

Manhattan Place Historic District
Name of Property

Los Angeles, CA
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>7</u>	<u>2</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>7</u>	<u>2</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

DOMESTIC: single dwelling

COMMERCE/TRADE: business

Current Functions

(Enter categories from instructions.)

DOMESTIC: multiple dwelling

DOMESTIC: single dwelling

COMMERCE/TRADE: business

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

Italian Renaissance

Tudor Revival

Mediterranean Revival

Spanish Colonial Revival

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS

Bungalow/Craftsman

MODERN MOVEMENT

Art Deco

Materials: (enter categories from instructions.)

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

Narrative Description

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

Summary Paragraph

Manhattan Place Historic District is composed of mostly multi-family buildings, and one commercial building in the Wilshire Center area of Los Angeles. The district includes parcels on both sides of Manhattan Place between 3rd Street and 4th Street, with the commercial building also having frontage on 3rd Street. The topography of the district is flat, and the district has a regular, rectilinear street grid pattern. Lots are consistent in size. Setbacks vary, with some resources being fronted by lawns, and others being built up to the sidewalk. Parkways with trees are present on both sides of Manhattan Place, not on 3rd Street. Of the nine total resources, seven are contributors. The two noncontributors were constructed after the period of significance. The Italian Renaissance, Tudor Revival, Mediterranean Revival, Spanish Colonial Revival, Craftsman, and Art Deco styles are represented in the contributors' architecture, with some resources exhibiting features of multiple styles. The district retains all aspects of historic integrity.

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Narrative Description

Setting

Manhattan Place Historic District is a distinct and cohesive grouping of multi-family and commercial resources from the 1920s in the Wilshire Center area of Los Angeles. The district was originally developed in the very early twentieth century with single family houses, only one of which remains, with those buildings being replaced with higher density housing during a construction boom along the auto-centric Wilshire corridor in the 1920s. The commercial building within the district boundaries was built in the middle of the period of significance, after the single family house, and before the multi-family buildings. Residential development outside of the period of significance borders the district on the northwest, west, and south. An alley separates the district from commercial development from outside the period of significance on the east. The major thoroughfare of 3rd Street forms the northeastern boundary. A variety of architectural styles are represented, with some buildings exhibiting the influence of multiple styles. The resources have mostly been well maintained, keeping enough of the original materials and workmanship intact. The district retains its 1910s to 1930s development pattern, still being primarily residential, with a commercial resource on the street corner. The post-period of significance noncontributing resources are multi-family buildings of similar scale to the contributors.

Resource Classifications

Resources built within the period of significance are classified as contributors, resources built outside of the period of significance are classified as noncontributors. Replacement of windows within original openings was not considered a large enough alteration to classify a building noncontributing. Some of the openings on residential resources in the district have been partially filled in. These are still considered contributors because the fill-in method kept the original intent of the fenestration pattern intact, through use of a different texture of finish, or retention of a recession from the plane of the building's wall. The one commercial resource in the district has seen alterations to its storefronts. The resource is still classified as contributing because the storefronts retain their pedestrian orientation from the streetcar era, with no accommodation for automobiles on the parcel. One of the contributors has a garage on the parcel that can be seen in aerial photography. Mostly obscured from the street, the garage has not been counted as a resource, and is instead included in the description of the associated house. Garages visible from the sidewalk have been counted as separate resources.

Architectural Descriptions of Buildings

1. 302 S. Manhattan Place	APN: 5503002019	Contributor	1924
Architect: Everett H. Merrill	Builder: Preston S. Wright Co.		Photo 1, 2, 3
Original Owner: Ford & Becker			

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This building has additional addresses at 4356, 4364, 4366, 4368, 4370, 4372, 4374, 4376, and 4378 W. 3rd Street. A two story building with stores on the first floor and apartments above in the Spanish Colonial Revival style. It has a roughly rectangular plan with a canted corner, a hip roof, and stucco cladding. Details include a clay tile roof, arched openings, corbels, decorative bas reliefs, and wood double hung windows. Most storefronts have been altered, and some new openings have been cut, while other openings have been filled in. Most windows have been replaced within original openings. This resource is still able to communicate its significance as a Spanish Colonial Revival Style building because it retains its clay tile roof, stucco cladding, bas reliefs, and some of its original arched openings. It is able to communicate its significance as an example of streetcar commercialization because it retains its pedestrian oriented storefronts along the sidewalk with no accommodation for automobiles, even though the storefronts themselves have been altered.

2. 304 S. Manhattan Place APN: 5503002018 Contributor 1928
Architect: C.W. Powers Builder: J.P. Stein **Photo 3, 4, 5**
Original Owner: J.P. Stein

A five story apartment building in the Italian Renaissance Revival style. It has an irregular plan, a flat roof, and is built out of brick. Details include arched openings, a fire escape, pilasters, decorative bas reliefs, lunettes, and wood casement windows. Some arched openings have been partially filled in. The original fenestration pattern is still clearly evident, with an obvious line showing how the arch was completed. Some rectangular openings have been filled in, while maintaining their original surrounds and recessions. Some windows have been replaced within original openings. Primary door has been replaced.

3. 305 S. Manhattan Place APN: 5503001003 Contributor 1911
Architect, Builder, and Original Owner: Unknown **Photo 6, 7**

A two story single family house in a mix of the Mediterranean Revival and Craftsman styles. It has an irregular plan, a pent and flat roof, stucco cladding, and a detached garage. Details include arched openings, porte cochere, entry porch, decorative brackets and wood double hung windows. No known alterations.

4. 307 S. Manhattan Place APN: 5503001004 Noncontributor 1969
Architect: Ken Hyosaka Builder: Larry Sade **Photo 7**
Original Owner: N. Ashkenazy

A three story apartment building with a subterranean garage with no discernible style. It has an irregular plan, a flat roof, and stucco cladding.

5. 314 S. Manhattan Place APN: 5503002017 Noncontributor 1987
Architect: Vasile Carnabatu Builder: unknown **Photo 3, 4**
Original Owner: G&G Development

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A three story apartment building with a subterranean garage with no discernible style. It has a rectangular plan, a pent and flat roof, and stucco cladding.

6. 320 S. Manhattan Place APN: 5503002016 Contributor 1930
Architect: C.W. Powers **Photo 8, 9**
Builder and Original Owner: Schecter & Eisenberg

A four story apartment building with a subterranean garage in the Art Deco style. It has an irregular plan, a flat roof, and stucco cladding. Details include a fire escape, vertical piers, decorative bas reliefs, and wood casement windows. Some openings have been filled in, while maintaining their original recessions.

7. 329 S. Manhattan Place APN: 5503001006 Contributor 1929
Architect: Max Maltzman **Photo 10, 11**
Builder and Original Owner: Schecter & Eisenberg

A four story apartment building in a mix of the Tudor Revival and Italian Renaissance Revival styles. It has an irregular plan, a gable and flat roof, and is built out of brick. Details include arched openings, a fire escape, decorative bas reliefs, and wood double hung windows. Some arched openings have been filled in. The original fenestration pattern is still clearly evident, with an obvious line showing the outline of the arch. Some rectangular openings have been filled in, while maintaining their original surrounds and recessions. Some windows have been replaced within original openings.

8. 329 S. Manhattan Place Garage Building 1
APN: 5503001005 Contributor 1931
Architect and Builder: Unknown Original Owner: A.P. Tow **Photo 12**

A one story garage with a rectangular plan, a gable roof, and stucco cladding. It is connected to 329 S. Manhattan Place Garage Building 2 by a stucco arched porte cochere.

9. 329 S. Manhattan Place Garage Building 2
APN: 5503001005 Contributor 1931
Architect and Builder: Unknown Original Owner: A.P. Tow **Photo 12**

A one story garage with a rectangular plan, a gable roof, and stucco cladding. It is connected to 329 S. Manhattan Place Garage Building 1 by a stucco arched porte cochere.

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 multi-family

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residential nature with a commercial block on the corner remains unchanged since the 1930s, 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 it did during the period of significance. Even when alterations are visible from the street, they do not detract from the overall feeling of the district, nor do the alterations diminish the original intent of the designers for the district as a whole, so the district retains integrity of feeling. The resources have been continuously used as for residential and commercial purposes since their construction; therefore, the district retains integrity of association.

Resource Table

#	Address	APN	Status	Year Built	Photo
1	302 S. Manhattan Place	5503002019	Contributor	1924	1, 2 ,3
2	304 S. Manhattan Place	5503002018	Contributor	1928	3, 4, 5
3	305 S. Manhattan Place	5503001003	Contributor	1911	6, 7
4	307 S. Manhattan Place	5503001004	Noncontributor	1969	7
5	314 S. Manhattan Place	5503002017	Noncontributor	1987	3, 4
6	320 S. Manhattan Place	5503002016	Contributor	1930	8, 9
7	329 S. Manhattan Place	5503001006	Contributor	1929	10, 11
8	329 S. Manhattan Place Garages Building 1	5503001005	Contributor	1931	12
9	329 S. Manhattan Place Garages Building 2	5503001005	Contributor	1931	12

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8. Statement of Significance

Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT
ARCHITECTURE

Period of Significance

1911-1931

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Powers, C.W. (architect)

Maltzman, Max (architect)

Merrill, Everett H. (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.)

Manhattan Place 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 for its association with multi-family development tied to the construction boom of the 1920s along the Wilshire Corridor. The district is also eligible at the local level of significance under Criterion C in the area of Architecture as a property that embodies the distinctive characteristics of the Italian Renaissance, Tudor Revival, Mediterranean Revival, Spanish Colonial Revival, Craftsman, and Art Deco styles of architecture as they were applied to multi-family residential and commercial development in Los Angeles in the 1920s. The period of significance is 1911 to 1931, 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

Development of the Wilshire Corridor

Wilshire Boulevard was first laid out in the late nineteenth century by brothers Henry Gaylord and William Wilshire. The land for the wide gravel boulevard, which connected Westlake Park with Sunset Park, was donated by the City of Los Angeles.¹ The Wilshires convinced the city council not to allow streetcars or the hauling of industrial materials on the boulevard.² Commercial development had been restricted on much of Wilshire, and those restrictions were removed in the late 1920s.³ The relaxation of single family residential building restrictions, the commercial expansion, the establishment of numerous houses of worship, and the impact of the automobile on urban form led to explosive growth in the Wilshire area.⁴ Wilshire Boulevard became a retail destination in the late 1920s and 1930s, with a diverse selection of department stores and a wide auto-oriented streetscape.⁵ It became known as the Fifth Avenue of the West.⁶ By the 1930s, the area around the intersection of Wilshire Boulevard and Western Avenue became home to one of the finest apartment districts in metropolitan Los Angeles.⁷

¹ City of Los Angeles, "Wilshire Community Plan Area: Historic Resources Survey Report," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2015.

² National Register of Historic Places, Miracle Mile Apartments Historic District, Los Angeles, Los Angeles County, California, SG100008438.

³ "Pellissier Restriction Wiped Out," *Los Angeles Times*, 2 September 1928.

⁴ PCR Services Corporation, "Wilshire Center and Koreatown Recovery Redevelopment Area: Historic Resources Survey Report," prepared for Community Redevelopment Agency of the City of Los Angeles, 2009.

⁵ Ibid.

⁶ "Soaring Wilshire Values Told," *Los Angeles Times*, 8 April 1928.

⁷ "Big Apartment Sold for Cash," *Los Angeles Times*, 2 July 1933.

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Development of the Manhattan Place Historic District

Western Avenue was laid out by Los Angeles County in 1853, and at that time was considered to be the unofficial western boundary of Los Angeles.⁸ In 1868, Canadian Captain John C. Plummer and his wife, Cecelia, obtained 640 acres of homestead land from the City of Los Angeles. The boundaries were Temple Street (later Beverly Boulevard), Western Avenue, Wilshire Boulevard, and Rancho La Brea (approximately Larchmont Boulevard).⁹ The area around the boundaries of the historic district was officially annexed to the city as part of the Colegrove Addition in 1909, which saw several areas west of downtown join together to seek annexation, partially to free themselves from the exorbitant water rates charged by the Hollywood Water Company.¹⁰

In 1901, W.G. Nevin laid out Manhattan Place, Gramercy Place, Wilton Place, and St. Andrew's Place.¹¹ Residential subdivisions in this area that were being developed in the 1900s advertised their proximity to the Los Angeles Railway yellow car running along W. 6th Street.¹² Tract maps indicate that streets in the neighborhood were renamed, with 3rd Street previously known as Fourth Street. The streetcar track turned north from 6th Street on a private right of way between Wilton Place and Gramercy Place to stop at 3rd Street (formerly Fourth Street).¹³

Manhattan Place Historic District boundaries lie within the Westminster Square tract. This tract was recorded on February 7, 1906, with proprietors Dover Co., John B. Althouse, Daniel T. Althouse, Otto Arnold, and Jonathan S. Dodge. Sanborn maps from 1921 show the block of Manhattan Place between 3rd Street and 4th Street as being fully built out with two story single family houses. Of these, only the house at 305 S. Manhattan Place from 1911 has survived into the twenty-first century, with the disposition of the others as follows.

Three houses were relocated: the 1920 single family house at 300 S. Manhattan Place in 1923, the house at 304 S. Manhattan Place (date of construction unknown) in 1928, and the 1912 house at 320 S. Manhattan Place in 1930. Several houses, dates of construction unknown, were demolished: the house at 329 S. Manhattan Place in 1929, the house at 321 S. Manhattan Place in 1930, the house at 307 S. Manhattan Place in 1969, the house at 314 S. Manhattan Place in 1987.

Permits were issued to owner Ford & Becker in 1924 for the construction of a two story building of stores and apartments on the southeast corner of 3rd Street and Manhattan Place. Everett H. Merrill served as architect. A 1927 Los Angeles city directory lists "Third Street Mkt" as being located in the building at the address of 4366 W. 3rd Street. The placement of pedestrian-oriented

⁸ Brian Curran, "The 'Places' – Wilton, Gramercy, St. Andrew's and Manhattan," *Larchmont Chronicle*, 30 March 2023.

⁹ City of Los Angeles, "Windsor Square HPOZ Preservation Plan," 2019.

¹⁰ National Register of Historic Places, Boulevard Heights Historic District, Los Angeles, Los Angeles County, California, SG12000809.

¹¹ Curran, "The 'Places.'"

¹² "Brevities," *Los Angeles Times*, 22 April 1907.

¹³ "'R'-Whittier Boulevard and W. 3rd Street Line (1920-1947)," *The Electrical Railway Historical Association of Southern California*, http://erha.org/lary_r.htm (accessed October 10, 2023).

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storefronts on the first floor, with residential units above makes this building a typical example of streetcar commercialization.¹⁴ While many single family homes still exist north of 3rd Street on Wilton Place, Gramercy Place, St. Andrews Place, and Manhattan Place in the twenty-first century, the blocks between 3rd Street and Wilshire Boulevard to the south were transformed into a multi-family district during a construction boom in the late 1920s.¹⁵ Owner J.P. Stein was granted permits in 1928 for the construction of the five story apartment building called the Norwell Apartments at 304 S. Manhattan Place. C.W. Powers is listed as architect. A classified ad in the *Los Angeles Times* shortly after the opening of the Norwell described the building by saying “Each apt. is a beautiful home.”¹⁶

Permits were issued to owners Schecter & Eisenberg in 1929 for the construction of the four story apartment building at 329 S. Manhattan Place, known as Beaconsfield Manor, designed by architect Max Maltzman. It is unknown if the garages on the adjacent parcel to the north were part of the original plans because that permit was issued to a different owner, A.P. Tom, the next year. The architect’s name on the garage permit is illegible, definitely not Maltzman. Schecter & Eisenberg also acquired the parcel at 320 S. Manhattan Place and were issued permits for the construction of the apartment building known as The Fontaine in 1930. This apartment building, like the Norwell to the north, was designed by C.W. Powers. The building includes a subterranean garage, mentioned as a selling point in a 1934 *Los Angeles Times* classified ad.¹⁷

The prominence of the garages for Beaconsfield Manor and The Fontaine indicate that the multi-family development on this block in the late 1920s into the 1930s fully embraced the automobile, similar to the auto-centric development of Wilshire Boulevard. Despite that, the Los Angeles Railway built streetcar track running along 3rd Street past Manhattan Place in 1931, as part of a restructuring of the “R” Line. The streetcars ran until 1947.¹⁸ Buses have been serving the area, running along Western Avenue and Wilshire Boulevard since the mid-1920s, with the establishment of the Los Angeles Motor Coach Company.¹⁹

Criterion C: Architecture

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

¹⁴ 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.

¹⁵ Brian Curran, “‘Chateaux in the sky’ part 2: Gramercy, St. Andrews and Manhattan,” *Larchmont Chronicle*, 29 June 2023.

¹⁶ Advertisement for Norwell Apts, *Los Angeles Times*, 12 January 1929.

¹⁷ Advertisement for The Fontaine, *Los Angeles Times*, 21 September 1934.

¹⁸ “‘R’-Whittier Boulevard and W. 3rd Street Line (1920-1947),” *The Electrical Railway Historical Association of Southern California*, http://erha.org/lary_r.htm (accessed October 10, 2023).

¹⁹ *The Yellow Car and Los Angeles* (2022) [Exhibition], Union Station, Los Angeles.

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Italian Renaissance²⁰

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

Tudor Revival²¹

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

²⁰ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Beaux Arts Classicism, Neoclassical, and Italian Renaissance Architecture, 1895-1940," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2018.

²¹ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Arts and Crafts Movement, 1895-1930," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

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Spanish/Colonial Revival²²

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 structures 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.

Mediterranean Revival²³

The origin of the Mediterranean Revival style is Italy, and while it shares many features with the Spanish/Colonial Revival, there are identifiable differences. The composition of the 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. That of Mediterranean Revival is typically hipped, while that of 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 when possible of the formal garden that extends outward from the building.

Craftsman²⁴

Examples of Craftsman architecture reflect new aesthetic choices that were tied to the Arts and Crafts movement during the early part of the twentieth century and shift away from the architecture of the late Victorian era. Craftsman style houses are characterized by their

²² 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.

²³ 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.

²⁴ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Arts and Crafts Movement, 1895-1930," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

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glorification of natural materials and promotion of outdoor living with the typically generous front porch. Custom designed houses often featured workmanship and design of high quality and represent the Craftsman style at its peak of expression. They were constructed when the philosophical underpinnings of the Arts and Crafts movement were practiced by the leading architects and designers in Southern California.

Art Deco²⁵

The advent of the style that eventually became known as Art Deco is generally traced to the International Exposition of Modern Decorative and Industrial Arts, which was held in Paris in 1925 and marked the style's formal debut to an international audience. The very earliest examples of the Art Deco style tended to incorporate features associated with the Gothic Revival style. Traditional elements associated with the latter such as elaborate cornices and heavy ornamentation were replaced with the clean lines, abstract motifs, and prevailing sense of verticality. The Art Deco style was expressed through a common set of characteristics that represented a balance of industrial technology and artistic sensibilities. Buildings designed in the style exhibited a strong vertical orientation, appearing as if they were jutting freely up into the sky. They were often composed of multiple stepped volumes, which augmented this prevailing sense of verticality and added a dimension of visual and spatial complexity. Exterior walls were clad with terra cotta, cast stone, or another smooth material and expressed minimal depth or projection; ornament, sculpture, and other details were applied abstractly and in low relief. Classical elements like columns were stripped down to their most rudimentary forms by fluting, reeding, and other reductive methods. Buildings were often polychromatic, an effect that was achieved through means such as the use of faience and the application of hued metals. Façades were replete with abstract, eye-catching geometric motifs that exploited the decorative value of mass-produced products and provided buildings with a glitzy appearance. Ornament was applied superficially to exterior walls and acted as a decorative "skin."

Architects

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

Max Maltzman²⁶

Max Maltzman (1899-1971), architect of the Ravenswood Apartments (extant, Los Angeles Historic Cultural Monument #768), was a prolific, if often overlooked, designer of apartment buildings and synagogues throughout Los Angeles. Not much is known about Maltzman's education or early career. The quantity of buildings he designed in the late 1920s and early 1930s conveys his talent as a significant architect in shaping the look of Los Angeles neighborhoods.

²⁵ Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering L.A. Modernism, 1919-1980," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2021.

²⁶ Excerpted and adapted from Historic Resources Group, "Ravenswood Apartments File No. 03-1990," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2003).

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Although he was practicing architecture before 1930, *Southwest Builder & Contractor* reported that Maltzman was issued his architectural certificate in April 1930. Three Maltzman designed apartment complexes are designated Historic-Cultural Monuments (HCM) in Los Angeles. Cornell Apartments (extant, HCM #430), built in 1928 with Tudor elements, is one of the largest and most intact apartment buildings in the Miracle Mile. Two extant apartment buildings on South Burnside Avenue (also in the Miracle Mile, HCM #424 and #425), were both built in 1930 with Art Deco styling. Although Maltzman designed several apartment buildings in the Miracle Mile that he has been recognized for (eight were found in the Miracle Mile Historic Resources Survey of 1987), his buildings can be found dotted over a wide area of Hollywood, as well as Westwood Village and Mac Arthur Park. He was found to be a major contributor to the stock of multi-family buildings, and his work to be representative of the architectural diversity of the area. As a versatile architect he was able to interpret period revival or the more modern Art Deco styles, then adapt them to budget and site constraints.

C.W. Powers (dates of birth and death unknown)

C. W. Powers was both an architect and an engineer who designed many large apartment buildings in Los Angeles in the 1920s. His name was frequently cited in the *Southwest Builder and Contractor* for his work. He was born in Los Angeles in 1900 to a Swedish father and a native California mother who was also of Swedish descent.²⁷ He was described in the Larchmont Chronicle as “ever-present” in the Greater Wilshire area, with apartment buildings at 3835 W. 8th Street (extant) and 516 S. St. Andrews Place (extant), as well as those within the district.²⁸ These examples are designed in the Italian Renaissance and Art Deco styles. One of his most significant Art Deco works is the Val D'Amour Apartments (extant, HCM #875) in Wilshire Center.

Additional Architect/Builders (alphabetical order following Section 8 page 10)

Carnabatu, Vasile (architect)
Hyosaka, Ken (architect)
Preston S. Wright Co. (builder)
Sade, Larry (builder)
Schechter & Eisenberg (builder)
Stein, J.P. (builder)

Conclusion

Manhattan Place Historic District is significant in the area of Community Planning and Development as a primarily multi-family neighborhood that was built during a rapid period of densification in the 1920s along the Wilshire Corridor. What is unique about this particular collection of buildings is that the progression of development can be traced over the course of

²⁷ Charles J. Fisher, “Arwyn Manor Case No. CHC-2006-9492-HCM,” edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2007).

²⁸ Curran, “Chateaux in the sky.”

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twenty years. One of the resources is an original house, showing what the district felt like in the 1910s. A mixed use building at the corner still exists with high enough integrity to communicate how streetcar commercialization affected the neighborhood in the early 1920s. The remaining multi-family district contributors demonstrate how apartment buildings accommodated automobiles in the late 1920s. The district is significant in the area of Architecture because it contains high integrity examples of various early twentieth century styles. These different styles present a cohesive streetscape through the use of compatible materials and high quality workmanship. The district also contains the work of notable architects.

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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 1.9

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Latitude: 34.068441 Longitude: -118.310376

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

The Manhattan Place Historic District boundary is shown outlined in red on the accompanying Sketch Map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to distinguish between different periods of residential development to the northwest, west, and south. An alley separates the district from commercial development outside the period of significance on the east. The major thoroughfare of 3rd Street forms the northeastern boundary.

11. Form Prepared By

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

Additional Documentation

Submit the following items with the completed form:

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

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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: Manhattan Place Historic District
City or Vicinity: Los Angeles
County: Los Angeles
State: CA
Photographer: James Dastoli
Date Photographed: February-September 2023

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

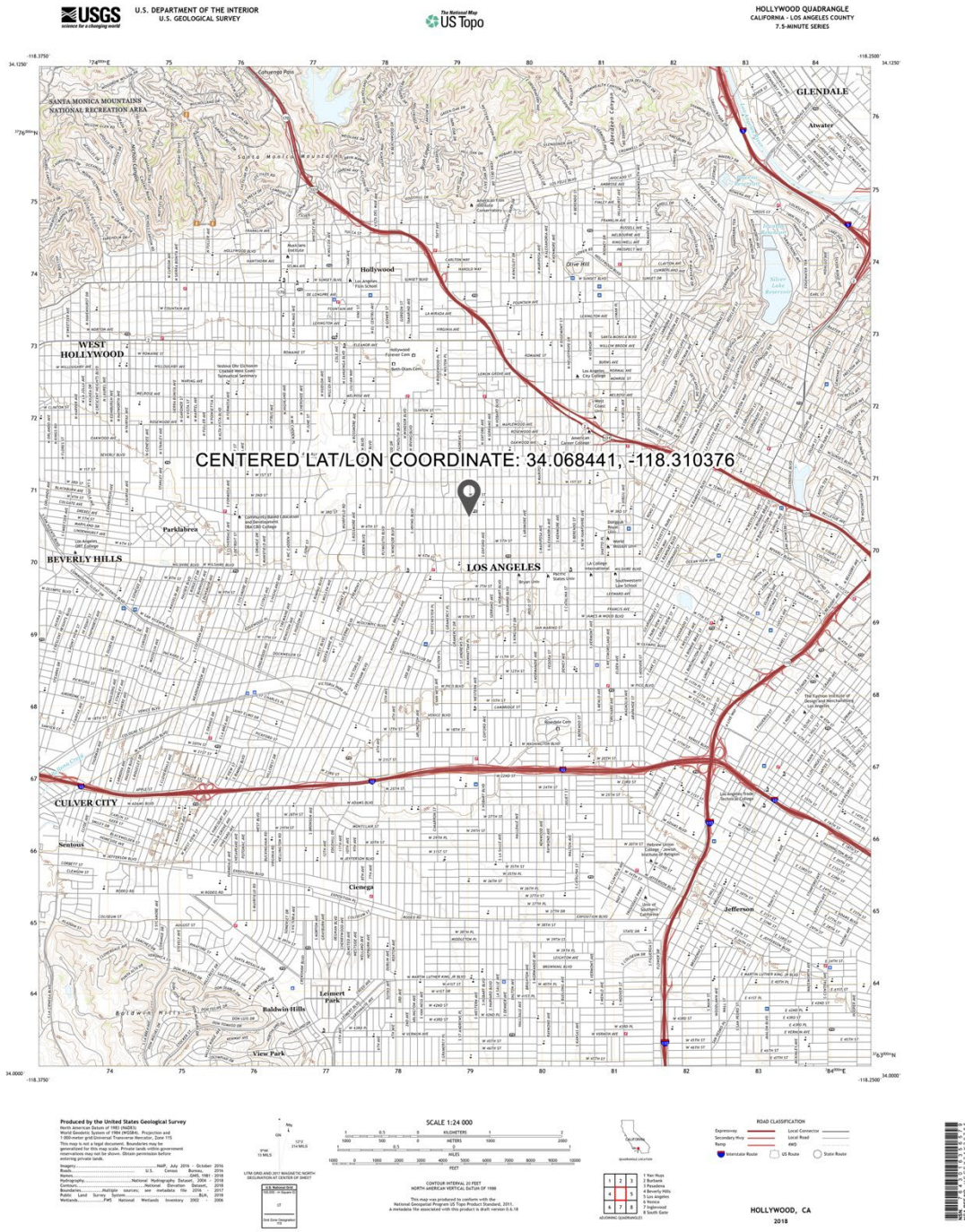
- 1 of 12 Looking south at 302 S. Manhattan Place (Resource #1)
- 2 of 12 Looking east at 302 S. Manhattan Place (detail, #1)
- 3 of 12 Looking southeast at 302, 304, and 314 S. Manhattan Place (#1, 2, 5)
- 4 of 12 Looking east at 304 & 314 S. Manhattan Place (#2, 5)
- 5 of 12 Looking east at 304 S. Manhattan Place (detail, #2)
- 6 of 12 Looking west at 305 S. Manhattan Place (#3)
- 7 of 12 Looking west at 305 & 307 S. Manhattan Place (#3, 4)
- 8 of 12 Looking southeast at 320 S. Manhattan Place (Resource #6)
- 9 of 12 Looking east at 320 S. Manhattan Place (detail, #6)
- 10 of 12 Looking southwest at 329 S. Manhattan Place (Resource #7)
- 11 of 12 Looking west at 329 S. Manhattan Place (detail, #7)
- 12 of 12 Looking west at 329 S. Manhattan Place garages (#8, 9)

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Location Map

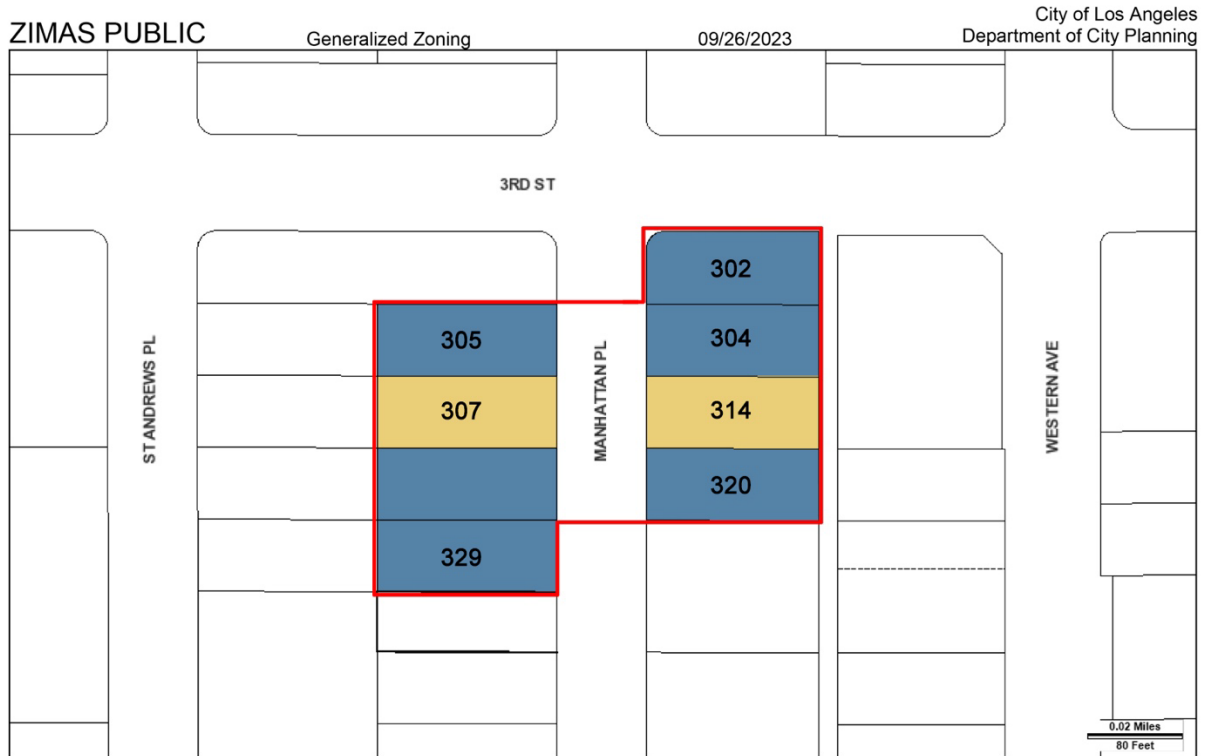
Latitude: 34.068441 Longitude: -118.310376






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Sketch Map



LEGEND

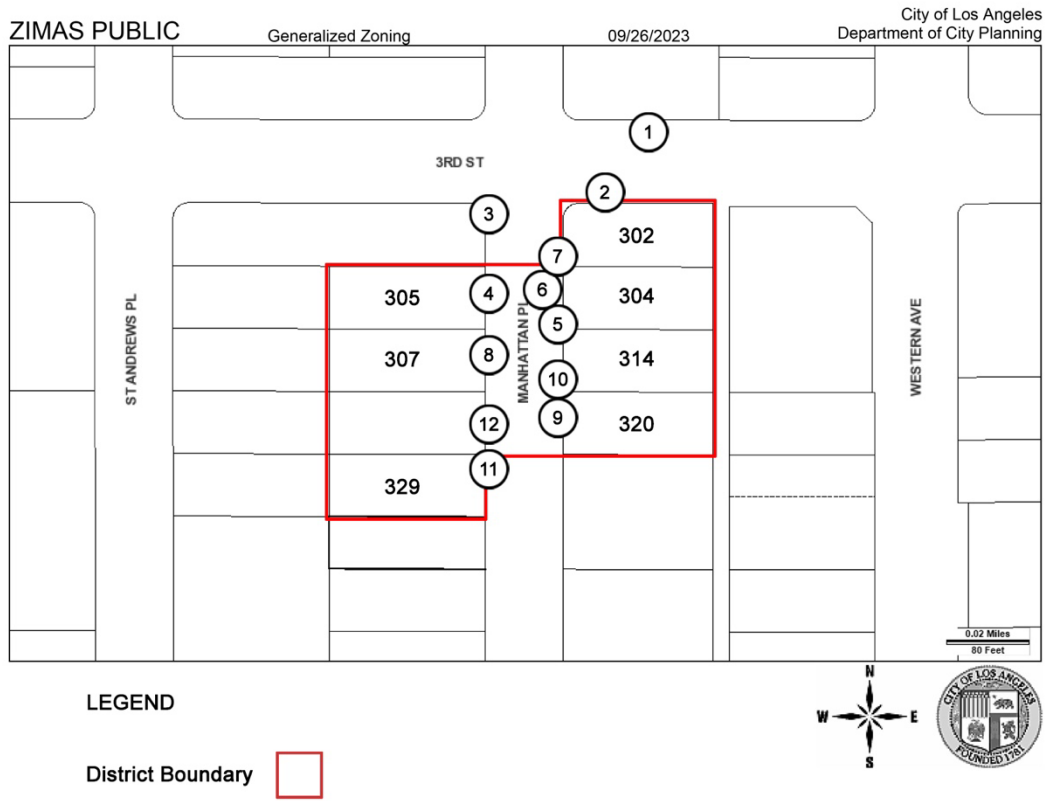
- District Boundary 
- Contributors 
- Non-Contributors 



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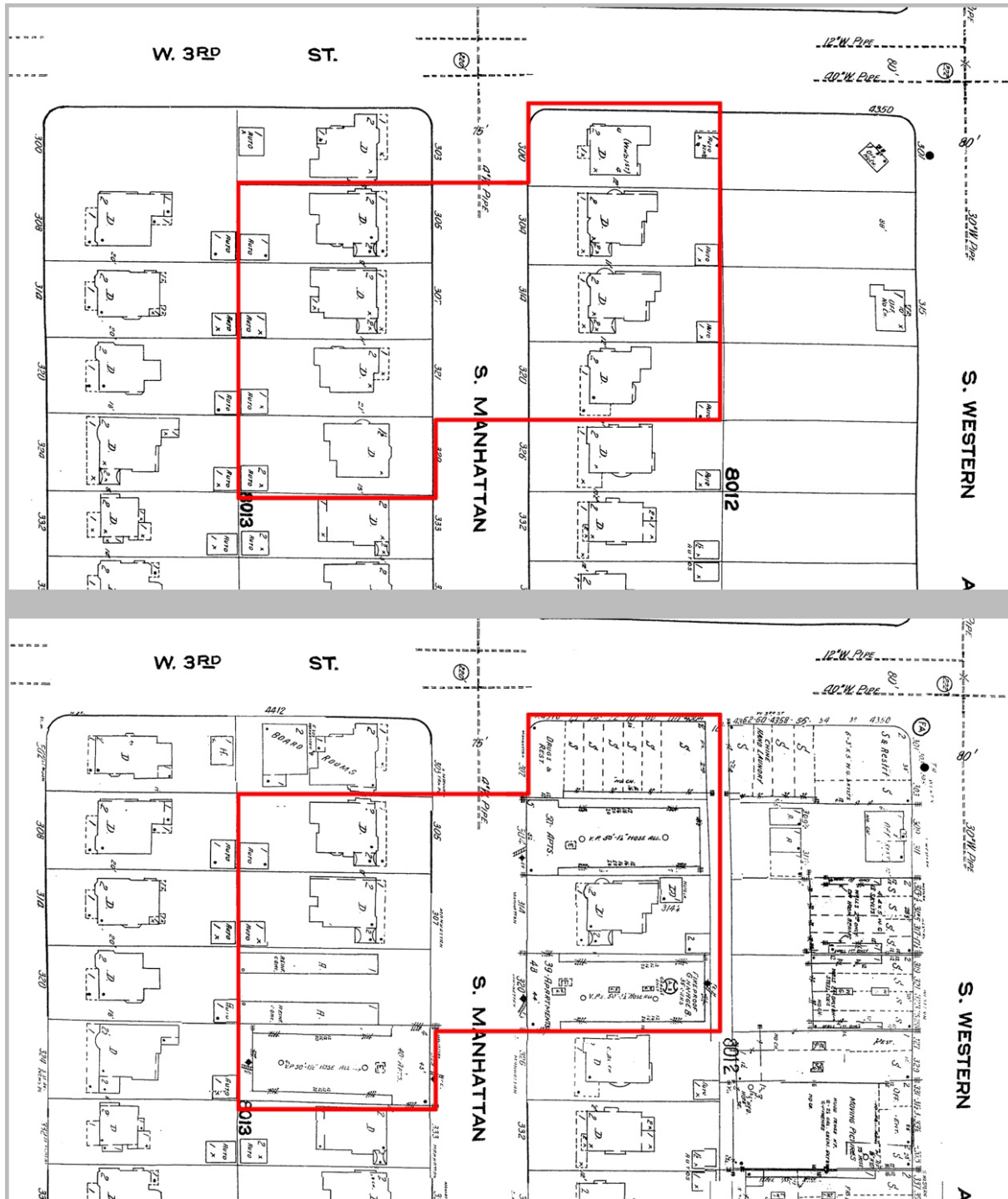
Photo Key



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Figure 1 Sanborn Maps, 1921 (top), 1950 (bottom)



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Figure 3 *Los Angeles Times* Classified Ads 1929-1934

JUST OPENED. \$60 UP
NORWEL APTS.
Each apt. is a beautiful home. Ex-
quisite sgl. & dbls., most complet
lg. closets. 1 blk. W. Western.
304 E. MANHATTAN PL.

THE FONTAINE
High standard sgl. newly furn. Quiet
apt. Home. Twin bed. Subterranean gar.
320 S. Manhattan Pl. nr. 3rd & Western.

THE FONTAINE
Spacious singles and doubles. Newly fur-
nished. Subterranean garage. Extras,
maid service incl. 320 S. Manhattan.

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

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Photo 1 Looking south at 302 S. Manhattan Place (Resource #1)



Photo 2 Looking east at 302 S. Manhattan Place (detail, #1)



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Photo 3 Looking southeast at 302, 304, and 314 S. Manhattan Place (#1, 2, 5)



Photo 4 Looking east at 304 & 314 S. Manhattan Place (#2, 5)



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Photo 5 Looking east at 304 S. Manhattan Place (detail, #2)



Photo 6 Looking west at 305 S. Manhattan Place (#3)



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Photo 7 Looking west at 305 & 307 S. Manhattan Place (#3, 4)



Photo 8 Looking southeast at 320 S. Manhattan Place (Resource #6)



Manhattan Place Historic District
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Photo 9 Looking east at 320 S. Manhattan Place (detail, #6)



Photo 10 Looking southwest at 329 S. Manhattan Place (Resource #7)



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Photo 11 Looking west at 329 S. Manhattan Place (detail, #7)



Photo 12 Looking west at 329 S. Manhattan Place garages (#8, 9)

