

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

# National Register of Historic Places Registration Form

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

DRAFT

**1. Name of Property**

Historic name: Maxfield Building

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: 819 S. Santee Street

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

Not For Publication:  Vicinity:

**3. State/Federal Agency Certification**

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

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

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

\_\_\_ national      \_\_\_ statewide      \_\_\_ local

Applicable National Register Criteria:

\_\_\_ A      \_\_\_ B      \_\_\_ C      \_\_\_ D

<p>_____ <b>Signature of certifying official/Title:</b></p>	<p>_____ <b>Date</b></p>
<p>_____ <b>State or Federal agency/bureau or Tribal Government</b></p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ <b>Signature of commenting official:</b></p>	<p>_____ <b>Date</b></p>
<p>_____ <b>Title :</b></p>	
<p style="text-align: right;"><b>State or Federal agency/bureau or Tribal Government</b></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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE/business  
COMMERCE/financial institution  
INDUSTRIAL/industrial storage

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

**Current Functions**

(Enter categories from instructions.)

WORK IN PROGRESS

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

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Art Deco

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

Principal exterior materials of the property: Reinforced Concrete

Foundation: Reinforced concrete

Roof: Reinforced concrete, modified bitumen deck surface

Walls: Reinforced concrete, board-formed and painted

### Narrative Description

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

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### Summary Paragraph

The Maxfield Building is located at 819 S. Santee Street in Los Angeles, California. The building sits within the Fashion District of downtown Los Angeles on a rectangular parcel located on the west side of the street, between E. Eighth and E. Ninth Streets to the north and south, respectively. The building occupies the majority of its parcel, with an alley bordering the north and west elevations. It has a roughly rectangular plan with a chamfered northwest corner. The surrounding parcels are developed with buildings set at property lines with heights of one to six stories, dating from approximately 1913 to 1989, and exhibiting styles of commercial vernacular to late twentieth century commercial design. In 2015-2016, the building underwent a certified rehabilitation in conformance with the Secretary of the Interior's Standards for Rehabilitation (Standards). With twelve stories, plus a penthouse and basement, the reinforced concrete Maxfield Building is characterized by utilitarian Art Deco style with emphasis on verticality with slightly projecting vertical piers. It also exhibits other character defining features inspired by the Renaissance Revival style such as the corner towers and arched windows on the east façade. The façade is clad in stucco and divided into four bays, with the center two bays recessed. The remaining three elevations are board-formed concrete without ornamentation.

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Fenestration generally consists of multi-paned steel sash awning windows. A one-story penthouse has been constructed on the roof, consisting of penthouse apartments, tenant amenity space, and mechanical equipment. The ground floor lobby walls are clad in marble and the expanded metal lath and plaster ceiling includes a decorative stepped border. Upper floor elevator lobbies also have marble clad walls. All other interior spaces are utilitarian; columns have mushroom-shaped capitals. The property has retained historic integrity due to the preservation of its architectural and character defining features associated with the financing and development of the Los Angeles garment industry.

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## **Narrative Description**

### **Exterior**

The primary (east) façade is clad in stucco and divided into four bays, with the center two bays recessed. The remaining three elevations are board-formed concrete without ornamentation. Fenestration generally consists of multi-paned steel sash awning windows. Arched windows are located at the third story in outer bays and all bays of the twelfth story. Simple flat spandrel panels are set above and below each window. A horizontal coping spans the third story and inner bays of the eleventh story, and a cavetto cornice spans eleventh story outer bays. Outer bays terminate slightly above the rooftop in a simple stepped pattern and return on the side elevations to form corner towers. The height of the building, its proportions, and slightly raised piers create a pronounced vertical emphasis. The main entrance at the east façade is located in the southernmost bay, and is inset with a stuccoed concrete canopy with curved corners. The inset is clad in marble tile installed in 2015. The shape of the tiles is compatible with early photographic documentation of the exterior. Storefronts in the three northern bays contain glass and metal doors installed in 2015, recessed following the historic pattern. Bulkheads are clad in marble tile, also installed in 2015.

The secondary north, south, and west elevations feature concrete with board-formed texture. All secondary elevations are painted. Remnants of painted signage were restored in 2016. The north elevation is four bays wide. Fenestration consists of multi-paned steel sash windows with operable and fixed portions, including transparent and translucent glazing. The chamfered northwest corner contains similar windows. The west (rear) elevation is four bays wide and features industrial sash with a fire escape at the southern bay. The fire escape bay has double-hung sash windows. The first story has a loading dock and opening for a freight elevator. The south elevation is partially obscured by the neighboring building and is fenestrated with randomly spaced steel sash awning windows.

The roof was developed as part of the certified rehabilitation project and includes a penthouse, tenant amenities, and an area for mechanical equipment. The roof improvements were constructed between 2015 and 2016. The one-story addition meets the Standards, set back from the edge of the roof and minimally visible from the south and northwest. A rooftop sign structure was installed in 2016 and replaced the previous sign, erected in 1927, which was a freestanding, open panel, steel-framed structure with metal channel letters. The letters had incandescent bulbs

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protruding from them. The sign structure and letters were dismantled in 2014 due to the structural instability of the steel frame. This aspect of the project met the Standards because the historic channel letters were sensitively removed, and will be restored to the greatest extent feasible and reinstalled. The rehabilitated sign will be at the proximate height, position, and plane as the historic sign.

## **Interior**

The first floor consists of a main lobby, loading dock area, and retail spaces. The rectangular main lobby is located at the southeast portion and runs east-west. The floor and walls are clad in marble. The expanded metal lath and plaster ceiling includes a decorative stepped border. The south wall contains tenant mailboxes, two elevators, a non-functional surface-mounted mailbox with chute, and stairs to upper floors and basement open to the lobby. The chute has been blocked due to concerns of vandalism and misuse. The north wall contains two recessed areas with a building directory in the west recessed area and an inset non-functional package delivery box. Although non-functional, these features are being kept in order to portray a sense of history in association with the entrance to the building. At the rear of the lobby is a wood and glass partition. A concrete stair leads to the loading dock at the west (rear) of the building. The concrete floor of the loading deck is raised to accommodate loading of goods to and from trucks parked in the alley. Walls and ceilings are painted concrete. A freight elevator is located in the southwest corner. The basement includes an open plan, with a screened exercise area, and mechanical and storage rooms.

Improvements to upper floors included reconstruction of corridors following a typical historic pattern. Apartment units are accessed by metal and wood doors with glass sidelights and transoms following a range of historic patterns. These doors were installed in 2016. The exterior surfaces of the doors that face into the common hallway have been painted to match the grain and color of the wood trim around the door. The interior surfaces of the doors are painted black. Historic doors were reused at standpipe closets centered on the original stairway. The west end of the corridor leads to the trash room, electrical room, freight elevator, and fire escape.

## **Alterations**

Although the Maxfield Building has undergone alterations, it retains a high level of integrity and many original and early exterior and interior features.

At the exterior, a rooftop sign was constructed in 1927.<sup>1</sup> Steel sash windows at all elevations had been modified over time to accommodate air conditioning units, and have been restored. The most altered portion of the exterior includes the ground floor and mezzanine at the east façade. At this area, the canopy with rounded corners over the main entrance was likely added circa 1935. Original double-height storefronts with transoms were replaced sometime after 1947 with aluminum doors and windows, causing the mezzanine to read as a distinct level.

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<sup>1</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #23571" issued 17 August 1927.

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At the interior, the ground floor retail space was originally double-height with a partial mezzanine. The mezzanine was expanded in 1937<sup>2</sup> and further expanded after 1947 to occupy the entire floor plate. From circa 1935 through at least 1947, the retail space featured marble finishes, wide columns, and decorative features with Streamline Moderne character that are no longer extant. Similar finishes and decorative features were added circa 1935 in the main lobby.

Upper floors originally featured open loft plans to accommodate tenant needs flexibly. From 1925 through 1927, upper floor improvements were made on a tenant-by-tenant basis, as shown in building permits that were issued separately for work on each floor.<sup>3</sup> Consequently, upper floors did not feature repetitive plans, except for the main east-west corridor extending along the south side. Partition walls had been added in the 1970s at secondary corridors and offices and were typically constructed of hollow clay tile and clad in expanded metal lath and plaster.

Passenger elevator cabs were replaced in 1950<sup>4</sup> and altered at a later date. While upper floor spaces have undergone numerous alterations over time, they generally retain significant features from the 1925 to 1947 period of significance, including exposed concrete in manufacturing spaces, marble finishes in the main and elevator lobbies, and several early doors.

## **Integrity**

The property retains integrity of location, design, setting, materials, workmanship, feeling, and association. The Maxfield Building was designed for and built at this location and thus has integrity of location. The exterior design of the building has not significantly changed. With the exceptions of storefront modifications that began circa 1935, and 2016 construction of a set-back rooftop penthouse, the building preserves its original appearance and architectural features. Changes to the interior, including partitions and lowered ceilings in the first floor retail space and adaptation of the formerly industrial upper floors to residential use, do not significantly impair the integrity of design. The setting has not dramatically changed. The property remains in the Los Angeles Garment District and nearby historic buildings of the same period are still extant.

The exterior of the building has very high integrity of materials, although the interior, except for public spaces like the lobby and elevator lobbies, has experienced some loss of historic fabric. The original industrial use of the building did not require high workmanship in construction. The subtle Art Deco features of the exterior, such as the corner towers and fenestration, are preserved and apparent. Through preservation of design and materials and re-creation of historic elements,

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<sup>2</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #14848" issued 5 May 1937.

<sup>3</sup> Building Permit Los Angeles Board of Public Works, Department of Buildings, "Application to Alter, Repair, or Demolish, Permit #20405" issued 9 June 1925; "Application to Alter, Repair, or Demolish, Permit #26610" issued 3 August 1925; "Application to Alter, Repair, or Demolish, Permit #4957" issued 16 February 1926; "Application to Alter, Repair, or Demolish, Permit #20408" issued 14 July 1926; "Application to Alter, Repair, or Demolish" issued 3 January 1927; and "Application to Alter, Repair, or Demolish, Permit #20944" issued 18 October 1927.

<sup>4</sup> Building Permit City of Los Angeles Department of Building and Safety, "Application to Alter, Repair, or Demolish, Permit #LA5111" issued 9 June 1950.

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such as the painted wall signs along the upper circumference of the building, the building clearly conveys a sense of period and aesthetic, in support of integrity of feeling. Although these signs are not original, the font and color scheme matches what was present historically. The historic association of the building with the early twentieth century garment industry is conveyed through the retention of the features that expressed its function originally, including its characteristic fenestration and rooftop sign.



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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.)

COMMERCE

INDUSTRY

ARCHITECTURE

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1925-1947

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

1925

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Cooper, John Montgomery

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\_\_\_\_\_

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

The Maxfield Building is eligible at the local level of significance under Criterion A in the areas of Commerce and Industry for its strong association with the financing and development of the Los Angeles garment industry during the period when it was occupied by Maxfield & Co. and the Santee-Textile Branch of Seaboard and Bank of America. There are two primary financing methods that were and continue to be used in the garment industry. These include the short-term approach of factoring and the provision of traditional loans. The Maxfield Building housed important organizations involved in pioneering both types of financing in the Los Angeles garment industry. With the financing garment manufacturers received from Maxfield & Co. and the Santee-Textile branch of Seaboard and its successor Bank of America, Los Angeles was able to become an internationally renowned center for garment manufacturing. The Maxfield Building is also eligible at the local level of significance under Criterion C in the area of Architecture as a unique and significant property type in Los Angeles. The high-rise garment factory is the dominant type of building in the Garment District and the key domain for manufacturing in this industry. The Maxfield Building also revolutionized efficiency in design of the high-rise garment factory property type by showcasing exposed concrete in place of elaborate ornamentation. The understated, utilitarian aesthetic became a standard characteristic of later garment factories designed in Los Angeles. The period of significance is from construction in 1925 until 1947, when Bank of America moved the Santee-Textile branch out of the Maxfield Building.

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

### **Los Angeles Garment Industry**

The garment industry took shape in Los Angeles by the late 1800s. A number of factors contributed to growth of this industry. Proximity to raw materials like wool and cotton, associated with the region's strong agricultural economy, played some role in its emergence.<sup>5</sup> As most textile mills that processed the material into cloth were located on the East Coast, Los Angeles garment manufacturers generally paid more per yard of fabric, given transportation costs.<sup>6</sup> The region's favorable climate was correlated with lower costs for construction and operation of factories and appealed to workers immigrating to Los Angeles from other parts of the country. In addition, a link between the rise of the garment and entertainment industries is often cited. While demand for styles featured in films did contribute to demand for garment

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<sup>5</sup> "Great Woolen Mills to Rise Near the Harbor," *Los Angeles Times*, 17 July 1921, V1.

<sup>6</sup> Richard Duane Shinn, *The Location of the Apparel Industry in Los Angeles* (Master's Thesis, University of Southern California School of Public Administration, June 1962), 49.

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production, the entertainment industry is more closely connected with the aesthetic focus of the fashion design industry.<sup>7</sup>

Early growth was also attributed to a perceived anti-union climate, due largely to influence of powerful manufacturers' organizations like the Merchants and Manufacturers Association. Although several national unions, including the United Garment Workers Union, Amalgamated Clothing Workers of America, and International Ladies' Garment Workers' Union, organized Los Angeles chapters by the 1920s, most workers received no union support. Unions in the Los Angeles garment industry did not gain a foothold until the 1930s. Prior to World War II, most Los Angeles garment workers were Mexican American women, many of whom were immigrants, some as young as 14, producing women's apparel and casual sportswear.<sup>8</sup> After World War II, the workforce diversified to include other Latin American and Asian immigrants. Garment manufacturing in Los Angeles was seasonal, with peak production occurring during three to four months in the spring and two to three months in the fall.<sup>9</sup> Work during other seasons was limited and typically part time, and California's minimum wage of \$16.00 per week for women was routinely ignored.<sup>10</sup> Periodic negotiations and strikes helped improve working conditions for garment industry union members.<sup>11</sup>

During its emergence in the late 1800s, the Los Angeles garment industry focused primarily on production of men's work clothes. Among early garment manufacturers was Morris Cohn Company, which opened a factory on Los Angeles Street around 1896.<sup>12</sup> By 1906, the company had partnered with Lemuel Goldwater to create Cohn Goldwater & Company, which was the largest shirt and overall factory on the West Coast (525 E. 12<sup>th</sup> Street, extant). By 1904, Union Pacific Coast Overall Company, located at the intersection of S. Main Street and W. Jefferson Boulevard (not extant), also produced overalls and was one of 13 establishments employing a total of 280 workers.<sup>13</sup> In the next decade, 55 more garment factories opened in Los Angeles, employing 1,056 workers.<sup>14</sup>

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<sup>7</sup> The broad field of fashion comprises multiple related industries, each with a distinct focus and a strong presence in Los Angeles. The textile industry is primarily concerned with production of clothing material, like cloth and other woven fabrics, using natural and synthetic fibers. Fashion design conceptualizes the functional and aesthetic qualities of apparel items. The garment industry concentrates on production of fashion designs using material fabricated by textile manufacturers. Fashion also encompasses specialized segments of marketing, advertising, and merchandizing.

<sup>8</sup> John Laslett, "Gender, Class or Ethno-Cultural Struggle?: The Problematic Relationship between Rose Pesotta and the Los Angeles ILGWU," *California History*, Vol. 72, No. 1, 26.

<sup>9</sup> Laslett, 24.

<sup>10</sup> Laslett, 24.

<sup>11</sup> The history of the garment industry is linked to rise in organized labor; however, history of organized labor does not appear to warrant further discussion for the Maxfield Building specifically.

<sup>12</sup> "Striking Shirt-Makers," *Los Angeles Times*, 23 October, 1897, 13.

<sup>13</sup> "New Enterprise: Union Overall Company Preparing to Manufacture Something Unique," *Los Angeles Times*, 10 April, 1904, 8.

<sup>14</sup> Shinn, 81.

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After World War I, Los Angeles quickly became the garment manufacturing center of the West Coast,<sup>15</sup> and in the 1930s, the city ranked as the fourth largest regional garment manufacturing industry in the country.<sup>16</sup> According to the 1931 Census of Manufacturers, Los Angeles County garment industry output was valued at \$37,000,000 from 316 factories employing 9,000 workers.<sup>17</sup> At this time, over 80 percent of garment production in Los Angeles County was attributed to the City of Los Angeles specifically.

During World War II, European garment centers—specifically Paris, a global leader in garment production and design—went off-line. This spurred increased production in the United States, especially in Los Angeles, which by this time had an established infrastructure to support growth of the industry. Such infrastructure included garment factories, factors like Maxfield & Co., and banks like Union Bank and Trust Company (Union Bank) and Seaboard (consolidated with Bank of America in 1936) with branches specializing in loans to garment manufacturers. Garment production in Los Angeles doubled its relative share in the national market during the war,<sup>18</sup> and by war end, Los Angeles ranked as the second largest garment manufacturing center in the country after New York City.<sup>19</sup>

The Los Angeles garment industry also became synonymous with production of casual sportswear, reflecting the “active lifestyle” for which the region was becoming known. Linked to increased focus on casual apparel, three major swimsuit manufacturers emerged in the 1950s: Catalina, Cole,<sup>20</sup> and Rose Marie Reid.<sup>21</sup> Additional styles introduced in Los Angeles that became important foci of garment manufacturers to meet national demand included the dirndl skirt and pedal pushers. By the mid-1950s, the value of the Los Angeles garment industry substantially increased to \$700,000,000.<sup>22</sup>

Garment industry growth continued into the 1960s. The United States Department of Labor reported 50,000 garment industry workers employed in Los Angeles County in December 1961.<sup>23</sup> Seen as an opportunity to solidify global perception of Los Angeles’ garment and broader fashion industries as a leader of the “whole Pacific Basin, not merely the Pacific Coast,” the California Mart (renamed California Market Center in 2001) was constructed in 1963 on a four acre site at the northwest corner of E. Ninth and S. Los Angeles Streets.<sup>24</sup> Housing fashion

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<sup>15</sup> “Daily Trade Talk; February a Miracle Month for Southern California; Garment Industry Centers Here,” *Los Angeles Times*, 1 March 1923, I10.

<sup>16</sup> Bertha Jeanette Wilson, *A Study of the Educational Significance of the Women’s Garment Industry in Los Angeles, CA*, (Master’s Thesis, University of Southern California School of Education, June 1935), 32.

<sup>17</sup> Wilson, 36.

<sup>18</sup> Shinn, 82.

<sup>19</sup> Leonard Pitt and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Los Angeles, CA: University of California Press, 1997), 136.

<sup>20</sup> Cole was founded by Frederick Cole (originally Cohn), the son of Morris Cohn (Morris Cohn Company).

<sup>21</sup> Shinn, 123.

<sup>22</sup> Marquis James and Bessie Rowland James, *Biography of a Bank: The Story of Bank of America* (New York, NY: Harper & Brothers, 1954), 424.

<sup>23</sup> Shinn, 60.

<sup>24</sup> “\$50 Million Apparel Mart set for L.A.,” *Los Angeles Times*, 15 September 1961, B1.

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designers, buyers, and sellers, the property continues to be the largest wholesale center in Los Angeles.<sup>25</sup>

A slump in production occurred in the 1970s as the focus of the garment industry shifted from manufacturing to importing and wholesale, consistent with the broader national trend of many manufacturing industries, in which production has moved to lower wage Latin American and Asian countries. Consequently, the United States is no longer a significant player in the global garment industry, in terms of production. Nevertheless, Los Angeles has emerged as the capital of the United States garment industry, and garment manufacturing continues to be an important segment of the region's economy.

In the 1990s, the garment industry ranked as the second largest industry in Los Angeles County, after aircraft equipment manufacturing.<sup>26</sup> By 2010, there were 2,509 apparel manufacturers in Los Angeles County, more than three times any other county in the United States.<sup>27</sup> These establishments have brought steady employment to the area and it is estimated that 65,500 people worked in apparel wholesale and manufacturing in Los Angeles County in 2012.<sup>28</sup> Despite the tight margins of clothing production, the "made in Los Angeles" label has gained popularity domestically and internationally as apparel companies like 7 For All Mankind and American Apparel maintained Los Angeles garment production facilities with intent to brand their clothing as produced in the United States.<sup>29</sup> Although it is not anticipated that garment production in the United States will return to the levels witnessed during the early and mid-twentieth century anytime soon, Los Angeles continues to maintain a level of clothing production unparalleled anywhere else in the country.

### **Los Angeles Garment District**

The Los Angeles garment industry began and continues to be centered in the southeast portion of downtown Los Angeles commonly called the Garment District,<sup>30</sup> which is roughly bordered by E. Fifth Street and the Santa Monica Freeway (I-10) to the north and south and S. San Pedro Street and S. Broadway to the east and west. The Garment District is characterized by a dense concentration of loft style, reinforced concrete high-rise buildings with large expanses of windows to take advantage of natural light.

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<sup>25</sup> Roger Vincent, "Major L.A. Landlord Buying California Market Center," *Los Angeles Times*, 12 November 2004, B1.

<sup>26</sup> Pitt and Pitt, 136.

<sup>27</sup> Bureau of Labor Statistics, *Apparel Manufacturing Establishments, by county, 2010 annual averages*, [http://www.bls.gov/spotlight/2012/fashion/data\\_cew\\_map.htm](http://www.bls.gov/spotlight/2012/fashion/data_cew_map.htm), accessed July 2013.

<sup>28</sup> Robert A. Kleinhenz et al., "2013-2014 Economic Forecast and Industry Outlook: California and Southern California Including the National and International Setting," Los Angeles County Economic Development Corporation, February 2013, 63.

<sup>29</sup> "In apparel industry, advantages of Made in USA label wear thin," *Business Mirror*, 17 June 2013.

<sup>30</sup> Office of Historic Resources, Los Angeles Department of City Planning, "Historic Context Statement: SurveyLA Industrial Development, 2011," 135.

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In 1906, the area was largely a residential neighborhood of single-family homes, livery stables, lumberyards, creameries, markets, and churches.<sup>31</sup> Transition to commercial and industrial uses occurred in the early 1910s, accompanying population shift to residential neighborhoods west of downtown. Ease of access to downtown Los Angeles, including extensive light rail and bus networks, encouraged commercial and industrial development. The first reference to the area as a “Garment District” in the *Los Angeles Times* was in a 1928 Realty Holding Corporation of California advertisement announcing construction of the Fashion Center Building at 719 S. Los Angeles Street (extant).<sup>32</sup> Rapid development occurred during periods of growth after World War I through World War II. By the 1950s, all remaining single-family homes were replaced by larger commercial and industrial buildings, in addition to some multi-family residential buildings.<sup>33</sup> By 1958, 73 percent of Los Angeles County garment manufacturing businesses were based in the Garment District.<sup>34</sup> The Maxfield Building is located in the geographic epicenter of the Garment District, and was perfectly positioned to provide neighboring businesses with factoring and loan services that contributed to the area’s growth.

Faced with higher crime rates in the 1960s and 1970s and increased international competition, some manufacturers left the Garment District; however, the area continues to serve as the region’s center for garment production and includes multiple intact high-rise garment factory buildings. Some of these buildings have been adaptively reused to house residential and creative office space, and others continue to be used for garment manufacturing. The Maxfield Building retained its original garment manufacturing use until 2013 and will be adaptively reused to accommodate residential units above retail. Examples of Los Angeles high-rise garment factory buildings listed on the National Register include Textile Center Building at 315 E. Eighth Street and Garment Capitol Building at 217 E. Eighth Street.

### **Financing the Los Angeles Garment Industry**

There are two primary financing methods that were and continue to be used in the garment industry. These include the short-term approach of factoring and the provision of traditional loans. The Maxfield Building housed important organizations involved in pioneering both types of financing in the Los Angeles garment industry.

Part of the broader approach of accounts receivable financing, factoring was the most important source of financing for small manufacturers who comprised the majority of the Los Angeles garment industry during its emergence. It was historically offered in some cases by large banks and more frequently by specialized entities, including Progress Factors, James Talcott, Inc., Standard Factors Corp., Commercial Investment Trust, Pacific Finance Corporation, and Maxfield & Co.—based in the Maxfield Building. In *Biography of a Bank, The Story of Bank of America*, Bank of America is described as the innovator of this type of financing in 1937.<sup>35</sup>

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<sup>31</sup> Sanborn Fire Insurance Map, 1906, Sheet 139.

<sup>32</sup> “Announcing Formation of Realty Holding Corporation of California,” *Los Angeles Times*, 22 April 1928, B7.

<sup>33</sup> Sanborn Fire Insurance Map, updated to 1950, Sheet 139.

<sup>34</sup> Shinn, 118.

<sup>35</sup> James and James, 423.

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While Bank of America is among the earliest large banks involved in factoring, historic signage indicates that Maxfield & Co. offered this service as early as 1927, making Maxfield & Co. one of the earliest factors in Los Angeles.<sup>36</sup> Offered to diverse industries, factoring was frequently used for small garment manufacturers that dominated the industry in Los Angeles in its early stage of development. Factoring provided a short-term cash flow plan allowing borrowers to receive a cash advance based on the value of their current invoices.

Factoring is not a loan. Rather, a factor actually purchases outstanding invoices and then gives the borrower an advance on the invoice value, often up to 80 percent. The borrower submits invoices to the factor, who then performs typical accounts receivable duties such as making collection calls or sending out reminder invoices. When invoices are paid in full to the factor, the factor applies the payment to the borrower's account. After taking out a factoring fee, the factoring company sends the remainder of the payment to the borrower.

Although this financing method can be costly for the borrower, the benefit of factoring is that it gives garment manufacturers immediate cash to run their business, preventing them from having to wait several weeks or months to receive payment on invoices. This was particularly beneficial for small garment manufacturers, who generally had difficulty obtaining credit, due to the high risk of the industry. High risk primarily stemmed from competition among manufacturers, seasonal demand for products, and the fleeting nature of fashions that could quickly make products obsolete.<sup>37</sup> As so many small manufacturers had limited working capital, they were often forced into single line production, producing only one product. Not spreading risk over a variety of products through diversification maximized chance of failure.

As an alternative to factoring, large banks provided traditional loans to garment manufacturers through garment industry-oriented branches. The two earliest banks to specialize in financing the Los Angeles garment industry were Union Bank, the first to back manufacturers of infant garments through its branch at 760 S. Hill Street, and Seaboard, through its Santee-Textile branch located in the Maxfield Building. Most loans were of a short-term seasonal nature, although long-term loans were offered as well. Banks generally expected liquidation of loans in fall and spring, which were the most intense periods for garment production.<sup>38</sup> Bank services also included accounts receivable financing, working capital loans, growth financing, asset-based lending, and inventory financing.

Seaboard was established in 1924 at 612 S. Spring Street (main branch) in Los Angeles.<sup>39</sup> Adopting a motto "for calm seas or rough," the bank's Board of Directors included leaders from a variety of industries, including food distribution, dairy production, manufacturing, transportation, wholesale distribution, music, law, finance, education, medicine, real estate, and

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<sup>36</sup> "Maxfield & Company Factors and Selling Agents," USC Libraries Special Collections, 1927.

<sup>37</sup> Edward B. Lassiter, *An Analysis of Garment Manufacturing in the Los Angeles Area* (Master's Thesis, University of Southern California School of Commerce, January 1953), 83.

<sup>38</sup> Lassiter, 87.

<sup>39</sup> "Debut for Seaboard National," *Los Angeles Times*, 30 June 1924, A2.



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oil.<sup>40</sup> Among its Directors were E.B. Gilmore, President of Gilmore Oil Co.; W.I. Gilbert, Attorney at Southern Pacific Railway; Dr. E.C. Moore, Director of the University of California Southern Branch (now University of California, Los Angeles); Edward Dale, Vice President of Safeway Stores; and Allen Agnew Maxfield.<sup>41</sup> Maxfield served as Director-in Charge of the Santee-Textile branch. Along with this location, Seaboard operated branches elsewhere in Los Angeles at 6601 Hollywood Boulevard and 3134 and 5501 Wilshire Boulevard.<sup>42</sup>

The Santee-Textile branch opened in 1934 in the ground floor retail space of the Maxfield Building. The decision to open this location within several blocks of its main branch exemplified the bank's commitment to serving the garment industry. The Maxfield Building's central location within the Garment District was the ideal location for a branch that would serve the garment industry exclusively. In a 1936 *Los Angeles Times* article, the garment industry is described as "one of the most consistent consumers of new banking credit" and Seaboard and Maxfield are specifically credited as "pioneers" in investing in this industry during an important formative period in its growth.<sup>43</sup>

In 1936, Bank of America, recognizing the financial value of Seaboard, acquired the bank, marking its entry into the garment business.<sup>44</sup> Bank of America continued operating the Santee-Textile branch in the Maxfield Building, assuming a role as the "Garment District's principal banker."<sup>45</sup> Bank of America reinforced its role as an industry specialist with intimate knowledge of supply chains and consumer demand by maintaining communication with purchasers and sources of raw material, in addition to attending fashion shows. The Bank also met with East Coast garment manufacturers to encourage them to relocate or expand regional operations in Los Angeles while identifying locations for new garment factories. In the 1930s, the primary specialization of the Santee-Textile branch was factoring; however, as the industry matured, more traditional lines of credit were increasingly used. By 1954, factoring was used for only one-third of the branch's garment industry customers.<sup>46</sup>

In 1947, the branch moved to a larger space at the intersection of E. Ninth and S. Los Angeles Streets, coinciding with significant garment industry growth after World War II. This branch, later called the Textile branch, continues to operate at the California Market Center. A Union Bank branch is also located in this complex.

Without the financing provided by Maxfield & Co. and Seaboard, the Los Angeles garment industry would not have become an internationally recognized economic powerhouse. Both organizations played fundamental, pioneering roles in financing the Los Angeles garment industry, underscoring the important role of the Maxfield Building in the development of the

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<sup>40</sup> "Display Ad 11," *Los Angeles Times*, 22 July 1924, 7.

<sup>41</sup> "Display Ad 16," *Los Angeles Times*, 11 June 1929, 12.

<sup>42</sup> "Display Ad 5," *Los Angeles Times*, 21 December 1936, 5.

<sup>43</sup> "Local Textile Loans Mount," *Los Angeles Times*, 27 December 1936, B7.

<sup>44</sup> "Announcing Consolidation," *Los Angeles Times*, 1936; "An Announcement by Bank of America," *Los Angeles Times*, 1947.

<sup>45</sup> James and James, 424.

<sup>46</sup> James and James, 425.

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surrounding Garment District. The Maxfield Building is eligible under Criterion A for its strong association with the financing and development of the Los Angeles garment industry during the period when the property was occupied by Maxfield & Co. and the Santee-Textile Branch of Seaboard and Bank of America.

### **High-rise Garment Factory Property Type**

The Maxfield Building is also eligible under Criterion C as it exemplifies a unique and significant property type in Los Angeles, the high-rise garment factory. Within the Garment District, the high-rise garment factory is the dominant type of building and the key domain for manufacturing in this industry.

Garment factories in Los Angeles were primarily built between the early 1900s and late 1940s. With high-rise designs—typically 12 stories, the height limit during the period—these buildings are generally organized with ground floor retail spaces and upper floor open lofts designed to flexibly accommodate needs of diverse garment manufacturing tenants, resulting in non-repetitive upper floor plans.

Garment factories were designed to maximize efficiency among workers, promoted through optimal lighting and ventilation, in addition to protection from fire and vibration. Consequently, these buildings are typically constructed of reinforced concrete, exposed at exteriors and interior spaces, and feature large expanses of industrial steel sash windows with operable and fixed portions (industrial sash). In contrast to factories located outside downtown Los Angeles, which often featured low-rise designs spread out over a large area, high-rise garment factories in the Garment District maximized use of limited valuable land by building vertically in order to construct necessary amounts of industrial space.

The design of garment factories was closely linked to the vertical organization of manufacturing companies. These buildings served all stages of the garment manufacturing process, including cutting, sewing, and distribution. Interior spaces ranged from large unfinished production rooms with high ceilings able to accommodate large cutting tables and multiple sewing machines to small finished offices.

Building exteriors ranged from highly elaborate designs featuring popular and Period Revival styles that adorned other commercial buildings in downtown Los Angeles to utilitarian buildings with minimal ornamentation, emphasizing exposed concrete and industrial sash. Closely associated with industrial innovation, elements of Art Deco and Streamline Moderne architectural styles were also frequently integrated in the designs of both elaborate and more utilitarian garment factories.

The Maxfield Building exemplifies all character defining features of the high-rise garment factory property type. It comprises 12 stories, in addition to a mezzanine and basement. Large expanses of industrial sash are featured on three elevations, and reinforced concrete is visible at the exterior, in addition to most interior spaces. Glazing essentially fills the frame of the building

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to allow as much light as possible to enter the interior. Above the first story, which includes a retail space, upper floors consist of large open lofts and smaller offices. However, unlike other examples of National Register-listed high-rise garment factory buildings—including the Textile Center and Garment Capitol Buildings, both designed in a heavily ornamented Gothic Revival style—Cooper designed the Maxfield Building with understated character and cleverly used simplified Art Deco elements to emphasize the building’s verticality.

A *Los Angeles Times* article on construction of the Maxfield Building describes its clean design as an innovative “new type of architecture dealing with proportion of concrete mass rather than expensive ornamentation...Simplicity, character and refinement of proportions are the key notes of the design.”<sup>47</sup> The article further describes that the proposed cost of \$250,000 for construction as relatively low, underscoring ability to construct the building quickly using minimal materials. Cooper used the Maxfield Building as a pivotal opportunity to revolutionize efficiency in design of the high-rise garment factory property type by showcasing exposed concrete in place of elaborate ornamentation. The understated, utilitarian aesthetic became a standard characteristic of later garment factories designed by Cooper and other architects. In describing this trend, a subsequent *Los Angeles Times* article on construction of the Cooper-designed Income Properties Building nearby at E. Eighth and S. Alameda Streets notes, “the exterior treatment of the building will be similar in many respects to a number of other reinforced concrete buildings designed and built in Los Angeles in recent years by the same contractor, in which the mass concrete element of design is featured, rendering to the appearance of the structure a pronounced simplicity.”<sup>48</sup> The Maxfield Building’s construction techniques set a precedent for other high-rise garment factories in the Los Angeles Garment District.

### **John Montgomery Cooper**

John Montgomery Cooper designed and constructed the Maxfield Building, along with numerous other buildings representing eclectic property types and styles throughout Los Angeles and southern California. He played a particularly important role in designing many of the Los Angeles Garment District’s high-rise garment factories.

Born in Dayton, Ohio in 1883, Cooper attended Yale University and later worked as an engineer on the Panama Canal. He was identified in the 1910 United States Census as a carpenter residing in Dayton,<sup>49</sup> and moved that same year to Los Angeles.<sup>50</sup> He received his architectural license in 1913.<sup>51</sup> Shortly thereafter, he opened his first practice with architect Frank H. Webster in Long Beach, California, but the partnership dissolved in 1919.<sup>52</sup> An article appearing in the *Los*

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<sup>47</sup> “Concrete in Mass Now Featured,” *Los Angeles Times*, 6 Jul. 1924, D1.

<sup>48</sup> “New Industrial Building Started by Cooper Firm.” *Los Angeles Times*, 8 February, 1925, F14.

<sup>49</sup> 1910 United States Census, City of Dayton, Ohio, Supervisor’s District No. 2, Enumeration District No. 66, Sheet No. 2 B.

<sup>50</sup> “John M. Cooper, Noted Southland Architect, Dies,” *Los Angeles Times*, 29 May, 1950, A2.

<sup>51</sup> “John M. Cooper, Noted Southland Architect, Dies,” A2.

<sup>52</sup> Webster designed other buildings in the Los Angeles area, including the Villa Bonita apartment building in Hollywood; City of Los Angeles Historic-Cultural Nomination for Villa Bonita, prepared by Chattel Architecture, Planning & Preservation, Inc., 2008.

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*Angeles Times* in 1916 indicates prominent architect William Douglas Lee worked with him at the time, noting Cooper and his “associate in architecture W. Douglas Lee” designed a 10-story hotel known as “Hotel Gothic” at W. Sixth and S. Flower Streets in downtown Los Angeles.<sup>53</sup> Cooper is identified in the 1920 United States Census as an architect residing at 932 W. 46<sup>th</sup> Street in Los Angeles, with his wife, Rose, son Thomas R., and daughter Marilyn.<sup>54</sup> By 1930, he resided at 523 N. Bedford Drive in Beverly Hills with his wife and son.<sup>55</sup> He died in 1950 at age 66 at his home on Bedford Drive, survived by Rose, Thomas, three daughters—Mrs. Frances O’Donnell, Mrs. Mary Anne Bell, and Mrs. Janet Pickett, and seven grandchildren.<sup>56</sup>

His company, the John M. Cooper Company, Inc., was extremely productive in the 1920s and 1930s, and unique in that it was both an architectural and general contracting firm.<sup>57</sup> The company designed and built over 40 buildings in southern California, most of which were in the Los Angeles area. Work encompassed a variety of property types, including industrial warehouses and factories, office buildings, retail stores, theatres, hotels, institutional buildings, and residential buildings. The majority of the firm’s work in Los Angeles served the city’s main industries, including buildings for garment manufacturing and distribution, auto and trailer production, furniture manufacturing, and food and poultry distribution. Its portfolio also included architecturally notable buildings in a variety of styles, such as the Mediterranean Revival Padre Hotel in Bakersfield, Art Deco Roxie and Wilshire Theaters in Los Angeles and Santa Monica, respectively, Streamline Moderne George Pepperdine College (early campus located on Vermont Avenue), and Spanish Colonial Revival La Arcada building in downtown Santa Barbara.

The breadth and quality of Cooper’s portfolio over many decades indicates that he was a notable architect and builder and that he specialized in designing and constructing industrial warehouses and factories like the Maxfield Building. Among other notable industrial properties designed and/or constructed by Cooper in Los Angeles are the Emil Brown & Co. building, the McComas Dry Goods Company, and Grether & Grether Building.<sup>58</sup>

### **Allen Agnew Maxfield**

The Maxfield Building was constructed for Allen Agnew Maxfield (1876-1947) in 1925 to house operations of his business, Maxfield & Co., a wholesale textile and dry goods company and factor. *The Los Angeles Times* described Maxfield as a pioneer in the textile trade,<sup>59</sup> an accurate description given his involvement in not only garment manufacturing but also garment industry financing. Maxfield served as a member of the Board of Directors of Seaboard National Bank

<sup>53</sup> “Taking Bids for Hostelry: Big Sixth-Street Project to Start Soon,” *Los Angeles Times*, 16 July, 1916, V1.

<sup>54</sup> 1920 United States Census, City of Los Angeles, Supervisor’s District No. 8, Enumeration District No. 357, Sheet No. 2 B.

<sup>55</sup> 1930 United States Census, County of Los Angeles, S.D. No. 16, E.D. No. 19-37, Sheet No. 14 B.

<sup>56</sup> “John M. Cooper, Noted Southland Architect, Dies,” *Los Angeles Times*, 29 May 1950, A2.

<sup>57</sup> Pacific Coast Architecture Database, *Cooper, John*, <https://digital.lib.washington.edu/architect/architects/520/> (January 2013).

<sup>58</sup> “Four New Projects: Plans Announced for Big Commercial Structures to be Erected in Near Future,” *Los Angeles Times*, 8 October 1922, V1; “Textile Block Gets Addition,” *Los Angeles Times*, 10 December 1922, V1.

<sup>59</sup> “Obituary 3, Allen A. Maxfield,” *Los Angeles Times*, 1947, 10.

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and Director-in-Charge of its Santee-Textile branch. He had prior experience with banking, having served as Vice President of Batesville National Bank in Arkansas in 1908,<sup>60</sup> and his father and grandfather also worked in banking.

Maxfield was born in Arkansas in 1876 and married to Minnie Rosenthal in 1898.<sup>61</sup> By 1900, he was living in Batesville, Arkansas, at which time he was working as a merchant.<sup>62</sup> He and Minnie lived with his father, Theodore Maxfield, who was also a merchant and prominent local businessman. The Maxfield family had a long history of involvement in local businesses and banking. Theodore Maxfield started the Maxfield store in Batesville in 1869, and his father (Allen A. Maxfield's grandfather), Uriah Maxfield, had long been engaged in Batesville businesses, such as general stores, hardware, furniture, dry goods, and banking.<sup>63</sup> Theodore Maxfield became president of the First National Bank of Batesville in 1905, and in 1906 organized the Theodore Maxfield Bank and Trust Company, which received a national charter and became Batesville National Bank by 1908.<sup>64</sup>

By 1910, Maxfield was living in Oklahoma City with his wife Minnie, three daughters Margaret, Alice, and Elise, and a servant.<sup>65</sup> He was working as a wholesale dry goods merchant. He moved to Los Angeles in 1918 and by 1920 was living on Valley View Street in Monrovia.<sup>66</sup> He had a son, Allen Jr., and was still working as a dry goods merchant. By 1930, Maxfield was living with his family and a maid on S. Madison Avenue in Pasadena and was employed as a manager of investments, reflecting his involvement in Seaboard's Santee-Textile branch and Maxfield & Co.<sup>67</sup> In 1940, Maxfield was still living on S. Madison Avenue in Pasadena, and his occupation was manager of an office building. Maxfield passed away in 1947.<sup>68</sup>

His business Maxfield & Co. was one of the earliest factors in Los Angeles and provided other garment industry services, including production and sales, in addition to managing the Maxfield Building. Prior to construction of the Maxfield Building in 1925, Maxfield & Co. rented space nearby at 744 S. Los Angeles Street,<sup>69</sup> in the M.J. Connell Building, a loft and light manufacturing building. Addresses associated with Maxfield & Co. when based at the Maxfield

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<sup>60</sup> *The Bankers' Magazine, Rhodes Journal of Banking and the Bankers' Magazine Consolidated*, Volume LXXVI (January to June 1908), 998.

<sup>61</sup> *Arkansas, County Marriages Index, 1837-1957*, [www.ancestry.com](http://www.ancestry.com), accessed June 2013.

<sup>62</sup> *1900 United States Census: Batesville, Independence, Arkansas; Roll: 61; Page: 11B; Enumeration District: 0045; FHL microfilm: 1240061*, [www.ancestry.com](http://www.ancestry.com), accessed June 2013.

<sup>63</sup> A.C. McGinnis, *A History of Independence County, Ark.*, <http://www.knology.net/~lizglenn/april76.htm>, accessed June 2013.

<sup>64</sup> A.C. McGinnis.

<sup>65</sup> 1910 United States Census, Oklahoma City, Supervisor's District No. 2, Enumeration District No. 211, Sheet No. 6 A.

<sup>66</sup> 1920 United States Census, Monrovia, Supervisor's District No. 8, Enumeration District No. 487, Sheet No. 13 A.

<sup>67</sup> 1930 United States Census, Pasadena, Supervisor's District No. 15, Enumeration District No. 19-1250, Sheet No. 2-A.

<sup>68</sup> Allen Maxfield's personal papers are now archived at the University of Arkansas Library Special Collections as part of the Maxfield, Allen, and McKee Family Papers (Manuscript Collection 1742).

<sup>69</sup> Los Angeles Board of Public Works, Department of Buildings, "Class A, Form 1, Permit # 44159, Application for the Erection of Buildings," issued 1 November 1924.

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Building include 813, 815, and 819 S. Santee Street, as listed in the Los Angeles City Directories. While listings in the City Directories identify the company as Maxfield & Co., ephemera, including letterhead from 1931, indicate that the company was also called Maxfield Investment Co.<sup>70</sup> According to the Maxfield Building chain of title, Maxfield & Co. owned the Maxfield Building in partnership with Eight Nineteen Santee Company, along with the rest of Maxfield's immediate family, who were listed as shareholders. After Maxfield's passing in 1947, his widow Minnie, son A.A. Maxfield Jr., remaining family, and Eight Nineteen Company inherited his individual share of Maxfield & Co., as well as the Maxfield Building. Maxfield & Co. continued to own the building until 1970, when it was purchased by Jack Needleman's ANJAC Fashion Company.

Although there were a few non-garment manufacturers, most tenants of the Maxfield Building were affiliated with the garment industry. The 1939 and 1942 Los Angeles City Directories list a number of manufacturers by address, and some include their trade. This includes businesses specializing in silk, textiles, cotton goods, and dry goods among other trades.<sup>71</sup>

While Maxfield was heavily involved in garment manufacturing and garment industry financing, his individual contributions do not appear to rise to a level of significance that would make the Maxfield Building eligible for National Register listing under Criterion B. Although he was President of Maxfield & Co. and Director-in-Charge of Seaboard, both located in the Maxfield Building, it is these organizations that played fundamental, pioneering roles in financing the Los Angeles garment industry, particularly through factoring, underscoring the important role of the Maxfield Building in development of the surrounding Garment District and thus contributing to the building's eligibility under Criterion A.

### **ANJAC Fashion Company**

The Maxfield Building was purchased from Maxfield & Co. by Jack Needleman (1921-1999) in 1970. Born in New York, Needleman was the first of an American born generation of a Russian-Jewish immigrant family and a high school dropout. He first worked as a jobber (a wholesaler who operates on a small scale or who sells only to retailers and institutions) in the New York Garment District before moving to Los Angeles in 1943.<sup>72</sup>

Needleman and his wife Annette were co-founders of ANJAC Fashion Company, a clothing manufacturing company they started in the early 1940s using a combination of their first names. ANJAC was launched with a dress Needleman designed to resemble an attractive robe his wife often wore. The company specialized in designing semi-fitted one- and two-piece dresses with long sleeves, easy skirts, and modified cowl necklines, mostly in black. Needleman described his

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<sup>70</sup> Allen Maxfield's personal papers are now archived at the University of Arkansas Library Special Collections as part of the Maxfield, Allen, and McKee Family Papers (Manuscript Collection 1742).

<sup>71</sup> Los Angeles City Directory, 1939; 1942.

<sup>72</sup> *United States Federal Census: 1940; Census Place: New York, Bronx, New York; Roll: T627\_2467; Page: 6B; Enumeration District: 3-277*, [www.ancestry.com](http://www.ancestry.com), accessed June 2013.

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women's clothing line as “dresses that are comfortable, practical, simple to get into and out of.”<sup>73</sup> ANJAC fashions were sold in southern California department store chains, including Desmond’s and Bullock’s Wilshire. ANJAC was headquartered at the Maxfield Building on the mezzanine after Needleman purchased the building.

Over his lifetime, Needleman amassed a large real estate portfolio in downtown Los Angeles, including the Orpheum Theater, Grand Olympic Auditorium, and Garment Capital Building. He also owned about 60 parking lots and parking structures in downtown Los Angeles. Needleman was a major donor to University of Southern California (USC), City of Hope, and Los Angeles Conservancy.<sup>74</sup>

While Needleman and ANJAC have been intimately involved in growth and development of the Los Angeles garment industry, their association with the Maxfield Building began in 1970, outside of the period of significance (1925-1947). For their contributions to post-1970 preservation and revitalization of downtown Los Angeles, they may become significant over time.

### **Developmental history/additional historic context information**

#### **United States Garment Industry**

The rise of the United States garment industry began during the Civil War, and stemmed from demand for ready-made soldiers’ uniforms. Prior to this time, most Americans made their own clothes at home, and tailors custom fabricated clothing for wealthy customers. The one ironic exception was production of ready-made clothes for slaves working at Southern plantations, as their masters did not want them spending time making their own.<sup>75</sup> Ready-made clothing relied on earlier inventions associated with textile production, such as the cotton mill, patented in 1793, and sewing machine, introduced in 1844. By the end of the 1860s, Americans bought most of their clothing rather than making it themselves.<sup>76</sup>

The United States garment industry exploded after the Civil War.<sup>77</sup> In 1860, there were 188 garment manufacturers recorded in the Census, employing 5,739 people, 4,850 of whom were women; the industry gross domestic product (GDP) was \$7,181,039. By 1880, there were 562 manufacturers, employing 25,192 people, 22,253 of whom were women, with an industry GDP increased to \$32,000,000. Analysis of women employees reflects a broader trend toward women working outside the home, which decreased the number of women producing their own clothing and further increased demand for ready-made clothing for men, women, and children.

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<sup>73</sup> “Display Add 69,” *Los Angeles Times*, 1969, G6.

<sup>74</sup> “Obituary; Jack Needleman; Clothing Executive,” *Los Angeles Times*, 4 May 1999, 24.

<sup>75</sup> Lower East Side Tenement Museum, *History of the Garment Industry, Tenement Encyclopedia, Chapter Six: Garment Industry*, <http://www.srnteach.us/HIST1700/html/projects/unit3/popups/readings/garment.html> (June 2013).

<sup>76</sup> Lower East Side Tenement Museum.

<sup>77</sup> Gotham Center, *Garment Industry History Initiative*, <http://www.gothamcenter.org/garment/> (June 2013).

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The earliest national centers for textile production were located in New England and Mid-Atlantic states. Production not only focused on cloth but also on machinery used in textile mills. The first yarn-spinning mill was established in 1792 by Samuel Slater in Pawtucket, Rhode Island. Francis Cabot Lowell opened Boston Manufacturing Company in Waltham, Massachusetts in 1815, which became the first vertically integrated factory in the United States, housing all operations for cloth production under one roof.<sup>78</sup>

Beginning in the later part of the 1800s, New York City rose to prominence as the largest garment manufacturing center in the country. Conditions, such as abundant immigrant labor, primarily from southern and eastern Europe, and extensive distribution networks, provided the impetus for exponential growth. By 1910, 70 percent of women's clothing and 40 percent of men's clothing was produced in Manhattan.<sup>79</sup>

Other major garment manufacturing centers prior to World War I were Philadelphia, Boston, Chicago, Cleveland, and Baltimore. The garment and textile industries were among Philadelphia's largest in both employment and value, supported by a major department store base. In 1918, 147 mills produced wools and worsted in that city. Between 1890 and the 1940s, seven percent of Cleveland's workforce was based in garment factories. Major garment manufacturing companies in Cleveland included Joseph & Feiss Co., Kaufman Hays, Richman Brothers Co., Bobbie Brooks, Inc., and Printz-Biederman Co.<sup>80</sup>

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<sup>78</sup> Laurence F. Gross and Russell A. Wright, "Historic Structure Report – History Portion, Boott Mill Complex, Lowell National Historical Park," National Park Service, 1985.

<sup>79</sup> Gotham Center.

<sup>80</sup> Stanley Garfinkle, *Garment Industry – The Encyclopedia of Cleveland History*, <http://ech.case.edu/cgi/article.pl?id=GI>, accessed June 2013.



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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: Bank of America Historical Collection

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

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**10. Geographical Data**

**Acreeage of Property** less than one acre

**Latitude/Longitude Coordinates**

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

(enter coordinates to 6 decimal places)

1. Latitude: 34.0411149 Longitude: -118.252295

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

The building is bounded to the north by E. 8<sup>th</sup> Street; south, E. 9<sup>th</sup> Street; east, Los Angeles Street; and west, Santee Street.

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

Boundary includes the entire city lot that has been historically associated with the property.

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### 11. Form Prepared By

name/title: Robert Chattel  
organization: Chattel, Inc  
street & number: 13417 Ventura Boulevard  
city or town: Sherman Oaks state: CA zip code: 91423  
e-mail: [robert@chattel.us](mailto:robert@chattel.us)  
telephone: (818) 788-7954  
date: August 2016; Revised March 2017

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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: Maxfield Building  
City or Vicinity: Los Angeles  
County: Los Angeles  
State: CA  
Photographer: Robert Chattel  
Date Photographed: July 27, 2016

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

1 of 50	East elevation, view southwest
2 of 50	South elevation, view northwest
3 of 50	East elevation, view northwest
4 of 50	East elevation, view west
5 of 50	North and west elevations, view southeast
6 of 50	Ground floor, view southeast
7 of 50	Ground floor, view west

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8 of 50	Ground floor, view northwest
9 of 50	Ground floor, view northeast
10 of 50	Ground floor, view east
11 of 50	Ground floor, view southeast
12 of 50	Ground floor, view southwest
13 of 50	Ground floor, view northeast
14 of 50	Ground floor, view southeast
15 of 50	Ground floor, view northwest
16 of 50	Rooftop, view northeast
17 of 50	Rooftop, view southwest
18 of 50	Rooftop, view east
19 of 50	Rooftop, view northwest
20 of 50	Rooftop, view southeast
21 of 50	Twelfth floor, view northwest
22 of 50	Twelfth floor, view northwest
23 of 50	Twelfth floor, view southwest
24 of 50	Twelfth floor, view southwest
25 of 50	Twelfth floor, view south
26 of 50	Twelfth floor, view southwest
27 of 50	Twelfth floor, view southeast
28 of 50	Twelfth floor, view southwest
29 of 50	Eighth floor, view east
30 of 50	Eighth floor, view east
31 of 50	Eighth floor, view southeast
32 of 50	Eighth floor, view south
33 of 50	Eighth floor, view west
34 of 50	Eighth floor, view northwest
35 of 50	Eighth floor, view north
36 of 50	Eighth floor, view northwest
37 of 50	Eighth floor, view south
38 of 50	Eighth floor, view west
39 of 50	Eighth floor, view southwest
40 of 50	Second floor, view east
41 of 50	Second floor, view east
42 of 50	Second floor, view northwest
43 of 50	Second floor, view southeast
44 of 50	Second floor, view south
45 of 50	Second floor, view south
46 of 50	Second floor, view north
47 of 50	Basement, view northwest
48 of 50	Basement, view southwest
49 of 50	Basement, view northeast
50 of 50	Basement, view south



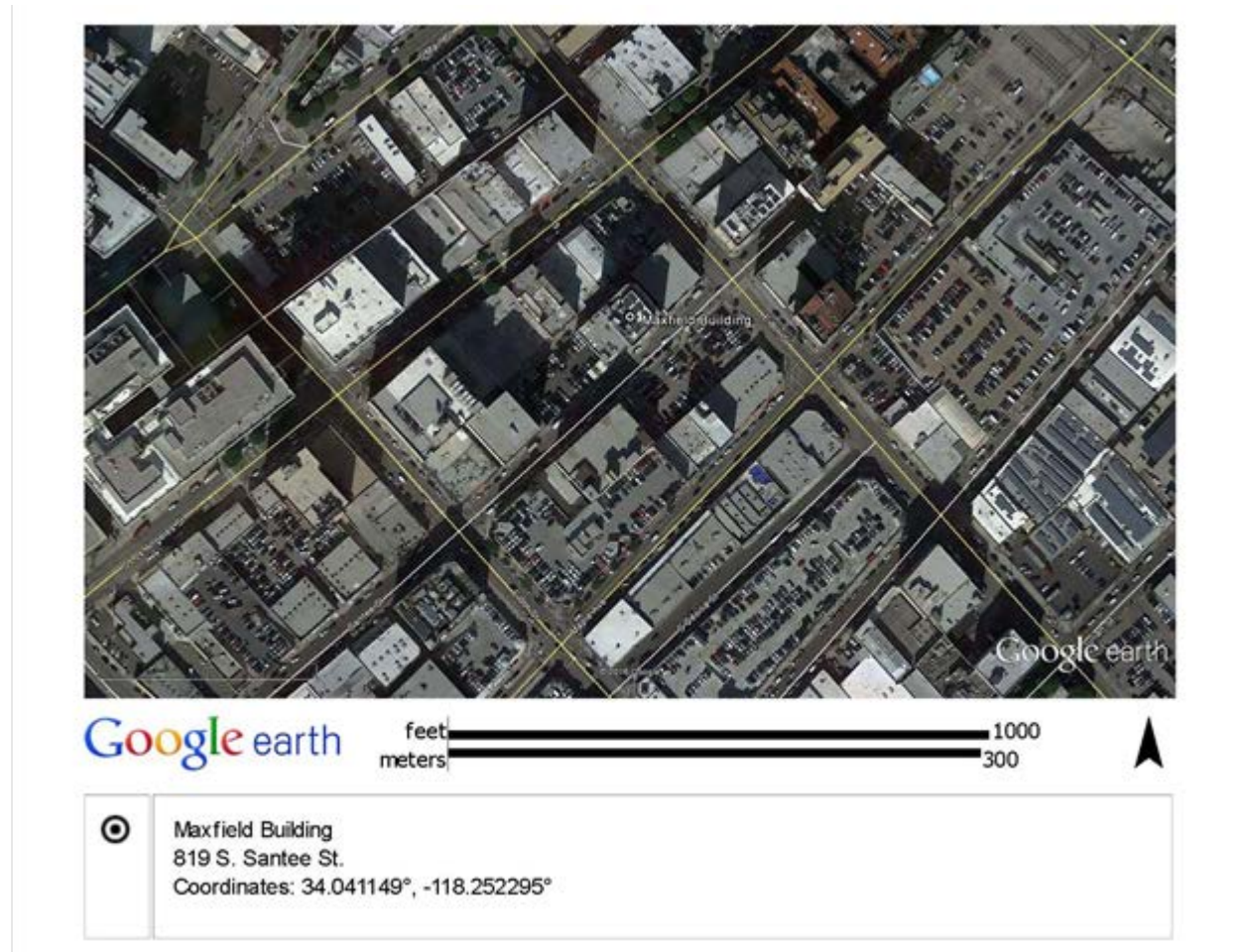
Maxfield Building  
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### Location Map

Latitude: 34.0411149

Longitude: -118.252295



**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

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**Photo Key 1 of 7**

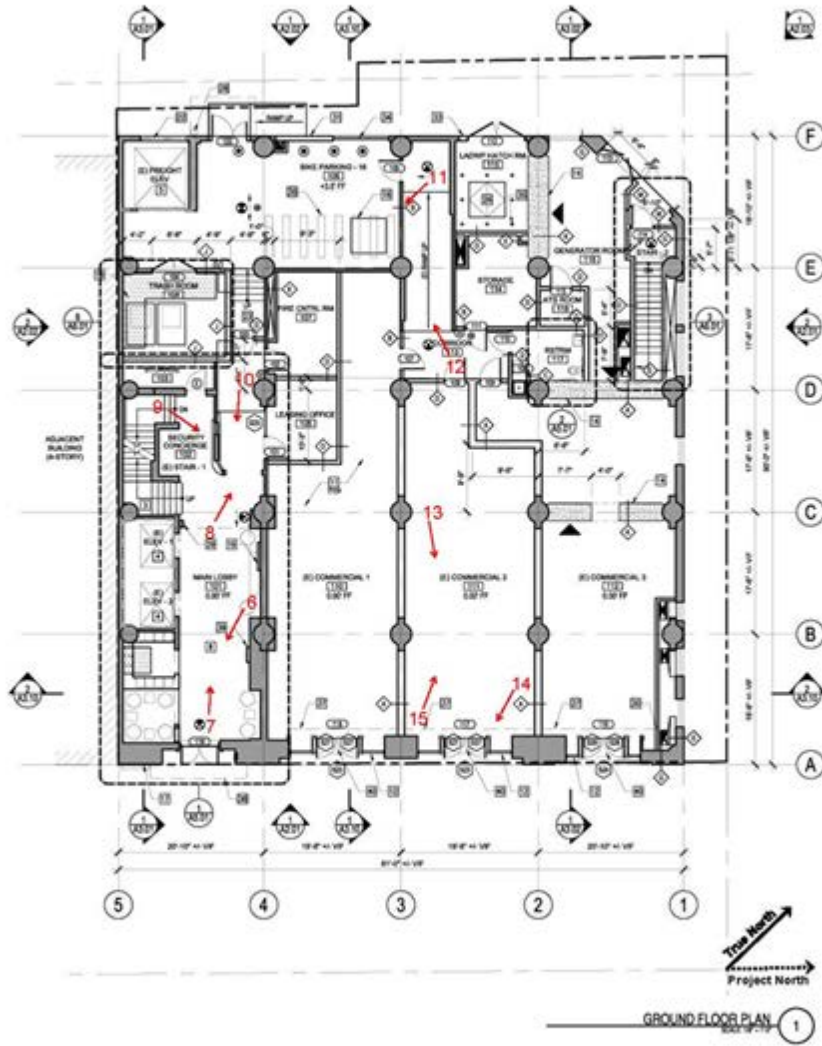


Parcel map of the subject property with locations of exterior photos noted (source of base map: County of Los Angeles 2016)

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Photo Key 2 of 7

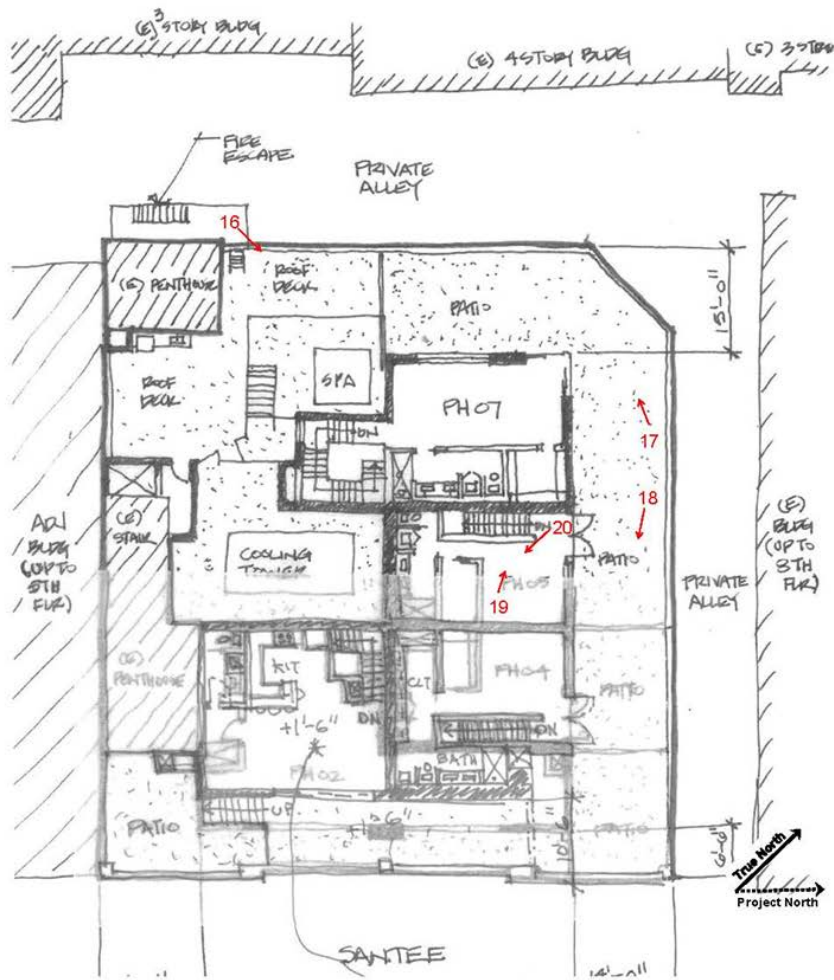


Ground floor plan with locations of interior photos noted (source of base map: PSL Architects 2013)

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Photo Key 3 of 7

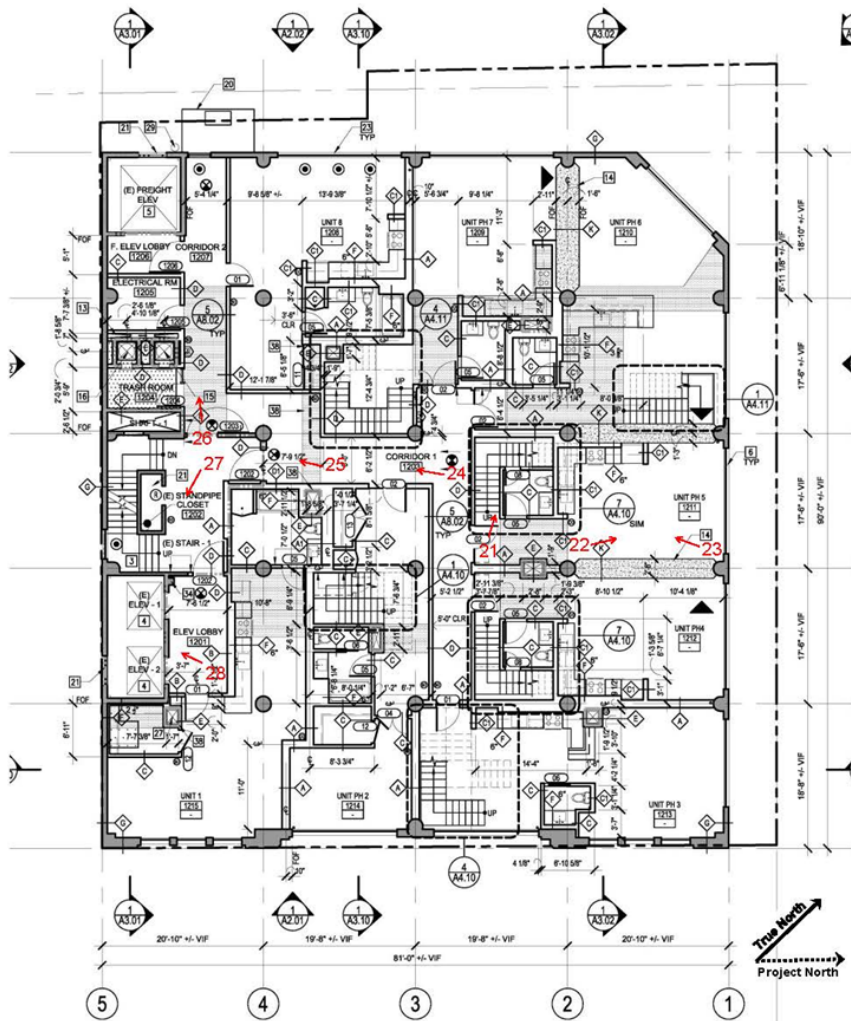


Rooftop floor plan with locations of interior and exterior photos noted (source of base map: PSL Architects 2014)

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### Photo Key4 of 7

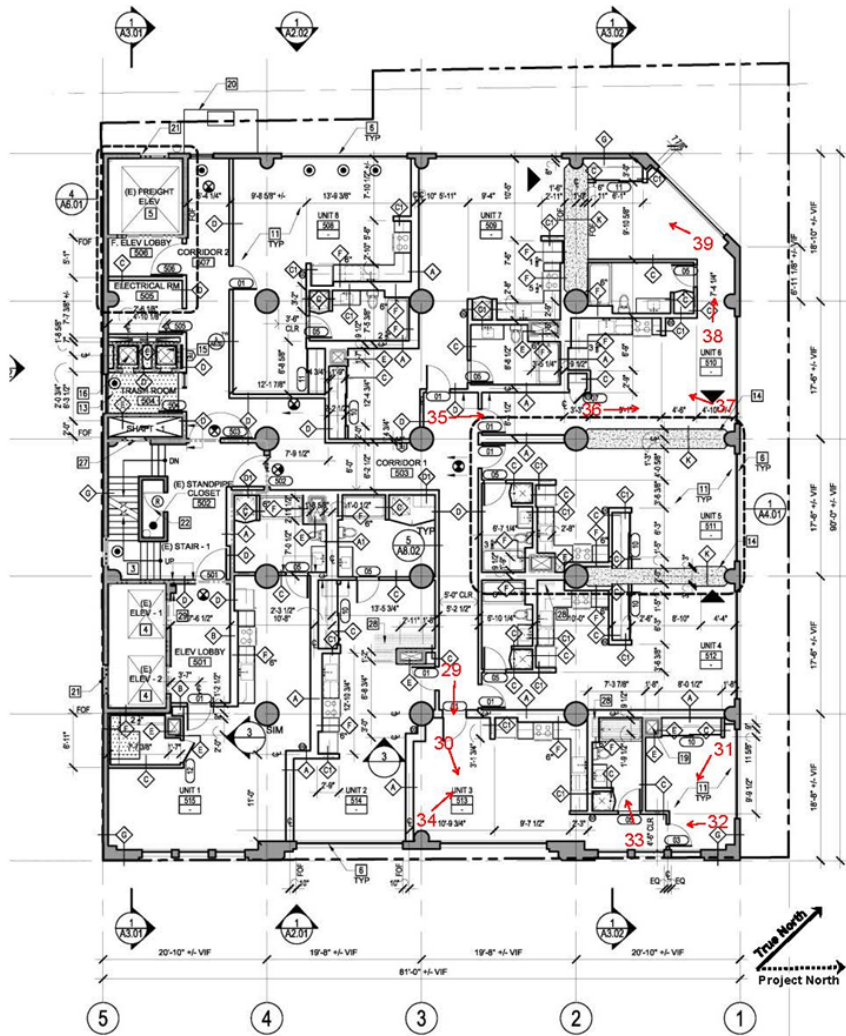


Twelfth floor plan with locations of interior photos noted (source of base map: PSL Architects 2013)

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Photo Key 5 of 7



Eighth floor plan with locations of interior photos noted (source of base map: PSL Architects 2013)

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Photo Key 6 of 7



Second floor plan with locations of interior photos noted (source of base map: PSL Architects 2013)

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Photo Key 7 of 7



Basement plan with locations of interior photos noted (source of base map: PSL Architects 2013)




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**Figure 1.** Article describing Maxfield Building design as “new type of architecture dealing in proportion of concrete mass rather than expensive ornamentation” (*Los Angeles Times*, 1924)

CONCRETE IN MASS NOW FEATURED  
*Eliminate Expensive Ornamentation in Proposed Building*



MAXFIELD BLDG

Maxfield Building for Santee Street

INTRODUCING to Los Angeles a new type of architecture dealing in proportion of concrete mass rather than expensive ornamentation. Architect John M. Cooper has created quite a distinction in the new American art, which has seen a higher development locally than perhaps anywhere else in the world. Simplicity, character and refinement of proportion are the keystone of the design. This novel structure is planned to be erected on Santee street, between Eighth and Ninth streets, for A. A. Maxfield, at a cost of not more than \$22,000. This cost is considered very low, inasmuch as the specifications provide for a height-limit building, 31,925 feet and of concrete construction. When completed it will be one of the finest types of construction of its kind in the city.

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**Figure 2.** Article on factory construction in Los Angeles with photos of Maxfield Building construction (lower right) and completion (center top) (*Los Angeles Times*, 1925)



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**Figure 3.** Maxfield Building, view of north and west elevations shortly after construction, note painted signage reading “MAXFIELD & COMPANY WHOLESALE TEXTILES” (USC Libraries Special Collections circa 1925)



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**Figure 4.** Maxfield Building (left), note painted signage reading “MAXFIELD & COMPANY FACTORS AND SELLING AGENTS” (USC Libraries Special Collections, 1927)



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**Figure 5.** Maxfield Building (right), south elevation (USC Libraries Special Collections, 1927)



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**Figure 6.** Maxfield Building (at center), north and west elevations, (USC Libraries Special Collections, 1931)



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**Figure 7.** Maxfield Building, east façade and north elevation (USC Libraries Special Collections, 1931)



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**Figure 8.** Bank of America Santee-Textile branch in Maxfield Building (Bank of America Historical Collection, 1940-1941)





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**Figure 9.** Interior of Bank of America Santee-Textile branch at Maxfield Building (Bank of America Historical Collection, 1940-1941)

