Photo 5; Figure 1**
Original Owner: F.G. Johnson

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a hip and flat roof, detached garages in the rear, and stucco cladding. Details include clay roof tile, wrought iron railings, quoins, bas-reliefs, lunettes, pilasters, cartouches, turned wood mullions, and wood casement windows.

9. 1956 N. Vermont Avenue APN: 5590014006 Contributor 1941
Architect: none Builder and Original Owner: Fenn Kimball **Photo 6**

A two story apartment building in the Minimal Traditional/Hollywood Regency style. The building is almost identical to 1960 N. Vermont (Resource #12), with a thin strip of common space between them. It has an L-shaped plan, a hip roof, detached garages in the rear, and stucco cladding. Details include porticos, upswept awnings, pedimented window crowns, quoins, and wood double hung windows. Some windows have been replaced within original openings.

10. Garage for 1956 N. Vermont Avenue
APN: 5590014006 Contributor 1941
Architect: none Builder and Original Owner: Fenn Kimball

A one story garage with an irregular plan, a flat roof, and stucco cladding.

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11. 1959 N. Vermont Avenue APN: 5589027003 Contributor 1921
Architect: none Builder: M. Burgbacher **Photos 5, 7**
Original Owner: Kate E. Post

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a parapeted flat roof, detached garages in the rear, and stucco cladding. Details include a shaped parapet, lunettes, modillions, applied stucco decoration, wood double hung and casement windows. Some windows have been replaced within original openings.

12. 1960 N. Vermont Avenue APN: 5590014007 Contributor 1942
Architect: none Builder and Original Owner: Fenn Kimball

A two story apartment building in the Minimal Traditional/Hollywood Regency style. The building is almost identical to 1956 N. Vermont (#9), with a thin strip of common space between them. It has an L-shaped plan, a hip roof, detached garages in the rear, and stucco cladding. Details include porticos, upswept awnings, pedimented window crowns, quoins, and wood double hung windows. Some windows have been replaced within original openings.

13. 1967 N. Vermont Avenue Building #1
APN: 5589027002 Contributor 1922
Architect: A.J. Badger Builder: Fred J. Brunekhorst **Photo 8; Figure 2**
Original Owner: A.C. Calkins

A one story building that forms part of a bungalow court in the Spanish Colonial Revival style. It has a rectangular plan, a flat roof, and stucco cladding. Details include bracketed pent roofs, clay roof tile, tile accents, a wingwall, and wood casement windows. Building has been re-stuccoed. Some windows have been replaced within original openings.

14. 1967 N. Vermont Avenue Building #2
APN: 5589027002 Contributor 1922
Architect: A.J. Badger Builder: Fred J. Brunekhorst **Photo 8**
Original Owner: A.C. Calkins

A one story building that forms part of a bungalow court in the Spanish Colonial Revival style. It has a rectangular plan, a flat roof, and stucco cladding. Details include bracketed pent roofs, clay roof tile, and wood casement windows. Building has been re-stuccoed. Some windows have been replaced within original openings.

15. 1967 N. Vermont Avenue Building #3
APN: 5589027002 Contributor 1922
Architect: A.J. Badger Builder: Fred J. Brunekhorst **Photo 8**
Original Owner: A.C. Calkins

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A one story building that forms part of a bungalow court in the Spanish Colonial Revival style. It has a rectangular plan, a flat roofs, and stucco cladding. Details include bracketed pent roofs, clay roof tile, and wood casement windows. Building has been re-stuccoed. Some windows have been replaced within original openings.

16. 1967 N. Vermont Avenue Building #4

APN: 5589027002 Contributor 1922
Architect: A.J. Badger Builder: Fred J. Brunekhorst **Photo 8**
Original Owner: A.C. Calkins

A one story building that forms part of a bungalow court in the Spanish Colonial Revival style. It has a rectangular plan, a flat roofs, and stucco cladding. Details include bracketed pent roofs, clay roof tile, and wood casement windows. Building has been re-stuccoed. Some windows have been replaced within original openings.

17. 1967 N. Vermont Avenue Building #5

APN: 5589027002 Contributor 1922
Architect: A.J. Badger Builder: Fred J. Brunekhorst **Photo 8**
Original Owner: A.C. Calkins

A two story building that forms part of a bungalow court in the Spanish Colonial Revival style. It has a rectangular plan, a flat roofs, and stucco cladding. Details include bracketed pent roofs, clay roof tile, and wood casement windows. Building has been re-stuccoed.

18. 1983 N. Vermont Avenue APN: 5589027001 Contributor 1958
Architect: Jack Chernoff Builder and Original Owner: Wilsen Const. Co.

A two story courtyard apartment in the Mid-Century Modern style. It has a roughly O-shaped plan, a hip roof, tuck-under carports on the side and rear, and stucco cladding. Details include brick accent cladding, bezels, vertically oriented applied boards, and jalousie windows. A soft story retrofit has slightly altered the carports.

19. 2003 N. Vermont Avenue APN: 5589022012 Contributor 1941
Architect: none Builder: Nelson Madison **Photo 9**
Original Owner: Elsie L. Heisel

A two story courtyard apartment in the French Renaissance revival style. It has a roughly C-shaped plan, a hip and conical roof, detached garages on the side, and stucco cladding. Details include a round tower, stone accent cladding, arcaded corbel tables, bow windows, dentils, upswept awnings, steel casement windows, and wood double hung windows.

20. Garage for 2003 N. Vermont Avenue

APN: 5589022012 Contributor 1941
Architect: none Builder: Nelson Madison Original Owner: Elsie L. Heisel

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A one story garage with an L-shaped plan, a hip and flat roof, and stucco cladding.

21. 2006 N. Vermont Avenue APN: 5590005020 Contributor 1947
Architect: none Builder: Fenn Kimball **Photo 10**
Original Owner: Olive Weber

A two story courtyard apartment in the Minimal Traditional/French Renaissance revival style. It has a C-shaped plan, a hip roof, detached garages on the side, and stucco cladding. Details include bow windows, wrought irons railings, quoins. Windows have been replaced within original openings.

22. Garage for 2006 N. Vermont Avenue
APN: 5590005020 Contributor 1947
Architect: none Builder: Fenn Kimball Original Owner: Olive Weber

A one story garage with a rectangular plan, a flat roof, and stucco cladding.

23. 2009 N. Vermont Avenue APN: 5589022011 Contributor 1921
Architect: L.A. Smith Builder: Lilly-Fletcher Co. **Photos 9, 11; Figure 2**
Original Owner: C.A. & Maud E. Lloyd

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a parapeted flat roof, detached garages in the rear, and stucco cladding. Details include applied stucco decoration, wood casement, and wood double hung windows. Some windows have been replaced within original openings.

24. 2015 N. Vermont Avenue APN: 5589022010 Contributor 1922
Architect: H.J. Knauer Builder and Original Owner: Samuel Rothschild

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a hip and flat roof, detached garages in the rear, and stucco cladding. Details include clay roof tile, helical columns, quoins, wrought iron railings, mullioned wood arched windows, and wood double hung windows. Some windows have been replaced within original openings.

25. 2016 N. Vermont Avenue APN: 5590005008 Contributor 1949
Architect: David P. Ayres Builder: W.S. Garrett **Photo 12**
Original Owner: Charles Glennon Hardy & Yola O. Hardy

A two story apartment building in the Mid-Century Modern style. It has an L-shaped plan, a hip roof, detached garages in the rear, and stucco cladding. Details include wood siding accents, brick accent cladding, projecting awnings and balconies, and steel casement windows.

26. 2021 N. Vermont Avenue APN: 5589022009 Contributor 1921

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Architect: H.J. Knauer

Builder and Original Owner: Anna H. Doyle

A two story apartment building in the Spanish Colonial Revival style. It has an irregular plan, a hip and flat roof, detached garages in the rear, and stucco cladding. Details include clay roof tile, a stucco chimney, arched openings, mullioned arched windows, helical columns, and wood casement windows. Some windows have been replaced within original openings.

27. 2030 N. Vermont Avenue APN: 5590005BRK¹ Contributor 1961
Architect: none Builder and Original Owner: Becker Brothers **Photo 13**

A two story courtyard apartment in the Mid-Century Modern style. It has a roughly O-shaped plan, a flat roof, tuck under carports on the side and rear, and stucco cladding. Details include stone accent cladding, decorative concrete screen, dingbat ornament, wrought iron railings, aluminum awnings, and jalousie windows. Most windows have been replaced (flush-mounted with flush-mounted), original fenestration pattern has been maintained. Some aluminum awnings have been removed. A soft story retrofit has slightly altered the carports.

28. 2029 N. Vermont Avenue APN: 5589022008 Noncontributor 1922
Architect: unknown Builder: A.A. Danielson Original Owner: Sarah E. Brown

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a hip and flat roof, detached garages in the rear, and stucco cladding. Front elevation has been completely altered.

29. 2033 N. Vermont Avenue APN: 5589022007 Contributor 1940
Architect: James H. Garrott Builder: Samuel J. Fishkin **Photo 14**
Original Owner: Rose Minick

A two story apartment building in the Minimal Traditional/Hollywood Regency style. It has an irregular plan, a hip roof, detached garages in the rear, and stucco cladding. Details include exterior staircase, upswept awnings, thin decorative metal porch supports, quoins, and steel casement windows.

30. 2036 N. Vermont Avenue APN: 5590005005 Contributor 1939
Architect: none Builder: Ray L. Hommes **Photo 15**
Original Owner: Gertrude Kennedy

A one story apartment building in the Minimal Traditional style. It has an irregular plan, a hip roof, detached garages in the rear, and stucco cladding. Details include brick accent cladding, wood siding accents, and wood casement windows.

31. 2041 N. Vermont Avenue APN: 5589022006 Contributor 1928

¹ Address lookup at <https://zimas.lacity.org/> indicates APN with “BRK”; under the assessor tab, it lists eighteen different APNs (last three digits 046 thru 063).

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Architect: H.H. Hinds Designers
Builder and Original Owner: Sou. Calif. Holding Co.

Photo 16; Figure 3

A four story apartment building in the Chateausque style. It has an irregular plan, and a hip and flat roof. It is constructed of brick with stucco cladding. Details include turrets, central fire escape, balconies, corbels, bas-reliefs, arched openings, decorative brackets, wood casement and double hung windows.

32. 2042 N. Vermont Avenue APN: 5590005004 Contributor 1941
Architect: Larry Clapp Builder: Pioneer Builders Original Owner: R. Hitchcock

A two story apartment building in the Minimal Traditional/French Renaissance revival style. It has an irregular plan, a hip roof, detached garages in the rear, and stucco cladding. Details include a turret, quoins, shutters, and wood double hung windows. Some windows have been replaced within original openings.

33. 2045 N. Vermont Avenue APN: 5589022005 Contributor 1941
Architect: none **Photo 17**
Builder and Original Owner: Lawrence T. Cunningham

A two story apartment building in the Minimal Traditional/Hollywood Regency style. It has an L-shaped plan, a hip roof, detached garages in the rear, and stucco cladding. Details include exterior staircases, upswept awnings, wrought iron railings, octagonal windows, paneled doors, and wood double hung windows.

34. 2053 N. Vermont Avenue APN: 5589022004 Contributor 1949
Architect: Arthur Hawes Builder: Cecil C. DeVore **Photo 18**
Original Owner: Chris N. Redlick

A two story apartment building in the Minimal Traditional/Colonial Revival style. It has a rectangular plan, a gable and hip roof, detached garages in the rear, stucco cladding, and clapboard siding. Details include wood siding accents, brick accent cladding, shutters, wood cross-braced door, and wood double hung windows.

35. 2059 N. Vermont Avenue APN: 5589022003 Noncontributor 1922
Architect, Builder, and Original Owner: Oscar Samuelson **Figure 3**

A two story apartment building in the Mediterranean Revival style. It has an irregular plan, a parapeted flat roof, detached garages in the rear, and stucco cladding. Windows have been replaced (recessed with flush-mounted). Trim has been applied around window openings.

36. 2065 N. Vermont Avenue APN: 5589022002 Contributor 1928
Architect: Milton R. Sutton Builder and Original Owner: G.W. Eade **Photo 19**

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A courtyard apartment in the Spanish Colonial Revival style. The two separate buildings have irregular plans; gable, hip, and flat roofs; detached garages in the rear; and stucco cladding. Details include a clay tile roof, arched openings, and wood balconies. Windows have been replaced within original openings.

37. 2075 N. Vermont Avenue APN: 5589022001 Contributor 1940
Architect: none Builder: Calif. National Builders **Photo 20**
Original Owner: C.H. Angle

A two story courtyard apartment in the French Renaissance revival style. It has a C-shaped plan, a hip roof, detached garages on the side, and stucco cladding. Details include stone accent cladding, broken pediments, window crowns, fluting, and wood double hung windows. Some windows have been replaced within original openings.

38. Garage for 2075 N. Vermont Avenue
APN: 5589022001 Noncontributor 1940
Architect: none Builder: Calif. National Builders Original Owner: C.H. Angle

A one story garage with an irregular plan, a flat roof, and stucco cladding. Openings have been altered.

39. 2100 N. Vermont Avenue APN: 5590004017 Contributor 1941
Architect: none Builder: A. Markowitz **Photos 21, 26**
Original Owner: Multi-Dwell & Housing Corp.

A two story courtyard apartment in the Minimal Traditional/Streamline Moderne style. It has an irregular plan, hip roof, detached garage in the rear, and stucco cladding. The building is nearly identical to 2110 N. Vermont Avenue (#42) and 4629 W. Ambrose Avenue (#48). They all share a common driveway, and the two buildings with the Vermont Avenue addresses share a common courtyard. Details include rounded corners, reeding, horizontally scored stucco, stone accent cladding, decorative wrought iron railings, paneled wood doors, and steel casement windows.

40. 2105 N. Vermont Avenue APN: 5589021020 Noncontributor 1941
Architect: William Allen & George Lutzi
Builder and Original Owner: Aetna Const. Co.

A two story apartment building in the Minimal Traditional style. It has an irregular plan, a hip roof, detached garages on the side, and stucco cladding. Details include steel casement windows. Brick cladding has been applied to parts of building. Screened in porch has been added to front.

41. Garage for 2105 N. Vermont Avenue
APN: 5589021020 Noncontributor 1941
Architect: William Allen & George Lutzi
Builder and Original Owner: Aetna Const. Co.

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A one story garage with an L-shaped plan, a hip and flat roof, and stucco cladding. Brick accent cladding has been added.

42. 2110 N. Vermont Avenue APN: 5590004017 Contributor 1941
Architect: none Builder: A. Markowitz **Photo 26**
Original Owner: Multi-Dwell & Housing Corp.

A two story courtyard apartment in the Minimal Traditional/Streamline Moderne style. It has an irregular plan, hip roof, detached garage in the rear, and stucco cladding. The building is nearly identical to 2100 N. Vermont Avenue (#39) and 4629 W. Ambrose Avenue (#48). They all share a common driveway, and the two buildings with the Vermont Avenue address share a common courtyard. Details include rounded corners, reeding, horizontally scored stucco, stone accent cladding, decorative wrought iron railings, paneled wood doors, and steel casement windows.

43. 2117 N. Vermont Avenue APN: 5589021001 Contributor 1953
Architect: none Builder and Original Owner: H. Markus

A three story courtyard apartment in the Mid-Century Modern style. It has a roughly C-shaped plan, a hip roof, both detached garages and tuck under carports in the rear, and stucco cladding. Details include stone accent cladding, bezels, aluminum awnings, and steel casement windows. Some windows have been replaced within original openings. A soft story retrofit has slightly altered the carports.

44. Garage for 2117 N. Vermont Avenue
APN: 5589021001 Contributor 1953
Architect: none Builder and Original Owner: H. Markus

A one story garage with a rectangular plan, a flat roof, and stucco cladding.

45. 4616 W. Greenwood Place APN: 5590005010 Contributor 1931
Architect: none Builder: Theo Thonis **Photo 22**
Original Owner: Edith A. Bruner

A two story courtyard apartment in the Spanish Colonial Revival style. It has an O-shaped plan, a gable and hip roof, attached garages in the front, and stucco cladding. Details include clay roof tiles, arched openings, wood balconies, and wood casement windows.

46. 4620 W. Greenwood Place APN: 5590005009 Contributor 1921
Architect and Builder: Jas. S. Bohauan **Photo 23**
Original Owner: A. Rose & M. Knapp

A two story apartment building in the Mediterranean Revival style, with a later addition to the rear. It has an irregular plan, a hip roof, detached garages in the rear, and stucco cladding. Details

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include a rounded entry portico, columns, corbels, and dentils. Windows have been replaced within original openings.

47. 4621 W. Ambrose Avenue APN: 5590004018 Contributor 1941
Architect, Builder, and Original Owner: unknown

A two story apartment building in the Minimal Traditional/Streamline Moderne style. It has an irregular plan, a hip roof, detached garages in the rear, and stucco cladding. Details include stone accent cladding, reeding, decorative wrought iron railings, and steel casement windows. One window has been replaced (recessed with flush-mounted), original fenestration pattern has been maintained.

48. 4629 W. Ambrose Avenue APN: 5590004016 Contributor 1941
Architect: none Builder: A. Markowitz **Photos 24, 26**
Original Owner: Multi-Dwell & Housing Corp.

A two story apartment building in the Minimal Traditional/Streamline Moderne style. It has an irregular plan, a hip roof, detached garages in the rear, and stucco cladding. The building is nearly identical to 2100 N. Vermont (#39) and 2210 N. Vermont (#42). They all share a common driveway. Details include rounded corners, fluting, horizontally scored stucco, stone accent cladding, decorative wrought iron railings, paneled wood doors, and steel casement windows.

49. Garage for 4629 W. Ambrose Avenue
APN: 5590004016 Contributor 1941
Architect: none Builder: A. Markowitz
Original Owner: Multi-Dwell & Housing Corp.

A one story garage with a rectangular plan, a hip roof, and stucco cladding.

50. 4712 W. Los Feliz Boulevard APN: 5589021002 Contributor 1941
Architect: William Allen & George Lutzi **Photo 25**
Builder and Original Owner: Aetna Const. Co.

A two story courtyard apartment in the Minimal Traditional/Hollywood Regency style. It has an O-shaped plan, a gable and hip roof, detached garages in the rear, and stucco cladding. Details include a pedimented entry, pilasters, brick accent cladding, shutters, and steel casement windows.

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 vast majority of resources' overall massing, configuration, and character-defining decorative elements remain. Therefore, the district retains integrity of design. The residential

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nature of the neighborhood remains unchanged despite later development on the fringes, so the district retains integrity of setting. Minor alterations have minimally affected the district's integrity of materials. The 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 neighborhood was developed. Even when alterations are visible from the street, they do not detract from the overall feeling of the neighborhood, nor do the alterations diminish the original intent of the designers for the neighborhood as a whole, so the district retains integrity of feeling. The resources have been continuously used as residences since the initial period of construction. Therefore, the district retains integrity of association.

Resource Table

| # | Address | Year Built | Status | APN | Photo |
|----|---------------------------------|------------|----------------|------------|-------|
| 1 | 1925 N. Vermont Avenue | 1923 | Contributor | 5589027009 | 1 |
| 2 | 1927 N. Vermont Avenue | 1941 | Noncontributor | 5589027008 | |
| 3 | 1935 N. Vermont Avenue | 1924 | Contributor | 5589027007 | 2, 3 |
| 4 | 1938 N. Vermont Avenue | 1946 | Contributor | 5590014005 | 4 |
| 5 | Garage for 1938 N. Vermont Ave. | 1946 | Contributor | 5590014005 | |
| 6 | 1941 N. Vermont Avenue | 1922 | Contributor | 5589027006 | |
| 7 | 1949 N. Vermont Avenue | 1922 | Contributor | 5589027005 | |
| 8 | 1955 N. Vermont Avenue | 1922 | Contributor | 5589027004 | 5 |
| 9 | 1956 N. Vermont Avenue | 1941 | Contributor | 5590014006 | 6 |
| 10 | Garage for 1956 N. Vermont Ave. | 1941 | Contributor | 5590014006 | |
| 11 | 1959 N. Vermont Avenue | 1921 | Contributor | 5589027003 | 5, 7 |
| 12 | 1960 N. Vermont Avenue | 1942 | Contributor | 5590014007 | |
| 13 | 1967 N. Vermont Avenue #1 | 1922 | Contributor | 5589027002 | 8 |
| 14 | 1967 N. Vermont Avenue #2 | 1922 | Contributor | 5589027002 | 8 |
| 15 | 1967 N. Vermont Avenue #3 | 1922 | Contributor | 5589027002 | 8 |
| 16 | 1967 N. Vermont Avenue #4 | 1922 | Contributor | 5589027002 | 8 |
| 17 | 1967 N. Vermont Avenue #5 | 1922 | Contributor | 5589027002 | 8 |
| 18 | 1983 N. Vermont Avenue | 1958 | Contributor | 5589027001 | |
| 19 | 2003 N. Vermont Avenue | 1941 | Contributor | 5589022012 | 9 |
| 20 | Garage for 2003 N. Vermont Ave. | 1941 | Contributor | 5589022012 | |

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| # | Address | Year Built | Status | APN | Photo |
|----|---------------------------------|------------|----------------|------------|--------|
| 21 | 2006 N. Vermont Avenue | 1947 | Contributor | 5590005020 | 10 |
| 22 | Garage for 2006 N. Vermont Ave. | 1947 | Contributor | 5590005020 | |
| 23 | 2009 N. Vermont Avenue | 1921 | Contributor | 5589022011 | 9, 11 |
| 24 | 2015 N. Vermont Avenue | 1922 | Contributor | 5589022010 | |
| 25 | 2016 N. Vermont Avenue | 1949 | Contributor | 5590005008 | 12 |
| 26 | 2021 N. Vermont Avenue | 1921 | Contributor | 5589022009 | |
| 27 | 2030 N. Vermont Avenue | 1961 | Contributor | 5590005BRK | 13 |
| 28 | 2029 N. Vermont Avenue | 1922 | Noncontributor | 5589022008 | |
| 29 | 2033 N. Vermont Avenue | 1940 | Contributor | 5589022007 | 14 |
| 30 | 2036 N. Vermont Avenue | 1939 | Contributor | 5590005005 | 15 |
| 31 | 2041 N. Vermont Avenue | 1928 | Contributor | 5589022006 | 16 |
| 32 | 2042 N. Vermont Avenue | 1941 | Contributor | 5590005004 | |
| 33 | 2045 N. Vermont Avenue | 1941 | Contributor | 5589022005 | 17 |
| 34 | 2053 N. Vermont Avenue | 1949 | Contributor | 5589022004 | 18 |
| 35 | 2059 N. Vermont Avenue | 1922 | Noncontributor | 5589022003 | |
| 36 | 2065 N. Vermont Avenue | 1928 | Contributor | 5589022002 | 19 |
| 37 | 2075 N. Vermont Avenue | 1940 | Contributor | 5589022001 | 20 |
| 38 | Garage for 2075 N. Vermont Ave. | 1940 | Noncontributor | 5589022001 | |
| 39 | 2100 N. Vermont Avenue | 1941 | Contributor | 5590004017 | 21, 26 |
| 40 | 2105 N. Vermont Avenue | 1941 | Noncontributor | 5589021020 | |
| 41 | Garage for 2105 N. Vermont Ave. | 1941 | Noncontributor | 5589021020 | |
| 42 | 2110 N. Vermont Avenue | 1941 | Contributor | 5590004017 | 26 |
| 43 | 2117 N. Vermont Avenue | 1953 | Contributor | 5589021001 | |
| 44 | Garage for 2117 N. Vermont Ave. | 1953 | Contributor | 5589021001 | |
| 45 | 4616 W. Greenwood Place | 1931 | Contributor | 5590005010 | 22 |
| 46 | 4620 W. Greenwood Place | 1921 | Contributor | 5590005009 | 23 |
| 47 | 4621 W. Ambrose Avenue | 1941 | Contributor | 5590004018 | |
| 48 | 4629 W. Ambrose Avenue | 1941 | Contributor | 5590004016 | 24, 26 |
| 49 | Garage for 4629 W. Ambrose Ave. | 1941 | Contributor | 5590004016 | |
| 50 | 4712 W. Los Feliz Boulevard | 1941 | Contributor | 5589021002 | 25 |

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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

1921-1958

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Rust, Edward B. (architect)

Garrott, James Homer (architect)

Knauer, Henry John (architect)

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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.)

Los Feliz Village Multi-Family Residential 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 multi-family buildings that were built around the distinct commercial district of Los Feliz Village. Contributors include apartment houses, courtyard apartments, and a bungalow court. 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 several Period Revival and Modern architectural styles as they were applied to multi-family residential development in the Hollywood area. The period of significance is 1921 to 1958, encompassing construction of the contributing resources.

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

Criterion A: Community Planning and Development

Neighborhood of Los Feliz²

The meandering array of streets that make up this neighborhood was annexed to the City of Los Angeles in 1910. From Los Feliz Boulevard south to Hollywood Boulevard, the land use is mixed. Encountered here are blocks of beautiful period revival homes in some areas and blocks of apartments, duplexes, and fourplexes elsewhere. North of Hollywood Boulevard, the commercial corridors of Los Feliz Village along Hillhurst and Vermont Avenues compose an arrangement of exceptional pedestrian urbanism. Here, an assortment of multiple dwellings and bungalows surround two cozy commercial strips of attractive street fronts. The abrupt rise of the Franklin Hills to the east is dramatic.

Los Feliz Village³

The southern end of Los Feliz Village is the intersection of Vermont Avenue and Prospect Avenue, the point at which Hollywood Boulevard and its streetcar line passed diagonally toward the southeast. Beginning in the 1920s, Vermont Avenue, several blocks north of Prospect Avenue, was developed as a neighborhood commercial district separate from Hollywood to the west. The economic strength of this district continued into the later years of the Depression, with many buildings in the blocks further to the north dating from the late 1930s and early 1940s. Providing

² Excerpted and adapted from Robert Winter and David Gebhard, *An Architectural Guidebook to Los Angeles: Fully Revised 6th Edition* (Los Angeles: Angel City Press, 2018), 198.

³ 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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the Village with an identity were Los Feliz Public School (extant) and Barnsdall Park, location of Frank Lloyd Wright's Hollyhock House (extant, LA Historic-Cultural Monument No. 12). The symbolic entrance to the village, the northwest corner of Prospect and Vermont Avenues, was anchored by an impressively designed bank building (demolished). By 1950, Vermont Avenue north of Prospect Avenue contained an array of neighborhood services, including markets, theaters, drug stores, restaurants, bakeries, print shops and plumbing suppliers. Important in creating an image of a separate Los Feliz Village were symbolic gestures. One such gesture, common in the business districts of small towns, was holiday decoration. The district's merchants cooperated to ornament the street as a device to draw customers.

Period of Development

The district contains parcels in the following tracts: Brotherton Place, Greenwood Terrace, Tract 1012, Tract 3907, and Tract 11634, with the earliest subdivision dating to 1905. Two major periods of residential expansion have been recognized in the greater Hollywood area: the 1920s, concurrent with the establishment of movie studios in the area, and the post-World War II era, to accommodate a population boom.⁴ It is noteworthy that multi-family development around Los Feliz Village continued between those two periods, with 1941 in particular being a busy year for construction within the district boundaries. The earliest apartment houses date to 1921, and the district's sole bungalow court was built in 1928. The two tallest buildings in the district, 1935 N. Vermont Avenue (#3), and 2041 N. Vermont Avenue (#31), were also built during the 1920s. Later development did not rise above two stories. Resources constructed in the 1940s primarily took the form of the courtyard apartment, with the courtyard form remaining dominant for the latest buildings to be constructed in the 1950s and 1960s.

Film Industry Workforce Housing⁵

In 1908, when the film industry—then located mainly in New York, New Jersey, and Chicago—moved to the Los Angeles basin, the former Rancho Los Feliz area was the center of the burgeoning new industry. Stimulated by cheap land, convenient public transportation, and the proximity of a variety of natural outdoor environments suitable for westerns, adventure films, and comedies, Los Feliz was soon bursting with motion picture production facilities. The initial full studio to come to Los Feliz was Vitagraph in 1912. Parts of *The Jazz Singer*, the first production with sound, were filmed at Vitagraph in 1927. The second Los Feliz studio, Kinemacolor, established its headquarters on Sunset Boulevard, at the intersection of Hollywood Boulevard and Hillhurst Avenue, a few months after Vitagraph moved to Los Feliz. In 1915, the facility became the home of D.W. Griffith's Fine Arts Studio, which produced the blockbuster films, *The Birth of a Nation* and *Intolerance*. The enormous sets for the Babylon sequence of *Intolerance* remained a local attraction for the next twenty years.

⁴ Architectural Resources Group, "Historic Resources Survey Report Hollywood Redevelopment Plan Area," prepared for CRA/LA, 2020.

⁵ Excerpted and adapted from "Los Feliz : Movie-making in the Silent Era," *Discover Hollywood Magazine*, <https://www.discoverhollywood.com/Publications/Discover-Hollywood/2013/Summer-2013/Los-Feliz-Movie-making-in-the-Silent-Era.aspx> (accessed May 3, 2023).

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Other film studios established themselves in Los Feliz throughout the 1920s. Walt and Roy Disney came to California in 1923 and moved in with their uncle on Kingswell Avenue. In 1926, they moved into a larger studio on Hyperion Avenue at Griffith Park Boulevard where they remained until 1939 when they relocated to even larger facilities in Burbank. Numerous historic residences remain from the silent film era that housed the various studio employees, from the handymen to movie industry royalty. Due to the proximity of the film studios in and near Los Feliz, it was natural that many of those involved in the movie industry would choose to reside in the immediate neighborhood. At first, housing for the studio employees was developed in the flatter terrain within walking distance of the young studios. Initially, the homes were modest Craftsman designs. It did not take long for the new popular entertainment medium to make millionaires out of formerly poor itinerant actors, and by 1915, elaborate estates for film's leading personalities began to appear in the uplands of Los Feliz.

Multi-family Residential Development in Los Angeles⁶

Unlike in other American cities, where apartment housing was associated with overcrowding and unhealthful living conditions for the urban poor, Los Angeles' varied stock of rental units accommodated Angelenos with a wide range of economic means, from working-class fourplexes, to middle-class bungalow courts, to high-rent luxury apartment towers. Bungalow courts and courtyard apartments offered shared landscapes that helped create community out of discrete dwellings, providing a spatial expression of common identity for residents recently arrived from elsewhere. Apartment buildings with distinctive architectural detailing, perhaps with an illuminated rooftop sign declaring the building name, offered instant community to a newly arriving population.

As the city's population rose in the early twentieth century, and the demand for affordable rental units kept pace, there were plenty of entrepreneurs happy to add to the supply of multi-family housing. Small-scale buildings were the earliest examples of this kind of income-producing residential development, due to the relative ease with which they could be constructed and with minimal up-front capital. Larger buildings did not appear in substantial numbers until the 1920s, when a combination of even more rapid population growth, a burgeoning tourism industry, and widespread availability of investment capital drove an apartment construction boom in Los Angeles that dramatically altered parts of the city. Smaller buildings then gave way to larger apartment houses, towers, and ultimately expansive complexes that could offer a greater return on investment.

During the early 1930s, housing production of all varieties slowed dramatically. By the mid-1930s, when construction of single-family homes was increasingly rare, the development of apartment houses remained appealing to investors who could turn vacant lots into income-producing rental units. These private development efforts—the foundation for multi-family

⁶ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Residential Development and Suburbanization, 1880-1980 Theme: Multi-Family Residential Development, 1895-1970," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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development in Los Angeles—began to languish in the latter part of the decade, just as the societal effects of the Great Depression were leading to widespread poverty, even as the city’s population continued to grow.

Residential construction efforts were largely diverted to the war effort during World War II, and it was not until the late 1940s and early 1950s that multi-family residential production resumed in earnest. While some multi-family dwellings constructed during this period were familiar examples of prewar types, such as the courtyard apartment, overall development began to reflect a more modern approach. Designs for multi-family dwellings became more simplified, due in large part to mass production methods developed during the war being applied to housing construction. This improved level of efficiency led to more streamlined architectural styles—buildings lacking in ornamentation and detail could be built constructed more quickly—thereby minimizing cost and maximizing profit.

In the 1950s, many of the areas of the city that had been zoned for multi-family buildings before the war were largely built out. Thus, multi-family development in the latter half of the twentieth century largely became a matter of replacement, as single-family houses and lower-density multi-family buildings were being demolished to make way for larger multi-family buildings.

Bungalow Courts⁷

The bungalow court was the earliest iteration of the low-rise, high-density courtyard apartment building that eventually became the predominant multi-family housing dwelling type in Southern California. Consisting of small, single-unit bungalows clustered on large lots, the bungalow court dates primarily from about the 1910s until the end of the 1930s, during which time it flourished throughout Los Angeles County, particularly in rapidly growing areas such as Hollywood and in the cities of Pasadena and Santa Monica. The early courts were designed as vacation residences for those spending winters in California and were promoted as a tranquil, homelike alternative for affluent visitors tiring of resort hotels. As the population of Southern California exploded in the 1920s and 1930s, bungalow courts became more associated with year-round rental housing for people with moderate or lower incomes.

The earliest occurrence of the bungalow court in Southern California is generally attributed to the city of Pasadena, and the property type soon became popular in Los Angeles. The bungalow court evolved as a symmetrical grouping of freestanding single story rental cottages bounding a landscaped court. A typical bungalow court might include between six and ten units, depending on the size of the property on which it was constructed. Smaller lots often featured linear plans of multiple units joined in a single row by common walls, while larger lots could accommodate a U-shaped plan around a shared central courtyard.

⁷ Excerpted and adapted from City of Los Angeles, “Los Angeles Citywide Historic Context Statement Context: Residential Development and Suburbanization, 1880-1980 Theme: Multi-Family Residential Development, 1895-1970,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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Early bungalow courts in the United States constructed through the mid-1910s were mostly organized in a U-shaped plan on lots with a street frontage of 150 feet or more and equal depth. This allowed for a central garden space 50 feet wide, with room for porches, small private yards, and significant landscaping in the shared court. Early versions of the type were also composed of a single row of detached units arranged along a side court. These types of courts replicate the experience of a single-family house because though the individual bungalows are often very small, they are usually freestanding or include only one common wall with a neighboring unit.

After World War I, it was more common for the courts to be composed of larger residential buildings containing a series of attached units, reflecting the increasing density of Los Angeles. Units were still arranged in the characteristic pattern, with separate entrances oriented directly onto a central court. Often a larger multi-unit building was situated at the rear of the courtyard, creating a U-shaped configuration and providing a visual terminus to the courtyard itself. Land prices increased after World War I, which led to courts being constructed on even narrower lots, to about 75 feet wide, with the common space taking up the slack. A half-court pattern appeared on a still smaller lot, in an L-shaped configuration. Pushing the limits further, some court layouts morphed into a series of one- or two-sided attached garden apartments. Although these later buildings did not have the same character as the earlier one- or two-unit bungalow courts, they were a step in the transition in courtyard housing from true bungalow courts consisting of single or duplex units to U-shaped courtyards.

Bungalow courts in Los Angeles reflected interpretations of popular architectural styles of their period of construction. The earliest courts reflected the contemporary taste for the Arts and Crafts Movement, and in particular the Craftsman style. In response to the widespread marketing of Southern California as America's answer to the climate and tradition of the Mediterranean region, the design of many bungalow courts employed the vocabulary of Mediterranean and Indigenous Revival styles.

The bungalow court took on particular significance in Hollywood, due to its close association with the burgeoning entertainment industry. As Hollywood Boulevard became more commercial, the residential cross-streets to the north and south began to be developed with increasing density. New residential housing types began to populate these streets, including apartment houses, residential hotels, and bungalow courts. The Hollywood area contains by far the largest concentration of bungalow courts in Los Angeles, with over forty different plan configurations.

Courtyard Apartments⁸

The courtyard apartment was the natural successor to the earlier development of the bungalow court in Southern California. Courtyard apartments were first built beginning in the 1910s, when multi-family residential construction in Los Angeles began in earnest, with the type continuing to evolve in form and style through the 1960s. Proliferation of the courtyard apartment in Los

⁸ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Residential Development and Suburbanization, 1880-1980 Theme: Multi-Family Residential Development, 1895-1970," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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Angeles reached its zenith in the 1920s. The growing popularity of this multi-family housing type during this period coincided with the greatest population growth in the city's history. While the bungalow court reflected the earliest attempt at a compromise between privacy and density, the pressing demand for more housing made it necessary to develop a higher-density residential alternative. The courtyard apartment of the 1920s and early 1930s built on the early twentieth century trends. The form of its buildings and the integral landscaped spaces depended to a much greater extent on precedent found throughout the Mediterranean region and Mexico. According to Stephanos Polyzoides, Roger Sherwood, and James Tice, authors of *Courtyard Housing in Los Angeles*, European and Middle Eastern sources for the courtyard apartment include what they label as the "urban patio house" and the "urban *callejon*." The former was a basic element of urban construction in western antiquity. On the Iberian Peninsula, it can be traced through six centuries of Roman domination. The *callejon* is a dead end urban street typical of Arab cities in southern Spain. Though composed of different buildings, the scale of the street, framed by the openings of the attached buildings, creates a dynamic, unified space.

Another ingredient in the development of 1920s and early 1930s courtyard apartment houses was the contemporary interest in vernacular adobes of California, many of which were arranged around a central courtyard or patio. These buildings were the subject of numerous publications, including *Spanish Colonial or Adobe Architecture of California, 1800-1850* by Donald R. Hannaford and Revel Edwards.

By the late 1920s, Southern California courtyard apartments were labeled by New York architect and housing expert Henry Wright as a "California Type," essentially a complex constructed around an open patio. These projects were seen as regional variants of the "garden apartment," a concept that Wright and others endorsed as a desirable solution to the cause of humane urban living. Courtyard apartments were distinguished from their predecessors by their multi-story massing, which could more than double the number of units that could be accommodated on the same lot. Because of the unobtrusive manner in which courts merged with smaller and less socially active buildings, they were utilized extensively in spot development that did not disrupt the physical and social context of given neighborhoods. Courtyard apartments contained their residential units in a single building, or perhaps a mirrored pair of buildings, allowing for greater density than could be achieved with earlier bungalow courts, where units were freestanding. Unlike the relatively modest bungalow court, whose construction originally dominated the early development of multi-family housing in Southern California, the courtyard apartment of the 1920s was primarily designed for and marketed to somewhat more affluent residents.

The initial form of the courtyard apartment complex evolved from that of the bungalow court: one or two buildings, typically two stories in height, oriented around a central common area. Examples of courtyard apartments constructed during the height of their development in the 1920s frequently featured a U-shaped plan, which is believed to account for some eighty percent of the known courtyard apartments in Los Angeles. Alternate arrangements included the similar double-L plan or the completely enclosed O-shaped plan. Buildings could contain as few as four or as many as twenty units, sharing common walls. Few windows faced the street; instead, they were concentrated on the courtyard façades to provide more attractive views. In the central open

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area of each building were one or more courtyards with fountains, and, often, luxuriant tropical plants in small private garden spaces.

Examples of 1920s-1930s courtyard apartments can be found throughout Los Angeles, particularly in those neighborhoods that originally developed or saw rapid growth during this period. The majority of extant examples were designed in the Spanish Colonial Revival style, with others popular styles of the period represented in smaller numbers, including Mediterranean Revival, French Norman Revival, Tudor Revival, and Streamline Moderne. Known architects of these properties, in addition to those mentioned above, include C.S. Arganbright, Charles Gault, Arthur W. Larsen, Allen Ruoff, Milton R. Sutton, Frank M. Tyler, and Paul R. Williams.

Apartment Houses⁹

Apartment houses represent an important building type that proliferated throughout Los Angeles during most of the twentieth century and reflect trends in urban planning to accommodate a wide range of full and part time residents as well as tourists and other visitors. Many examples are also significant as excellent examples of their respective architectural styles. Apartment houses range from modest duplexes, triplexes, and fourplexes to mid- and high-rise apartment buildings. Due to their versatility, apartment houses are among the most common multi-family residential building types in Los Angeles, with examples constructed in nearly every part of the city. Early examples are becoming increasingly rare.

The apartment house can best be defined in contrast to the bungalow court and other forms of courtyard housing that were being constructed in the early twentieth century. Unlike courtyard housing, the apartment house is designed to maximize lot coverage, with little or no lot area land dedicated to useable open space. Unlike courtyard housing, typically oriented onto a central common space, apartment houses are oriented toward the street, with architectural detailing concentrated on the street-facing façade. Apartment houses vary widely in terms of density, from one-story duplexes to high-rise luxury apartment towers. They can accommodate a variety of architectural styles, and therefore often reflect the dominant residential styles of the period in which they were constructed. Due to their versatility, apartment houses were built throughout the twentieth century and in nearly every part of Los Angeles.

Larger apartment houses from this early period could range anywhere from two to six stories in height, with four or more units. Early examples constructed during the 1910s were mostly modest vernacular buildings constructed of brick or wood frame, while into the 1920s they began to take on more decorative, even fanciful, stylistic elements. Their comparative affordability and the ability to pack as many units onto a lot as possible made the two-story apartment building a particularly attractive investment for both novice and seasoned developers. As many as a dozen or more two- and three room units could be fit into this simple type, greatly increasing the potential rate of return relative to outlay for construction.

⁹ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Residential Development and Suburbanization, 1880-1980 Theme: Multi-Family Residential Development, 1895-1970," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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Criterion C: Architecture

The apartment buildings in the district were built over the course of a few decades, and as a result, contain excellent examples of Period Revival architecture, as well as Mid-Century Modernism. The early examples make use of the Spanish Colonial Revival, Mediterranean Revival, and Chateausque styles. Development from the 1940s mostly uses the Minimal Traditional style as a base, with elements of the French Renaissance revival, Colonial Revival, Streamline Moderne, and Hollywood Regency being applied to Minimal Traditional forms. The results bridge the gap between Period Revival styles and Mid-Century Modernism, providing the necessary cohesion to the district's architecture.

Spanish Colonial Revival¹⁰

The Spanish-style buildings at the 1915 Panama California Exposition in San Diego designed by Bertram Goodhue and Carleton Winslow Sr. influenced the spread of Spanish Colonial Revival architecture. Character defining features of the style include asymmetrical horizontal assemblages of building masses, stucco exterior walls, low sloped clay tile roofs, distinctively shaped and capped chimneys, arched openings sometimes arranged in arcades, towers used as vertical accents, patios, courtyards, loggias, cast iron grilles over windows and other wall openings, and clay tile attic vents.

Advancing the Spanish Colonial Revival were publications by architects who had studied the historic buildings of Mexico and the Mediterranean, in particular that of Andalusia. Typical was *Architectural Details: Spain and the Mediterranean*, published in 1926 by Richard Requa. It stressed the appropriateness of Mediterranean form for a climate such as Southern California and called out the elements of the style. In addition to expanses of unbroken white or pastel-colored walls and low-sloped red tile roofs, Requa noted the importance of enclosed outdoor spaces and the need for details such as wrought iron for balconies and for *rejas*, or window grilles.

Spanish Colonial Revival was useful for multi-family housing. Picturesquely assembled massing together with flexible stucco-on-wood-frame construction made it adaptable to a variety of sizes and lot conditions. The style was popular for duplexes, triplexes, and fourplexes as well as auto-oriented bungalow courts and traditional urban apartment houses. It also led to a new multi-family building type, the courtyard apartment building.

¹⁰ Excerpted and adapted from City of Los Angeles. "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

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Mediterranean Revival¹¹

Italy is the origin of the Mediterranean Revival style, and while the style shares many features with Spanish Colonial Revival, there are identifiable differences. The composition of Mediterranean Revival is less picturesque, with uniformly horizontal roof lines and little emphasis on separate massing. Along with this comes increasing formality, approaching axial symmetry in many cases. Perhaps the most apparent difference is the roof. Both employ low pitches and clay tiles. A Mediterranean Revival roof is typically hipped, while that of the Spanish Colonial Revival is gabled. Also different is the approach to landscaping, reflecting the difference between Spanish and Italian traditions. Spanish Colonial Revival often turns inward, with the characteristic outdoor space being an enclosed courtyard or patio. Mediterranean Revival, in contrast, makes use of a formal garden that extends outward from the building.

Most resources mixed elements, as was admitted by architect Rexford Newcomb in his 1928 book *Mediterranean Domestic Architecture in the United States*. He noted that, “Called upon to do ‘Spanish’ work, many of our men versed in the Italian, unconsciously allowed the Italian to modify their less well understood Spanish forms so that something that was neither Spanish nor Italian resulted.” An examination of predominantly Mediterranean Revival resources illustrates an overall difference that is primarily a feeling of quiet formality in contrast to picturesque exuberance.

Chateausque Style¹²

The Chateausque style of architecture was a Period Revival style loosely based on the monumental architecture of sixteenth century French chateaux in the Loire Valley. Following World War I, Chateausque was revived and reimagined in Los Angeles as a style for luxury apartment buildings and large single-family residences. Little stucco castles sprang up all over the city. Earlier versions of the style were materially faithful to the original French chateaux and required massive and expensive masonry construction. This was financially infeasible for most multi-family and residential tract developers to imitate. The Chateausque style flourished in the 1920s as advances in veneer cladding techniques, growing acceptance of substitute materials such as concrete and cast stone, and First World War veterans’ first-hand experience in Europe created a desire for the style and a financially viable way to achieve it.

Chateausque style buildings are characterized by an eclectic combination of design motifs from medieval, Gothic, and Renaissance era French architecture. In Los Angeles, these designs are realized in materials distressed or treated to look like a more expensive material; for example, stucco was painted to appear like stone. Buildings of this style have steeply pitched hipped, and

¹¹ Excerpted and adapted from City of Los Angeles, “Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Mediterranean & Indigenous Revival Architecture, 1893-1948,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

¹² Excerpted and adapted from City of Los Angeles, “Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Period Revival, 1919-1950,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

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sometimes gabled, complex roof lines with abundant detailing. Vertical elements along the roof include spires, pinnacles, turrets, gables, and shaped chimneys. Large entry doors are often highlighted by round or gothic arches. Balconies feature Gothic inspired quatrefoil or arched tracery patterns. Architectural elements are framed with quoins, intended to look like cut stone. Corner turrets mark intersecting planes of the exterior elevations. The overall effect creates an imposingly elongated building with decorative follies in every view.

French Renaissance¹³

The French Renaissance revival style is an umbrella term for the large number of French-inspired derivatives that appeared in the United States immediately after World War I. While earlier, single-family examples were typically more eclectic and ornate, the style became less refined in later years, and multi-family residential buildings rendered in the style exhibited a range of detail and articulation. French Renaissance revival style buildings in National Register districts in Los Angeles commonly display steeply pitched, hipped roofs, sometimes with flared eaves; stucco exteriors, sometimes with cut stone details; prominent exterior chimneys; and a range of architectural detailing including quoins, pilasters, string courses, belt courses, pediments, and pilasters. Stoops and window bays often feature hipped, standing seam metal roofs and awnings. Later examples from the 1930s and 1940s typically reflect simpler articulation and ornamentation than earlier examples.

Colonial Revival¹⁴

The American Colonial Revival style became popular after the Centennial Exposition in Philadelphia in 1876 and even more so after the Columbian Exposition in Chicago in 1896, which showcased Colonial Revival buildings among other styles. Americans looked back to the colonial past idealistically as a time when life was simpler and more pure. Early Colonial Revival was often a looser interpretation of colonial architecture than the contemporaneous Georgian Revival. The earliest examples of the style took design elements or influences, such as columns and pediments, and applied them to otherwise Victorian era buildings. By the late 1910s and early 1920s, the style began to be utilized in a manner that was more faithful to eighteenth century architecture, though it was still not as duplicative as the Georgian Revival style.

Streamline Moderne Architecture¹⁵

Often considered a distant cousin of the Art Deco style, Streamlined Moderne architecture embraced the public's expanding interest in industrial technology and the feelings of optimism

¹³ Excerpted and adapted from National Register of Historic Places, Miracle Mile Apartments Historic District, Los Angeles, Los Angeles County, California, SG100008438.

¹⁴ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: American Colonial Revival, 1895-1960," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

¹⁵ 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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lingering from Los Angeles' rapid growth in the 1920s. More stripped down than the flamboyant Art Deco style, Streamlined Moderne made loose visual reference to the aerodynamic forms of modern transportation and referenced images of speed and movement through the use of rounded corners, horizontal bands, and smooth surfaces, which achieved a windswept appearance. Though perhaps more closely related to Los Angeles' early Modern movement than Art Deco, Streamlined Moderne actually eschewed the transparent qualities of early Modernism, instead hiding the building's framework behind unadorned walls.

Minimal Traditional¹⁶

Minimal Traditional is a mode of architecture characterized by simple exterior forms and restrained detailing. Minimal Traditional buildings reflect the form of Period Revival houses with less stylistic and ornamental detailing. The style was well suited to the pre- and post-World War II era, as its simplicity was sympathetic to the restraint of the Depression years and conducive to the mass production of houses in postwar subdivisions. It emerged in response to the design standards of the Federal Housing Authority (FHA) and its emphasis on small, efficient homes. Despite these origins, the Minimal Traditional style was easily, and frequently, applied to multi-family residential buildings on various scales as well as single-family. Minimal Traditional became the dominant residential building style in the United States through the early 1950s. Minimal Traditional style buildings in National Register districts in Los Angeles generally feature simple building forms and basic massing, low-pitched hipped roofs with narrow or boxed eaves; stucco cladding, sometimes combined with wood tongue-and-groove; and minimal applied ornament. Some read as pared-down versions of Period Revival styles; others incorporate some Streamlined Moderne features.

Hollywood Regency¹⁷

Hollywood Regency, also sometimes referred to as Regency Moderne, charted a parallel course to the Art Deco and Moderne styles. It shares contextual roots with the associated Deco/Moderne movement in that it aspired to be "conservatively modern," taking well-established architectural precedents and updating them with simple volumes, stripped-down surfaces, attenuated ornament, and other features that reflected the influence of the burgeoning Modern movement. Hollywood Regency's visual vocabulary differed from that of its Deco/Moderne counterparts in that it drew more explicitly on Neoclassicism and thus assumed a more historicist appearance.

On its face, Hollywood Regency appeared somewhat similar to Colonial Revival, also rooted in the architecture of the early nineteenth century. Primary forms were favored in the configuration of buildings. Façades were symmetrically composed and often divided into a series of flattened or gently curved bays. Walls—as opposed to roofs—were treated with emphasis, and exterior surfaces were clad with smooth plaster or sometimes a brick veneer. Prominent entranceways

¹⁶ Ibid.

¹⁷ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering Sub-Context: L.A. Modernism, 1919-1980," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2021.

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were set within porticos and surmounted by arched fanlights; tall, narrow windows, often set within arched openings, were placed in balanced harmony with other features on the façade.

Hollywood Regency deviated from the Colonial Revival movement in its eclectically detailed and unconventionally proportioned details. It was not uncommon for the vertical orientation of doors and windows to be exaggerated, for entrance porticos to be double height, for columns to appear impossibly thin, and for pediments and other Neoclassical flourishes to be either exceptionally attenuated or exceptionally exaggerated. When executed successfully, the style exuded an aura of theatricality that was not unlike the movie sets from which it was loosely derived. The style was also distinctive in that it took some visual cues from trends in Modern architecture, specifically the stark asceticism of the International Style and the “stripped down Classicism” that was characteristic of the Moderne movement. Hollywood Regency style buildings exhibited the overarching sense of horizontality and flat or low profile roof forms that characterized the International Style, and applied abstracted Classical motifs like fluting and reeding that were hallmarks of the Moderne styles.

Mid-Century Modernism¹⁸

“Mid-Century Modern” is a broad classification of postwar Modernism used to describe an array of Modern idioms and sub-styles popular after World War II. These include adaptations of the International Style, the Post-and-Beam aesthetic that was made popular through the Case Study program, and the more organic and expressive iterations of Modernism that characterized the work of architects like John Lautner and Bruce Goff. As an architectural style, Mid-Century Modernism is extremely versatile. Its aesthetic was applied to the upper echelons of architecture and also to the vernacular built environment, speaking to the extent of its popularity and versatility.

Many of the structural and aesthetic innovations that were showcased in the Case Study House Program sponsored by *Arts + Architecture Magazine* became standard features in popular house design and lent impetus to a new dialect of architecture that came to be known as the Mid-Century Modern style. Among these innovations included placing emphasis on a building’s structural system, open floor plans with minimal interior walls, and the integration of indoor and outdoor spaces through the use of abundant glazing. As the style began to firmly take root, a cadre of architects, captivated with Modernism’s potential to enhance quality of life through good design, took the fundamental tenets of Mid-Century Modern architecture and applied them on a larger scale, incorporating features such as expressed post-and-beam construction, gently pitched roofs with wide eaves, expanses of glass, and economical materials to mass-produced housing tracts. These same design principles were applied to apartment houses and other types of multi-family properties constructed in the postwar era.

¹⁸ Excerpted and adapted from City of Los Angeles, “Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering Sub-Context: L.A. Modernism, 1919-1980,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2021.

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Architects

The district features the work of a number of notable architects, listed alphabetically.

Allen & Lutz¹⁹

Noted architects William Allen (1901-1986) and W. George Lutz (dates of birth and death unknown) are responsible for a diversity of building types within the Los Angeles area. Burbank City Hall (extant) is the finest example of their ability to incorporate utility and aesthetic quality into a government/public facility.

Jack Chernoff²⁰

Jack Chernoff (dates of birth and death unknown) designed approximately 2,000 apartment buildings in the 1950s and early 1960s, many of which were stucco boxes, for which he is most well-known. He advocated an economical design of flat façades and flat roofs and promoted a building program characterized by maximum efficiency, such as through a combined living and dining room space.

Larry Clapp²¹

Laurence. B. Clapp (1879-date of death unknown) graduated from the architectural program at Cornell University after winning design awards from the Society of Beaux Arts in New York City. Clapp practiced architecture in Minneapolis, Minnesota, and in 1910 was elected president of the Minneapolis Architectural Club. He received his certificate to practice architecture in California in 1927. The Gayley Terrace Apartments (extant), a well-known Spanish Colonial Revival 20-unit building, at the corner of Gayley and Weyburn Avenues in Westwood, were designed by Clapp. Other local work includes the Mediterranean Revival style Bronfeld home at 1936 N. Western Avenue (1936, extant), the Colonial Revival style Singer home at 5721 Spring Oak Terrace (1939, extant), and the commercial property at 3881 West 6th Street (1923, altered).

James Homer Garrott²²

James Homer Garrott (1897-1991) was born in Alabama and moved to Los Angeles at a young age. Though he lacked a formal architectural education, Garrott received a license in 1928 after several years working under Los Angeles architects and builders, most notably Paul R. Williams. He received his first notable commission, the Golden State Mutual Life Insurance Company's

¹⁹ Excerpted from Greg Herrmann, "City Hall – City of Burbank," 1996.

²⁰ Excerpted and adapted from Architectural Resources Group, "Historic Context for Multi-Family Housing," prepared for City of West Hollywood, 2008.

²¹ Excerpted and adapted from Anna Marie Brooks, "Appel House Case No. CHC-2013-3994-HCM," edited by Los Angeles Department of City Planning, Los Angeles: City of Los Angeles, 2014.

²² Excerpted and adapted from Teresa Grimes, "Loren Miller Residence Case No. CHC-2022-786-HCM," edited by Los Angeles Department of City Planning, Los Angeles: City of Los Angeles, 2012.

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first dedicated office building (extant, HCM #580), later that same year. In the 1940s, Garrott partnered with Gregory Ain, with whom he collaborated on several projects, including their offices in Silver Lake (1949, extant). With the sponsorship of Williams and Ain, Garrott became the second Black architect to join the American Institute of Architects.

Henry John Knauer²³

Henry John Knauer (1885-1955) designed a number of homes and apartment buildings in Los Angeles starting in the 1910s, including some Craftsman houses in the National Register-listed Wilton Historic District (79000490). During the late 1920s, Knauer was absorbed in the development of the Wilshire corridor, designing a number of commercial and apartment buildings both on Wilshire Boulevard and on adjacent streets. He became a pioneer in the Art Deco and Streamline Moderne styles. In 1927, he proposed building a fleet of dirigibles to ferry passengers between New York, Chicago, and Los Angeles, which never materialized.

Frank Rasche²⁴

Frank Rasche (1889- date of death unknown) was best known for his commercial buildings, including the Loma Theater in Hollywood (1920, demolished). He was born in Los Angeles on November 30, 1889. City directories show him working as an apprentice to the architect Carroll H. Brown in 1906. By 1916, he had set up his own practice at 5751 Hollywood Boulevard (demolished). A notable design by Rasche is the Streamline Moderne Seaboard National Bank building (later the Korean Cultural Center) at 5505 Wilshire Boulevard (1929, extant). Rasche began building his own designs with the onset of the Great Depression, marketing his skills as a design-build package in order to save money for his clients.

Edward B. Rust²⁵

E. B. Rust (1883-1958) served as secretary of Ye Planry Building Company in Los Angeles before starting his own architectural firm in 1913. Rust's early work was mostly single family residences and bungalows, much of it in the Craftsman style. He later designed a series of hotel and apartment buildings for Mayo in Los Angeles from 1922 to 1927 including 975 Ingraham Street (demolished), 633 Bixel Street (demolished), 521 Union Drive (altered), 1051-65 Vine Street (demolished), 1901-15 W. 6th Street (demolished), National Register-listed Los Altos Apartments (99000765, 4121 Wilshire Boulevard, extant), and 5272 Hollywood Boulevard (demolished). Other hotel-apartments in the Hollywood and Mid-Wilshire areas include three, five-story buildings, the Fleur de Lis apartments at 1825 Whitley Avenue (extant), William Penn Hotel at 2208 W. 8th Street (altered), and an apartment building at 3198 W. 7th Street (extant).

²³ Excerpted and adapted from Charles J. Fisher, "J.A. Howsley House Case No. CHC-2005-0385-HCM," edited by Los Angeles Department of City Planning, Los Angeles: City of Los Angeles, 2005.

²⁴ Excerpted and adapted from Charles J. Fisher, "Rasche Residence Case No. CHC-2014-2003-HCM," edited by Los Angeles Department of City Planning, Los Angeles: City of Los Angeles, 2014.

²⁵ Excerpted from National Register of Historic Places, Los Altos Apartments, Los Angeles, Los Angeles County, California, 99000765.

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Lewis A. Smith²⁶

Architect L. A. Smith (dates of birth and death unknown) is significant as the architect of many Los Angeles theatres, among them the Highland Theater at 5604 N. Figueroa Street (extant, HCM #549) and El Portal Theater at 5265-5271 Lankershim Boulevard, North Hollywood (extant, HCM #573). Among Smith's many other theater commissions were the Rivoli at 46th Street and Western Avenue (demolished), and the Beverly Theater in Beverly Hills (demolished). Smith also designed many elegant automobile showrooms of the 1920s that graced Figueroa Boulevard. Smith served as chief architect for the Lilly-Fletcher Co. and was responsible for the design of their commercial buildings and apartments in the area around Wilshire Boulevard and Western Avenue.

Milton R. Sutton²⁷

Architect Milton R. Sutton (dates of birth and death unknown) worked with builder/owners Harris and Chase, H. Bank, and Interstate Development Co. He worked primarily in Period Revival styles in residential developments in the 1920s and 1930s, being particularly prolific in Beverly Hills, where he is credited with designing at least twenty buildings, mostly Spanish Colonial Revival style single-family residences. He also designed five Mediterranean Revival eightplexes in the National Register-listed Miracle Mile Apartments Historic District (SG100008438).

Additional Architect/Builders (alphabetical order following Section 8 page 19)

Aetna Const. Co. (builder)
Ayres, David P. (architect)
Badger, A.J. (architect)
Becker Brothers (builder)
Bohauan, Jas S. (architect and builder)
Brunekhorst, Fred J. (builder)
Burgbacher, M. (builder)
Calif. National Builders (builder)
Cooper, S.M. (builder)
Cunningham, Lawrence T. (builder)
Danielson, A.A. (builder)
DeVore, Cecil C. (builder)
Doyle, Anna H. (builder)
Drobatz, John (builder)
Eade, G.W. (builder)

²⁶ Excerpted and adapted from Anna Marie Brooks, "Jessie D'Arche Apartments Case No. CHC-2007-706-HCM," edited by Los Angeles Department of City Planning, Los Angeles: City of Los Angeles, 2007.

²⁷ 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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Fishkin, Samuel (builder)
Garrett, W.S. (builder)
H.H. Hinds Designers (architect)
Hawes, Arthur (architect)
Hommes, Ray L. (builder)
Jones, R.D. (architect)
Kay Const. Co. (builder)
Kimball, Fenn (builder)
L.A. Drafting Co. (architect)
Ley Bros. (architect and builder)
Lilly-Fletcher Co. (builder)
Madison, Nelson (builder)
Markowitz, A. (builder)
Markus, H. (builder)
O'Brien, A.H. (architect)
Pioneer Builders (builder)
Rothschild, Samuel (builder)
Samuelson, Oscar (builder)
Smith, M. (builder)
Sou. Calif. Holding Co. (builder)
Thonis, Theo (builder)
Wilsen Const. Co. (builder)

Conclusion

Los Feliz Village Multi-Family Residential Historic District is significant in the area of Community Planning and Development as an intact collection of high integrity multi-family buildings that were built around the early twentieth century commercial center of Los Feliz Village in Los Angeles. The pedestrian orientation of Vermont Avenue that links the multi-family housing to the commercial center creates a neighborhood with a distinct feeling. The geographic location of the district gives spectacular views of the Griffith Observatory that contribute to its unique sense of place. The district is significant in the area of Architecture for exhibiting a range of early and mid-twentieth century styles, as they were applied to multi-family housing. The resources built in the 1940s are of particular interest, as these styles serve as a transition from Period Revival to Modernism that ties together the rather long period of development within the district. The high integrity of the individual buildings is notable, as most neighborhoods in Los Angeles with extant examples of these styles no longer retain sufficient integrity to communicate the original intent of the architects and builders.

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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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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

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Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 10.8

Latitude/Longitude Coordinates

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

1. Latitude: 34.111104 Longitude: -118.290810
2. Latitude: 34.106050 Longitude: -118.290810
3. Latitude: 34.106050 Longitude: -118.292425
4. Latitude: 34.110759 Longitude: -118.292666

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

The boundary of Los Feliz Village Multi-Family Residential Historic District is shown outlined in red on the accompanying boundary map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses multi-family buildings of similar size and scale, clearly differentiated from neighboring resources. To the northeast and southeast, multi-family residential development is from outside of the period of significance. East of the district are non-historic multi-family development, single family houses, severely altered apartment buildings from the period of significance, and multiple religious institutions, which have a different scale and feeling from the residential properties. Southwest of the district are period of significance apartment buildings that have been severely altered and change the feeling of the streetscape. West of the district are single family houses and post-period of significance multi-family development. Northwest of the district are single family houses.

11. Form Prepared By

name/title: James Dastoli
organization: Los Feliz Improvement Association
street & number: P.O. Box 29395
city or town: Los Angeles state: CA zip code: 90029
e-mail: james.dastoli@gmail.com
telephone: _____
date: October 2023; Revised January 2024

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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: Los Feliz Village Multi-Family Residential Historic District

City or Vicinity: Los Angeles

County: Los Angeles

State: California

Photographer: James Dastoli

Date Photographed: May 2023

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

- 1 of 26 Looking west at 1925 N. Vermont Avenue (Resource #1)
- 2 of 26 Looking west at 1935 N. Vermont Avenue (#3)
- 3 of 26 Looking west at 1935 N. Vermont Avenue (#3)
- 4 of 26 Looking east at 1938 N. Vermont Avenue (#4)
- 5 of 26 Looking northwest at 1955 and 1959 Vermont Avenue (#8, 11)
- 6 of 26 Looking east at 1956 N. Vermont Avenue (#9)
- 7 of 26 Looking west at 1959 N. Vermont Avenue (#11)
- 8 of 26 Looking west at 1967 N. Vermont Avenue (#13, 14, 15, 16, 17)

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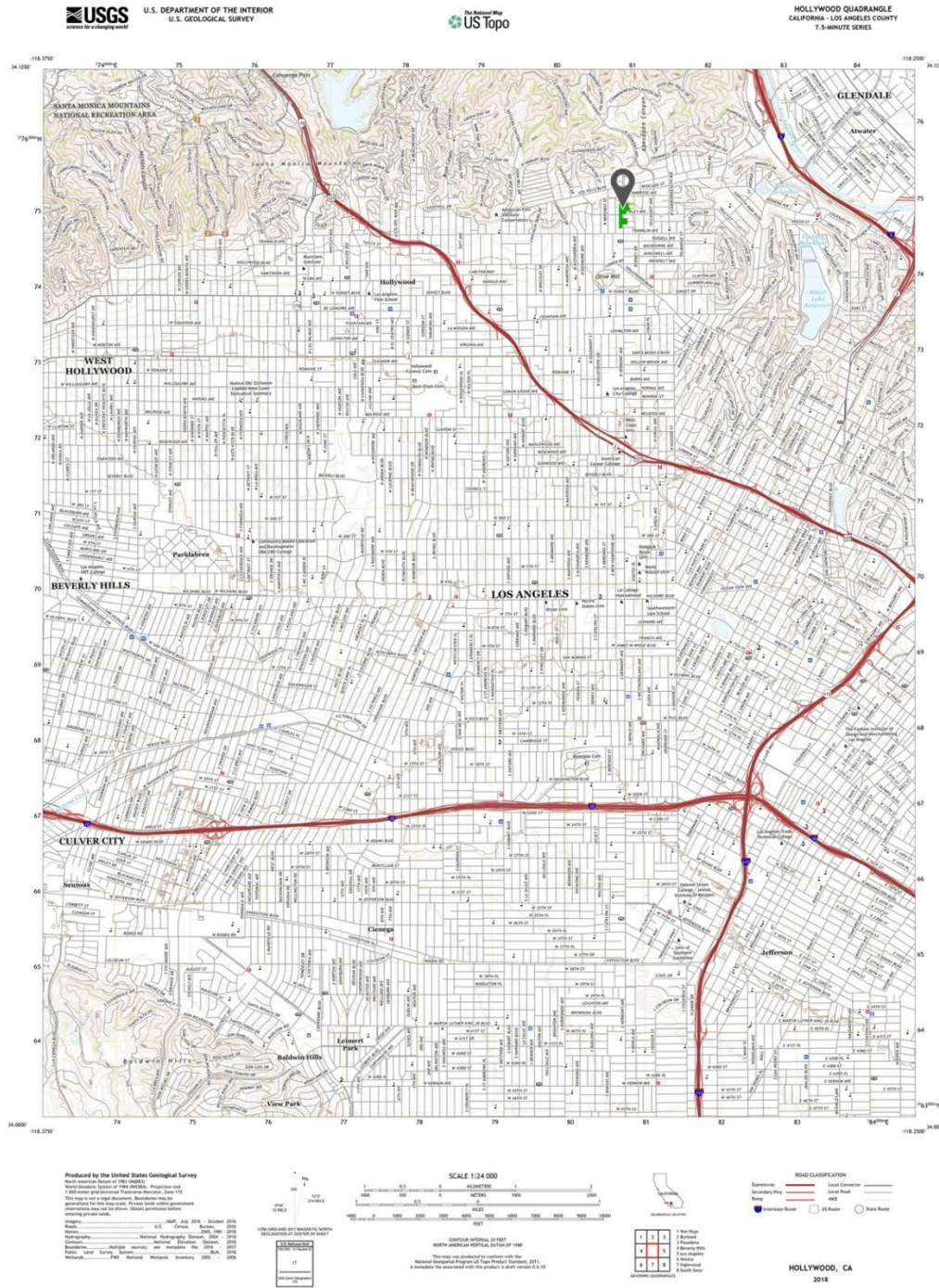
County and State

- 9 of 26 Looking northwest at 2003 and 2009 N. Vermont Avenue (#19, 23)
- 10 of 26 Looking northeast at 2006 N. Vermont Avenue (#21)
- 11 of 26 Looking southwest at 2009 N. Vermont Avenue (#23)
- 12 of 26 Looking east at 2016 N. Vermont Avenue (#25)
- 13 of 26 Looking southeast at 2030 N. Vermont Avenue (#27)
- 14 of 26 Looking west at 2033 N. Vermont Avenue (#29)
- 15 of 26 Looking east at 2036 N. Vermont Avenue (#30)
- 16 of 26 Looking west at 2041 N. Vermont Avenue (#31)
- 17 of 26 Looking west at 2045 N. Vermont Avenue (#33)
- 18 of 26 Looking west at 2053 N. Vermont Avenue (#34)
- 19 of 26 Looking west at 2065 N. Vermont Avenue (#36)
- 20 of 26 Looking west at 2075 N. Vermont Avenue (#37)
- 21 of 26 Looking northeast at 2100 N. Vermont Avenue (#39)
- 22 of 26 Looking south at 4616 W. Greenwood Place (#45)
- 23 of 26 Looking south at 4620 W. Greenwood Place (#46)
- 24 of 26 Looking north at 4629 W. Ambrose Avenue (#48)
- 25 of 26 Looking south at 4712 W. Los Feliz Boulevard (#50)
- 26 of 26 Looking south on Vermont Avenue towards intersection with Ambrose Avenue (#39, 42, 48)

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Location Map

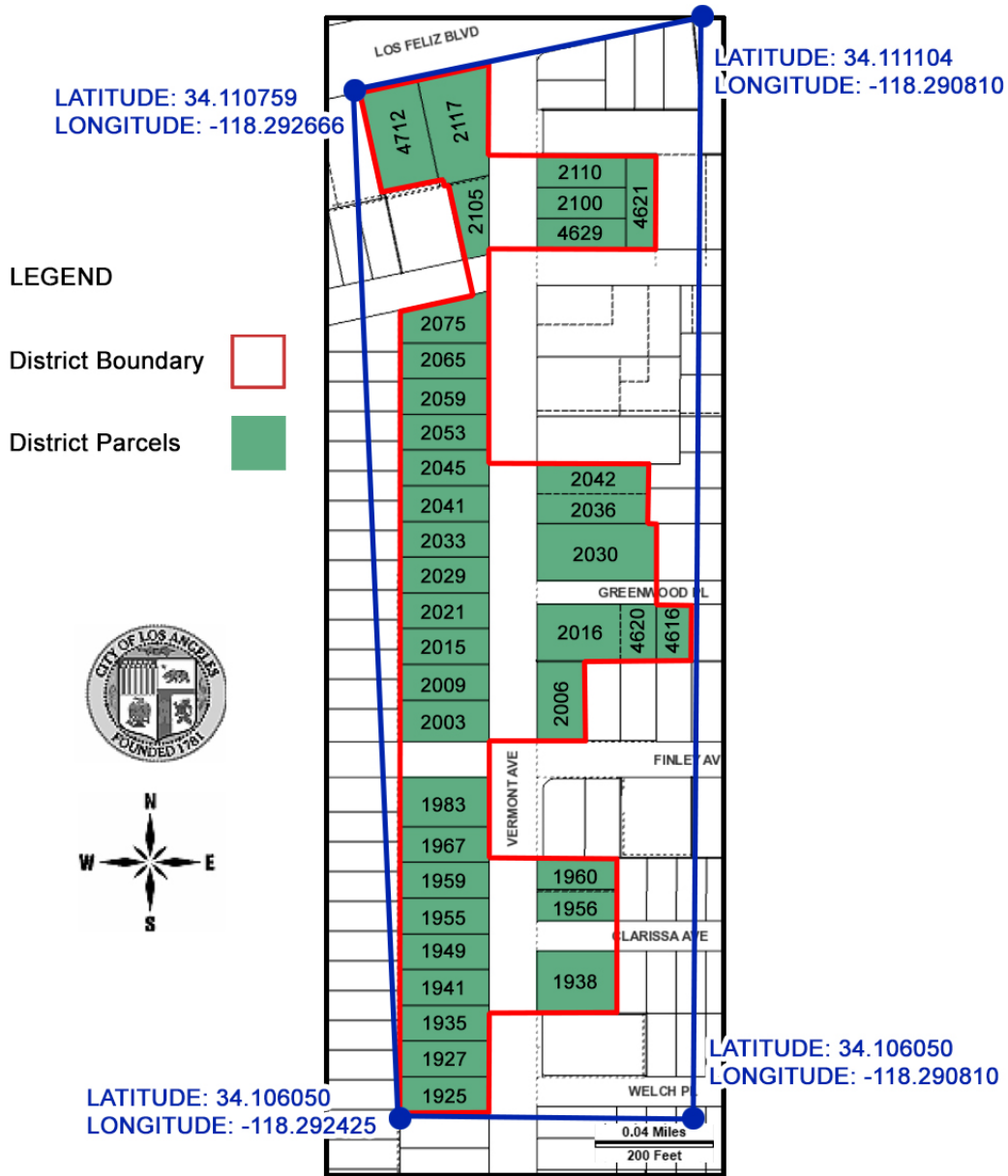


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Boundary Map

Base map excerpted from ZIMAS PUBLIC Generalized Zoning, City of Los Angeles,
Department of City Planning

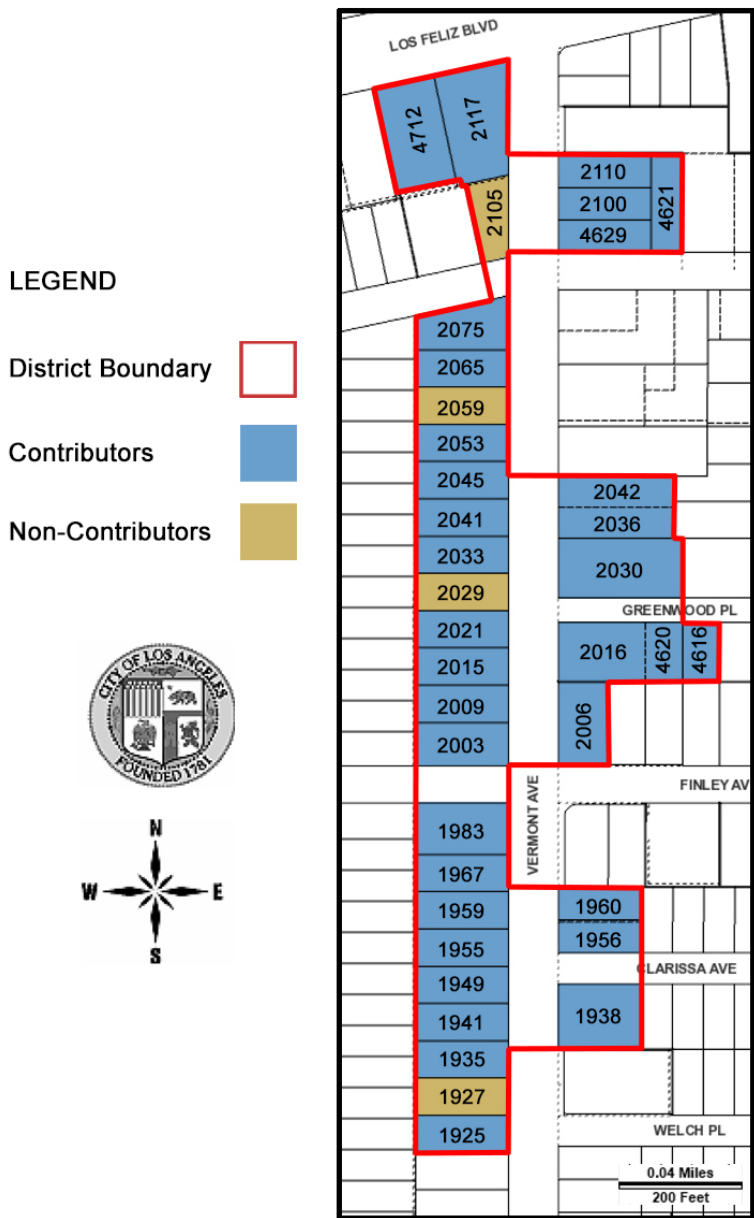


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Sketch Map

Base map excerpted from ZIMAS PUBLIC Generalized Zoning, City of Los Angeles,
Department of City Planning

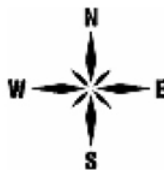
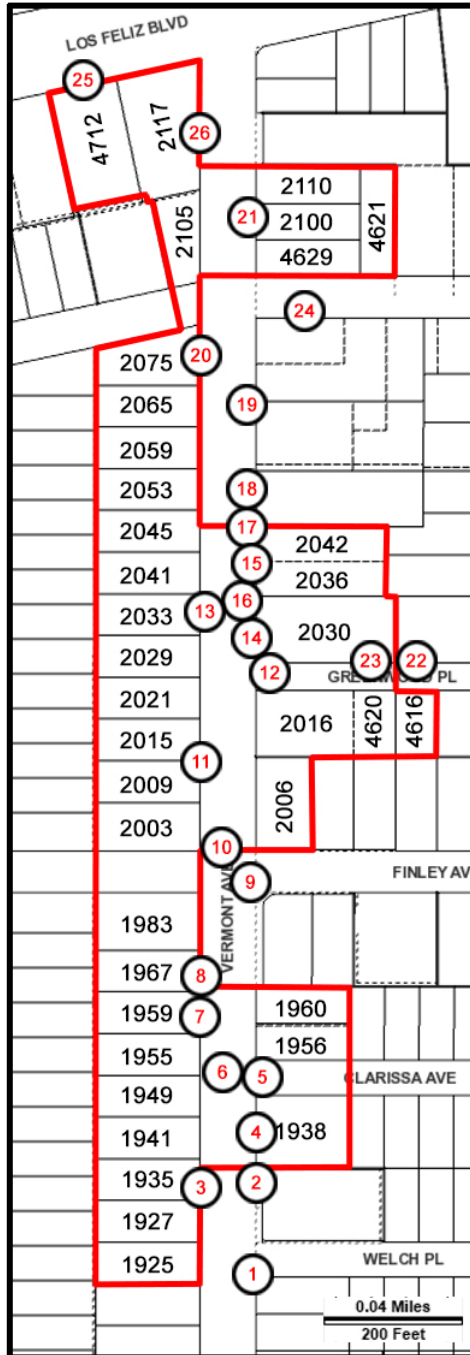


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Photo Key

Base map excerpted from ZIMAS PUBLIC Generalized Zoning, City of Los Angeles,
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Figure 1 1941, 1949, 1955 N. Vermont Avenue (Resources #6, 7, 8), 1937; Herman Schultheis, Photographer; Los Angeles Public Library (LAPL) Order Number 00068468



Figure 2 1967 N. Vermont Avenue Building #1 (Resource #13) and 2009 N. Vermont Avenue (#23), 1937; Herman Schultheis, Photographer; LAPL Order Number 00031284



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Figure 3 2041 N. Vermont Avenue (Resource #31), 2059 N. Vermont Avenue (#35, partially obscured), 1937; Herman Schultheis, Photographer; LAPL Order Number 00026796



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:

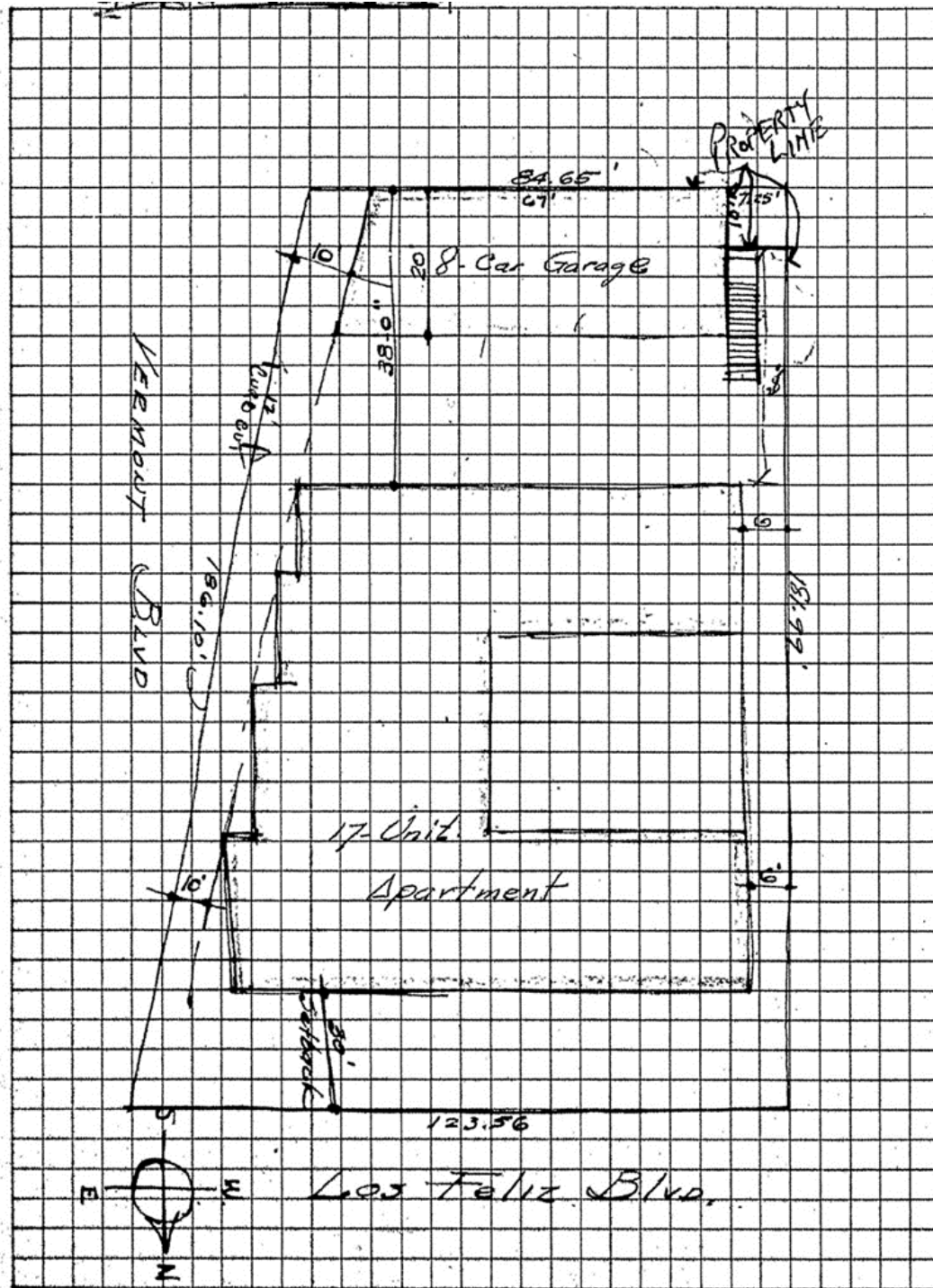
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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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Figure 4 Plot Plan of 2117 N. Vermont Avenue (Resource #43) from original permit



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Photo 1 Looking west at 1925 N. Vermont Avenue (Resource #1)



Photo 2 Looking west at 1935 N. Vermont Avenue (#3)



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Photo 3 Looking west at 1935 N. Vermont Avenue (#3)



Photo 4 Looking east at 1938 N. Vermont Avenue (#4)



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Photo 5 Looking northwest at 1955 and 1959 Vermont Avenue (#8, 11)



Photo 6 Looking east at 1956 N. Vermont Avenue (#9)



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Photo 7 Looking west at 1959 N. Vermont Avenue (#11)



Photo 8 Looking west at 1967 N. Vermont Avenue (#13, 14, 15, 16, 17)



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Photo 9 Looking northwest at 2003 and 2009 N. Vermont Avenue (#19, 23)



Photo 10 Looking northeast at 2006 N. Vermont Avenue (#21)



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Photo 11 Looking southwest at 2009 N. Vermont Avenue (#23)



Photo 12 Looking east at 2016 N. Vermont Avenue (#25)



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Photo 13 Looking southeast at 2030 N. Vermont Avenue (#27)



Photo 14 Looking west at 2033 N. Vermont Avenue (#29)



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Photo 15 Looking east at 2036 N. Vermont Avenue (#30)



Photo 16 Looking west at 2041 N. Vermont Avenue (#31)



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Photo 17 Looking west at 2045 N. Vermont Avenue (#33)



Photo 18 Looking west at 2053 N. Vermont Avenue (#34)



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Photo 19 Looking west at 2065 N. Vermont Avenue (#36)



Photo 20 Looking west at 2075 N. Vermont Avenue (#37)



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Photo 21 Looking northeast at 2100 N. Vermont Avenue (#39)



Photo 22 Looking south at 4616 W. Greenwood Place (#45)



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Photo 23 Looking south at 4620 W. Greenwood Place (#46)



Photo 24 Looking north at 4629 W. Ambrose Avenue (#48)



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Photo 25 Looking south at 4712 W. Los Feliz Boulevard (#50)



Photo 26 Looking south on Vermont Ave towards intersection with Ambrose Ave (#39, 42, 48)

