

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

DRAFT

Historic name: St. Andrews Square Historic District

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: Parts of both sides of St. Andrews Place, Gramercy Place, and Manhattan Place from Beverly Boulevard to 3rd Street

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

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

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

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>111</u>	<u>65</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>111</u>	<u>65</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY MOVEMENTS:

Bungalow/Craftsman

Prairie School

LATE 19TH AND 20TH CENTURY REVIVALS:

Colonial Revival

Mission/Spanish Colonial Revival

Mediterranean Revival

Tudor Revival

OTHER: Minimal Traditional

Materials: (enter categories from instructions.)

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

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

St. Andrews Square is an irregularly shaped four-block historic district located near the Wilshire Center area of central Los Angeles, just northwest of Western Avenue and 3rd Street. The mostly single-family residential district includes parcels on both sides of Gramercy Place, St. Andrews Place, and Manhattan Place between Beverly Boulevard and 3rd Street. Some of the parcels have addresses on 1st Street, 2nd Street, 3rd Street, and Council Street. The topography of the district is flat, and the district has a regular, rectilinear street grid pattern. Lot sizes are modest, and most properties have uniform setbacks, detached garages, driveways with curb cuts, and front lawns with concrete steps to accommodate a small slope. Multi-family resources in the district are generally compatible in scale with the single family resources. The district was developed as multiple tracts in close proximity to Los Angeles Railway streetcar lines. Most buildings are constructed in the Bungalow/Craftsman style, with the Prairie School, Colonial Revival, Mission/Spanish Colonial Revival, Mediterranean Revival, Tudor Revival, and Minimal Traditional styles also represented. Of the 176 total resources, 111 are district contributors. Sixty-five resources are noncontributors to the district due to loss of integrity or post-period of

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significance construction. The district retains all aspects of historic integrity. The resources have mostly been well maintained, keeping enough of the original materials and workmanship intact. Even when alterations are visible from the street, they do not detract from the overall feeling of the neighborhood, nor do the alterations diminish the integrity of design for the district as a whole. Later development within the boundaries, while of a different style, largely maintained the height of the surrounding buildings, so integrity of setting has not been compromised. The district retains its original development pattern, still being almost entirely residential.

Narrative Description

The residential neighborhood of St. Andrews Square has a distinct feeling that is separate from the nearby major thoroughfares of Western Avenue, Beverly Boulevard, and 3rd Street. Development within the district boundary is a mix of one and two story buildings, with relatively narrow streets. To the west of St. Andrews Square is the National Register listed Wilton Historic District (Reference #79000490) and the California Register-listed North Wilton Historic District, both of which mostly consist of Craftsman houses. Moving south of the district, larger multi-family residential development across 3rd Street breaks the continuity of single family houses. The major thoroughfare of Beverly Boulevard lies to the north. To the east of the district, larger multi-family development on Manhattan Place, parts of St. Andrews Place, and parts of Gramercy Place break the continuity of single family houses. Seventy-five of the district's buildings were constructed in the Craftsman style, with twenty-five in the Colonial Revival style, four in the Prairie style, two in the Dutch Colonial Revival style, seven in the Spanish Colonial Revival style, five in the Mediterranean Revival style, two in the Tudor Revival style, one in the Italian Renaissance Revival style, two in the French Norman style, and four in the Minimal Traditional style.

Craftsman¹

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 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.

¹ 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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[American] Colonial Revival²

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

Dutch Colonial Revival³

Like its other American Colonial Revival counterparts, the Dutch Colonial style enjoyed a revival in the late nineteenth and early twentieth centuries. Dutch Colonial architecture was based upon architecture and housing types from the Netherlands dating back to the medieval period. It can be found in the northeastern portion of the country, from Pennsylvania in the south to inland New York in the north. The most widely recognized aspect of Dutch Colonial architecture is the gambrel roof, though this was not used exclusively. Gambrel roofs were often found in New Jersey and the Hudson River Valley early in the colonial period, and later in New York after it was acquired by the English.

Prairie⁴

Prairie style is an indigenous American style developed by a group of Chicago architects known collectively as the Prairie School. Frank Lloyd Wright is the acknowledged master of the Prairie house. His later designs emphasized the horizontal with the central portion of the house rising higher than the wings and the eaves extending well beyond the wall. Open floor plans and bands of casement windows, often continuing around corners, emphasized the flow of space on the interior. A West Coast version of the Prairie style developed simultaneously to, and slightly different from, the Midwestern version. Almost exclusively applied to domestic architecture, the Prairie style in Los Angeles is defined by simple rectangular volumes and strong horizontal lines. Some of the same architects working with the Craftsman idiom, such as Sumner Hunt and Silas Burns, also designed Prairie style buildings. They replaced the hipped roof found on the

² Excerpted and adapted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: American Colonial Revival, 1895-1960," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

³ Ibid.

⁴ 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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Midwestern Prairie house with a flat roof and retained the overhanging eaves. Exteriors were almost always sheathed in stucco instead of wood, brick, or stone.

Spanish Colonial Revival⁵

Influential in the spread of Spanish Colonial Revival architecture were the Spanish-style buildings at the 1915 Panama California Exposition in San Diego, designed by Bertram Goodhue and Carleton Winslow, Sr. 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. They stressed the appropriateness of Mediterranean form for a climate such as Southern California's and called out the elements of the style. In addition to expanses of unbroken white or pastel-colored walls and low-sloped red tile roofs, Requa noted the importance of enclosed outdoor spaces and the need for details such as wrought iron for balconies and for *rejas*, or window grilles. Spanish Colonial Revival became ubiquitous in 1920s Los Angeles. Most every building type made use of it, employing all forms of construction—wood frame, brick masonry, reinforced concrete, even adobe. Because of the stress on picturesquely assembled masses, Spanish Colonial Revival style was extremely flexible. It could vary in scale and use.

Mediterranean Revival⁶

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 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. The Mediterranean Revival style roof is typically hipped, while that of the Spanish Colonial Revival style 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.

Tudor Revival⁷

Tudor Revival style comprises buildings that form a bridge between the Arts and Crafts movement, rooted in authenticity, and Period Revival styles, rooted in evocative fantasy. The Tudor Revival style was usually chosen for demonstrating tasteful restraint and traditionalism

⁵ 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.

⁶ Ibid.

⁷ Excerpted from City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Period Revival, 1919-1950," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

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with decorative elements. Its popularity continued through the Great Depression as a style that was neither extravagant nor austere. Its association with traditional domestic English architecture led to its popularity as a style of nostalgia, harkening back to simpler times.

Italian Renaissance Revival⁸

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

French Norman⁹

The least decorative of the styles within the Period Revival theme, French Norman buildings were related to vernacular examples in Europe seen overseas by veterans of the First World War and reimagined in early films French Norman style usually involved one or two design elements on a relatively minimalist building. It often incorporated design elements from other styles of architecture based on French historical periods and regions. French Provincial is sometimes used to describe French Norman style buildings with fanciful and decorative designs that are not quite decorative enough to qualify as the Chateausque style. In domestic architecture, French Norman designs were based on rambling French farmhouses and inspired by smaller French manor houses rather than grand chateaux. Like all Period Revival styles, French Norman buildings were intended to be picturesque and emotionally evocative of a time and place most people were not familiar with firsthand. The entertainment industry in Los Angeles played a role in creating the image of French Norman buildings and in creating emotional associations with the style.

⁸ 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.

⁹ Excerpted and adapted from City of Los Angeles, “Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering, 1850-1980 Theme: Period Revival, 1919-1950,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2016.

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Minimal Traditional¹⁰

A housing type that developed as a simplification of historic styles is Minimal Traditional. The style emerged in the late 1930s to become one of Southern California's dominant architectural styles for housing in the 1940s. Generally, architectural detail in this style is kept at a minimum. The restrained use of ornament and space in a traditional form characterize the style and give it its name. This type of house was built in great numbers in the years immediately before and after World War II, especially in large tract-housing developments. The style enjoyed great popularity in Southern California where, as a result of thriving local industry, housing construction continued to boom throughout the Depression and World War II.

Resource Count and Classification

The buildings are well-maintained and mostly unaltered. Some of the houses have unobtrusive additions to the side or rear. The uniformity of the lawns and driveways is still mostly intact, although some carports and perimeter fences have been added. Noncontributors consist of original houses that have been severely altered through additions, re-cladding, and door and window replacement, as well as some two-story Mid-Century apartment buildings.

Most of the houses include detached garages in the rear of the parcel, as seen in satellite photography. Nearly all of the garages are either partially or fully obscured when viewed from the street. As a result, their presence is indicated in the property descriptions without being counted as resources. When the garage is clearly visible from the sidewalk, it has been counted as a separate resource.

Resources built outside the period of significance were classified noncontributing. Disruption of original fenestration patterns or significant additions on the primary elevation generally classified resources as noncontributors. Replacement of windows within original openings was generally accepted; replacement of recessed windows with flush mounted windows classified the resource noncontributing. Removal of original wood siding generally classified a property noncontributing, unless retention of another prominent element such as a porch or overhanging eaves is sufficient to retain integrity of feeling.

Resources are listed street by street starting with north-south streets from west to east, with the addresses north of 1st Street on a given street listed before addresses south of 1st Street. The few remaining resources with addresses on north-south streets are listed by street name alphabetically.

Architectural Descriptions

1. 102 N. Gramercy Place	APN: 5516021009	Contributor	1909
Architect, Builder, and Original Owner: Unknown			Photo 1

¹⁰ Excerpted from City of Glendale Historic Preservation Commission, "Glendale Design Guidelines for Residential Buildings in Adopted Historic Districts," 2006.

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A one story single family house in the Craftsman style. It has an irregular plan, a gable and hip roof, clapboard siding, and a detached garage. Details include an entry porch; brick piers; brick chimney; partially glazed front door; and wood casement, double hung, and picture windows.

2. 108 N. Gramercy Place APN: 5516021010 Contributor 1913
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, and wood casement windows.

3. 109 N. Gramercy Place APN: 5516018008 Noncontributor 1913
Architect and Builder: Pacific Mortgage Co.
Original Owner: Lilian R. Hake

A two story single family house in the Craftsman style, with accessory dwelling unit behind. Siding has been replaced. Windows have been replaced. Porch has been altered.

4. 111 N. Gramercy Place APN: 5516018007 Noncontributor 1912
Architect, Builder, and Original Owner: Unknown

A one story single family house with no discernible style after alterations, with accessory dwelling unit behind.

5. 112 N. Gramercy Place APN: 5516021011 Noncontributor 2012
Architect, Builder, and Original Owner: Unknown

A two story single family house with no discernible style.

6. 117 N. Gramercy Place APN: 5516018006 Noncontributor 1919
Architect: Unknown Builder: Harry H. Belden
Original Owner: W.H. Goodus

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable and hip roof, and stucco cladding. Windows and primary door have been replaced. Siding has been replaced.

7. 118 N. Gramercy Place APN: 5516021012 Contributor 1911
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style with accessory dwelling unit in the rear. It has an irregular plan, a gable roof, and clapboard siding. Details include an entry porch, brick chimney, decorative brackets, and wood casement windows. Entry steps have been altered.

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8. 122 N. Gramercy Place APN: 5516021013 Noncontributor 1913
Architect, Builder, and Original Owner: Zens and Shelton

A two story single family house with no discernible style after alterations.

9. 123 N. Gramercy Place APN: 5516018005 Contributor 1912
Architect: Lester Hibbard Builder: J.H. Knoher
Original Owner: John Halloran

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include an entry porch and stucco piers. Windows have been replaced. Siding has been replaced; porch and overhanging eaves maintain integrity of feeling.

10. 128 N. Gramercy Place APN: 5516021014 Contributor 1915
Architect: Lester Hibbard Builder: E.S. Shapland
Original Owner: L.H. Cochran

A two story single family house in the American Colonial Revival style. It has an irregular plan, a gable and hip roof, clapboard and shingle siding, and a detached garage. Details include a covered entry, stucco chimney, clipped gables, and wood double hung windows.

11. 129 N. Gramercy Place APN: 5516018004 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has a rectangular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, cast stone piers, stucco chimney, and wood picture windows.

12. 133 N. Gramercy Place APN: 5516018003 Noncontributor 1919
Architect: F.M. Tyler Builder: Tyler & Co.
Original Owner: B.L. Tyler

A one story single family house with no discernible style after alterations. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Front porch has been added.

13. 134 N. Gramercy Place APN: 5516021015 Noncontributor 1915
Architect: Frank Hassfelter Builder: W.F. Jons
Original Owner: C.G. Frageton

A one story single family house in the Prairie style with later addition to the rear. It has an irregular plan, a flat roof, clapboard, stucco siding, and a detached garage. Windows have been replaced. Front porch supports have been altered.

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14. 139 N. Gramercy Place APN: 5516018002 Contributor 1913
 Architect and Builder: Unknown Original Owner: G.E. Shelton **Photo 2**

A one story single family house with a later addition to the rear in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch and wood casement and picture windows. Front steps have been replaced.

15. 140 N. Gramercy Place APN: 5516021016 Noncontributor 1919
 Architect, Builder, and Original Owner: Ira G. Marshall

A two story single family house with no discernible style after alterations.

16. 148 N. Gramercy Place APN: 5516021017 Noncontributor 1973
 Architect: Ben Neuman Builder: Roy A. Takei
 Original Owner: Hermes Lodge Rosicrucian Order

A two story lodge hall in the Mid-Century Modern style.

17. 149 N. Gramercy Place APN: 5516018001 Contributor 1911
 Architect, Builder, and Original Owner: Unknown **Photo 3**

A two story single family house with a later addition to the rear in the Craftsman style. It has an irregular plan, a gable and hip roof, shingle siding, and a detached garage. Details include an entry porch, stone piers, stone chimney, flared eaves, partially glazed front door, and wood casement and picture windows.

18. 149 N. Gramercy Place Garage APN: 5516018001 Contributor 1911
 Architect, Builder, and Original Owner: Unknown

A one story garage with wood shingle siding and a gable roof.

19. 202 N. Gramercy Place APN: 5516020011 Noncontributor 1919
 Architect: F.M. Tyler Builder: Unknown
 Original Owner: B.L. Tyler

A one story single family house with a later addition to the rear in the American Colonial Revival style. It has an irregular plan, a gable and mansard roof, stucco cladding, and a detached garage. Details include a portico, columns, and brick chimney. Windows and primary door have been replaced. Siding has been replaced.

20. 202 N. Gramercy Place Garage APN: 5516020011 Noncontributor 1919
 Architect: F.M. Tyler Builder: Unknown
 Original Owner: B.L. Tyler

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A one story garage with stucco cladding and a gable roof.

21. 203 N. Gramercy Place APN: 5516019010 Contributor 1919
Architect, Builder, and Original Owner: Unknown **Photo 4**

A two story single family house with in the Dutch Colonial Revival style. It has an irregular plan, a gambrel and gable roof, clapboard siding, and a detached garage. Details include a portico, columns, stucco chimney, and wood double hung windows. Some windows have been replaced.

22. 207 N. Gramercy Place APN: 5516019009 Contributor 1912
Architect and Builder: Com. Home Builders
Original Owner: M. McElroy

A one story single family house with a later addition to the rear in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, stucco piers, flared eaves, and wood casement windows.

23. 208 N. Gramercy Place APN: 5516019009 Contributor 1912
Architect and Builder: Com. Home Builders
Original Owner: M. McElroy

A one story single family house in the Craftsman style with American Colonial Revival influences. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, columns, clipped gables, brick chimney, and wood double hung and picture windows.

24. 212 N. Gramercy Place APN: 5516020013 Contributor 1919
Architect and Builder: Unknown
Original Owner: Edwards Wildey Co.

A one story single family house in the American Colonial Revival style. It has a rectangular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, columns, decorative brackets, brick chimney, and wood double hung windows.

25. 213 N. Gramercy Place APN: 5516019008 Noncontributor 1912
Architect, Builder, and Original Owner: Unknown

A one story single family house with a later second floor addition in the Craftsman style. It has a rectangular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, stucco piers, decorative brackets, and wood picture windows.

26. 218 N. Gramercy Place APN: 5516020014 Noncontributor 1918
Architect: Unknown
Builder and Original Owner: Ben L. Gubser

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A one story single family house with a later addition to the rear in the Craftsman style with American Colonial Revival influences. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, columns, dentils, stucco chimney, and wood casement and picture windows. A bay window has been added to the front elevation.

27. 219 N. Gramercy Place APN: 5516019007 Noncontributor 1912
Architect, Builder, and Original Owner: Unknown

A one story single family house with a later second story addition with no discernible style after alterations.

28. 224 N. Gramercy Place APN: 5516020015 Contributor 1918
Architect: Unknown Builder and Original Owner: Ben L. Gubser

A one story single family house with a later addition to the rear in the American Colonial Revival style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, clipped gables, decorative plasterwork, stucco chimney, and wood casement and picture windows.

29. 225 N. Gramercy Place APN: 5516019006 Contributor 1917
Architect: Unknown Builder and Original Owner: Ben L. Gubser

A one story single family house in the American Colonial Revival style. It has a rectangular plan, a gable roof, clapboard siding, and a detached garage. Details include a portico, columns, and fanlight. Windows have been replaced.

30. 228 N. Gramercy Place APN: 5516020016 Contributor 1917
Architect: Unknown Builder and Original Owner: Ben L. Gubser

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include a portico, columns, brick chimney, pilasters, clipped gables, and wood double hung and picture windows.

31. 229 N. Gramercy Place APN: 5516019005 Contributor 1919
Architect: F.M. Tyler Builder and Original Owner: Tyler & Co. Photo 5

A one story single family house in the Tudor Revival style. It has a roughly rectangular plan, a gable roof, stucco cladding, and a detached garage. Details include arched openings, stucco chimney, and arched windows. Most windows have been replaced.

32. 234 N. Gramercy Place APN: 5516020017 Contributor 1912
Architect, Builder, and Original Owner: Unknown

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A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, stucco piers, stucco chimney, wood casement and picture windows. Porch has been partially screened in.

33. 235 N. Gramercy Place APN: 5516019004 Contributor 1917
Architect: Unknown Builder: Ben L. Gubser
Original Owner: T.T. Omdalen

A one story single family house in the Craftsman style. It has an irregular plan, a gable and hip roof, clapboard siding, and a detached garage. Details include an entry porch, stone chimney, and wood picture windows. Some windows have been replaced.

34. 238 N. Gramercy Place APN: 5516020018 Noncontributor 1911
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, and a detached garage. Porch has been screened in. Siding has been replaced. Windows have been replaced.

35. 239 N. Gramercy Place APN: 5516019003 Noncontributor 1917
Architect: Unknown Builder: Gardon B. Crary
Original Owner: F.J. Newberry

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch and stucco chimney. Windows have been replaced. Portico has been altered.

36. 244 N. Gramercy Place APN: 5516020019 Contributor 1912
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, and shingle siding. Details include an entry porch, flared eaves, decorative vents, and wood casement windows. Porch has been partially screened in. Stone accent cladding has been added to side.

37. 245 N. Gramercy Place APN: 5516019002 Contributor 1918
Architect: Unknown Builder and Original Owner: Ben L. Gubser

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include a portico, columns, stucco chimney, and dentils. Windows have been replaced.

38. 250 N. Gramercy Place APN: 5516020020 Contributor 1920
Architect and Builder: R.H. Ahrens Original Owner: Edith F. Ahrens

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A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include a portico, columns, and stucco chimney. Windows have been replaced.

39. 250 N. Gramercy Place Garage APN: 5516020020 Contributor 1920
Architect and Builder: R.H. Ahrens Original Owner: Edith F. Ahrens

A one story garage with wood clapboard siding and a gable roof.

40. 251 N. Gramercy Place APN: 5516019001 Contributor 1919
Architect and Builder: R.H. Ahrens Original Owner: Edith F. Ahrens

A one story single family house in the American Colonial Revival style. It has a roughly rectangular plan, a gable roof, and clapboard siding. Details include a portico, columns, stucco chimney, clipped gables. Windows have been replaced.

41. 102 S. Gramercy Place APN: 5516022012 Contributor 1920
Architect: F. M. Tyler Builder: Hauerch & Anderson
Original Owner: W.P. Book

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, stucco chimney, clipped gables, dormer vents, and wood casement windows. Porch supports and some windows have been replaced. The front entrance is not as prominent as the side elevation along 1st Street, which does retain sufficient integrity.

42. 103 S. Gramercy Place APN: 5516017016 Noncontributor 1956
Architect: Unknown Builder and Original Owner: Philip Antonoff

A two story apartment building in the Mid-Century Modern style.

43. 107 S. Gramercy Place APN: 5516017017 Contributor 1909
Architect, Builder, and Original Owner: Unknown **Photo 6**

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, brick piers, partially glazed front door, and wood picture windows.

44. 108 S. Gramercy Place APN: 5516022011 Contributor 1928
Architect: Max Maltzman Builder: California Land & Bldg Co. **Photo 7**
Original Owner: Jack Singer

A four story apartment building in the Italian Renaissance Revival style with Gothic influences. It has a roughly rectangular plan, a gable and flat roof, and brick and stone cladding. Details

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include a central fire escape, parapeted gables, Tudor arched entry, hood moulds, bas-reliefs, enriched window surrounds, and wood double hung windows.

45. 115 S. Gramercy Place APN: 5516017018 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco and clapboard siding, and a detached garage. Details include an entry porch, stucco chimney, partially glazed front door, and wood casement windows.

46. 119 S. Gramercy Place APN: 5516017019 Contributor 1909
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, brick and clapboard siding, and a detached garage. Details include an entry porch, brick piers, stucco chimney, partially glazed front door, and wood picture window.

47. 121 S. Gramercy Place APN: 5516017020 Noncontributor 1909
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, and stucco cladding. Original siding has been replaced.

48. 112 S. Gramercy Place APN: 5516022024 Noncontributor 1965
Architect, Builder, and Original Owner: Unknown

A three story apartment building with subterranean garage in the Mid-Century Modern style.

49. 124 S. Gramercy Place APN: 5516022025 Noncontributor 1974
Architect, Builder, and Original Owner: Unknown

A two story apartment building with subterranean garage with no discernible style.

50. 129 S. Gramercy Place APN: 5516017021 Noncontributor 1912
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, and brick and stucco cladding. Details include an entry porch, brick piers. Original siding, windows, and primary door have been replaced.

51. 133 S. Gramercy Place APN: 5516017022 Contributor 1910
Architect, Builder, and Original Owner: Unknown

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A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, cast stone piers, brick chimney, partially glazed front door, and wood casement windows.

52. 134 S. Gramercy Place APN: 5516022006 Noncontributor 1964
Architect, Builder, and Original Owner: Unknown

A two story apartment building in the Mid-Century Modern style.

53. 139 S. Gramercy Place APN: 5516017023 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, stucco chimney. Porch supports and windows have been replaced; prominence of gables and wood siding retains integrity of feeling

54. 140 S. Gramercy Place APN: 5516022BRK Noncontributor 2009
Architect, Builder, and Original Owner: Unknown

A two story apartment building with no discernible style.

55. 141 S. Gramercy Place APN: 5516017024 Noncontributor 1910
Architect: F.M. Tyler Builder: T.C. Voorhees
Original Owner: Augustus H. Schlick

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include an entry porch, stucco piers, partially glazed front door, and wood picture windows. Original siding has been replaced.

56. 144 S. Gramercy Place APN: 5516022004 Noncontributor 1956
Architect, Builder, and Original Owner: Unknown

A two story apartment building in the Mid-Century Modern style.

57. 147 S. Gramercy Place APN: 5516017025 Noncontributor 1941
Architect: W.F. Viens Builder: M. Feigenbaum
Original Owner: M. Ruby

A two story apartment building in the Minimal Traditional style. Windows have been replaced and porch has been added.

58. 148 S. Gramercy Place APN: 5516022BRK Noncontributor 1990
Architect, Builder, and Original Owner: Unknown

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A two story apartment building with subterranean garage with no discernible style.

59. 153 S. Gramercy Place APN: 5516017026 Contributor 1913
Architect: Unknown Builder: D.R. McClure
Original Owner: J.G. Marks

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include an entry porch, stucco piers, stucco chimney, peaked gables, wood casement windows. Original siding has been replaced; porch and overhanging eaves maintain integrity of feeling.

60. 160 S. Gramercy Place APN: 5516022001 Contributor 1929
Architect: Chas C. Frye Builder: DeCamp-Hudson Inc. **Photo 8**
Original Owner: D.W. Church Jr.

A seven story apartment building in the French Norman style. It has an irregular plan, a mansard roof, and stucco cladding. Details include a partially covered fire escape, cross gables, segmental arched entry, string courses, and wood casement windows. Some windows and an entry door have been replaced.

61. 200 S. Gramercy Place APN: 5516023026 Contributor 1915
Architect, Builder and Original Owner: Clyde Martin **Photo 9**

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include a pediment, pilasters, brick chimney, paneled front door, and wood double hung windows.

62. 203 S. Gramercy Place APN: 5516016001 Noncontributor 1912
Architect: Unknown Builder and Original Owner: P.B. Gavin

A one story single family house in the Craftsman style, with a two story accessory dwelling unit behind. It has an irregular plan, a gable roof, and stucco cladding. Original siding and windows, and primary door have been replaced.

63. 203 S. Gramercy Place ADU APN: 5516016001 Noncontributor 2019
Architect, Builder, and Original Owner: Unknown

A two story accessory dwelling unit.

64. 205 S. Gramercy Place APN: 5516016002 Contributor 1919
Architect, Builder, and Original Owner: Unknown

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A one story single family house in the American Colonial Revival style, with Craftsman influences. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, brick piers, and wood casement windows. Side staircase has been added.

65. 206 S. Gramercy Place APN: 5516023025 Contributor 1915
Architect: Unknown Builder: Allen Knight Construction Co.
Original Owner: Paul E. Jeffers

A one story single family house in the Dutch Colonial Revival style. It has a rectangular plan, a gambrel roof, clapboard siding, and a detached garage. Details include a brick chimney, paneled front door, and wood casement windows.

66. 211 S. Gramercy Place APN: 5516016003 Noncontributor 2016
Architect, Builder, and Original Owner: Unknown

A two story house with a two story accessory dwelling unit behind with no discernible style.

67. 212 S. Gramercy Place APN: 5516023024 Noncontributor 1911
Architect, Builder, and Original Owner: Unknown

A two story single family house with a later addition to the rear and a detached garage, with no discernible style after alterations.

68. 217 S. Gramercy Place APN: 5516016029 Contributor 1917
Architect: Frederick J. Soper Builder: Pearl Reid
Original Owner: Henry T. Reid

A one story single family house in the American Colonial Revival style, with Craftsman influences, with a two story accessory dwelling unit behind. It has an irregular plan, a gable roof, and clapboard siding. Details include a pedimented portico, porch trellis, brick chimney, clipped gables, and wood casement windows. Some windows and primary door have been replaced.

69. 218 S. Gramercy Place APN: 5516023023 Contributor 1911
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, stone chimney, stone piers, flared eaves, and wood picture windows.

70. 222 S. Gramercy Place APN: 5516023022 Noncontributor 2020
Architect and Builder: Unknown Original Owner: Keum Ja Park

A two story single family house with accessory dwelling unit in the rear, with no discernible style.

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71. 223 S. Gramercy Place APN: 5516016007 Contributor 1932
Architect: Unknown Builder: Bert Dale **Photo 10**
Original Owner: Les Buck

A two story apartment building in the Spanish Colonial Revival style. It has an irregular plan, a gable, hip and flat roof, and stucco cladding. Details include a jettied corbel table, decorative brackets, paneled front door, clay roof tiles, and wood casement windows.

72. 229 S. Gramercy Place APN: 5516016008 Contributor 1911
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style, with a one story accessory dwelling unit behind. It has an irregular plan, a gable roof, and clapboard siding. Details include an entry porch, brick piers, brick chimney, and wood picture windows.

73. 230 S. Gramercy Place APN: 5516023021 Contributor 1920
Architect, Builder, and Original Owner: E. Veeder

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable and hip roof, clapboard siding, and a detached garage. Details include a pedimented portico, brick chimney, columns, partially glazed paneled door, and wood picture window. Some windows have been replaced.

74. 234 S. Gramercy Place APN: 5516023020 Noncontributor 1913
Architect: C.J. Churrey Builder and Original Owner: F.L. Perry

A one story single family house in the Craftsman style converted to apartments, with additional units in a separate building to the rear. It has an irregular plan, a gable roof, and clapboard siding. Details include an entry porch and a stucco chimney. Front porch has been altered. Windows and primary door have been replaced.

75. 235 S. Gramercy Place APN: 5516016009 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has a rectangular plan, a gable and hip roof, clapboard and shingle siding, and a detached garage. Details include an entry porch, cast stone piers, brick chimney, partially glazed front door. Windows and front steps have been replaced, and a carport has been added.

76. 239 S. Gramercy Place APN: 5516016010 Contributor 1910
Architect, Builder, and Original Owner: Unknown **Photo 11**

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A two story single family house in the Craftsman style. It has a rectangular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch; brick piers; brick chimney; paneled front door; decorative brackets; and wood casement, double hung, and picture windows. A carport has been added.

77. 240 S. Gramercy Place APN: 5516023019 Contributor 1913
Architect: Unknown Builder and Original Owner: F.L. Perry

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, brick chimney, brick piers, partially glazed entry door, and wood casement and picture windows.

78. 244 S. Gramercy Place APN: 5516023018 Noncontributor 2020
Architect and Builder: Unknown
Original Owner: Dominic Da Silva

A two story single family house with no discernible style.

79. 245 S. Gramercy Place APN: 5516016011 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, stucco piers, paneled front door, and wood picture windows. Front steps have been replaced.

80. 249 S. Gramercy Place APN: 5516016012 Contributor 1909
Architect, Builder, and Original Owner: Unknown **Photo 12**

A two story single family house in the Craftsman style. It has an irregular plan, a gable and shed roof, shingle siding, and a detached garage. Details include a stone chimney, dormers, decorative brackets, and wood double hung windows.

81. 250 S. Gramercy Place APN: 5516023017 Noncontributor 1922
Architect, Builder, and Original Owner: Ray C. German

A one story single family house in the Spanish Colonial Revival style converted to apartments, with an accessory dwelling unit behind. It has a roughly rectangular plan, a flat roof, and stucco cladding. Details include a clay tile pent roof, shaped parapet, and stucco chimney. Entry has been altered. Windows and primary door have been replaced.

82. 254 S. Gramercy Place APN: 5516023016 Contributor 1913
Architect: S.E. Claberg Builder and Original Owner: P.B. Gavin

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A one story single family house in the Craftsman style with an addition to the rear. It has an irregular plan, a gable roof, and stucco cladding. Details include an entry porch, stucco chimney, paneled front door. Porte cochere has been added. Windows have been replaced.

83. 255 S. Gramercy Place APN: 5516016013 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, cast stone piers, stucco chimney, partially glazed front door, and wood casement and picture windows.

84. 259 S. Gramercy Place APN: 5516016014 Contributor 1912
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has a rectangular plan, a gable and hip roof, clapboard siding, and a detached garage. Details include an entry porch, stucco piers, peaked gables, partially glazed front door, and wood picture windows.

85. 260 S. Gramercy Place APN: 5516023015 Contributor 1913
Architect: C.J. Churrey Builder and Original Owner: F.L. Perry

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, and shingle siding. Details include an entry porch, brick chimney, and clinker brick piers. Porch has been screened in.

86. 264 S. Gramercy Place APN: 5516023014 Noncontributor 1920
Architect: Unknown Builder: G.L. Ostberg
Original Owner: Ketherine Domers

A one story single family house with no discernible style after alterations. It has an irregular plan, a gable and hip roof, stucco cladding, and a detached garage.

87. 265 S. Gramercy Place APN: 5516016015 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable and hip roof, clapboard siding, and a detached garage. Details include an entry porch, brick chimney, and wood casement windows. Partitions have been added to porch.

88. 269 S. Gramercy Place APN: 5516016016 Contributor 1911
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, brick piers, brick

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chimney, paneled front door, and wood casement and picture windows. Some windows have been replaced.

89. 269 S. Gramercy Place Carport APN: 5516016016 Noncontributor 2016
Architect, Builder, and Original Owner: Unknown

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

90. 270 S. Gramercy Place APN: 5516023013 Contributor 1922
Architect: Marshall P. Wilkinson Builder: Unknown **Photo 13**
Original Owner: J.J. Thibodeau

A one story single family house in the Tudor Revival style. It has an irregular plan, a gable roof, stucco siding, and a detached garage. Details include an entry porch, stucco chimney, half-timbering. Windows and primary door have been replaced.

91. 270 S. Gramercy Place Garage APN: 5516023013 Contributor 1922
Architect: Marshall P. Wilkinson Builder: Unknown
Original Owner: J.J. Thibodeau

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

92. 105 N. St. Andrews Place APN: 5516021007 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has a rectangular plan, a gable and hip roof, and clapboard and shingle siding. Details include an entry porch, brick piers, dormer, decorative brackets, and wood picture windows. Some windows have been replaced.

93. 108 N. St. Andrews Place APN: 5516026011 Contributor 1912
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable and shed roof, shingle and board and batten siding, and a detached garage. Details include an entry porch, cast stone piers, brick chimney, partially glazed front door, decorative brackets, and wood double hung and picture windows. Some windows have been replaced.

94. 112 N. St. Andrews Place APN: 5516026012 Noncontributor 1911
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Original siding and windows have been replaced.

95. 115 N. St. Andrews Place APN: 5516021006 Contributor 1919

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Architect, Builder, and Original Owner: Fred L. Brainerd

A one story single family house in the American Colonial Revival style. It has a rectangular plan, a gable and mansard roof, stucco cladding, and a detached garage. Details include an entry porch, columns, stucco chimney, paneled front door, modillions, wood casement windows. Original siding has been replaced; prominence of overhanging eaves, modillions, and columns retains integrity of feeling.

96. 118 N. St. Andrews Place APN: 5516026013 Contributor 1911
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, stucco piers, stucco chimney, partially glazed front door, and wood casement windows.

97. 119 N. St. Andrews Place APN: 5516021005 Contributor 1919
Architect, Builder, and Original Owner: Fred L. Brainerd

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable and mansard roof, stucco cladding, and a detached garage. Details include an entry porch, columns, stucco chimney, clipped gables, modillions, paneled front door, wood casement windows. Original siding has been replaced; prominence of overhanging eaves, modillions, and columns retains integrity of feeling.

98. 122 N. St. Andrews Place APN: 5516026014 Contributor 1919
Architect: De Luxe Building Co. Builder and Original Owner: William F. Jones **Photo 14**

A one story single family house in the Prairie style with Mediterranean Revival influences. It has an irregular plan, a flat roof, stucco cladding, and a detached garage. Details include parapets, clay tile coping, and wood casement windows. Canopy has been added over porch.

99. 127 N. St. Andrews Place APN: 5516021004 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard and shingle siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, dormer, partially glazed front door, decorative rafter tails, and wood double hung and picture windows.

100. 128 N. St. Andrews Place APN: 5516026015 Noncontributor 1910
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has a rectangular plan, a hip and gable roof, wood shingle siding, and a detached garage. Details include an entry porch and brick

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chimney. Clay tile roof has been added, first floor siding has been stuccoed over, porch supports have been altered.

101. 129 N. St. Andrews Place APN: 5516021003 Contributor 1913
Architect: McGeorge [incomplete as indicated on permit] **Photo 15**
Builder and Original Owner: George N. Miller

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, stucco piers, stucco chimney, partially glazed front door, and wood casement and picture windows.

102. 132 N. St. Andrews Place APN: 5516026016 Noncontributor 1913
Architect: None¹¹ Builder: Harshman, A.E. Original Owner: F.E. Cobler

A two story single family house in the Craftsman style. it has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include an entry porch and brick chimney. Siding has been replaced, windows and primary door have been replaced.

103. 135 N. St. Andrews Place APN: 5516021002 Contributor 1912
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, brick piers, stucco chimney, partially glazed front door, and wood casement and picture windows.

104. 138 N. St. Andrews Place APN: 5516026017 Noncontributor 1965
Architect, Builder, and Original Owner: unknown

A two story apartment building in the Mid-Century Modern style.

105. 141 N. St. Andrews Place APN: 5516021001 Contributor 1912
Architect, Builder, and Original Owner: Unknown **Photo 16**

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard and shingle siding, and a detached garage. Details include an entry porch, cast stone piers, decorative brackets, and wood picture windows.

106. 148 S. St. Andrews Place APN: 5516026020 Noncontributor 1964
Architect, Builder, and Original Owner: unknown

A two story apartment building in the Mid-Century Modern style.

¹¹ Whereas Unknown indicates no original permit was found, as is the case for houses built before annexation to the City of Los Angeles. None is indicated where the original permit noted "none" or left "certified architect" blank.

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107. 149 N. St. Andrews Place APN: 5516021900 Contributor 1927
 Architect: Allan Ruoff Builder: C.A. Williams
 Original Owner: Los Angeles Public Library

A two story public library in the Mediterranean Revival style. It has an irregular plan, a hip and flat roof, and brick walls. Details include a clay tile roof, arched openings, balustrades, quoins, rejas, bas reliefs, wood paneled doors, and wood casement windows.

108. 205 N. St. Andrews Place APN: 5516020009 Noncontributor 1912
 Architect, Builder, and Original Owner: Unknown **Photo 17**

A one story single family house in the Craftsman style. It has a roughly rectangular plan, a gable roof, and stucco cladding. Windows have been replaced. Siding has been replaced.

109. 206 N. St. Andrews Place APN: 5516027012 Noncontributor 1959
 Architect and Builder: Unknown Original Owner: W.M. Widdes

A two story apartment building in the Mid-Century Modern style.

110. 210 N. St. Andrews Place APN: 5516027013 Contributor 1931
 Architect: Edith Northman Builder: O.C. Williams **Photo 18**
 Original Owner: A. Larkins

A two story apartment building in the Spanish Colonial Revival style. It has an irregular plan, a hip and flat roof, and stucco cladding. Details include clay roof tile, wood and wrought iron balconies, shutters, and wood casement windows.

111. 215 N. St. Andrews Place APN: 5516020008 Contributor 1917
 Architect, Builder, and Original Owner: Unknown

A one story single family house in the American Colonial Revival style. It has a rectangular plan, a gable roof, and clapboard siding. Details include a portico, columns, brick chimney, fanlights, and wood double hung and picture windows.

112. 218 N. St. Andrews Place APN: 5516027014 Contributor 1917
 Architect: Unknown Builder and Original Owner: Ben L. Gubser

A one story single family house in the American Colonial Revival style. It has a roughly rectangular plan, a gable and hip roof, and clapboard siding. Details include a portico, columns, clipped gables, brick chimney, French doors, and wood picture window. Aluminum awnings have been added.

113. 219 N. St. Andrews Place APN: 5516020007 Contributor 1917
 Architect: Unknown Builder and Original Owner: Ben L. Gubser

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A one story single family house with later addition to the rear in the American Colonial Revival style, with an accessory dwelling unit behind. It has an irregular plan, a gable roof, and clapboard siding. Details include a portico, columns, brick chimney, partially glazed patio doors, and wood double hung windows.

114. 220 N. St. Andrews Place APN: 5516027015 Noncontributor 1911
Architect: None Builder and Original Owner: Louis A. Borenberg

A two story single family house in the Craftsman style, with a later addition to the rear. It has an irregular plan, a gable roof, wood shingle siding, and a detached garage. The house has been taken down to its studs, leaving only original porch supports.

115. 223 N. St. Andrews Place APN: 5516020006 Contributor 1911
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle and clapboard siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, wood casement and picture windows. Some windows have been replaced.

116. 226 N. St. Andrews Place APN: 5516027016 Noncontributor 1917
Architect: None Builder and Original Owner: Ben L. Gubser

A two story single family house in the Craftsman style, with a later addition to the rear. It has an irregular plan, a gable roof, wood clapboard siding, and a detached garage. Entry porch and windows have been replaced.

117. 229 N. St. Andrews Place APN: 5516020005 Contributor 1917
Architect: Unknown Builder and Original Owner: Ben L. Gubser

A one story single family house in the American Colonial Revival style. It has a roughly rectangular plan, a gable and hip roof, clapboard siding, and a detached garage. Details include a portico, columns, clipped gables, brick chimney, and wood picture windows.

118. 234 N. St. Andrews Place APN: 5516027017 Contributor 1917
Architect: None Builder and Original Owner: Ben L. Gubser

A two story single family house in the Craftsman style. It has an irregular plan, a gable and hip roof, and wood clapboard siding. Details include an entry portico, brick chimney, columns, and wood casement windows.

119. 235 N. St. Andrews Place APN: 5516020004 Contributor 1917
Architect: Unknown Builder and Original Owner: Lee M. Bovee

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A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include a portico, columns, clipped gables, stucco chimney, dentils, modillions, and wood double hung and picture windows.

120. 238 N. St. Andrews Place APN: 5516027018 Noncontributor 1913
Architect: Frank Tyler Builder: Bert Dale Original Owner: A.H. Schlick

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include an entry porch and a stucco chimney. Siding has been replaced, windows have been replaced, and porch supports have been replaced.

121. 239 N. St. Andrews Place APN: 5516020003 Noncontributor 1987
Architect, Builder, and Original Owner: Unknown

A two story apartment building with no discernible style.

122. 242 N. St. Andrews Place APN: 5516027019 Contributor 1917
Architect, Builder, and Original Owner: Unknown

A one story single family house in the Colonial Revival style. It has an irregular plan, a gable roof, wood clapboard siding, and a detached garage. Details include an entry portico, brick chimney, clipped gables, and columns. Windows have been replaced.

123. 119 S. St. Andrews Place APN: 5516022016 Contributor 1919
Architect: None Builder: Lee Myer Original Owner: Philip Levy

A two story single family house in the Colonial Revival style. It has a roughly rectangular plan, a gable roof, wood clapboard siding, and a detached garage. Details include dormer, a swans neck broken pediment, dentils, pilasters, a Palladian window, and wood casement windows.

124. 123 S. St. Andrews Place APN: 5516022017 Noncontributor 1961
Architect, Builder, and Original Owner: Unknown

A two story apartment building with subterranean garage in the Mid-Century Modern style.

125. 133 S St. Andrews Place APN: 5516022018 Contributor 1924
Architect: None Builder: Ley Bros. Original Owner: Unknown

A two story apartment building in the Spanish Colonial Revival style. It has an irregular plan, a gable and flat roof, stucco cladding, and a detached garage. Details include an arched entry and decorative brackets. Windows and primary door have been replaced.

126. 138 S. St. Andrews Place APN: 5516025008 Noncontributor 1958
Architect, Builder, and Original Owner: Unknown

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A two story apartment building in the Mid-Century Modern style.

127. 139 S St. Andrews Place APN: 5516022019 Contributor 1928
Architect: Hillier & Sheets Builder: Unknown Original Owner: M.L. Bollett

A two story apartment building in the Spanish Colonial Revival style. It has a rectangular plan, a gable and flat roof, stucco cladding, and a detached garage. Details include an arched entry, decorative wrought iron, stucco chimney, wood casement and double hung windows.

128. 142 S. St. Andrews Place APN: 5516025007 Noncontributor 1948
Architect, Builder, and Original Owner: Unknown

A two story apartment building in the Mid-Century Modern style.

129. 143 S. St. Andrews Place APN: 5516022020 Noncontributor 1961
Architect, Builder, and Original Owner: Unknown

A two story apartment building in the Mid-Century Modern style.

130. 148 S. St. Andrews Place APN: 5516025006 Noncontributor 1961
Architect, Builder, and Original Owner: Unknown

A two story apartment building in the Mid-Century Modern style.

131. 149 S. St. Andrews Place APN: 5516022021 Noncontributor 1963
Architect, Builder, and Original Owner: Unknown

A two story apartment building in the Mid-Century Modern style.

132. 154 S. St. Andrews Place APN: 5516025005 Contributor 1913
Architect: Unknown Builder and Original Owner: Minnie Stokes

A two story single family house in the Craftsman style. It has a rectangular plan, a gable roof and hip roof, shingle siding, and a detached garage. Details include an entry porch, brick chimney, brick piers, flared eaves, decorative brackets, and wood casement and picture windows.

133. 155 S. St. Andrews Place APN: 5516022045 Noncontributor 1988
Architect, Builder, and Original Owner: Unknown

A two story apartment building with a subterranean garage in no discernible style.

134. 161 S. St. Andrews Place APN: 5516022023 Noncontributor 1971
Architect, Builder, and Original Owner: Unknown

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A three story apartment building with a subterranean garage in no discernible style.

135. 200 S. St. Andrews Place APN: 5516024024 Contributor 1939
Architect: Guy Rosebrook Builder and Original Owner: Mary E. Walker **Photo 19**

A two story apartment building in the Minimal Traditional style. It has an irregular plan, a hip roof, stucco cladding, and a detached garage. Details include canted bays, brick accent cladding, stucco chimney, upswept aluminum awnings, and octagonal windows. Windows have been replaced.

136. 200 S. St Andrews Pl. Garage APN: 5516024024 Contributor 1939
Architect: Guy Rosebrook Builder and Original Owner: Mary E. Walker

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

137. 203 S. St. Andrews Place APN: 5516023001 Contributor 1916
Architect and Builder: Unknown Original Owner: N.E. Veeder **Photo 20**

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, and wood double hung windows.

138. 203 S. St. Andrews Pl. Garage APN: 5516023001 Contributor 1916
Architect and Builder: Unknown Original Owner: N.E. Veeder

A one story garage with wood clapboard siding and a gable roof.

139. 208 S. St. Andrews Place APN: 5516024023 Noncontributor 1917
Architect and Builder: H.H. Whiteley
Original Owner: Alice B. Martin

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco and clapboard siding, and a detached garage. Original siding has been partially replaced. Windows have been replaced.

140. 209 S. St. Andrews Place APN: 5516023002 Contributor 1910
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, columns, decorative brackets. Original siding and windows have been replaced; porch and overhanging eaves maintain integrity of feeling.

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141. 214 S. St. Andrews Place APN: 5516024022 Contributor 1913
 Architect and Builder: The Cooper-Pyle-Clopine Company
 Original Owner: Viola Mannsell

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch and cast stone piers. Windows have been replaced.

142. 215 S. St. Andrews Place APN: 5516023003 Contributor 1912
 Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable and shed roof, clapboard siding, and a detached garage. Details include an entry porch; brick piers; decorative brackets and rafter tails; partially glazed front door; and wood casement, double hung, and picture windows.

143. 220 S. St. Andrews Place APN: 5516024021 Contributor 1912
 Architect: Unknown Builder and Original Owner: J.W. Cook

A two story single family house in the Mediterranean Revival style, with Craftsman influences. It has an irregular plan, a gable and mansard roof, stucco cladding, and a detached garage. Details include an entry porch, stucco piers, clay tile roof, parapets, decorative brackets, and wood double hung windows. Front steps have been replaced.

144. 221 S. St. Andrews Place APN: 5516023004 Contributor 1913
 Architect: Arthur Heineman Builder and Original Owner: Wilbur F. Miner **Photo 21**

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, clapboard siding, and a detached garage. Details include an entry porch, stone piers, peaked gables, partially glazed front door, and wood casement and picture windows.

145. 225 S. St. Andrews Place APN: 5516023005 Contributor 1914
 Architect, Builder, and Original Owner: Unknown **Photo 22**

A two story single family house in the American Colonial Revival style. It has a rectangular plan, a gable and hip roof, shingle siding, and a detached garage. Details include an entry porch, broken pediment, brick chimney, paneled front door, art glass, and wood double hung windows.

146. 226 S. St. Andrews Place APN: 5516024020 Contributor 1914
 Architect and Builder: William Fleming
 Original Owner: Arthur W. Witzel

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A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, peaked gables, flared eaves, and wood casement windows.

147. 232 S. St. Andrews Place APN: 5516024019 Contributor 1913
Architect: A.C. Martin Builder: Unknown Original Owner: C.C. Ganahl

A two story single family house in the Prairie style. It has an irregular plan, a hip roof, stucco cladding, and a detached garage. Details include an entry porch, stucco piers, and wood casement windows.

148. 233 S. St. Andrews Place APN: 5516023006 Contributor 1915
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, and shingle siding. Details include an entry porch; brick piers; brick chimney; and wood casement, double hung, and picture windows.

149. 238 S. St. Andrews Place APN: 5516024018 Contributor 1910
Architect, Builder, and Original Owner: Unknown **Photo 23**

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, and clapboard siding. Details include an entry porch, cast stone piers, cast stone chimney, and wood double hung and picture windows.

150. 241 S. St. Andrews Place APN: 5516023007 Contributor 1908
Architect, Builder, and Original Owner: Unknown

A two story single family house in the Craftsman style with a later rear addition. It has an irregular plan, a gable roof, and shingle siding. Details include an entry porch, brick piers, brick chimney, and partially glazed front door. Windows have been replaced.

151. 244 S. St. Andrews Place APN: 5516024017 Contributor 1913
Architect: F. M. Tyler Builder: S.W. Belden
Original Owner: Albert Cucker

A one story single family house in the Craftsman style, with a later second story addition. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include an entry porch, stucco piers, partially glazed front door, and wood casement windows.

152. 247 S. St. Andrews Place APN: 5516023008 Contributor 1914
Architect and Builder: Unknown Original Owner: W.E. Veeder

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A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, and shingle siding. Details include an entry porch, stone piers, stone chimney, and wood double hung and picture windows. Porch has been partially screened in.

153. 250 S. St. Andrews Place APN: 5516024016 Contributor 1910
Architect, Builder, and Original Owner: Unknown **Photo 24**

A two story single family house in the Craftsman style. It has a rectangular plan, a gable and shed roof, clapboard and shingle siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, decorative brackets, partially glazed front door, and wood double hung windows. Porch has been partially screened in.

154. 253 S. St. Andrews Place APN: 5516023009 Noncontributor 1915
Architect: Unknown Builder: George Wuertz Original Owner: Marie Boyle

A one story single family house in the American Colonial Revival style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Details include a stucco chimney and dormers. Cladding has been altered. Windows have been replaced.

155. 256 S. St. Andrews Place APN: 5516024015 Contributor 1910
Architect, Builder, and Original Owner: Unknown **Photo 25**

A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, shingle siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, partially glazed front door, and wood casement and picture windows.

156. 259 S. St. Andrews Place APN: 5516023010 Noncontributor 1919
Architect: A. Reif Builder and Original Owner: E.W. Carson

A one story single family house in the Craftsman style. It has an irregular plan, a gable roof, and a detached garage. House is completely screened from the street by trees and no images have been found. In the absence of visual survey, the house is classified as noncontributing.

157. 260 S. St. Andrews Place APN: 5516024014 Contributor 1911
Architect, Builder, and Original Owner: Unknown **Photo 26**

A two story single family house in the Craftsman style. It has an irregular plan, a gable and hip roof, stucco and shingle siding, and a detached garage. Details include an entry porch, brick piers, brick chimney, half timbering, partially glazed front door, and wood double hung and picture windows. Porch has been partially screened in.

158. 265 S. St. Andrews Place APN: 5516023011 Noncontributor 1912
Architect, Builder, and Original Owner: G.E. Shelton

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A two story single family house in the Craftsman style. It has an irregular plan, a gable roof, stucco cladding, and a detached garage. Cladding has been altered. Windows have been replaced.

159. 211 S. Manhattan Place APN: 5516024002 Contributor 1937
Architect and Builder: Unknown Original Owner: Davie Blinn **Photo 27**

A two story apartment house in the Minimal Traditional style. It has an irregular plan, a hip roof, stucco cladding, and a detached garage. Details include a pedimented pilastered entry, dentil moulding, quoins, decorative window crowns, and wood double hung and casement windows.

160. 215 S. Manhattan Place APN: 5516024003 Contributor 1916
Architect: B.H. Hiss Builder: John McCready **Photo 28**
Original Owner: Unknown

A two story single family house in the Mediterranean Revival style. It has an irregular plan, a hip roof, stucco cladding, and a detached garage. Details include a clay tile roof, entry porch, stucco piers, porte cochere, dormer, and wood double hung windows.

161. 221 S. Manhattan Place APN: 5516024004 Contributor 1914
Architect: Henry J. Knauer Builder: Unknown
Original Owner: John A. Howsley

A two story single family house in the Mediterranean Revival style. It has an irregular plan, a hip roof, stucco cladding, and a detached garage. Details include a clay tile roof, entry porch, stucco piers, porte cochere, and wood double hung and casement windows.

162. 4573 W. 1st Street APN: 5516026010 Noncontributor 1957
Architect: Jack Chernoff Builder and Original Owner: A. Levine

A two story apartment building in the Mid-Century Modern style.

163. 4601 W. 1st Street APN: 5516021008 Noncontributor 1955
Architect: Joe B. Jordan Builder: Douglas P. Hansen **Photo 29**
Original Owner: Fred B. Hesse

A two story apartment building in the Mid-Century Modern style.

164. 4653 W. 1st Street APN: 5516018009 Contributor 1935
Architect: Edith Northman Builder: John L. Hudson Company
Original Owner: E. Burton Davis

A two story apartment building in the Spanish Colonial Revival style. It has an irregular plan, a gable and hip roof, stucco cladding, and a detached garage. Details include a second floor

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balcony, arched openings, paneled doors, tiled steps, turned wood mullions, and wood picture windows. Some windows have been replaced.

165. 4653 W. 1st St. Garage #1 APN: 5516018009 Contributor 1935
 Architect: Edith Northman Builder: John L. Hudson Company
 Original Owner: E. Burton Davis

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

166. 4653 W. 1st St. Garage #2 APN: 5516018009 Contributor 1935
 Architect: Edith Northman Builder: John L. Hudson Company
 Original Owner: E. Burton Davis

A one story garage with stucco cladding and a shed roof.

167. 4454 W. 2nd Street APN: 5516024001 Noncontributor 1955
 Architect: Unknown Builder: Wilsen Constr. Co. Inc.
 Original Owner: Don Killian Sr.

A two story apartment building in the Mid-Century Modern style.

168. 4457 W. 2nd Street APN: 5516025003 Contributor 1923
 Architect and Builder: John Echet Original Owner: A.W. Snyder **Photo 30**

A two story apartment building in the Mediterranean Revival style. It has a rectangular plan, a hip and gable roof, stucco cladding, and a detached garage. Details include a clay tile roof, arched entrance, pilasters, hood moulds, and wood casement and double hung windows.

169. 4457 W 2nd St. Garage APN: 5516025003 Contributor 1937
 Architect and Builder: Unknown Original Owner: W.R. Reddig

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

170. 4467 W. 2nd Street APN: 5516025004 Contributor 1933
 Architect: Milton J. Black Builder: Security Finance & Building Co. **Photo 31**
 Original Owner: James O. Sword

A two story apartment building in the Spanish Colonial Revival style. It has a roughly L-shaped plan, a gable roof, stucco cladding and clapboard siding. Details include a clay tile roof, arched entrances, wingwall, balcony, upswept awnings, *rejas*, pierced screens, paneled doors, and wood casement and double hung windows.

171. 4539 W. 2nd Street APN: 5516017027 Contributor 1939
 Architect: Ben Wiseman Builder: Unknown

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Original Owner: A.L. Grossberg

A two story apartment building in the Minimal Traditional style. It has an L-shaped plan, a hip and flat roof, stucco cladding, and a detached garage. Details include exterior staircases and upswept aluminum awnings. Windows have been replaced.

172. 4557 W. 2nd Street APN: 5516017004 Contributor 1914
Architect: A. Burnside Sturges Builder: Unknown **Photo 32**
Original Owner: A. Burnside Sturges

A two story bungalow court in the Prairie style. Each of the two buildings has a rectangular plan, a flat roof, stucco cladding, and integrated garages. Details include parapets, wrought iron entry arch, and wood casement windows. Trellises have been added over garages.

173. 4455 W. 3rd Street APN: 5516023012 Noncontributor 1955
Architect: Unknown Builder and Original Owner: Elless Corp. **Photo 33**

A two story apartment building in the Mid-Century Modern style.

174. 4621 W. Council Street APN: 5516027011 Contributor 1931
Architect: Unknown Builder: Henry W. Sawyer **Photo 34**
Original Owner: Geo W. Webb

A three story apartment building in the French Norman style with Tudor influences. It has a rectangular plan, a mansard roof, stucco cladding, and a detached garage. Details include partially covered fire escape, pointed arched stone entry, arched wall dormers, and mullioned pointed arched openings. Windows have been replaced.

175. 4621 Council Street Garage APN: 5516027011 Contributor 1931
Architect: William S. Morris Builder and Original Owner: Edward R. Grosbayne

A one story garage with stucco cladding and a mansard roof.

176. 4651 W. Council Street APN: 5516020010 Noncontributor 1958
Architect: William S. Morris Builder and Original Owner: Edward R. Grosbayne

A two story apartment building in the Mid-Century Modern style.

Integrity

The district retains integrity of location, design, setting, materials, workmanship, feeling, and association. The resources have mostly been well maintained, keeping enough of the original materials and workmanship intact. Even when alterations are visible from the street, they do not detract from the overall feeling of the neighborhood, nor do the alterations diminish the integrity

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of design for the district as a whole. Later development within the boundaries, while of a different style, largely maintained the height of the surrounding buildings, so integrity of setting has not been compromised. The district retains its original development pattern, still being entirely residential. Resources are all in their original locations and therefore retain integrity of *location*. The vast majority of the resources' overall massing, configuration, and character-defining decorative elements remain. Therefore, the district retains integrity of *design*. The residential nature of the neighborhood remains unchanged despite later development on the fringes, so the district retains integrity of *setting*. Some altered resources have minimally affected the district's overall integrity of materials. The resources as a whole retain the majority of materials from initial construction; therefore, the district retains integrity of *materials*. As original workmanship is still evident through overall construction methods and materials, the district retains integrity of *workmanship*. The original character-defining features still remain, presenting the same basic appearance from the street as when the neighborhood was developed. Even when alterations are visible from the street, and later construction has occurred, it does not detract from the overall feeling of the neighborhood, nor do the alterations diminish the original intent of the designers for the neighborhood as a whole, so the district retains integrity of *feeling*. The resources have been continuously used as residences since the initial period of construction. Therefore, the district retains integrity of *association*.

Resource Table

#	Address	Year Built	Status	APN	Photo
1	102 N. Gramercy Place	1909	Contributor	5516021009	1
2	108 N. Gramercy Place	1913	Contributor	5516021010	
3	109 N. Gramercy Place	1913	Noncontributor	5516018008	
4	111 N. Gramercy Place	1912	Noncontributor	5516018007	
5	112 N. Gramercy Place	2012	Noncontributor	5516021011	
6	117 N. Gramercy Place	1919	Noncontributor	5516018006	
7	118 N. Gramercy Place	1911	Contributor	5516021012	
8	122 N. Gramercy Place	1913	Noncontributor	5516021013	
9	123 N. Gramercy Place	1912	Contributor	5516018005	
10	128 N. Gramercy Place	1915	Contributor	5516021014	
11	129 N. Gramercy Place	1910	Contributor	5516018004	
12	133 N. Gramercy Place	1919	Noncontributor	5516018003	
13	134 N. Gramercy Place	1915	Noncontributor	5516021015	
14	139 N. Gramercy Place	1913	Contributor	5516018002	2
15	140 N. Gramercy Place	1919	Noncontributor	5516021016	

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#	Address	Year Built	Status	APN	Photo
16	148 N. Gramercy Place	1973	Noncontributor	5516021017	
17	149 N. Gramercy Place	1911	Contributor	5516018001	3
18	149 N. Gramercy Place Garage	1911	Contributor	5516018001	
19	202 N. Gramercy Place	1919	Noncontributor	5516020011	
20	202 N. Gramercy Place Garage	1919	Noncontributor	5516020011	
21	203 N. Gramercy Place	1919	Contributor	5516019010	4
22	207 N. Gramercy Place	1912	Contributor	5516019009	
23	208 N. Gramercy Place	1912	Contributor	5516019009	
24	212 N. Gramercy Place	1919	Contributor	5516020013	
25	213 N. Gramercy Place	1912	Noncontributor	5516019008	
26	218 N. Gramercy Place	1918	Noncontributor	5516020014	
27	219 N. Gramercy Place	1912	Noncontributor	5516019007	
28	224 N. Gramercy Place	1918	Contributor	5516020015	
29	225 N. Gramercy Place	1917	Contributor	5516019006	
30	228 N. Gramercy Place	1917	Contributor	5516020016	
31	229 N. Gramercy Place	1919	Contributor	5516019005	5
32	234 N. Gramercy Place	1912	Contributor	5516020017	
33	235 N. Gramercy Place	1917	Contributor	5516019004	
34	238 N. Gramercy Place	1911	Noncontributor	5516020018	
35	239 N. Gramercy Place	1917	Noncontributor	5516019003	
36	244 N. Gramercy Place	1912	Contributor	5516020019	
37	245 N. Gramercy Place	1918	Contributor	5516019002	
38	250 N. Gramercy Place	1920	Contributor	5516020020	
39	250 N. Gramercy Place Garage	1920	Contributor	5516020020	
40	251 N. Gramercy Place	1919	Contributor	5516019001	
41	102 S. Gramercy Place	1920	Contributor	5516022012	
42	103 S. Gramercy Place	1956	Noncontributor	5516017016	
43	107 S. Gramercy Place	1909	Contributor	5516017017	6
44	108 S. Gramercy Place	1928	Contributor	5516022011	7
45	112 S. Gramercy Place	1965	Noncontributor	5516022024	

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46	115 S. Gramercy Place	1910	Contributor	5516017018	
47	119 S. Gramercy Place	1909	Contributor	5516017019	
48	121 S. Gramercy Place	1909	Noncontributor	5516017020	
49	124 S. Gramercy Place	1974	Noncontributor	5516022025	
50	129 S. Gramercy Place	1912	Noncontributor	5516017021	
51	133 S. Gramercy Place	1910	Contributor	5516017022	
52	134 S. Gramercy Place	1964	Noncontributor	5516022006	
53	139 S. Gramercy Place	1910	Contributor	5516017023	
54	140 S. Gramercy Place	2009	Noncontributor	5516022BRK	
55	141 S. Gramercy Place	1910	Noncontributor	5516017024	
56	144 S. Gramercy Place	1956	Noncontributor	5516022004	
57	147 S. Gramercy Place	1941	Noncontributor	5516017025	
58	148 S. Gramercy Place	1990	Noncontributor	5516022BRK	
59	153 S. Gramercy Place	1913	Contributor	5516017026	
60	160 S. Gramercy Place	1929	Contributor	5516022001	8
61	200 S. Gramercy Place	1915	Contributor	5516023026	9
62	203 S. Gramercy Place	1912	Noncontributor	5516016001	
63	203 S. Gramercy Place ADU	2019	Noncontributor	5516016001	
64	205 S. Gramercy Place	1919	Contributor	5516016002	
65	206 S. Gramercy Place	1915	Contributor	5516023025	
66	211 S. Gramercy Place	2016	Noncontributor	5516016003	
67	212 S. Gramercy Place	1911	Noncontributor	5516023024	
68	217 S. Gramercy Place	1917	Contributor	5516016029	
69	218 S. Gramercy Place	1911	Contributor	5516023023	
70	222 S. Gramercy Place	2020	Noncontributor	5516023022	
71	223 S. Gramercy Place	1932	Contributor	5516016007	10
72	229 S. Gramercy Place	1911	Contributor	5516016008	
73	230 S. Gramercy Place	1920	Contributor	5516023021	
74	234 S. Gramercy Place	1913	Noncontributor	5516023020	
75	235 S. Gramercy Place	1910	Contributor	5516016009	

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#	Address	Year Built	Status	APN	Photo
76	239 S. Gramercy Place	1910	Contributor	5516016010	11
77	240 S. Gramercy Place	1913	Contributor	5516023019	
78	244 S. Gramercy Place	2020	Noncontributor	5516023018	
79	245 S. Gramercy Place	1910	Contributor	5516016011	
80	249 S. Gramercy Place	1909	Contributor	5516016012	12
81	250 S. Gramercy Place	1922	Noncontributor	5516023017	
82	254 S. Gramercy Place	1913	Contributor	5516023016	
83	255 S. Gramercy Place	1910	Contributor	5516016013	
84	259 S. Gramercy Place	1912	Contributor	5516016014	
85	260 S. Gramercy Place	1913	Contributor	5516023015	
86	264 S. Gramercy Place	1920	Noncontributor	5516023014	
87	265 S. Gramercy Place	1910	Contributor	5516016015	
88	269 S. Gramercy Place	1911	Contributor	5516016016	
89	269 S. Gramercy Place Carport	2016	Noncontributor	5516016016	
90	270 S. Gramercy Place	1922	Contributor	5516023013	13
91	270 S. Gramercy Place Garage	1922	Contributor	5516023013	
92	105 N. St. Andrews Place	1910	Contributor	5516021007	
93	108 N. St. Andrews Place	1912	Contributor	5516026011	
94	112 N. St. Andrews Place	1911	Noncontributor	5516026012	
95	115 N. St. Andrews Place	1919	Contributor	5516021006	
96	118 N. St. Andrews Place	1911	Contributor	5516026013	
97	119 N. St. Andrews Place	1919	Contributor	5516021005	
98	122 N. St. Andrews Place	1919	Contributor	5516026014	14
99	127 N. St. Andrews Place	1910	Contributor	5516021004	
100	128 N. St. Andrews Place	1910	Noncontributor	5516026015	
101	129 N. St. Andrews Place	1913	Contributor	5516021003	15
102	132 N. St. Andrews Place	1913	Noncontributor	5516026016	
103	135 N. St. Andrews Place	1912	Contributor	5516021002	
104	138 S. St. Andrews Place	1965	Noncontributor	5516026017	
105	141 N. St. Andrews Place	1912	Contributor	5516021001	16

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#	Address	Year Built	Status	APN	Photo
106	148 S. St. Andrews Place	1964	Noncontributor	5516026020	
107	149 N. St. Andrews Place	1927	Contributor	5516021900	
108	205 N. St. Andrews Place	1912	Noncontributor	5516020009	17
109	206 N. St. Andrews Place	1959	Noncontributor	5516027012	
110	210 N. St. Andrews Place	1931	Contributor	5516027013	18
111	215 N. St. Andrews Place	1917	Contributor	5516020008	
112	218 N. St. Andrews Place	1917	Contributor	5516027014	
113	219 N. St. Andrews Place	1917	Contributor	5516020007	
114	220 N. St. Andrews Place	1911	Noncontributor	5516027015	
115	223 N. St. Andrews Place	1911	Contributor	5516020006	
116	226 N. St. Andrews Place	1917	Noncontributor	5516027016	
117	229 N. St. Andrews Place	1917	Contributor	5516020005	
118	234 N. St. Andrews Place	1917	Contributor	5516027017	
119	235 N. St. Andrews Place	1917	Contributor	5516020004	
120	238 N. St. Andrews Place	1913	Noncontributor	5516027018	
121	239 N. St. Andrews Place	1987	Noncontributor	5516020003	
122	242 N. St. Andrews Place	1917	Contributor	5516027019	
123	154 S. St. Andrews Place	1913	Contributor	5516025005	
124	119 S. St. Andrews Place	1919	Contributor	5516022016	
125	123 S. St. Andrews Place	1961	Noncontributor	5516022017	
126	133 S. St. Andrews Place	1924	Contributor	5516022018	
127	138 S. St. Andrews Place	1958	Noncontributor	5516025008	
128	139 S. St. Andrews Place	1928	Contributor	5516022019	
129	142 S. St. Andrews Place	1948	Noncontributor	5516025007	
130	143 S. St. Andrews Place	1961	Noncontributor	5516022020	
131	148 S. St. Andrews Place	1961	Noncontributor	5516025006	
132	149 S. St. Andrews Place	1963	Noncontributor	5516022021	
133	155 S. St. Andrews Place	1988	Noncontributor	5516022045	
134	161 S. St. Andrews Place	1971	Noncontributor	5516022023	
135	200 S. St. Andrews Place	1939	Contributor	5516024024	19

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#	Address	Year Built	Status	APN	Photo
136	200 S. St Andrews Place Garage	1939	Contributor	5516024024	
137	203 S. St. Andrews Place	1916	Contributor	5516023001	
138	203 S. St Andrews Place Garage	1916	Contributor	5516023001	20
139	208 S. St. Andrews Place	1917	Noncontributor	5516024023	
140	209 S. St. Andrews Place	1910	Contributor	5516023002	
141	214 S. St. Andrews Place	1913	Contributor	5516024022	
142	215 S. St. Andrews Place	1912	Contributor	5516023003	
143	220 S. St. Andrews Place	1912	Contributor	5516024021	
144	221 S. St. Andrews Place	1913	Contributor	5516023004	21
145	225 S. St. Andrews Place	1914	Contributor	5516023005	22
146	226 S. St. Andrews Place	1914	Contributor	5516024020	
147	232 S. St. Andrews Place	1913	Contributor	5516024019	
148	233 S. St. Andrews Place	1915	Contributor	5516023006	
149	238 S. St. Andrews Place	1910	Contributor	5516024018	23
150	241 S. St. Andrews Place	1908	Contributor	5516023007	
151	244 S. St. Andrews Place	1913	Contributor	5516024017	
152	247 S. St. Andrews Place	1914	Contributor	5516023008	
153	250 S. St. Andrews Place	1910	Contributor	5516024016	24
154	253 S. St. Andrews Place	1915	Noncontributor	5516023009	
155	256 S. St. Andrews Place	1910	Contributor	5516024015	25
156	259 S. St. Andrews Place	1919	Noncontributor	5516023010	
157	260 S. St. Andrews Place	1911	Contributor	5516024014	26
158	265 S. St. Andrews Place	1912	Noncontributor	5516023011	
159	211 S. Manhattan Place	1937	Contributor	5516024002	27
160	215 S. Manhattan Place	1916	Contributor	5516024003	28
161	221 S. Manhattan Place	1914	Contributor	5516024004	
162	4573 W. 1 st Street	1957	Noncontributor	5516026010	
163	4601 W. 1 st Street	1955	Noncontributor	5516021008	29
164	4653 W. 1 st Street	1935	Contributor	5516018009	
165	4653 W. 1 st Street Garage #1	1935	Contributor	5516018009	

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#	Address	Year Built	Status	APN	Photo
166	4653 W. 1 st Street Garage #2	1935	Contributor	5516018009	
167	4454 W. 2 nd Street	1955	Noncontributor	5516024001	
168	4457 W. 2 nd Street	1923	Contributor	5516025003	30
169	4457 W. 2 nd Street Garage	1937	Contributor	5516025003	
170	4467 W. 2 nd Street	1933	Contributor	5516025004	31
171	4539 W. 2 nd Street.	1939	Contributor	5516017027	
172	4557 W. 2 nd Street	1914	Contributor	5516017004	32
173	4455 W. 3 rd Street	1955	Noncontributor	5516023012	33
174	4621 W. Council Street	1931	Contributor	5516027011	34
175	4621 W. Council Street Garage	1931	Contributor	5516027011	
176	4651 W. Council Street	1958	Noncontributor	5516020010	

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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

1908-1945

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Martin, A.C. (architect)

Tyler, Frank M. (architect)

Northman, Edith (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.)

St. Andrews Square Historic District is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Community Planning and Development as an excellent example of a streetcar suburb in Los Angeles. The district is also eligible at the local level of significance under Criterion C in the area of Architecture as an excellent collection of primarily Arts and Crafts residential architecture from the early twentieth century. Resources in the district retain their original plans, massing, scale and character-defining features of the Craftsman, Prairie, American Colonial Revival, Dutch Colonial Revival, Mediterranean Revival, Spanish Colonial Revival, Italian Renaissance Revival, French Norman and Minimal Traditional styles. The period of significance is 1908 to 1945. This captures the district's period of development and closes the year that the Los Angeles Railway was purchased by National City Lines, marking a symbolic shift from the importance of the streetcar to the automobile in the area.

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

Criterion A: Community Planning and Development

Streetcar Suburbanization¹²

Development in this part of the Wilshire area was encouraged by the growing streetcar system; the Los Angeles Railway ran lines into and through the Wilshire area along West Sixth Street, West Eighth Street, Ninth Street, West Third Street, Tenth Street (later Olympic Boulevard), Pico Boulevard, Larchmont Boulevard, Vermont Avenue, and Western Avenue. The streetcar expansion facilitated the movement of more and more people into the area and helped establish some of the first commuter suburbs in Los Angeles. Single- and multi-family Craftsman neighborhoods, numerous bungalow courts, tall brick apartment houses, and abundant duplexes and fourplexes emerged. Many residents of the Wilshire district had the option of using either streetcars or automobiles for their daily travel. This pattern continued west of the Wilshire Center and Koreatown neighborhoods through the 1920s and 1930s, producing block upon block of automobile suburbs in neighborhoods like Mid-Wilshire and Beverly-Fairfax. The formerly open agricultural land dotted with oil derricks that once characterized the entire area between Los Angeles and Santa Monica became densely developed residential and commercial districts. The neighborhoods known as Windsor Square, Hancock Park, and Larchmont were the next part of the Wilshire area to develop. Windsor Square was the first, developed in 1911 as an exclusive, wealthy subdivision of large houses on large lots between Wilshire Boulevard and Third Street. Larchmont Boulevard was established in 1920 to be the main street for Windsor Square as it expanded in size, coming to include nearby new developments like New Windsor Square,

¹² Excerpted and adapted from City of Los Angeles, "Wilshire Community Plan Area: Historic Resources Survey Report," ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2015.

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Windsor Heights, and Marlborough Square. As soon as it opened, the new Larchmont business district was connected by an extension of the Sixth Street line to the larger Los Angeles Railway network. The Larchmont streetcar line provided additional transportation options to the residents of the area.

Los Angeles Railway¹³

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

Early History of the Wilshire Area¹⁴

The Tongva people are the original inhabitants of the land that later included most of Los Angeles, including the Wilshire Area. They resided in villages connected by foot trails, part of a larger network that also led to known resources such as La Brea tar pits where tar, *la brea* in Spanish, bubbled up from the vast subsurface oil fields underlying much of what became the Mid-City/Mid-Wilshire area. The Spanish settlers of El Pueblo de Los Angeles used the trail network as well and referred to a major trail leading west from the Tongva village known as Yang-Na (in what became downtown Los Angeles) to the tar pits as El Camino Viejo (old road). It was also commonly known as La Brea Road. The mission system established under Spanish rule slowly disintegrated after Mexico obtained its independence in 1821, and former mission lands were granted to individuals in favor as ranchos.

Development of Plummer Square¹⁵

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

¹³ Excerpted and adapted from *The Yellow Car and Los Angeles* (2022) [Exhibition], Union Station, Los Angeles.

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

¹⁵ Excerpted from City of Los Angeles, “Windsor Square HPOZ Preservation Plan,” 2019.

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Boulevard), Western Avenue, Wilshire Boulevard, and Rancho La Brea (approximately Larchmont Boulevard).

Colegrove Addition¹⁶

Between 1890 and 1920, the population of Los Angeles grew from 50,395 to 319,1982, fueled by an aggressive advertising campaign in the East and Midwest by railroad companies, increasing automobile ownership and the resulting demand for petroleum, and the emerging movie industry. Los Angeles annexed San Pedro to acquire a deep water harbor. The San Fernando Valley was added in anticipation of an aqueduct. Streetcars made outlying areas convenient to downtown. Older residential neighborhoods were being swallowed by the downtown business district, and homeowners seeking a more exclusively residential environment moved west to the West Adams area and to the Wilshire Boulevard corridor. As undeveloped agricultural land between large oil fields, the unincorporated area called Colegrove offered advantages to local real estate speculators who had come to California. These entrepreneurs rode the wave of development sponsored by the City of Los Angeles.

The Chamber of Commerce had been so successful in attracting migrants from the Midwest that the population was soaring while the city's infrastructure was not yet mature. Los Angeles had no reliable source of water and was struggling to keep ahead of demand while still encouraging population growth. All of these new residents increased the demand for housing and for services of all types: fire departments, schools, roads, sewer hook-ups, and public transportation. As the city center expanded in all directions, Los Angeles embarked on a series of annexations and consolidations. The benefits were mutual to the city itself and to the prospective new annexations: the city would broaden its tax base to fund ambitious public projects, and the new stakeholders would have the benefits of being included in the city.

Part of the municipal support for the 1909 Colegrove Addition can be attributed to the need for Los Angeles to continue to fund its most ambitious of all the public works projects—the aqueduct. Before 1905, many small and privately owned water companies served the area, drawing from artesian wells. Many independent municipalities had their own sources of water. Annexation was most often instigated by residents of the area seeking to be annexed. In the case of the Colegrove Addition, several areas west of downtown, including Arlington, Hollywood and Colegrove, joined together to seek annexation, partially to free themselves from the exorbitant water rates charged by the Hollywood Water Company. The Colegrove Addition passed with very little opposition. It added ten square miles, 1200 new voters, and approximately \$12,000,000 to the city's tax base.

¹⁶ Excerpted and adapted from Wilshire Park Association, "Boulevard Heights Historic District," 2012.

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Development of The “Places”—Wilton, Gramercy, St. Andrew’s, and Manhattan¹⁷

According to Patt Morrison of the *Los Angeles Times*, Western Avenue was laid out by the county in 1853 and at that time was the horizon of the city, far away from the bustle of the old Pueblo and the rough and tumble of downtown. By the turn of the last century, the city was rapidly expanding, and the street had become an unofficial western boundary of the city (Hoover Street being the actual boundary until 1896 when the annexation of the Western Addition pushed the boundary to Arlington Avenue, followed by the annexation of Colegrove in 1909 which pushed the boundary roughly to June Street).

As the population of Los Angeles grew and the reach of the Pacific Electric expanded, the wide plains and vistas of the now accessible Rancho La Brea beckoned developers looking to cash in. In 1901, W.G. Nevin took advantage of the 1899 relocation of the western boundary of the city of Los Angeles to the west of the Los Angeles Country Club (to Pico Boulevard and Western Avenue)—later Country Club Park neighborhood—to start his western subdivision. Nevin laid out two-block-long “Places:” Manhattan Place, Gramercy Place, Wilton Place, and, in a nod to the Los Angeles Country Club, St. Andrew’s Place, named for the oldest golf course in the world, the Old Course at St. Andrew’s, Scotland.

The “Places” moved north (and south) helping define new subdivisions in what had originally been the eastern half of Plummer Square, between Temple Street (Beverly Boulevard) and Second Street (Third Street). Many of these new subdivisions promoted the idea of the new west, with names such as Westfields (1909), Westminster (1907), and Western Place (1906), with the exceptions of Wilton Place (1907) and Barton Heights (1909). These subdivisions soon filled up with new one- and two-story Craftsman style homes of the finest quality. Developed in a very suburban manner, the parcels of these subdivisions were arranged on rectilinear streets with uniform setbacks and detached garages as well as concrete sidewalks, driveways, and steps.

These earlier neighborhoods were soon eclipsed as new tracts were opened up including the subdivisions of Windsor Square, Fremont Place, Ridgewood Park, Country Club Park, and Wilshire Crest, all further removed from Western Avenue. By the 1930s, many of the single-family homes along the “Places” began to give way to multifamily residences to take advantage of the Western Avenue streetcar including such buildings as 210 N. St. Andrew’s Place (extant), designed by the first woman to become a registered architect in Los Angeles, Edith Northman. This trend intensified in the ensuing decades until entire neighborhoods bordering Western had been transformed by apartment buildings. Between Beverly Boulevard and Third Street, about fifty percent of the buildings are multifamily.

While having changed significantly from its original single-family craftsman character, the “Places” still contain a wealth of historic resources including the aforementioned Wilton Historic District, along with its six individually designated City of Los Angeles Historic Cultural Monuments (HCMs), to the collection of other HCMs along the “Places.” Those include Ganahl

¹⁷ Excerpted from Brian Curran, “The ‘Places’—Wilton, Gramercy, St. Andrew’s and Manhattan,” *Larchmont Chronicle*, 30 March 2023.

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House by A.C. Martin (1913), J.A. Howsley House by Henry J. Knauer (1914), B.H. Hiss House (1916), and Borgmeyer Residence (1912).

Development of St. Andrews Square

Maps from the period show that the Los Angeles Railway served this part of the Colegrove Addition at the intersections of 3rd Street and Western Avenue and 3rd Street and Wilton Place. Plummer Square was subdivided shortly before the annexation. The subdivision for Holmes-Walton Co.'s Westminster Terrace was filed on April 6, 1906 by George E. Fairhead. Part of that tract was re-subdivided as Tract Number One by Merchants Trust Co. on May 21, 1907. The subdivision for Western Place was filed on December 18, 1906 by James A. Anderson Jr., W.H. Wilson, W.R. Wheat, V.E. Tenney, and Walter E. Brown. Part of that tract was re-subdivided as Tract No. 269 by Merchants Trust Co. on May 20, 1909. The subdivision for Tract No. 232 was filed on March 12, 1909 by Inter-Borough Realty Co. The subdivision for Barton Heights was filed on November 11, 1909 by Lenris B. Van Dermerker, Marion Van Dermerker, and A.L. Miller. The subdivision for Westfields was filed on December 15, 1909 by Hub Oil Co., T.G.&T. Co., and Walter E. Brown.

Tract maps indicate that streets in the neighborhood were renamed, with 3rd Street previously known as Fourth Street, 2nd Street previously known as Third Street, 1st Street previously known as Second Street, Council Street previously known as First Street, and Beverly Boulevard previously known as Temple Street.

Of all these tracts, Holmes-Walton Co.'s Westminster Terrace seems to be the only one that was advertised as one cohesive development. In a *Los Angeles Times* ad for an April 20, 1907 auction of Westminster Place lots, Holmes-Walton points out the ideal location next to the Yellow Car streetcar line. The ad also mentions that a third of the lots had already been sold at private sale. An article in the paper from a few days later again tells readers to take the "yellow 'West Sixth Street' car on Broadway."¹⁸ Holmes-Walton continued to run ads for Westminster Terrace through 1907 and 1908, with one advertisement from May 19, 1907 referencing the existing Wilton Place and Fourth Street (later 3rd Street) Yellow Car stop, as well as the future extension of the Bimini Bath car line that would put a stop at Western Avenue and Fourth Street (later 3rd Street). The *Los Angeles Times* also reported on the completion of the cement sidewalks and curbs, as well as plans to plant acacia trees throughout the tract.¹⁹

While a few houses within the district boundaries were built pre-annexation, the majority of houses were built in the decade following, with the neighborhood being almost fully built-out by the end of 1920. The vast majority of the buildings in the district are single family houses. Some multi-family resources were built during the period of significance. They are mostly two stories, with three taller apartment buildings from the period of significance. According to permits, some original houses were moved or demolished to make way for multi-family development starting in the 1920s. Most of the demolitions happened in the 1950s, when two-story Mid-Century Modern

¹⁸ "Brevities," *Los Angeles Times*, 22 April 1907.

¹⁹ "Real Estate Notes," *Los Angeles Times*, 8 September 1907.

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apartment buildings were built at intersections within the district boundaries. In the twenty-first century, some of the original houses have been demolished to build larger single-family houses on those lots. The multi-family development within the district boundaries has largely maintained neighborhood character by not rising above two-stories.

Criterion C: Architecture

The most common style of architecture in the district is the Craftsman style.

Craftsman Architecture²⁰

The Arts and Crafts movement originated in mid-nineteenth century England primarily from the work of William Morris, who adopted and lived his life based on the philosophies set forth by Thomas Carlyle, A.W. Pugin, and John Ruskin. These men all shared a distaste for the materialism brought about by the Industrial Revolution in England. Ruskin advocated an art form that was derived directly from nature and a return to traditional craftsmanship.

Throughout the United States, Morris' ideals were brought to life through the Arts and Crafts movement and William Morris societies. At a moment in history when industrial technology and innovation were reshaping Americans' relationship with nature and the urban environment, Morris' message harmonized with nostalgia for a pre-industrial past. Two Americans who most explicitly followed the ideals of Morris were Elbert Hubbard and Gustav Stickley. Hubbard was a manual training instructor turned architect who designed a number of houses that reflected the influences of the Arts and Crafts period. He was the founder of the Arts and Crafts community called the Roycrofters, located in East Aurora, New York. Roycroft Press published a number of books on Hubbard and the furniture, light fixtures, and metal work produced by the community. Like Hubbard, Gustav Stickley created a veritable empire of Arts and Crafts goods. Stickley was a furniture maker who published *The Craftsman* magazine between 1901 and 1916, an influential publication of the Arts and Crafts movement in the United States. The magazine advocated both the aesthetics and ideals of the Arts and Crafts movement and exposed the Craftsman bungalow type to a broad audience. *The Craftsman* exhorted readers to dedicate themselves to "right living" and "clear thinking." The home was conceptualized as the ultimate source of the "good life." Along with other designers, architects, and builders, Hubbard and Stickley popularized the Arts and Crafts aesthetic and philosophy in the United States.

The Arroyo Seco area in Southern California was one of the major centers of the Arts and Crafts movement in the United States. Many artists and artisans lived on the slopes of the Arroyo Seco, a natural valley that extends from the San Gabriel Mountains above Pasadena and into Los Angeles. The regional manifestation of the Arts and Crafts movement became known as the Arroyo Culture. The leading advocates of the Arroyo Culture were Charles Fletcher Lummis and George Wharton James, who were also ardent California boosters.

²⁰ 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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Craftsman architecture reflected the Arts and Crafts movement's conscious search for the supposed simplicity of a pre-industrial time when objects revealed the skill and craftsmanship of the laborer and, further, a rejection of the highly ornamented Victorian aesthetic. Craftsman style applied to more than the building envelope; architects designed everything in harmony, from the furniture and fixtures to the landscape. The "ultimate bungalows" of the Craftsman style were usually two stories in height and custom designed by architects working closely with local artisans. Later, the aesthetics of the Craftsman style were adapted to single-story, mass-produced bungalows grouped in neighborhoods for the middle class.

The style is most closely associated with the work of brothers Charles and Henry Greene of Pasadena. Both followed developments within the British Arts and Crafts movement as well as American publications featuring Craftsman work. The Gamble House in Pasadena (1908) is one of the most venerated examples of Craftsman architecture, incorporating influences from all cultures and historical periods celebrated by the Arts and Crafts movement. The work of Greene and Greene and contemporary architects in the region demonstrates how the Craftsman style came to fruition in Southern California. Many accomplished local architects, such as Sumner Hunt, Frank Heineman, and Arthur S. Heineman, contributed to the development of the style in Los Angeles. Craftsman style is characterized by a degree of eclecticism because of the numerous influences on the architects of the movement including Swiss, Japanese, and English architecture.

Many variations of the Craftsman style were developed by accomplished local architects. Concentrations of Craftsman style architecture and other Arts and Crafts styles can be found along the Arroyo Seco in Northeast Los Angeles, close to the Pasadena locations of Greene and Greene's masterpieces. These architectural styles are also found in areas developed in the 1910s and 1920s, further south and west in Hollywood, Echo Park, and West Adams. The Early Tudor Revival and Prairie styles were also rooted in the Arts and Crafts movement, along with their subtypes Cotswold and American Foursquare, respectively. Sometimes buildings from the period were pure expressions of these styles; more often than not they were mixed. These styles were especially popular in the Hollywood, West Adams, and Hancock Park areas of the city.

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials—particularly wood—was a regional interpretation of the socio-economic and aesthetic reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or complex plans and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and are defined by their horizontality with broad front porches, often composed with stone, clinker brick, or stuccoed porch piers. Other character-defining features include low-pitched front-facing gabled roofs, and overhanging eaves with exposed rafter tails.

Designers and builders in Southern California created a local body of work whose elements became hallmarks nationwide of the Craftsman style. Architecture and building firms that

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worked extensively in Los Angeles included Hudson and Munsell, Meyer and Holler, Heineman and Heineman, Hunt and Eager, Train and Williams, Frank Tyler, and the Tifal Brothers.

By World War I, the Craftsman style declined in popularity and was outpaced by Period Revival styles. Part of this may be attributed to a change in tastes; heavy, dark wood interiors, and paneling so commonly associated with the Craftsman aesthetic was deemed gloomy and dismal. Craftsman bungalows continued to be built through the 1920s, often painted lighter colors and stripped of the traditional dark wood interior in favor of plaster walls.

Architects

Among the many unknown architects are some notable architects who worked in the district, listed here alphabetically.

Milton J. Black²¹

Milton J. Black (1905-1970) was famous for his Spanish Colonial Revival buildings. The vast majority of Black's work was undertaken in the Hollywood-West Hollywood area during the 1920s and 1930s. Some of the Spanish Colonial Revival buildings designed by Black have already been designated as Los Angeles Historic-Cultural Monuments, such as the El Cadiz courtyard apartments (extant) (1721-1731 Sycamore Avenue) in 2004.

Black was also one of Los Angeles' most prolific designers of the Streamline Moderne style during its period of popularity. He showed a great ability to change styles due to space and client desires. An example can be seen in his Mauretania Apartments (extant), built in 1934 at 520-522 N. Rossmore Avenue. Black is perhaps most popularly known for his hot dog shaped building, The Tail o' The Pup (extant). This building was designed in 1938 and built in 1947. It was landmarked in 1987 as a Los Angeles Historic Cultural Monument (HCM).

The Cooper-Pyle-Clopine Company²²

Sanson Milligan Cooper (1858-1935) was a realtor and residential builder based in Cincinnati. In 1912, he moved to Los Angeles, and within a year, co-founded the partnership of Cooper-Pyle-Clopine. Cooper is said to have built hundreds of houses across Los Angeles. He is best known for his residential commissions in Windsor Square, Beverly Hills, and San Marino. His own Windsor Square house at 435 S. Lorraine Boulevard (extant) was built in 1917 as a grand Four Square with Italian Renaissance detailing. While Cooper listed himself as the architect, contemporary building permits and newspaper records indicate that during the 1920s he employed both Robert D. Jones and Phil Brinckerhoff as in-house architects.

²¹ Excerpted and adapted from Robert W. Hazelton, "Lewis Apartments Case No. CHC-2007-5213-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2007).

²² Excerpted and adapted from Nelson White Preservation, "The Zampirini Residence: A History," 2015.

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De Luxe Building Co.

De Luxe Building Co. was an architectural design firm active in Los Angeles in the early twentieth century. Aside from publishing books of plans, they also made plans to order, and employed a large building department.²³ Their 1919 *Home-Kraft-Homes* catalog focuses primarily on single family bungalows, “along distinct California lines for the people of the East and especially designed for their climate.”²⁴ In 1920, they published *De Luxe Flats*, which features many designs for Mediterranean Revival style apartments.

Ada Bell Harper Maescher (1868-1939) was the president of De Luxe Building Co. for seventeen years and published five books on the building industry. She was born in Ripley County, Indiana, and married Victor E. Maescher. They lived at a 4652 Mascot Street in Los Angeles (extant).²⁵ In 1922, Ada Maescher organized a film company, using the De Luxe name to produce *Night Life in Hollywood*, with which she sought to portray Hollywood as an attractive model city populated with home-loving people, rather than a den of debauchery.²⁶

Arthur Heineman²⁷

Arthur Heineman (1878-1974) came to California in 1894 and grew up in Pasadena with his brother Alfred. Arthur S. and Alfred Heineman were a productive design team for several decades. They left behind a legacy of graceful Arts and Crafts residences and bungalows as well as a wealth of residential, commercial, and institutional buildings in later styles. By 1910, Arthur had become a well-respected and in-demand designer of homes, so much so that Los Angeles architects insisted he become licensed in order to practice architecture. He designed in the Arts and Crafts style until 1917. Heineman designed the Pig 'n' Whistle Cafes (Hollywood Boulevard location altered) beginning in 1915 and the franchise extended from San Diego to Seattle. For the Panama-California Exposition at San Diego in 1915 he designed lower art exhibits including the Ostrich Farm and the Chinese Underground Life exhibits. For the Panama-Pacific International Exposition in San Francisco he designed the Cawston Ostrich Farm. Heineman is recognized for the invention of the Mo-Tel (combining motor and hotel) or the modern over-night sleeping location for motorists. He trademarked the word “motel” with the State of California and registered the name with the Library of Congress in 1925. He opened the Milestone Mo-tel (extant) as the world’s first such building.

²³ *De Luxe Flats* (Los Angeles: De Luxe Building Co., 1920).

²⁴ *Home-Kraft-Homes* (Los Angeles: De Luxe Building Co, 1919).

²⁵ Max Binheim and Charles A. Elvin, *Women of the West; a series of biographical sketches of living eminent women in the eleven western states of the United States of America* (Los Angeles: Publisher Press, 1928), 63.

²⁶ “Hollywood 'Night Life' Home of Motion Pictures Proves to be Model City as Shown in Homes of Film Stars,” *Los Angeles Times*, 3 May 1922.

²⁷ Excerpted and adapted from Anna Marie Brooks, “221 St. Andrews Place Residence Case No. CHC-2015-4017-HCM,” edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2016).

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Henry John Knauer²⁸

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

Max Maltzman²⁹

Max Maltzman (1899-1971), architect of the Ravenswood Apartments (extant) (HCM#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. 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 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; and two apartment buildings on South Burnside Avenue (both extant) (also in the Miracle Mile) (HCM#424, 425), 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.

A.C. Martin³⁰

Albert Carey Martin, Sr. (1879-1960) was born in LaSalle, Illinois. He graduated from the University of Illinois at Champaign, with a B.S. degree in architecture and engineering in 1902 and became a draftsman at Brown & Ketchman Iron Works of Indianapolis, Indiana. He worked as Inspector of Steel for the Pennsylvania Railroad Co. and then became a designer and estimator of steel construction for the Cambria Steel Co., (related to U. S. Steel) in Pittsburgh. A.C. came

²⁸ Charles J. Fisher, "J.A. Howsley House Case No. CHC-2005-0385-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2005).

²⁹ 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).

³⁰ Excerpted and adapted from Anna Marie Brooks, "Ganahl House Case No. CHC-2011-2738-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2011).

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to Los Angeles on January 6, 1904, with a contract as Superintendent of construction with Carl Leonardt & Co. He later became Engineer of Construction with A. F. Rosenheim, Architect. In 1908, A.C. Martin established his own practice as architect and engineer. His early works include the Elks Club building in Ventura, California (extant); the Higgins Office Building (1910, nominated to the National Register as the Higgins Building) (extant), Los Angeles; and the Ventura County Court House (1911) (extant).

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

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

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

Edith Northman³¹

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

From 1927 to 1930, Northman studied at the University of Southern California School of Architecture. Opening her own practice in 1930, she passed the California state licensing exam in 1931. Working with just one draftsman, Northman accomplished an enormous amount during the Great Depression and completed hundreds of designs including single-family

³¹ Excerpted and adapted from National Register of Historic Places, Miracle Mile Apartments Historic District, Los Angeles, Los Angeles County, California, SG100008438.

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residences (on scales from modest to palatial), multi-family residences (from duplexes to large apartment houses), hotels, churches, synagogues, commercial buildings, and industrial buildings. Northman most commonly designed Period Revival style buildings, with notable properties in Los Angeles including the 1937 Emanuel Danish Evangelical Lutheran Church at 4260 3rd Avenue (extant), the 1934 Sephardic Orthodox Congregation Ohel Avraham synagogue at 5500 S. Hoover Street (extant, later a church), and the 1940 Altman Apartments at 412-416 S. Catalina Street (extant). Examples of Northman's residential designs are also extant in Leimert Park, Beverly Hills, Santa Monica, and Miracle Mile.

Frederick J. Soper³²

Architect Frederick John Soper (1874-unknown) was born in Wisconsin. Soper was listed in 1912 as a landscape architect in the Los Angeles City Directory, when he designed the residence and garage at 658 South Bronson Avenue (extant). The same year he designed a hollow tile residence for Sarah Roome at 169 Plymouth Avenue (extant). Soper designed several schools, including Cheremoya School in Hollywood (extant).

A. Burnside Sturges

A. Burnside Sturges (1863-unknown) specialized in the design of schools, hospitals, and other institutions around Southern California.³³ He designed a stately Colonial Revival Style house in Hancock Park for movie mogul Harry Warner in 1923 (extant).³⁴

Frank M. Tyler³⁵

Frank M. Tyler (1876-1971) was considered to be an influential and important architect in the development of Los Angeles. Some of Tyler's more notable works still exist, including Scott House, a large home of Italian design with Moorish touches located at 1910 South Harvard Boulevard (extant), and a Zigzag Moderne commercial building located at 5464 Wilshire Boulevard (extant). Other buildings that received acclaim when they were built include the Westmore Family Hotel, which stood on the corner of Seventh and Francisco Streets (demolished), the Rettkowsky residence at 3229 South Figueroa Street, (demolished) and the Francis E. Bacon house on Berkeley Square (demolished).

³² Excerpted and adapted from Charles J. Fisher, "A.W. Black Residence Case No. CHC-2004-1115-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2005).

³³ Tim Gregory, "The M. Byron McNulty House: A History," 1998.

³⁴ Diane Wedner, "REAL ESTATE; HOME OF THE WEEK; Fit for a Hollywood king; A Hancock Park home built by Harry Warner retains its original, glamorous feel," *Los Angeles Times*, 19 October 2008.

³⁵ Excerpted from Melissa Read Huggins, "North Ridgewood Place: The History of its Development and Residents 1907 to 1953," 1991.

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H.H. Whiteley³⁶

Harry Hayden Whiteley (1890-1970) was tutored at the University of Southern California for two years and graduated in 1924 with a degree in engineering. In 1920, he was chief draftsman for 20th Century Fox. He worked in Los Angeles with Paul Revere Williams, Frank Tyler, and Adrian Wilson. He joined the Las Vegas chapter of the AIA in 1944. Mr. Whiteley continued to work with Williams and Wilson in Las Vegas later in their careers; with Wilson on the Las Vegas Convention Center in 1958 (demolished), and with Williams on a project for shops and offices in 1960. Whiteley's listed fields of expertise included residential, commercial, industrial, religious, educational, health facilities, penal institutions, public buildings, military structures, communications, and landscape design.

Marshall P. Wilkinson³⁷

Marshall P. Wilkinson (1892-1969) was a contractor and architect who worked throughout Southern California from the 1920s through the 1940s. Beginning as a draftsman, Wilkinson was able to establish himself as a contractor in the 1910s and founded his own Marshall Wilkinson Architectural Firm between 1918 and 1920. Wilkinson worked on a variety of projects. Much of his work consists of high-end single-family residences in Period Revival architectural styles and film industry properties in the Art Deco architectural style. Notable works include the Mole-Richardson Studio Depot (extant)(1930), El Encanto Apartments in Palm Springs (c. 1930) (delete this because i do not know what building it is referring to), Slavin House (extant)(1936, Beverly Hills Historic Landmark No. 19), and the Morgan Camera Company (extant)(1938). Wilkinson's son, himself an architect, joined his father's architectural firm in the 1940s. Wilkinson retired not long after, and died in 1969.

Additional Architect and Builders (alphabetical order following Section 8 page 46)

Ahrens, R.H. (architect and builder)
Allen Knight Construction Co (builder)
Antonoff, Philip (builder)
Belden, S.W. (builder)
Borenberg, Louis A. (builder)
Bovee, Lee M. (builder)
Brainerd, Fred L. (architect and builder)
California Land & Bldg Co. (builder)
Carson, E.W. (builder)
Chernoff, Jack (architect)
Churrey, C.J. (architect)
Claberg, S.E. (architect)
Com. Home Builders (architect and builder)

³⁶ Excerpted and adapted from Roberta M. O'Donnell, "Boulevard Heights H.H. Whiteley Mansion Case No. CHC-2015-2480-HCM," edited by Los Angeles Department of City Planning (Los Angeles: City of Los Angeles, 2015).

³⁷ Excerpted from City of Los Angeles, "Marshall-Setnan Building Case No. CHC-2022-1485-HCM," 2022.

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Cook, J.W. (builder)
The Cooper-Pyle-Clopine Company (architect and builder)
Crary, Gardon B. (builder)
Dale, Bert (builder)
De Luxe Building Co. (architect)
DeCamp-Hudson Inc. (builder)
Elless Corp. (builder)
Feigenbaum, M. (builder)
Fleming, William (architect and builder)
Frye, Chas C. (architect)
Gavin, P.B. (builder)
German, Ray C. (architect and builder)
Grosbayne, Edward R. (builder)
Gubser, Ben L. (builder)
Hansen, Douglas P. (builder)
Harshman, A.E. (builder)
Hassfelter, Frank (architect)
Hauerch & Anderson (builder)
Hibbard, Lester (architect)
Hillier & Sheets (architect)
Hiss, B.H. (architect)
John L. Hudson Company (builder)
Jones, William F. (builder)
Jordan, Joe B. (architect)
Knoher, J.H. (builder)
Levine, A. (builder)
Ley Bros. (builder)
Marshall, Ira G. (architect and builder)
Martin, Clyde (architect and builder)
McClure, D.R. (builder)
McCready, John (builder)
McGeorge, [first name not indicated on permit] (architect)
Miller, George N. (builder)
Miner, Wilbur F. (builder)
Morris, Willaim S. (architect)
Myer, Lee (builder)
Ostberg, G.L. (builder)
Pacific Mortgage Co. (architect and builder)
Perry, F.L. (builder)
Reid, Pearl (builder)
Reif, A. (architect)
Rosebrook, guy (architect)
Ruoff, Allan (architect)
Sawyer, Henry W. (builder)

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Security Finance & Building Co. (builder)
Shapland, E.S. (builder)
Shelton, G.E. (architect and builder)
Stokes, Minnie (builder)
Tyler & Co. (builder)
Veeder, E. (architect and builder)
Viens, W.F. (architect)
Voorhees, T.C. (builder)
Walker, Mary E. (builder)
Widdle, J.A. (builder)
Williams, C.A. (builder)
Williams, O.C. (builder)
Wilsen Constr. Co. Inc. (builder)
Wiseman, Ben (architect)
Wuertz, George (builder)
Zens and Shelton (architect and builder)

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

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_____. “Wilshire Community Plan Area: Historic Resources Survey Report,” ed. Department of City Planning, Office of Historic Resources, SurveyLA, 2015.

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Fisher, Charles J. "A.W. Black Residence Case No. CHC-2004-1115-HCM." Edited by Los Angeles Department of City Planning. Los Angeles: City of Los Angeles, 2005.

Gregory, Tim. "The M. Byron McNulty House: A History," 1998.

Historic Resources Group. "Ravenswood Apartments File No. 03-1990." Edited by Los Angeles Department of City Planning. Los Angeles: City of Los Angeles, 2003.

"Hollywood 'Night Life' Home of Motion Pictures Proves to be Model City as Shown in Homes of Film Stars." *Los Angeles Times*, 3 May 1922.

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Wedner, Diane. "REAL ESTATE; HOME OF THE WEEK; Fit for a Hollywood king; A Hancock Park home built by Harry Warner retains its original, glamorous feel." *Los Angeles Times*, 19 October 2008.

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 38.8

Latitude/Longitude Coordinates

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

- | | |
|------------------------|------------------------|
| 1. Latitude: 34.076163 | Longitude: -118.313049 |
| 2. Latitude: 34.076163 | Longitude: -118.310835 |
| 3. Latitude: 34.069075 | Longitude: -118.309754 |
| 4. Latitude: 34.069075 | Longitude: -118.315497 |

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

The boundary is outlined in red on the Boundary Map (page 70) and Sketch Map (page 71).

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Boundary Justification (Explain why the boundaries were selected.)

The western boundary of the district on Wilton Place is the National Register listed Wilton Historic District, south of 1st Street, and the California Register listed North Wilton Historic District north of 1st Street. The southern boundary of the district continues to 3rd Street, where the streetcar track ran east-west. The large non-historic development on the northeast corner of 3rd Street and Manhattan Place creates a bold intrusion into an otherwise cohesive streetscape, so it was not included in the southeastern boundary of the district. The large non-historic development just south of 221 S. Manhattan Place creates a similar intrusion to the cohesive streetscape for the four buildings just north of it, so the eastern boundary was drawn there. Although resources on the east side of the 100 block of S. Gramercy Place are almost entirely noncontributing, the cohesive sense of the district is maintained by the original houses on the west side of that block, and the east side of the block is anchored by two very tall prominent contributors. At the southeastern corner of St. Andrews Place and 1st Street, a large non-historic development creates a bold intrusion, and on the southwestern corner of St. Andrews Place and 1st Street, a building that would have been contributing was demolished just before nomination.

Additional large, non-historic recent development disrupts the cohesive feeling of the district north of 119 S. St. Andrews Place on the west side of the street, and north of 138 S. St. Andrews Place on the east side of the street. Therefore, the boundary on the 100 block of S. St. Andrews Place was drawn to include the southern part of that block where cohesion of the district is maintained. The combination of non-historic development on the southeastern corner of Manhattan Place and 2nd Street, and a severely altered historic building on the northeast corner of Manhattan Place and 2nd Street disrupts the cohesive feeling on the district and are not included within the east boundary. On Manhattan Place north of 2nd Street, the cohesive feeling of the district would not be maintained due to a prevalence of post-period of significance construction and altered historic buildings. Historic buildings just north of the intersection have been significantly altered and do not retain sufficient integrity to maintain the cohesion of the district. Therefore, the eastern boundary of the district is drawn to exclude Manhattan Place north of 2nd Street. The northern boundary of the district is drawn at the major thoroughfare of Beverly Boulevard, with a gas station and auto repair shop on Beverly excluded, as they are of a completely different nature than the residential development within the district.

11. Form Prepared By

name/title: James Dastoli
organization: _____
street & number: PO Box 1843
city or town: Los Angeles state: CA zip code: 90028
e-mail: james.dastoli@gmail.com
telephone: _____
date: June 2023; Revised July 2023

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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: St. Andrews Square Historic District
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: James Dastoli
Date Photographed: February-April 2023

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

- 1 of 35 Looking east at 102 N. Gramercy Place (#1)
- 2 of 35 Looking west at 139 N. Gramercy Place (#14)
- 3 of 35 Looking west at 149 N. Gramercy Place (#17)
- 4 of 35 Looking northwest at 203 N. Gramercy Place (#21)
- 5 of 35 Looking west at 229 N. Gramercy Place (#31)
- 6 of 35 Looking west at 107 S. Gramercy Place (#43)
- 7 of 35 Looking east at 108 S. Gramercy Place (#44)

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- 8 of 35 Looking northeast at 160 S. Gramercy Place (#60)
- 9 of 35 Looking east at 200 S. Gramercy Place (#61)
- 10 of 35 Looking west at 223 S. Gramercy Place (#71)
- 11 of 35 Looking west at 239 S. Gramercy Place (#76)
- 12 of 35 Looking west at 249 S. Gramercy Place (#80)
- 13 of 35 Looking east at 270 S. Gramercy Place (#90)
- 14 of 35 Looking east at 122 N. St. Andrews Place (#98)
- 15 of 35 Looking west at 129 N. St. Andrews Place (#101)
- 16 of 35 Looking west at 141 N. St. Andrews Place (#105)
- 17 of 35 Looking west at 205 N. St. Andrews Place (#108)
- 18 of 35 Looking east at 210 N. St. Andrews Place (#110)
- 19 of 35 Looking southeast at 200 S. St. Andrews Place (#135)
- 20 of 35 Looking northwest at 203 S. St. Andrews Place (#137)
- 21 of 35 Looking west at 221 S. St. Andrews Place (#144)
- 22 of 35 Looking west at 225 S. St. Andrews Place (#145)
- 23 of 35 Looking east at 238 S. St. Andrews Place (#149)
- 24 of 35 Looking east at 250 S. St. Andrews Place (#153)
- 25 of 35 Looking east at 256 S. St. Andrews Place (#155)
- 26 of 35 Looking east at 260 S. St. Andrews Place (#157)
- 27 of 35 Looking west at 211 S. Manhattan Place (#159)
- 28 of 35 Looking west at 215 S. Manhattan Place (#160)
- 29 of 35 Looking northwest at 4601 W. 1st Street (#163)

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- 30 of 35 Looking north at 4457 W. 2nd Street (#168)
- 31 of 35 Looking northeast at 4467 W. 2nd Street (#170)
- 32 of 35 Looking north at 4557 W. 2nd Street (#172)
- 33 of 35 Looking northeast at 4455 W. 3rd Street (#173)
- 34 of 35 Looking northeast at 4621 W. Council Street (#174)
- 35 of 35 Looking northwest from southeast corner of W. 3rd Street and S. Gramercy Place

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

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

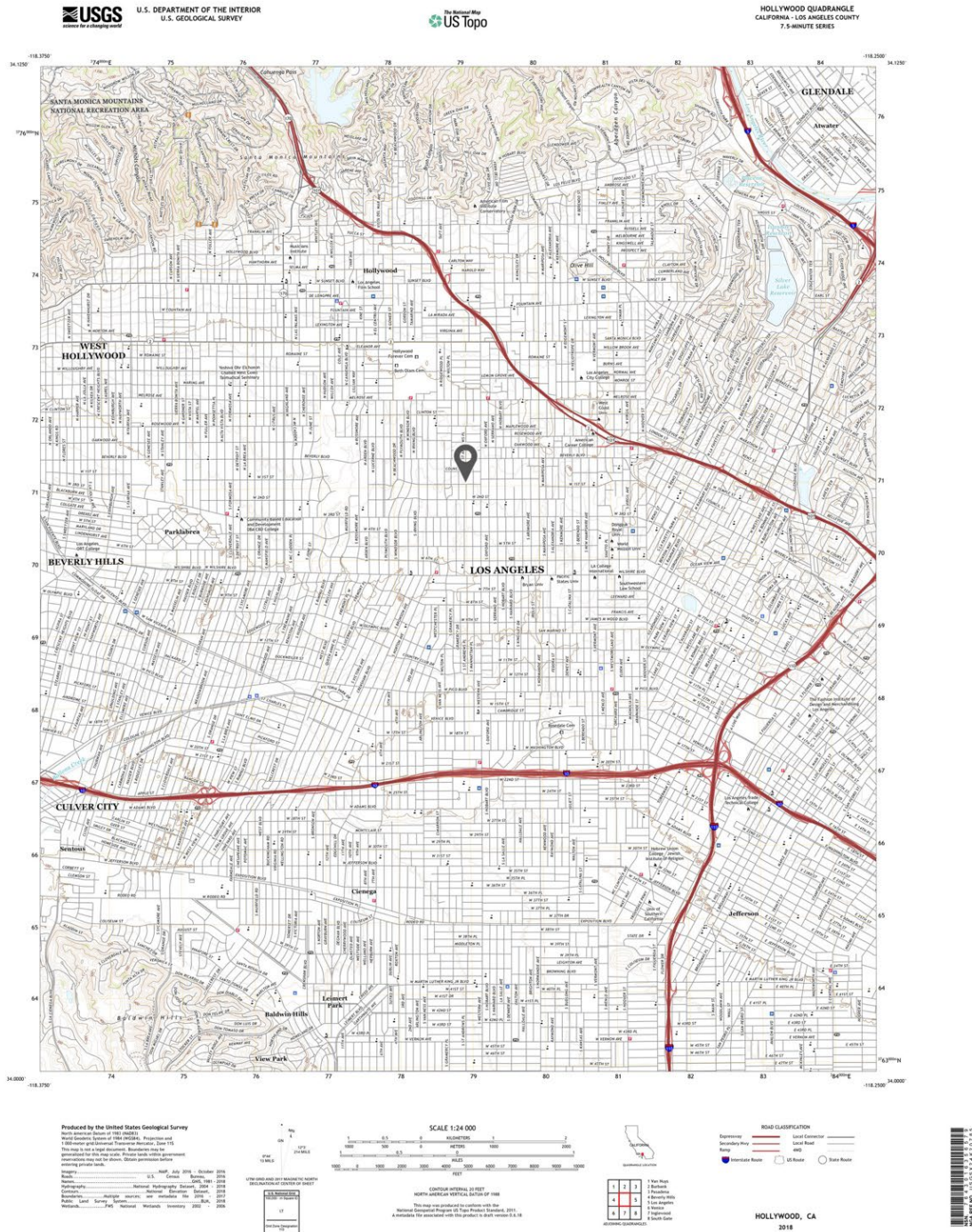
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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

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Location Map



St. Andrews Square Historic District
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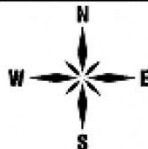
Boundary Map

- 1. Latitude: 34.076163 Longitude: -118.313049 (NW)
- 2. Latitude: 34.076163 Longitude: -118.310835 (NE)
- 3. Latitude: 34.069075 Longitude: -118.309754 (SE)
- 4. Latitude: 34.069075 Longitude: -118.315497 (SW)



LEGEND

- District Boundary 
- District Parcels 






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Sketch Map Courtesy City of Los Angeles, Department of City Planning



LEGEND

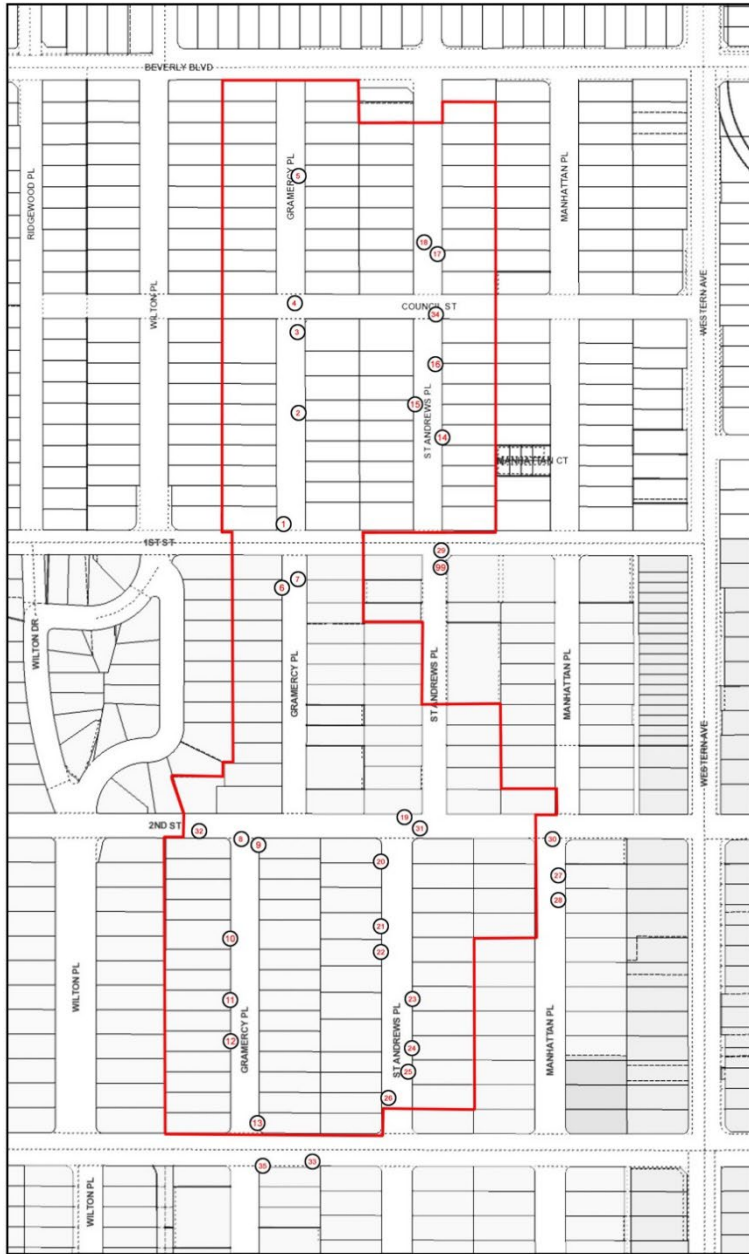
- District Boundary 
- Contributors 
- Non-Contributors 



St. Andrews Square Historic District
Name of Property

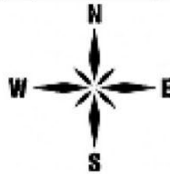
Los Angeles, CA
County and State

Photo Key



LEGEND

District Boundary 

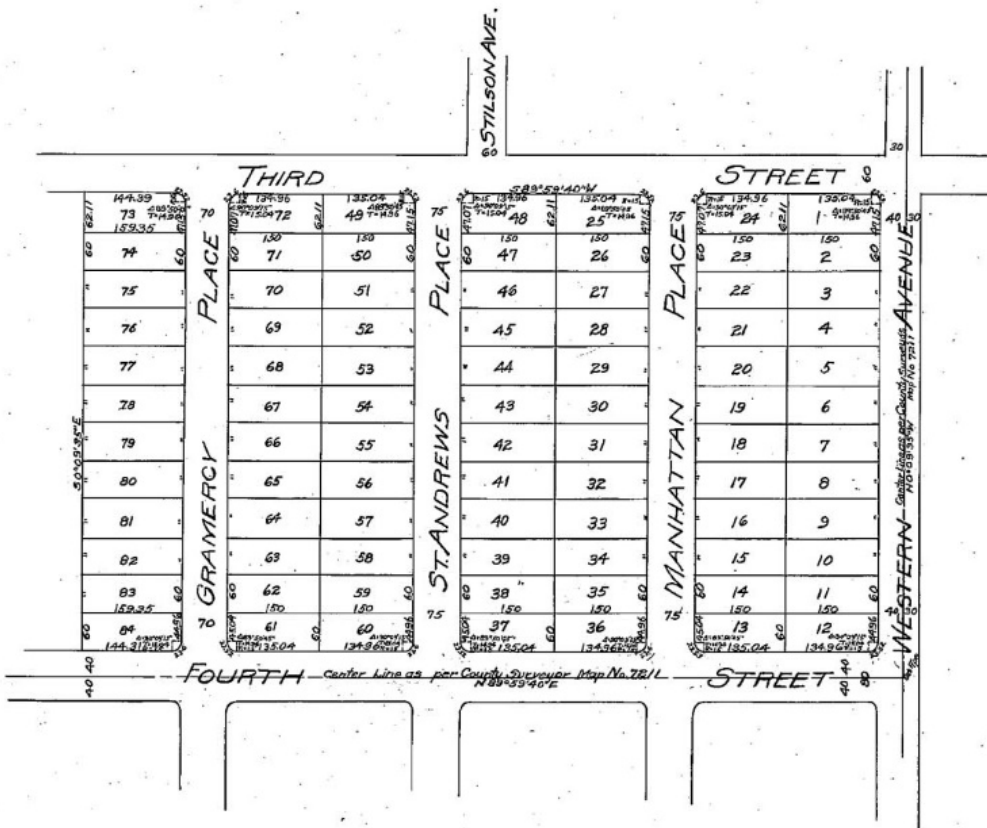


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Figure 2 Western Place Tract Map, Los Angeles County Assessor, 1906

WESTERN PLACE.
 Being a subdivision of Blocks
 E and F of the Amended Map
 of Plummer Square as per
 Misc. Records 107-222
 Surveyed Dec. 1906 by L. O. Hall.
 Scale 1" = 60'.
 In the City of Los Angeles



Fourth St. changed to Third St. ord. 24525

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Figure 3 Los Angeles Times Advertisement, 1907

High Grade Residence Lots in the

WILSHIRE BLVD.

District At

AUCTION

WESTMINSTER TERRACE

TOMORROW and MONDAY

SALE STARTS ON THE PROPERTY AT 10 A. M.
BOXED LUNCH SERVED AT 12 M. CHAIRS FOR LADIES

A deposit of 10 per cent. of the purchase price of each lot must be made at the fall of the hammer. Come—bring your friends, have luncheon with us from an individual box. Be on hand at 10 a.m. for the first lot offered. Go out and look at the property today—ask the prices of surrounding lots in the unequalled Wilshire district. You'll find our representative on the property with maps and regular price lists; or you can get them at our office. This is the first time that highly desirable residence property in Los Angeles has been sold at auction. If you take advantage of it you will make money. **YOU CAN BUILD AT ONCE**, because the grading is completed and all the cement work and oiled roads will be finished at once. Select Westminster Terrace for your site, or buy a lot at auction as a safe and profitable investment.

**Only
One
Fifth
Cash**
Balance in 30
Monthly Pay-
ments. Dis-
counts for all or
Part Cash.

A third of the lots have already been sold at private sale, which speaks volumes for the desirability of Westminster Terrace. There is no section of Los Angeles that will build up quicker or with so desirable a class of homes. The location is ideal—only 18 minutes from Broadway via the new "West Sixth St." electric line. Take yellow cars on Broadway or Seventh street to the present end of line. Tract is located at Western avenue and Third street. It is high, dry, and beautifully terraced; streets and parkings are wide; curbing and walks heavy and wide. Building restrictions are suitable to the high class location. View of the surrounding mountains and valleys is charming. Nowhere is there a more attractive location for a home. Prices are constantly advancing. Take advantage of this sale and make money. Come.

HOLMES-WALTON CO. SOLE AGENTS
A3010 504-6 Grant Bldg. A. W. LOUDERBACK
Main 4590 Auctioneer

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Figure 4 Streetcar travelling west on 3rd Street at Gramercy Place (n.d.); Alan Weeks Collection, Used with permission from Pacific Electric Railway Historical Society



Figure 5 Streetcar tracks at Western Avenue and 3rd Street (photo taken less than 1000 feet from district boundary, n.d.); Philipot & Baldrige Collection, Used with permission from Pacific Electric Railway Historical Society



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Figure 6 Streetcar tracks on private right of way between Gramercy Place and Wilton Place (photo taken less than 750 feet from district boundary, 1946); Ivan R. Baker, Used with permission from Pacific Electric Railway Historical Society



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Photo 1 Looking east at 102 N. Gramercy Place (#1)



Photo 2 Looking west at 139 N. Gramercy Place (#14)



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Photo 3 Looking west at 149 N. Gramercy Place (#17)



Photo 4 Looking northwest at 203 N. Gramercy Place (#21)



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Photo 5 Looking west at 229 N. Gramercy Place (#31)



Photo 6 Looking west at 107 S. Gramercy Place (#43)



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Photo 7 Looking east at 108 S. Gramercy Place (#44)



Photo 8 Looking northeast at 160 S. Gramercy Place (#60)



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Photo 9 Looking east at 200 S. Gramercy Place (#61)



Photo 10 Looking west at 223 S. Gramercy Place (#71)



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Photo 11 Looking west at 239 S. Gramercy Place (#76)



Photo 12 Looking west at 249 S. Gramercy Place (#80)



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Photo 13 Looking east at 270 S. Gramercy Place (#90)



Photo 14 Looking east at 122 N. St. Andrews Place (#98)



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Photo 15 Looking west at 129 N. St. Andrews Place (#101)



Photo 16 Looking west at 141 N. St. Andrews Place (#105)



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Photo 17 Looking west at 205 N. St. Andrews Place (#108)



Photo 18 Looking east at 210 N. St. Andrews Place (#110)



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Photo 19 Looking southeast at 200 S. St. Andrews Place (#135)



Photo 20 Looking northwest at 203 S. St. Andrews Place (#137)



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Photo 21 Looking west at 221 S. St. Andrews Place (#144)



Photo 22 Looking west at 225 S. St. Andrews Place (#145)



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Photo 23 Looking east at 238 S. St. Andrews Place (#149)



Photo 24 Looking east at 250 S. St. Andrews Place (#153)



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Photo 25 Looking east at 256 S. St. Andrews Place (#155)



Photo 26 Looking east at 260 S. St. Andrews Place (#157)



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Photo 27 Looking west at 211 S. Manhattan Place (#159)



Photo 28 Looking west at 215 S. Manhattan Place (#160)



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Photo 29 Looking northwest at 4601 W. 1st Street (#163)



Photo 30 Looking north at 4457 W. 2nd Street (#168)



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Photo 31 Looking northeast at 4467 W. 2nd Street (#170)



Photo 32 Looking north at 4557 W. 2nd Street (#172)



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Photo 33 Looking northeast at 4455 W. 3rd Street (#173)



Photo 34 Looking northeast at 4621 W. Council Street (#174)



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Photo 35 Looking northwest from southeast corner of W. 3rd Street and S. Gramercy Place

