JEFFERSON PARK
Historic Resources Survey Report

prepared for
The City of Los Angeles

prepared by
Architectural Resources Group, Inc.
Architects, Planners & Conservators

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Acknowledgements

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1. INTRODUCTION

In June of 2008, the City of Los Angeles contracted with Architectural Resources Group, Inc. (ARG) to complete a Historic Resources Survey of Jefferson Park in the City of Los Angeles, California. Jefferson Park is a neighborhood located in the northern part of what is considered to be South Los Angeles and is represented by Council District 10. Located approximately five miles southwest of downtown Los Angeles, Jefferson Park is primarily made up of single-family residences, but also contains some multi-family, commercial and institutional buildings. The L-shaped survey area, which comprises 2,002 parcels, is roughly bounded by Adams Boulevard to the north, Western Avenue (from Adams Boulevard to Jefferson Boulevard) and Arlington Avenue (from Jefferson Boulevard to Exposition Boulevard) to the east, Jefferson Boulevard (from Western Avenue to Arlington Avenue) and Exposition Boulevard (from Arlington Avenue to 7th Avenue) to the south, and 7th Avenue to the west.

This report reflects the results of the Historic Resources Survey for the proposed Jefferson Park Historic Preservation Overlay Zone (HPOZ). Historic Resources Surveys are under the jurisdiction of the City Planning and Cultural Heritage Commissions. The survey was completed between June 2008 and August 2009 by qualified architectural historians at Architectural Resources Group, Inc. and historian and Jefferson Park community member, Colleen Davis.

Upon completion of the Historic Resources Survey, ARG has concluded that Jefferson Park meets the criteria for HPOZ designation due to its association with early patterns of residential development in Los Angeles; resources related to ethnic, cultural and class diversity; and architectural distinction, representing architectural styles popular during the first several decades of the twentieth century. The majority of individual properties retains high levels of integrity and meets the threshold of “Contributing” structure.

2. PROJECT DESCRIPTION

2.1 Background

The proposed Jefferson Park HPOZ is mainly composed of single-family residences that were constructed between 1905 and 1930. There are also a number of multi-family, commercial, and institutional buildings. The Period of Significance has been defined as 1887-1951 to capture the resources relating to the period of development which has been identified as significant in the historic context statement; by 1951, the survey area was completely built-out and subsequent construction largely consisted of demolition of existing buildings to make way for new buildings.

Most buildings within in the proposed HPOZ boundaries were constructed in styles associated with the Arts and Crafts and Period Revival modes of architecture. There are very few Victorian-era and early Modern styles represented as well as a small amount of infill from the latter part of the twentieth century. The district is characterized not only by its buildings but also by spatial and landscape features such as its gridded plan, asphalt streets, consistent lot sizes, concrete sidewalks, broad lawns, and landscaped parking strips. Some streets are lined with mature palm trees.
Jefferson Park Survey Area Map
2.2 Historic Preservation Overlay Zones: Definition and Purpose


According to §12.20.3.B.17 of the Los Angeles Municipal Code (LAMC), a Preservation Zone is “any area of the City of Los Angeles containing buildings, structures, Landscaping, Natural Features or lots having Historic, architectural, Cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone under the provisions of this section.”

The purpose of a Historic Preservation Overlay Zone is described in §12.20.3.A of the LAMC as follows:

1. Protect and enhance the use of buildings, structures, Natural Features, and areas, which are reminders of the City’s history, or which are unique and irreplaceable assets to the City and its neighborhoods, or which are worthy examples of past architectural styles;

2. Develop and maintain the appropriate settings and environment to preserve these buildings, structures, Landscaping, Natural Features, and areas;

3. Enhance property values, stabilize neighborhoods and/or communities, render property eligible for financial benefits, and promote tourist trade and interest;

4. Foster public appreciation of the beauty of the City, of the accomplishments of its past as reflected through its buildings, structures, Landscaping, Natural Features, and areas;

5. Promote education by preserving and encouraging interest in cultural, social, economic, political and architectural phases of its history;

6. Promote the involvement of all aspects of the City’s diverse neighborhoods in the historic preservation process; and

7. To ensure that all procedures comply with the California Environmental Quality Act (CEQA).

2.3 Designation Process

The Procedures for Establishment, Boundary Change or Repeal of a Preservation Zone are described in §12.20.3.F of the LAMC.

Essentially, an HPOZ can be initiated by either: City Council, the City Planning Commission, the Director of Planning and the Cultural Heritage Commission; or by application, typically initiated by owners or renters of property within the boundaries of the proposed or existing Preservation Zone. In both cases, a Historic Resources Survey is required. Once the Historic Resources Survey has been completed, the application for HPOZ goes before the Cultural Heritage Commission in a public hearing. Then it must go before the City Planning Commission, the Planning and Land Use Management Committee of the City Council, and the full City Council before becoming a Los Angeles HPOZ.
2.4 Historic Resources Survey

The Historic Resources Survey is a vital tool in determining the eligibility of a neighborhood or area for HPOZ status. The purpose and requirements of the Historic Resources Survey are described in §12.20.3.F of the LAMC as follows:

**Purpose**

Each Preservation Zone shall have an Historic Resources Survey, which identifies all Contributing and Non-Contributing Elements and is certified as to its accuracy and completeness by the Cultural Heritage Commission.

**Context Statement**

In addition to the requirements above, the historic resource survey shall also include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history, thereby allowing the identification of Historic features in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place, and time. It shall define the various Historical factors which shaped the development of the area. It shall define a Period of Significance for the Preservation Zone, and relate Historic features to that Period of Significance. It may include, but not be limited to, Historical activities or events, associations with Historic personages, architectural styles and movements, master architects, designers, building types, building materials, landscape design, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history.

Additionally, the Historic Resources Survey will delineate boundaries of the proposed HPOZ, a Period of Significance, and findings of contribution. The methodology for determining contribution will be described in the following section.

3. METHODOLOGY

3.1 Previous Designations and Surveys

Parts of the Jefferson Park area have been previously surveyed and assigned California Historical Resource Status Codes. National Register-eligible districts include the buildings along Arlington Avenue between Jefferson and Exposition Boulevards (evaluated March 24, 1997) and those along West 30th and 31st Streets between 4th and Arlington Avenues and 2nd, 3rd, 4th, 5th, and 6th Avenues between Jefferson and Exposition Boulevards (September 10, 2002). Individually-eligible buildings include 2063 West 29th Street (December 4, 2002) and 3330 Adams Boulevard – Winter-Pepperdine House, Holman Methodist Church (April 9, 1991). The Jefferson Branch Library at 2211 Jefferson Boulevard was listed on the National Register as an individual resource on May 19, 1987.

The Jefferson Park area was surveyed in 1990 and 1996 for the City of Los Angeles Department of City Planning as part of the Community Plan Revision Program. The 1990 survey was titled *Historic Resources Final Report for the West Adams-Baldwin Hills-Leimert District Plan Area* and the 1996 survey was titled *Historic Resources Final Report of the South Los Angeles District Plan Area*. It does not appear that any formal designations resulted from either study.
In addition to the above, seven buildings within the Jefferson Park survey area have been formally designated as Los Angeles Historic-Cultural Monuments:

- 3424-3426 West Adams Boulevard, Lycurgus Lindsay Mansion (HCM #496, designated 5/30/1990)
- 3500-3500 1/2 West Adams Boulevard, Guasti Villa – Busby Berkeley Estate (HCM #478, designated 1/30/1990)
- 3425 West 27th Street, Glen Lukens Home and Studio (HCM #866, designated 4/11/2007)
- 2801 Arlington Avenue, Joseph L. Starr Farmhouse (HCM #865, designated 4/11/2007)

No other surveys and/or formal designations were identified in the Jefferson Park survey area.

3.2 Archival Research

The research design and methodology used to complete the Jefferson Park Historic Resources Survey was outlined by ARG during the course of the project and incorporated guidelines recommended by The Secretary of the Interior’s Standards for Preservation Planning and Developing Historic Contexts. The following National Register Bulletin was consulted: National Register Bulletin 24: Guidelines for Local Surveys: A Basis for Preservation Planning.

The historic context statement was drafted by historian and Jefferson Park community member Colleen Davis, with assistance from ARG staff. For the completion of this task, the following sources were consulted:

- Los Angeles Dept. of Building and Safety (recording of all available first permits in the study area)
- Los Angeles County Office of the Assessor
- Los Angeles County Recorder of Deeds
- Collections of the Los Angeles Public Library
- ARG’s in-house library of architectural reference books and other materials
- Various internet sites and digital archives
- Historic Sanborn Fire Insurance Maps (1920 and 1950)

3.3 Field Survey

An essential component of the Historic Resources Survey is the completion of fieldwork, which informs the historic context statement and provides property-specific data necessary for the identification of Contributors and Non-Contributors to the potential HPOZ.

For the Jefferson Park Historic Resources Survey, an intensive-level survey was completed. According to National Register Bulletin #24, an intensive survey is defined as “a close and careful look at the area being surveyed… designed to identify precisely and completely all historic resources in the area.”¹ As part of this intensive survey, ARG worked with Colleen Davis who

photographed in color with a digital camera every building in the survey area, per the requirements of the City of Los Angeles Department of City Planning’s Office of Historic Resources (OHR). All photographs were taken in February, 2009. In the field using tablet PCs and a Microsoft Access-based survey form, ARG staff completed architectural descriptions for each property in the survey area. Data collected in the field was used to populate a California Department of Parks and Recreation (DPR) 523A Primary Record form for each property. In consultation with the OHR and the California Office of Historic Preservation, ARG has developed a bullet-point format architectural description. For the Jefferson Park survey, this description format was implemented.

3.4 Criteria and Integrity Thresholds
Pursuant to the Historic Preservation Overlay Zone (HPOZ) Ordinance, the City of Los Angeles has three potential designations: 1) Contributor, 2) Altered Contributor, and 3) Non-Contributor.

Contributor
A Contributor is “any structure identified on the Historic Resources Survey as contributing to the historic significance of the Historic Preservation Overlay Zone, including a structure which has been altered, where the nature and extent of the alterations are determined reversible by the Historic Resources Survey” (Los Angeles Municipal Code (LAMC) §12.20.3). To be contributing, a resource within the involved area or the area as a whole shall meet one or more of the following criteria set forth in Article F.3 of the LAMC:

1) Adds to the historic architectural qualities or historic associations for which a property is significant because it was present during the Period of Significance, and possesses historic integrity reflecting its character at that time.

2) Owing to its unique location or singular physical characteristics, the property represents an established feature of the neighborhood, community, or city.

3) Retaining the structure would help preserve and protect an historic place or area of historic interest in the City.

Altered Contributor
The Altered Contributor category was created to conform to the definition of Contributing Structure in the HPOZ ordinance, that includes structures “which have been altered, where the nature and extent of the alterations are determined reversible by the Historic Resources Survey” (LAMC §12.20.3 B.6).

ARG used the National Register Bulletin 15\(^2\) and the Secretary of Interior’s Standards for Rehabilitation to inform the evaluation process for properties that were built during the Period of Significance but had suffered some alterations. The relevant text in National Register Bulletin 15 providing guidance for evaluating altered structures is as follows:

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible [read: contributing] if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible [contributing], however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style... If the historic exterior building material is covered by non-historic material (such as modern siding), the property can still be [contributing] if the significant form, features, and detailing are not obscured.  

Buildings that are altered but still convey their historic architectural style according to the guidance set forth in National Register Bulletin 15 were assigned the status of Altered Contributor in the Jefferson Park Historic Resources Survey.

Federal guidance has also been provided for ways to alter and rehabilitate historic buildings in an acceptable manner. Alterations that meet the relevant Secretary of the Interior’s Standards for Rehabilitation [36 CFR ‘68.3(b)] would allow a building to contribute to the HPOZ. Alterations or additions that do not destroy important character defining features or that have been undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property remains intact are considered reversible. The applicable Standards regarding additions and alterations are as follows:

(9) New additions, exterior alterations, or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion and massing to protect the integrity of the property and its environment.

(10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.”

Consequently, a building may qualify as an Altered Contributor if the alterations are limited to an addition that is compatible with the historic property, and, in the view of the survey, does not substantially diminish the contribution of the original structure to the HPOZ.

Non-Contributor

A Non-Contributor is a “structure identified on the Historic Resources Survey as not contributing to the historical significance of the Historic Preservation Overlay Zone” (LAMC§12.20.3 B.13). The Non-Contributor criteria used in the survey are defined below:

- The structure was built outside the HPOZ's historic and architectural periods of significance and has no known overriding significance.

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3 Ibid., 47-48.
The structure lacks integrity as a result of irreversible alterations. The structure is incompatible in style, scale, or use and is a visual intrusion with nearby HPOZ contributors. The structure has been moved from its original site outside the HPOZ and does not contribute to the historic or architectural significance of the HPOZ.

Integrity Thresholds

The proposed Jefferson Park HPOZ comprises buildings constructed over a period of more than a hundred years and covering a wide range of architectural styles and typologies. In order to be considered a Contributor to the proposed HPOZ, a building must first meet the aforementioned eligibility standards (based generally on the City’s HPOZ ordinance and guidelines set forth in National Register Bulletin 15), summarized here:

- It must have been constructed within the Period of Significance, identified as 1887–1951; AND/OR
- It must represent an established feature of the neighborhood, community or city, owing to its unique location or singular physical characteristics; AND/OR
- Retaining the structure would help preserve and protect an historic place or area of historic interest in the City; AND
- It must represent one or more of the themes identified in the Historic Context Statement; AND
- It must retain sufficient integrity to portray its significance.

Integrity is the authenticity of a historical resource’s physical identity evidenced by the survival of characteristics that existed during the resource’s Period of Significance. According to National Register Bulletin #15, there are seven aspects or qualities that, in various combinations, define integrity: location, design, setting, materials, workmanship, feeling, and association. A resource will exhibit most of these aspects of integrity, although the elements that are most important will vary with the property type and the historic context that defines the resource’s significance.

In the case of a Historic Preservation Overlay Zone, ARG applies the seven aspects of integrity to evaluate the overall integrity of the district. Additionally, the retention of physical integrity plays a major role in the identification of Contributors, Altered Contributors and Non-Contributors within the potential HPOZ. In order to make judicious determinations regarding the contributing status of all properties surveyed, ARG uses the seven aspects of integrity as a guide in the identification of Contributors, Altered Contributors, and Non-Contributors.

Contributor

ARG determined that Contributors should retain nearly all of the seven aspects of integrity, particularly those related to physical characteristics, which are location, design, setting, materials, and workmanship. Contributors will retain essentially all original features and will have endured no major alterations.

The addition of removable elements such as security bars on windows, security screens over doors, paint on surfaces which were likely originally unpainted, and window-mounted air conditioning
units are not considered alterations and would not preclude a building from Contributor status. Also, alterations that occurred within the proposed HPOZ’s Period of Significance are considered to have acquired significance in their own right and may not affect a building’s Contributor status.

At times, a building may have been previously altered in a manner that is sensitive to its original historic appearance. Generally, if a building’s alterations conform to the Secretary of the Interior’s Standards for the Treatment of Historic Properties, its alterations may not preclude it from Contributor status.

**Altered Contributor**

ARG identified a number of alteration considerations that may not preclude a property’s status as Contributor to the proposed Jefferson Park HPOZ. Generally, alterations that are additive, where elements have been appended without destroying original material, can be reversed and are considered minor alterations. Major alterations which are subtractive, in which architectural features and materials have been removed and/or destroyed, are typically considered irreversible and may exclude the building from Contributor status.

The following is a list of examples of alteration considerations which may result in the status of Altered Contributor:

- Porches which have been enclosed without damaging the original porch configuration
- Windows which have been replaced without altering the placement, size and overall fenestration patterns of the building’s façade. If a small percentage of window or door openings have been modified but the overall fenestration configuration has not been compromised, the building may still be considered an Altered Contributor to the HPOZ
- Addition of faux historic or incompatible elements which can be removed
- Non-original cladding, such as stucco or asbestos siding, which may cover original wall finishes
- Small additions to secondary facades of a building or those that do not significantly alter a building’s overall footprint or massing may not preclude the building from being a Contributor (or Altered Contributor) to the HPOZ

**Non-Contributor**

Finally, ARG has identified a number of Non-Contributors to the proposed Jefferson Park HPOZ. As previously mentioned, buildings that were constructed outside of the Period of Significance and do not have any overriding significance or do not represent one or more of the context and themes identified in the Historic Context Statement are given the status of Non-Contributor. Additionally, buildings that do not retain sufficient integrity to portray their significance will be identified as Non-Contributors.

ARG determined that the following alterations would generally result in the status of Non-Contributor:

- Removal of elements and features which identify a building’s architectural style
- Alterations to a building’s original fenestration patterns, such as placement, size and the removal of historic frames and surrounds
• Substantial change to a building’s overall massing or footprint, such as rooftop additions and other structural additions
• At times, a combination of several alterations identified above as considerations for the status of Altered Contributor may result in a finding of Non-Contributor

4. HISTORIC CONTEXT STATEMENT

According to National Register Bulletin #24, historic contexts are defined as “broad patterns of historical development in a community or its region that may be represented by historic resources.” Historic resource surveys are not complete without linking resources to their associated historic contexts; the establishment of historic contexts is vital to targeting survey work effectively. In addition, contexts are necessary to make future significance evaluations for resources and to evaluate the potential for historic districts. Historic contexts provide the framework for interpreting historical developments that group properties that share a common theme, geographical area, and time period. The establishment of these contexts provides the foundation for decision-making concerning the planning, identification, evaluation, restoration, registration, and treatment of historic properties, based upon comparative significance. Contexts can be developed for all types of resources including, but not limited to, buildings, structures, objects, sites, and historic districts. The contexts or themes for the proposed Jefferson Park HPOZ are:

• Context: Early Suburbanization (1887-1919)
  Theme: Land Use and Site Development
  Theme: Transportation: Streetcar Suburbs
  Theme: The Subdivider and the Subdivision
  Theme: The Homebuilder
  Theme: Early Commercial Development
• Context: Continued Suburbanization (1920-1960)
  Theme: The Homebuilder
  Theme: Deed Restrictions
  Theme: Continued Commercial Development
  Theme: Institutional Development
• Context: Ethnic, Cultural and Class Diversity (1903-1970)
  Theme: The Demographic Composition of Jefferson Park
  Theme: Commercial Development
  Theme: Popular Culture: Jazz and Rhythm & Blues Music
• Context: Architecture and Engineering (1887-1951)
  Theme: The Arts and Crafts Movement
  Theme: Period Revival Styles
  Theme: Early Modern and Postwar Styles
  Theme: Important Architects and Builders

In the proposed Jefferson Park HPOZ, associated property types present are single- and multi-family residences, as well as commercial and institutional buildings. The Period of Significance has been identified as 1887-1951.

As a result of this Historic Resources Survey, the proposed Jefferson Park HPOZ has been determined to be eligible for designation for its connection to the early phases of residential
development in Los Angeles, its historic and continued ethnic, cultural and class diversity, and its significant concentration of buildings dating to the first few decades of the twentieth century, with architectural styles associated with the Arts and Crafts, Period Revival and Modern modes.

### 4.1 Background: Early History of Jefferson Park

Jefferson Park’s early history owes much to its location near the former course of the Los Angeles River. The river, now channelized in formidable concrete banks, once followed a meandering and intermittent course: at times flowing due south from downtown toward San Pedro Bay but, during other eras, heading southwest in the direction of Santa Monica Bay. Jefferson Park lies in the floodplain of the river’s southwestern course which itself varied - shifting north or south, flowing sometimes above and sometimes below ground - as it made its way toward the ocean. Thus, in spite of its seemingly semi-arid climate, Jefferson Park’s environmental history is one of aquifers and marshlands, sycamores, willows, and cottonwood trees. Even the historic rancho of which the Jefferson Park area was once a part bears witness to this history: it was called Rancho Las Cienegas, Spanish for swamps.4

Owing to the abundance provided by the now-encased in concrete but once life-giving Los Angeles River, the entire region is rich in human history. Now altered almost beyond recognition by several hundred years of intensive European-style uses, “[t]his diverse environment provided a rich habitat for wildlife and helped support one of the largest concentrations of Indians in North America.”5 The alluvial plain that extends from the Santa Monica Mountains to Newport Beach was home to the Gabrieleño Indians. The Gabrieleños employed a hunting and gathering approach to securing their sustenance, employing little or no agricultural cultivation. As their lifeways were heavily dependent on the area’s rivers, Gabrieleño settlements clustered near them. The existence of Gabrieleño villages has been confirmed several miles west of Jefferson Park. Thus, while archeological inquiries have yet to uncover conclusive evidence of their presence, it is likely that the Jefferson Park area supported human habitation that pre-dated the arrival of Europeans.6

After thousands of years of Gabrieleño habitation, Spanish occupation brought a new approach to land use. The Spanish imposed their unique method of governance which included establishing a network of pueblos, presidios, and missions. In addition, the Spanish introduced the rancho system of land ownership. Under this system, Spanish – and later Mexican – authorities rewarded loyal soldiers and prominent citizens with the ownership of large tracts of land. After the revolution of 1821, Mexico established control of Spain’s North American holdings and continued the rancho system.

In 1823, Mexican authorities granted 4,439 acres of land in the Los Angeles basin to Francisco Abila. A member of a prominent family, Abila served as alcalde (mayor) of the Los Angeles pueblo in the early nineteenth century. The boundaries of Abila’s land grant – dubbed Rancho Las Cienegas - were approximately Wilshire Boulevard on the north, several points between Bronson and Arlington Avenues on the east, Exposition Boulevard on the south, and on the west by various

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5 Gumprecht, 9.
6 Gumprecht, 26-35.
points between La Cienega Boulevard and Spaulding Avenues. Abila passed away in 1832, willing Rancho Las Cienegas to his four children: a son and three daughters.\(^7\)

The area of Jefferson Park that lies west of approximately 4th Avenue falls within Rancho Las Cienegas. The eastern section of Jefferson Park, on the other hand, was part of the common lands that surrounded the pueblo lands (consisting of four square leagues centered on the settlement near present day Olvera Street) on all sides. After California came under the control of the United States in 1848, a lengthy land ownership adjudication process ensued. By the 1880s, Abila heir Francisca Rimpau had begun selling her Jefferson Park area holdings piecemeal to both land speculators and farmer/ranchers.\(^8\) The process of land transfers in the common lands area of Jefferson Park, however, differed somewhat. Pursuant to the 1848 Treaty of Guadalupe that ended the Mexican-American War, the United States held title to the common land portions of Jefferson Park. In two separate 1874 transactions, the United States transferred ownership of the common lands portions of Jefferson Park to John McArthur (156 acres) and Pierre Begué (122 acres).\(^9\)

For the half century that followed California statehood in 1850, the Jefferson Park area – like much of the Los Angeles basin – continued to support agricultural uses: chiefly cattle ranching and the associated production of hides and tallow. As the ranching economy declined in the last quarter of the nineteenth century, the southern California economy diversified somewhat but remained grounded in agricultural uses. As the population rapidly expanded, demand for locally produced food expanded dramatically. Citrus production, which would eventually prove vital to the local economy, began in earnest during this period. Viticulture, the cultivation of grapes used in the production of wine, was common throughout the basin. Hay, barley and corn production were economic mainstays throughout the region.\(^10\)

Several agricultural uses have been uncovered in Jefferson Park. Andrew Joughin, who owned vast tracts of land in the area extending from Pico on the north to as far south as the Baldwin Hills, was a renowned blacksmith. His daughters, Matilda Matlock and Emma Osborn, both lived in the Jefferson Park area in the early 1900s with farmer husbands.\(^11\) The West Jefferson Poultry Farm was located near Arlington and Jefferson.\(^12\) Texan Joseph Starr operated the Estrella (sometimes referred to as Estella) Dairy in the neighborhood. Starr’s personal residence, along with several outbuildings which appear to have served as bunk houses for his farmhands, is the only known resource from Jefferson Park’s early agricultural beginnings (Joseph L. Starr Farmhouse, HCM No. 865).

Annexation of the land which comprises today’s Jefferson Park occurred in phases: the Southern and Western Addition (1896), the University Addition (1899) and the Colegrove Addition (1909). By 1909, the area was fully annexed into the City of Los Angeles.

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\(^8\) Los Angeles County Deeds Book 77, January 24, 1881, 146; Los Angeles County Deeds Book 196, January 22, 1887, 152.


\(^10\) “Farming in 1882,” *Los Angeles Times*, January 11, 1882, 0_2; Gumprecht, 41-81.

\(^11\) 1900 United States Federal census, Los Angeles County, Ballona Township, Supervisor’s District No. 6, Enumeration District No. 94, Sheet No. 16; 1910 United States Federal Census, Los Angeles County, Los Angeles Township (Precinct 1721), Supervisor’s District No. 7, Enumeration District 217, Sheet No. 10B.

\(^12\) Classified Ad, *Los Angeles Times*, February 23, 1906, 113.
4.2 Context: Early Suburbanization (1887-1919)
Theme: Land Use and Site Development

Adams Boulevard (formerly Street) marks the northern boundary of Jefferson Park. Beautifully sited along a ridge with expansive southern views of Baldwin Hills and western views to the ocean, Adams Street was a natural choice for elite residential development. Attempts to capitalize on the auspicious setting and develop the area for exclusive residential use started in during the boom of the late 1880s. A real estate syndicate led by Theodore Wiesendanger assembled a large tract of land extending from Pico on the north to the Southern Pacific right-of-way on the south by piecing together purchases from landholders such as Rancho Las Cienegas heir Francisca Rimpau and blacksmith Andrew Joughin. The Wiesendanger syndicate named its town site Arlington Heights, extolling the imagined town’s virtues in a series of Los Angeles Times advertisements. Lauded for its views and commended for its healthful breezes, Arlington Heights seemed a natural spot for the residences of Los Angeles’s most elite citizens.

As a potential late nineteenth century Los Angeles residential development, however, Arlington Heights was rather isolated. Whether it was the result of inadequate transportation or simply inadequate demand, “The New Town of Arlington Heights” failed to thrive. Nevertheless, the brief life of Arlington Heights underscored Adams Boulevard, with its southerly views over a verdant valley and toward the rolling Baldwin Hills, as a perfect spot for grand estates. By the opening years of the twentieth century, however, the tide had turned. Neither the bust that followed the boom of the 1880s nor the national economic panic of 1893 substantially chilled population growth in Los Angeles and the city doubled in population during the last decade of the nineteenth century. After the 1890s, the residential center of fashionable Los Angeles, which had already moved south from downtown Bunker Hill to University Park, began to move west. But Adams was a “Street of Dreams” for only a relatively brief time: no more than a few decades. As it turned out, Arlington Heights’ promoters were quite right when they extolled their imagined town’s location as “Right in the Way of Los Angeles City’s Magnificent March to the Sea.” The migration of the city’s elite to Adams Street was only the first of several westward moves made by that particular cohort.

Residential development along Adams Boulevard began in earnest just after the turn-of-the-twentieth century. By this time, the City Beautiful planning concepts developed during the 1890s were exerting a strong influence on the design of cities. City planners and architects working within the City Beautiful movement believed – among other things – that well and beautifully designed urban spaces would not only

View south of Manhattan Place and the survey area from Adams Boulevard

14 While Adams Boulevard encompasses both the north and south sides of the street, only the south side falls within the Jefferson Park HPOZ.
15 The population of the city of Los Angeles grew from 50,000 to 102,000 between 1890 and 1900. During the same period, the county increased from 101,000 to 170,000 residents. (Fogelson, 78)
16 West Adams-Street of Dreams, (West Adams Heritage Association), n.d.
17 “Arlington Heights” advertisement, Los Angeles Times, January 12, 1887, 8.
be salubrious but ennoble the people who lived in them. One manifestation of these principles was the development of lushly landscaped boulevards and parkways moving outward from downtowns, dotted with generous lots, and anchored by large, tastefully designed houses. Often, property owners along these majestic arteries employed master architects to design their very stately homes. Conscious of their clients’ intent to impress, these architects frequently employed classically inspired design elements and styles such as Beaux Arts and a variety of Period Revivals.\(^\text{18}\)

In all these respects, Adams Boulevard exemplifies City Beautiful principles. At a width of a full ninety feet, Adams presents an impressively broad thoroughfare. Parcels vary somewhat in size with some as large as five acres. Though undoubtedly diminished from the time of its initial development, Adams still boasts extensive landscaping. An impressive collection of palatial houses designed by lauded architects were built along Adams during its heyday. These architects worked in a variety of styles, sometimes mixing and matching elements to achieve the desired effect. While some employed variations of the Arts and Crafts style coming into vogue at that time, others looked to Beaux Arts and Period Revivals to inspire gravitas. Of those buildings that remain from this period, the most imposing include the Lycurgus Lindsay housed erected in 1908 based on a Charles Whittlesley design, the 1910 Hudson and Munsell designed Guasti Villa/Busby Berkeley Estate, and Charles Whittlesey’s 1905-6 Walker House. In addition, a group of more modestly scaled but still impressive residences dot Adams. These include the Frank Tyler designed Wells-Halliday House (a remodel of an existing residence) and the Fuller House by architects Hunt, Eager & Burns, both constructed in 1908.\(^\text{19}\)

Not all Adams Boulevard mansions survive, however. One of the casualties was a 1902 Frederick Roerhig designed mansion for Emeline Childs, the widow of Los Angeles pioneer O.W. Childs.\(^\text{20}\) It was demolished by the Los Angeles Unified School District in 1978 after a hard-fought battle mounted by community members.\(^\text{21}\) Thirty years later, the site houses a mixture of buildings and trailers in which the Mid-City Magnet School operates. Only the original masonry retaining wall running along north perimeter of the property and a grand Moreton Bay fig tree survive. Another major loss was the Hudson & Munsell designed Daniel Murphy Estate completed in 1910.\(^\text{22}\) This 20 room mansion was demolished in the 1960s in favor of an apartment complex and an oil drilling site which continues to operate today. In addition, Adams Boulevard contains in-fill development dating to the mid-twentieth century consisting of multi-family dwellings, religious buildings, and convalescent facilities.

**Theme: Transportation: Streetcar Suburbs**

The vital role of public transportation generally and streetcars specifically is well documented in the history of North American suburbs.\(^\text{23}\) Located on land outside of but near to urban downtowns, streetcar suburbs “provided a cut-rate version of the verdant residential ideal expressed in [the]...
picturesque enclaves that wealthy Americans had begun retreating to in the mid-nineteenth century.24 These elite enclaves – perhaps mostly famously represented by Llewellyn Park in New Jersey and Riverside in Illinois – provided the affluent with a leafy, semi-rural retreat from what they perceived to be increasingly intolerable industrializing cities. These privileged few wanted to benefit from the economic opportunities of central cities without suffering unduly from what they considered urban ills such as crowding, poor health, and class/ethnic/racial heterogeneity. Increasingly, rural life was idealized as spiritually uplifting and morally superior to city dwelling.25

If suburban living was considered the best of both worlds – urban and rural – it was financially out of reach for all but the wealthiest Americans until the development of streetcar suburbs in the late nineteenth and early twentieth centuries. But once transportation advances made land that was beyond easy walking distance of downtowns cheaply and quickly accessible, residential subdivision of that land began in earnest. Streetcar build-outs sprang up along transit lines, generally moving in linear fashion away from city centers like the spokes of a bicycle wheel. Even a relatively small house, set on its own piece of land which could be beautifully planted with greenery, could evoke – albeit modestly – the verdant charms and benefits of the picturesque enclaves to which the wealthy had been retreating for several decades.

Jefferson Park is one of a number of Los Angeles neighborhoods that illustrate this national trend. Although the Southern Pacific line to Santa Monica had skirted along Santa Barbara (now Exposition Boulevard) since 1875, its relatively remote location along Jefferson Park’s southern boundary coupled with its infrequent service meant that it did not serve local transportation needs particularly well. Even after the steam railroad right-of-way was electrified and pressed into service by the interurban system in 1908, its once daily trip to Santa Monica could not have served the daily commuting needs of the neighborhood very effectively during the first few years of Red Car service. By 1913, however, service along Santa Monica Air Line between downtown and the Jefferson Park area had increased to every 60 minutes.26 Even the Red Car, however, played only a minor role in Jefferson Park’s development.

It took the arrival of the streetcar to jump-start residential development in Jefferson Park. The Los Angeles Railway Company provided streetcar service along Adams Street west to Arlington as early as 1899.27 By 1905, the Los Angeles Traction Company was running a street car along Jefferson Street, also as far west as Arlington.28 (This line would eventually extend to along Jefferson Street to 8th Avenue.) With streetcars traversing both Adams and Jefferson, by this point the entire Jefferson Park neighborhood was within a few minutes walk of quick and easy transportation to downtown Los Angeles.

28 There is some dispute as to the date that the Jefferson Street line arrived in Jefferson Park. Robert Post gives the date as 1903 but the Los Angeles Times reported a February 1905 decision to extend the streetcar from Vermont to the “city limits,” then just west of Arlington. (“At the City’s Gates,” Los Angeles Times, February 20, 1905, 14.)
Theme: The Subdivider and the Subdivision

By 1903, Jefferson Park was well-served by public transportation. It is no coincidence, therefore, that residential subdivision of land accelerated that same year. With the vital transportation piece of the residential development puzzle in place, suburban style development took hold rapidly in the neighborhood. Jefferson Park’s early residential development conforms very well to early twentieth-century trends observed nationally, which involved:

…group[s] of developers, called ‘subdividers,’ [who] acquired and surveyed land, developed a plan, laid out building lots and roads, and improved the overall site. The range of site improvements varied but usually included utilities, graded roads, curbs, and sidewalks, storm-water drains, tree planting, and graded common areas and house lots. Lots were then sold either to prospective homeowners who would contract with their own builder, to builders buying several parcels at once to construct homes for resale, or to speculators intending to resell the land when real estate values rose.  

All of these elements of typical early twentieth century real estate subdivision and promotion occur in Jefferson Park. The neighborhood’s subdividers mounted an extensive newspaper advertising campaign to promote it. Price, location, infrastructural amenities, access to transportation, proximity to high status neighborhoods, and protection from undesirable elements all featured in the advertisements of the neighborhood’s tracts.

Jefferson Park is laid out in a space-maximizing grid with rectangular lots arranged along rectilinear streets. Streets in the neighborhood feature a consistent width of sixty feet. Many (but not all) of the tracts were laid out with alleys, providing access to the rear of lots. Alleys, where they exist, vary only slightly in their dimensions with most measuring 12 feet but a few as wide as 14 feet. Residential lot sizes and dimensions are quite consistent in spite of the numerous tracts that comprise the neighborhood. The lot frontages vary within a narrow range: the overwhelming majority falls between 40 and 50 feet wide. Corner lots were generally slightly wider than those found mid-block. Depths also varied somewhat from tract to tract and from block to block but fell within a relatively small range: the shallowest were 120’ while the deepest extended to 150’. The majority, however, hover around 125 feet. With these lot dimensions, lot sizes range between approximately 5,000 and 6,000 feet.

Building setbacks are consistent within tracts but vary slightly between tracts. Some are 20’ while others are 25’. This difference, however, is barely noticeable as setbacks are consistent within each block. Lot coverage and building size and massing are also quite consistent throughout the neighborhood. Generally, only one building is easily visible from the street. Minimally 10 feet, though occasionally somewhat more, separates dwellings. With some exceptions, the overwhelming majority of residences are either one story or one-and-a-half stories in height. These factors combine to produce a streetscape characterized by a regular and consistent visual rhythm.

Jefferson Park is comprised of numerous tracts. The tracts discussed here provide a sampling in order to illustrate the process by which the neighborhood was prepared and sold for residential use.

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30 Building setbacks were dictated by deeds.
31 For a complete listing of all of Jefferson Park’s tracts, their owners, recording dates, and boundaries, see Appendix E
West Adams and Jefferson Street Tract (1903)

The West Adams and Jefferson Street tract was recorded in 1903 by owners Joseph Burkhard, W.R. Brady, J.L. Starr, and A.S. Bixby. With the exception of Starr, who operated a dairy farm in the area, the owners were all involved in Los Angeles’s real estate industry. The partners engaged broker Schneck, Tatum & Schneck to handle marketing and sales. The real estate brokerage’s approach to its task was straightforward. The headline of a small February 1903 display advertisement carried the simple headline: “Cheap Lots.” This simplistic appeal to potential home buyers’ pocketbooks was simultaneously emphasized and softened later in the advertisement with the phrase, “Cheapest, choicest home sites near beautiful West Adams street ever offered.” Considering the early date of this tract, this was an easy claim to make: they were the probably the first tracts of their kind to be offered in the area and, therefore, necessarily the cheapest.

A more elaborate advertisement appeared later in the month. No longer content with vague claims of cheapness, it contains actual prices: “$385.00 to $485.00.” Proximity to a higher status neighborhood, again, played an important role in this ad: it places the tract “right near Adams Street Mansions.” Proximity, too, to transportation was emphasized: “[L]ess than 1000 feet from two Car Lines and twenty-five minutes to center of city.” Tract and lot amenities were underscored, “Cement walks, cement curbs, mountain water piped to each lot and all improvements to be finished before you are asked to part with anything but a small deposit.” Buyers were, therefore, reassured that their lot would be both buildable and their home would be livable. Finally, the ad was targeted to both home seekers and investors with the claim, “Build You a Home or Double Your Money.” Time, however, was of the essence. The advertisement’s headline read, “Fifty Lots Sold[,] Seventy-Five Left[,] This Is The First Day’s Record.” Act fast, potential buyers were warned, or face certain disappointment.

During March and May of 1903, the Los Angeles Times reported brisk sales with a total aggregate price of nearly $40,000 in the West Adams and Jefferson Street Tract. Identifying purchasers by name and the citing the locations of their purchases by address or street coordinates, the Times claimed that some buyers planned “substantial dwellings” for their lots while others acquired them as longer term investments. The purchase of several lots by single individuals as reported in the newspaper is certainly evidence of an investment strategy in play.

Hopper & Sons Western Avenue Tract (1905)
The Hopper & Sons Western Avenue Tract was recorded at the behest of its owners Charles B. Hopper, Harry A. Jack, and Jacob Adloff in 1905. The land out of which the tract was created had been owned until that point by German immigrant Adloff. Adloff was the proprietor of the German style beer garden, Vienna Park, on the site. Located at the northwest corner of Western and Jefferson, Vienna Park was outside city limits until 1896. The site featured a dance hall, a bowling alley, a bandstand, and a windmill along with grounds so extensively landscaped they inspired description as a “Garden of Eden.”

By 1903, some of Vienna Park’s neighbors – particularly those “not as a rule given much to frequenting of saloons” had grown both weary and wary of Vienna Park.34 During the Progressive Era, anti-immigrant and pro-temperance sentiments ran high, particularly among wealthy, native-born Americans. The desire to exert greater control of vice interests – particularly drinking and gambling establishments – motivated many residents within the Southern and Western Addition to support annexation to the City of Los Angeles in 1896.35 Condemning the beer garden as a “notorious joint, and scene of many merry revels,” members of the Charles Victor Hall Improvement Society who owned homes in a well-developed, elite residential tract east of Western Avenue, hoped to purchase Vienna Park from Adloff and convert it to a city park.36 Although the public park scheme was unsuccessful, Adloff soon shuttered his beer garden. Whether he bowed to public pressure or simply calculated that residential subdivision was the most lucrative use of his land will probably never be known. Regardless, Adloff and his partners recorded the Hopper & Sons Western Avenue tract in February, 1905.37

Real estate brokerage firm E.L. Hopper & Son handled sales and marketing for the tract. A full page February 1905 display advertisement pitched to “the investor or home-seeker” featured the image of Mercury – the god of trade, profit, and commerce - holding a caduceus in his right hand. It concentrates its sales pitch in four broad areas: location, transportation, attractiveness, and affordability. With respect to location, the advertisement emphasized both the tract’s proximity to the high-status Charles Victor Hall tract and its position within city limits. It provided concrete details about transportation costs, citing the five-cent fare. Both the tract’s “scenery,” described as unsurpassed, and its deed restrictions, “high enough to insure good buildings are placed up all lots,” added to its attractiveness according to the ad language. Finally, affordability was

34 “Want to Abolish Another Beer Garden,” Los Angeles Times, February 19, 1903, A3.
35 “Battle of Ballots,” Los Angeles Times, March 19, 1896, 11; University Addition residents were similarly motivated to support annexation in 1899 (“Gamblers Alarmed,” Los Angeles Times, April 12, 1899, 10.)
36 “Want to Abolish Another Beer Garden.”
37 Summer and Bulpin (Surveyors), “Hopper & Son’s Western Avenue Tract,” Map Book 6 of the County of Los Angeles, February 14, 1905, 125.
underscored. To that end, “$100 Down” was printed in bold letters along with a range of lot prices between $400 and $600 dollars and an offer “liberal terms” amounting to “$10 a month.” Later, smaller advertisements – all but one featuring the image of Mercury - placed in the classified section promised “all street work” including grading and oiling and tract improvements such as “cement walks and curbs” and [w]ater piped to every lot.”

Arlington and Fourth Avenue Tract (1905)
The Arlington and Fourth Avenue tract reflects a shift in the nature of Jefferson Park’s developers. Until this tract was recorded, the subdivision of residential tracts had largely been carried out by a consortium of individuals. The Arlington and Fourth Avenue tract, by contrast, was owned and subdivided in 1905 by two companies and an individual: Equitable Trust & Improvement Company, Tyler & Company, and J.A. Bowden. Tyler & Company, often in conjunction with well-known architect Frank Tyler, also built several houses in the tract.

Arlington Fourth Avenue Tract No. 2 (1906)
Owner J.L. Starr recorded Arlington Fourth Avenue Tract No. 2 in 1906. It occupied the land on which its owner, Joseph Starr, operated his Estella Ranch. Starr was also one of four co-owners of the West Adams and Jefferson Street tract which was arranged on the other side of Arlington. Starr began selling off his livestock in 1901. In November 1902, he mounted an auction of a large portion of his herd. Just three months later, in February 1903, the West Adams and Jefferson Street tract had been platted and subdivided. In 1904, however, Starr’s dairy was still operating “back of the Childs place at the base of the Adams-street hill,” suggesting that Starr had scaled back his operation but had not yet eliminated it completely. By 1906, with the land between Western and Arlington entirely subdivided for residential use and selling briskly, Starr bowed to the inevitable and prepared his land for sale to investors and homeseekers.

Jefferson Street Park Tract (1906)
The Artesian Water Company recorded the Jefferson Street Park tract, which is the largest tract in the neighborhood, in 1906. The Artesian Water Company was just one of many companies owned by Frederick Rindge. Rindge, who is perhaps best known for his ownership of vast tracts of Malibu land including the entire 13,000 acre Rancho Topanga Malibu Sequit, built his own palatial Frederick Roehrig designed home in the adjacent West Adams Heights. Rindge passed away in 1905 soon after the house was completed and left his vast real estate and commercial holdings to his widow. Thus, May Knight Rindge was serving as the president of Artesian Water Company when the tract was recorded.

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38 “Hopper & Son’s Western Avenue Tract,” display advertisement, Los Angeles Times, February 5, 1905, V19; “For Sale” classified advertisement, Los Angeles Times, February 5, 1905; “Hopper & Sons Western Avenue Tract” classified advertisement, Los Angeles Times, February 7, 1905.
The promotion of the Jefferson Street Park Tract through advertising was by far the most aggressive of any of the neighborhood’s tracts. Numerous advertisements ran in the Los Angeles Times over the course of 1906-1907. These ads touted the usual amenities such as access to transportation, attractiveness, moderate cost, and building restrictions. In addition, the ads also featured the sort of florid language that was to become the stock and trade of real estate advertising in the decades to come. “Jefferson St. Park on the Great Boulevard to the Sea,” headlined one ad. Not surprisingly, given the tract’s ownership by a water company, another claimed, “The Finest Water in Southern California piped to each lot.” Perhaps most appropriately, Jefferson Street Park was described as “The Ideal Bungalowland.”


42  Dolores Hayden, Building Suburbia: Green Fields and Urban Growth, 1820-2000, 71.

**Theme: The Home Builder**

The process of house construction in streetcar suburbs was remarkably consistent nationwide. As Dolores Hayden explains, “[s]ubdividers sometimes organized construction of houses, but more commonly small builders took over, or the owners built themselves.” As a neighborhood built mostly by individual owner/builders and, to a lesser extent, subdividers and small scale investors, the development of Jefferson Park illustrates these trends to the letter.

This aspect of the story of Jefferson Park’s development is most vividly told by its building permits. The overwhelming majority of buildings identify an individual owner who was responsible for the erection of only one Jefferson Park building. Almost 1,500 different people are identified on a...
building permit as Jefferson Park owners. Many building permits listed only an owner with no architect or builder identified. On others, the owner is also listed as the builder, indicating either a house built by an individual homeseeker seeking personal accommodation or an investor converting the sweat of his brow into equity for profit. A builder is listed on approximately half of the building permits for Jefferson Park buildings. Close to 800 different builders are identified on the building permits and only 20% of them worked on more than one Jefferson Park building. Fewer than 20% of permits for buildings in the neighborhood list an architect at all and, for those that do, often the architect was also listed as the owner and builder. This practice of listing the owner’s name on all three lines rather than leaving the architect and builder lines blank was very common during this period. With very few exceptions, this indicated either owner or small investor building rather than a master architect/builder at work. Of the architects listed, only a few are well known.43

While some of Jefferson Park’s builders were corporate entities rather than individuals, no one builder dominated. If anything, the reverse is true. Jefferson Park’s cohesive architectural character was produced at the hands of many, none of them dominant. The vast majority of Jefferson Park’s original building owners constructed only one building in the neighborhood. The biggest owner/builder in the neighborhood, F.E. Bundy, built 19 buildings on the north side of Jefferson and the south side of 31st Street between 1912 and 1915, listing a builder on only one permit and an architect on just two. The most prolific among Jefferson Park builders, Ralph L. Wilcox, built 17

43 The better known among Jefferson Park’s architects are discussed in the Important Architects and Builders section on page 45.
buildings in various locations throughout the neighborhood. Wilcox worked in the neighborhood for a long period spanning 1910 to 1924. On most of these projects, Wilcox himself or Josephine Wilcox was listed as the owner. But on at least five Jefferson Park projects, Wilcox had clients who hired him to build their homes. Between 1910 and 1920, the Alameda Building Company was responsible for constructing 18 Jefferson Park homes. Sometimes the company listed itself on building permits as architect or contractor or both but just as often did not bother to complete those sections of the permit application at all.

Some of Jefferson Park’s subdividers were also involved in neighborhood building construction. Two entities affiliated with Hopper & Sons Western Avenue tract built buildings in the tracts they helped subdivide. Adloff Realty Company, the corporate incarnation of Hopper & Sons Western Avenue tract subdivider Jacob Adloff, built nine neighborhood buildings on 31st Street in 1911. E.L. Hopper & Sons built two houses on 30th Street in 1906. Fred A. Ripley, one of the subdividers of the West Adams and Western Avenue tract built three buildings on Western Avenue and one on 29th Street in October 1910. Tyler & Company, listed as an owner of several Jefferson Park area tracts, built five buildings: some within tracts it developed and some in other tracts.

While the process by which Jefferson Park was developed largely conforms to national trends, the high quality of the architecture found in Jefferson Park’s buildings somewhat belies its status as a streetcar suburb. Historians of American suburbs including Kenneth Jackson and Delores Hayden have commented on the modesty of the residential building stock generally found in streetcar suburbs of this period. While deed restrictions in most (though not all) of Jefferson Park’s tracts dictated lot setbacks and minimum building costs and restricted non-residential buildings, they were silent with respect to architectural style or quality. In spite of the unplanned and ad hoc nature of its development pattern, Jefferson Park’s residential buildings evince a high degree of architectural quality. Thus, while the process that led to Jefferson Park’s development largely conforms to national trends regarding owner and small investor building in streetcar suburbs, its architectural quality differentiates it somewhat from the findings of historians to date.

The likeliest explanation for the consistency and quality of Jefferson Park’s housing stock is the use of plan books, also known as pattern books, and kit houses. Pattern books trace their roots to the mid-nineteenth century and the earliest years of mass suburbanization. While the earliest suburbs were exclusively the retreats of the very wealthy, the concept of the suburban/country house was quickly packaged for consumption by the masses. Designer/authors such as Andrew Jackson Downing extolled the virtues of non-urban living and promoted the concept of home ownership as an expression of citizenship. Downing and others produced books of house designs which aspiring home owners could emulate.

Kit houses took the pattern book house design concept and rendered it even easier to realize. Kit houses combined a ready-made design with detailed plans and all the necessary building supplies to execute it. Home buyer/builders could pick a design out of a catalog and have an all-inclusive kit consisting of all the elements necessary to build it delivered almost anywhere in the country.

44 Jackson, 137; and Hayden, 71.
45 It should be noted that while the Jefferson Park HPOZ does constitute a cohesive and relatively intact collection of richly detailed Arts and Crafts and Period Revival style bungalows built between 1903 and 1930, examples of such bungalows are found throughout South Los Angeles.
46 Jackson, 63-66 and 127.
accessible by rail. With the innovation of balloon-frame housing, house building was no longer exclusively the province of large crews of highly skilled carpenters. Relying on newly available inexpensive mass-produced nails rather than traditional joinery, balloon framed buildings eschewed difficult to handle 8 x 8 posts in favor of lighter 2 x 4s. With this development, the building process was suddenly relatively quick, significantly less expensive, and, therefore, broadly accessible.47

Both plan book designs and kit houses populate the Jefferson Park landscape. Kit house purveyor Pacific Ready-Cut Homes, Inc., for example, figures far more prominently on Jefferson Park building permits than any architect. Moreover, evidence suggests owners employed designs purchased from a plan book. Several designs from Henry L. Wilson’s The Bungalow Book appear in Jefferson Park.48 Bungalowcraft Company also provided designs for Jefferson Park residences.49 With the use of a wide variety of kit houses and plan book designs, Jefferson Park’s builders developed a rich detailed bungalow landscape with enough similarity to lend visual harmony but sufficient differentiation to avoid monotony.

Theme: Early Commercial Development

Jefferson Park has two primary commercial spines: Jefferson Boulevard and Western Avenue.50 These areas, however, were initially slated for residential development. In fact, the higher price tags and more stringent building restrictions attached to lots with Western and Jefferson frontage in some tracts indicate that the neighborhood’s subdividers contemplated these thoroughfares as prestigious residential boulevards.51 Extant examples of the sort of buildings that the subdividers intended for the thoroughfares are found at 2921 S. Western Avenue and 2008 W. 28th Street. In spite of this vision, neither Jefferson Street nor Western Avenue appears to ever have been fully developed as a residential street. Although residential uses (of both single and multi-family varieties) still exist on both streets, over time they slowly transformed to evince a predominantly commercial use.

As neighborhood commercial spines, both Jefferson and Western present idiosyncratic faces. In marked contrast to the neighborhood’s residential streets, neither commercial corridor sustains a consistent visual rhythm along its length. In some places, most notably the stretch of Jefferson between Arlington and 4th Avenue and Western between 29th Place and 30th, the traditional nineteenth-century pattern of dense urban commercial development predominates. This pattern is characterized by its use of the street as an “anchor” with buildings abutting the sidewalk and consuming virtually the entire parcel. Setbacks, except occasionally at the rear and to allow for light and ventilation, are almost unknown.52 But in many other spots, deviations from this pattern

47 Jackson, 124-128.
49 Bungalowcraft House No. 120 is found at 2115 W. 29th Place. The building permit does not list an architect. Bill Wood and Lori Foulke, “California Bungalows from The Craftsman Magazine,” American Bungalow, Issue 37, Spring 2003, 39.
50 Adams Boulevard is also a primary thoroughfare but commercial development along it is limited to institutional uses. Business uses along Exposition Boulevard are generally industrial.
51 “Hopper & Son’s Western Avenue Tract” classified advertisement, Los Angeles Times, February 5, 1905, V6; “West Adams and Western Avenue Tract” advertisement, Los Angeles Times, March 12, 1905, V21.
are apparent. For example, commercial and residential (both single and multi-family) buildings employing markedly different approaches to setbacks and lot coverage sit side-by-side in numerous places along both thoroughfares. In some cases, parcels initially developed with a single-family residence have been converted to commercial use by reusing the original building and adding a new building or constructing an addition within the building’s original setback. Often, a portion of the original residential building – usually the front porch – was demolished to accommodate a larger addition. This lack of a consistent, cohesive commercial landscape belies both the unplanned, ad hoc nature of development along these corridors and their extended development period spanning nearly six decades.

The earliest commercial development in Jefferson Park occurred on Jefferson Boulevard. By 1903, a streetcar carried passengers from downtown to the Jefferson line’s terminus, then at Arlington. The stretch of Jefferson west from Arlington to 4th Avenue, therefore was the first to attract a concentration of neighborhood-serving commercial buildings. One of the earliest, 2216 W. Jefferson, dates to 1908 and was constructed by Edward Roberts to house a grocery store and meat market.

These commercial buildings came in several forms, adhering to the classic taxonomies of commercial architecture: predominantly two-part commercial blocks and one-part commercial blocks. Two-part commercial blocks are defined as buildings “characterized by a horizontal division into two distinct zones. These zones may be similar, while clearly separated from one another; they may be harmonious, but quite different in character; or they may have little

53 Examples of this phenomenon include 2819 S. Western Avenue and 2421 W. Jefferson Boulevard.
visual relationship. The two-part division reflects differences in use inside. Such buildings are generally two to four stories in height. One-part commercial blocks, on the other hand, are restricted to one-story buildings. They are “treated in much the same variety of ways as the lower zone of the two-part commercial block. Essentially, it is a fragment of the larger type. ... [It] is a simple box with a decorated façade and thoroughly urban in its overtones.”

Jefferson Park’s two-part commercial blocks consist of two-story mixed use buildings consisting of ground floor storefronts with apartments above while the one-part commercial blocks are generally one-story single use buildings. These buildings are clad in either brick or stucco and architectural flourishes are few. A “moving picture show” was constructed at 2117 W. Jefferson Boulevard in 1910.

A small, secondary commercial nexus exists in a building located at the corner of 27th and Cimarron. Although it is common to find commercial buildings in primarily residential sections of cities with predominantly 19th century development patterns (e.g. Chicago, San Francisco), it is very unusual in Los Angeles. The mixed use building located at 2679 S. Cimarron Street dates to 1908.

**Associated Property Types and Character Defining Features**

Associated property types relating to the context of early suburbanization in Jefferson Park include single- and multi-family residences and commercial buildings. The overwhelming majority of residential buildings are one and one and half story single-family dwellings. Duplexes and bungalow courts designed in the same style and evincing the same scale and massing as the single-family dwellings also appear but in relatively small numbers.

The proposed Jefferson Park HPOZ retains the following character defining features displaying its significance relating to early suburbanization in Los Angeles (from 1887-1919):

- Uniform lot sizes
- Streets laid out in a grid
- Concrete sidewalks and landscaped parking strips
- Alleys to the rear of the lots in most of the survey area
- Mature street trees, including large palms and other species
- Asphalt-paved streets
- Harmonious scale of built features, with houses rarely exceeding one or one-and-a-half stories

**4.3 Context: Continued Suburbanization (1920-1960)**

**Theme: The Homebuilder**

With the exception of a few re-subdivisions of existing tracts, Jefferson Park was substantially platted prior to World War I. Although neighborhood construction came to a virtual standstill during the war years, a second wave of house construction began in 1920. So although land

54 Longstreth, 24.
55 Longstreth, 54.
56 Good examples of two part blocks from this period include: 2120 (1909), 2126 (1910), and 2130 (1911) W. Jefferson Boulevard. Good examples of one part blocks from this period include: 2319 W. Jefferson Boulevard (1915) and 2325 W. Jefferson Boulevard (c. 1910).
subdivision was essentially complete, the process of home building continued apace in Jefferson Park in the years following the war and throughout the 1920s.

While the initial wave of intensive residential development in Jefferson Park area depended upon access to cheap and reliable public transportation, its second wave of residential development began to show signs of the automobile’s influence. The most obvious sign of this influence is the construction of automobile garages. Garage permits were issued as early as 1909 for properties boasting an existing residence. By 1911 garages were occasionally being built in conjunction with Jefferson Park houses and by 1920 garage and residence permits were regularly issued together. Moreover, stand alone garage permits for existing houses soared during this period. In addition, businesses designed to serve the automotive needs of the local population sprang up along the commercial corridors.

As in the previous wave of development, the vast majority of dwellings constructed during this period were one story in scale. Although the majority of these buildings are single-family dwellings, a significant minority of the buildings developed during this era are multi-family. Even the multi-family dwellings, however, were designed to seamlessly integrate into the low-scale, single-family character of the neighborhood. Duplexes were designed in one of two styles. In the first, the two units were arranged side-by-side within a single building bearing virtually the same footprint as the surrounding single-family structures. In the second, there are two buildings on the lot in a front/back arrangement with a larger single-family dwelling at the front of the lot and a much smaller one in the rear. In some cases, both dwellings were developed at the same time. In others, the front house was built during the first wave of Jefferson Park development and the rear house during the 1920s wave. In both cases, these one-story duplexes are virtually indistinguishable from the single-family residences with which they keep company. A few two-story duplexes, triplexes, and fourplexes also dot the landscape. Some courtyard apartment complexes also appear.

During the 1920s construction boom, the trends observed in the earlier phase of Jefferson Park’s development continued. In the majority of cases, individual home seekers bought a plot of land and built a dwelling for personal use. A smaller, but not insignificant, number of parcels were purchased by investors who developed them for profit. After 1930, construction slowed dramatically. Less than 10% of the neighborhood’s buildings were constructed after that date. This slow-down primarily resulted from two factors: the economic crisis that gripped the entire nation during this period and the absence of available land in the neighborhood on which to build. Between 1931 and 1938, only a handful of buildings were constructed. During some of those years, no new buildings appeared at all. The buildings that rose during this period consisted chiefly of infill single family residences and are scattered throughout the neighborhood.

By the late 1930s, pent-up demand for housing and the easing of negative economic pressures combined to drive a small building boom. 1939 alone saw the construction of 16 buildings. While single family residences are included in this building surge, the majority of these buildings are multi-family. This new multi-family construction occurred mostly at the northern and western fringes of the neighborhood: along Adams Boulevard, 26th Place, 27th Street, and 7th Avenue, with additional examples scattered throughout the neighborhood. As the 1940s progressed, housing demand continued to increase throughout Southern California, first in response to the
population surge driven initially by the need for workers to staff World War II support industries and continuing after the armistice as wartime industries adapted to meet postwar hunger for a wide variety of goods manufactured in the region. In some other areas of the City, this demand was met through the construction of large, single-developer tracts consisting of hundreds, and sometimes thousands, of single family residences. In Jefferson Park, however, as in other areas of South Los Angeles (such as the Baldwin Village neighborhood located just north of Baldwin Hills) housing demand was met primarily through the construction of multi-family structures.

The majority of buildings from this era – both single and multi-family - are constructed in the Minimal Traditional style. The multi-family buildings generally consist of two-story four and six unit residences arranged singularly or in pairs surrounding a courtyard and employ, to greater and lesser degrees, principles of garden style apartment complexes developed beginning in the 1930s. Developers of the garden style form sought to harness the increased density afforded by intensive land use without sacrificing space, light, good design, and sense of privacy found in typical suburban style single-family residences. They aimed to incorporate the most desirable elements of suburban style development while simultaneously consuming fewer resources in terms of building cost and materials as well as land.

A particularly notable concentration of multiple-family residences from this period in Jefferson Park’s development is found along 7th Avenue between Adams Boulevard and 27th Street. The 7th Avenue grouping was constructed in two phases: one in 1939-41 and the other in 1946. The earlier phase buildings cluster on the east side of the street and include the buildings at 3536 W. Adams Boulevard, and 2608, 2612, 2616, 2624, 2628, 2628, 2632, and 2640 7th Avenue. They were developed by two owners: Coral V. and Doris Funderburg, and Charles Angle. All were designed by architect J.J. Rees and constructed by National Builders, Inc., National Builders of California, or California Builders (likely all iterations of the same corporate entity). The 1946 grouping is found on the west side of the street and includes 3500 W. Adams Boulevard, and 2615, 2621, and 2627 7th Avenue. While these buildings list no architect, they were all developed by G.G. Larfield and built by Larfield Construction Co. Further south on 7th Avenue and designed by Heth Wharton, well-known for his involvement in the highly regarded Lincoln Place apartment complex in Venice, the 1950 apartment complex at the northwest corner of 7th Avenue and Montclair Street is a good example of garden style principles on a relatively small scale.

Theme: Deed Restrictions

Nationally, deed restrictions were commonly employed by subdividers to shape the new neighborhoods they created and marketed. Deed restrictions served a number of purposes in the early twentieth century. At one level, they provided an early form of zoning and land use control, while at another they enforced racial and ethnic exclusion.

Historians report that by the 1920s, “developers used deed covenants to govern future land use, controlling the cost, size, location, and style of housing that could be constructed, its occupancy by single or multiple families, and the race and ethnicity of inhabitants.”57 In working-class suburbs, restrictions were generally targeted to exclude non-whites but were far less stringent with respect to

land use and building requirements allowing for a multitude of productive uses.\textsuperscript{58} In communities marketed to the more affluent, the religion of potential buyers and residents, in addition their class and race, was an element developers sought to control.\textsuperscript{59}

Jefferson Park’s subdividers employed a wide variety of deed restrictions as early as 1906. The West Adams and Western Avenue tract called for the erection of a “first class private residence” costing minimally $1,800 and set back twenty-five feet from the lot line. Only those outbuildings which were “customary” (including “private stables”) could be built, and such buildings were only permitted at the rear of the lot. Moreover, out-buildings and could only be erected after the primary residence had been built. In addition, “no apartment house, double house or flat, lodging house, [or] hotel” was permitted. Leasing or selling the property to “any person of African, Chinese or Japanese descent” was prohibited.\textsuperscript{60} On the other hand, deeds in the directly-adjacent Hopper & Sons Western Avenue tract do not appear to contain any restrictive provisions at all.\textsuperscript{61}

In order to be effective, however, deed restrictions had to be enforced. The promoters of the West Adams and Jefferson Street tract did just that, bringing suit against a buyer who erected a barn contrary to the deed provisions. “Those restrictions provided,” the \textit{Los Angeles Times} explained, “that no building should be erected on lots except for residence purposes, or purposes incidental thereto, and that the minimum cost of buildings should be $1500 for cottages, and $2000 for dwellings. It is claimed that the buyers erected upon the lot a building which was ostensibly for a barn.”\textsuperscript{62}

Where they existed, deed restrictions typically had expiration dates. Those, for example, in the West Adams and Western Avenue tract were initially set to expire in 1915. By the late nineteen teens, developers had realized that restriction expirations could be problematic in terms of marketing their subdivisions.\textsuperscript{63} In Jefferson Park, property owners in the Crestmoore tract sued to enforce racial exclusiveness in their tract. Around the time of their expiration, property owners in the Crestmoore tract had unanimously agreed to the extension of the racially exclusionary deed restrictions. Their suit – brought in 1925 against a property owner that had contracted to sell to an African-American buyer – tested the enforceability of the voluntary deed restriction extensions. The suit wound its way through the court systems concluding with a 1928 California Supreme Court decision upholding the extension of the racially exclusionary covenants. Property owners could extend the covenants preventing African Americans occupancy but could not prevent African American ownership.\textsuperscript{64} This decision set a precedent throughout the state for decades to come.\textsuperscript{65}

\textsuperscript{59} Hayden, 69.
\textsuperscript{60} Indenture, Leo George Jourmosky and Anna B. Jourmosky to J.T. Zeller, September 6, 1906.
\textsuperscript{61} Indenture, Harry Jack to E.L. Hopper & Sons, February 7, 1906.
\textsuperscript{63} Nicolaides, 19.
Theme: Continued Commercial Development

The second wave of Jefferson Park’s commercial development parallels its second residential development wave. Much of the new commercial building activity during Jefferson Park’s second development wave reflected the growing automotive needs of the neighborhood’s residents. Auto-oriented businesses of all sorts sprang up along the corridors, many of them in purpose built buildings. The block between 29th Place and 30th Street on Western Avenue, for example, saw the erection of several commercial buildings specifically designed to serve auto needs during the 1920s including a gas station and a tire shop at 2925 S. Western Avenue and a garage and gas station at 2945 S. Western Avenue. A public garage was constructed in 1930 at 1858 W. Jefferson.

As the neighborhood’s population expanded, so did the demand for goods and services. Consequently, Jefferson Park retailing – and construction related to it – expanded during the decade of the 1920s. Stylistically there is little to distinguish these 1920s-era buildings from their earlier counterparts. The commercial buildings constructed during this period closely resemble those of the 1900s and 1910s: one- and two-part commercial blocks clad in stucco or brick. Data, however, gleaned from building permits and manuscript census data reflects the growing presence of merchants and craftspeople, many of them Jewish, in Jefferson Park during this period.

The need for services during the second wave of Jefferson Park also expanded alongside its population during this period and several buildings reflect this. Los Angeles First National Bank erected a bank building at the corner of Jefferson and Arlington in 1928 based on a design by A.F. Heide to facilitate branch banking in the neighborhood.

Theme: Institutional Development

Institutional buildings play a vital role in the development of any community. Such buildings house the civic, religious, cultural, and social institutions that serve the residential communities in which they developed. With the notable exception of hospital and religious functions, most institutional buildings are government buildings. They reflect the intersection of bureaucratic priorities with community needs, perceived or actual. Many of the original institutional buildings erected in Jefferson Park have been replaced by newer, but still historic, versions. Property types that illustrate this theme include religious buildings, a fire station, a library, schools, and convalescent homes.

Fire Stations

Formal fire protection in Los Angeles began in 1871 when the city council established a volunteer fire department. The first fire station was constructed on the Plaza in 1884. The fire department expanded along with the city’s population and territorial growth.

Fire Station Number 34, located at 3661 7th Avenue, serves the Jefferson Park area. Built in 1951, it was likely funded by a $4.6 million bond issue passed in 1947 and designed to re-build 21 fire stations and build nine new ones. Seven of the nine new fire stations were to be located in

66 Two-story, brick two part block buildings from this era include: 2043 W. Jefferson Bl. (1927), 2063 W. Jefferson Bl. (1923), and 2303 W. Jefferson Bl. (1924). One-part commercial block buildings include 2037 W. Jefferson Bl. (1920) and 2139 W. Jefferson Bl. (1925).

67 For example, Lazarus Arzormanear built a one-story tailor shop at 1936 W. Jefferson Boulevard in 1922 and I. Levine built a one-story building to house stores in 1925.
the San Fernando Valley. Jefferson Park’s fire station is, by appearance, a virtual twin to Fire Station Number 35 located at 1601 Hillhurst Avenue and placed into service in 1953. Reflecting a movement away from the trend for fire stations to mimic the scale and massing of neighboring residential buildings, Fire Station 34 is a two-story structure clad in stucco with brick accents which features elements of the Streamline Moderne and Modern styles. It replaced a 1914 brick fire station building at 3834 Western Avenue.

Schools

Sixth Avenue School
The current incarnation of the Sixth Avenue School does not appear to be the first. Encompassing the entire block bounded by 6th Avenue, Jefferson Boulevard, 7th Avenue, and 30th Street, Sixth Avenue School dates to the 1910s at the latest. Building permits from 1917 and 1918 indicate that a school already existed on the site. Newspaper reports from the same period refer to various community events held there. The school’s campus consists of several buildings. The two-story main school building, which faces 6th Avenue, is designed in a minimal Streamline Moderne style and dates to the early 1930s. In 1931, the Los Angeles Times reported Sixth Avenue among three schools to benefit from a $6 million building campaign slated for that year and citing the building’s architect as O. W. Ott. A stand-alone auditorium of 1930s vintage is arranged to the south of the main school building. Additional, newer classroom buildings face 7th Avenue and Jefferson: two dating to the mid-twentieth century and one to the early twenty-first century.

Mid-City Magnet School
The Mid-City Magnet School at 3150 W. Adams Boulevard occupies the site of the former Childs Mansions which was demolished in 1978. It consists of a mixture of permanent buildings dating to circa 1980 as well as temporary structures. A mature Morton Bay fig tree shades the campus.

Libraries

Los Angeles’s public library system traces its roots to city’s Mexican period. By 1872, the private Los Angeles Library Association had been established counting among its members some of the city’s best known pioneers. In 1878, the city council assumed control of the Association’s assets along with its future as a public resource. As early as 1889, branch libraries began to open. The library system grew steadily for the subsequent several decades. With the city’s population surging and bolstered by slogans such as “Grow up Los Angeles! Own your own public library and take your place with progressive cities!” Angelenos passed library bond measures in 1921, 1923, and 1925 totaling $3.5 million. By 1925, the Los Angeles Public Library system boasted 44 branches with 21 of them in rented accommodation. The modest Jefferson Branch Library has served successive generations of area readers and

69 Gaydowski, 196.
community groups. Beginning life in 1912 and housed for over a decade in a series of non-purpose built locations, the current incarnation of the Jefferson Branch Library was constructed in 1923 based on a design by architect C.E. Norenberg in the Spanish Colonial Revival idiom. In addition to its role as a locus for research and book lending, the library has also hosted a wide variety of community groups ranging from meetings of the West Jefferson Women’s Association in the 1910s to the Jefferson Park knitting club of more recent years. In 1974, Great Western Savings & Loan Association donated several parcels west of the library on north side of Jefferson Boulevard for the creation of a public park. The buildings on the site were demolished to make way for Shaw Park named for Leslie N. Shaw, who was appointed postmaster of Los Angeles in 1964 and served as the first African American postmaster of a major city.72

The library has experienced several remodels. The victim of a 1983 arson fire, the library was renovated and re-opened in 1985 bearing the name of Vassie D. Wright, founder of the “Our Authors” book club which focused on the work of African American writers. The library was again rehabilitated – and expanded with a new addition - in the early 2000s.

Religion and Spirituality

Jefferson Park is home to an extensive network of institutions serving the religious and spiritual needs of the both the local area and wider Los Angeles community. As a group, these buildings are particularly notable for their layered histories which reflect the many different groups that have populated Jefferson Park over the past century. Synagogues, for example, first built in the late 1920s to serve the neighborhood’s burgeoning Jewish population of the teens and twenties were later home to African American congregations of the Baptist faith. Built as St. Paul’s Church in 1931 for a largely white congregation, the Westminster Presbyterian Church at the corner of Jefferson and 3rd Avenue now houses the oldest African-American congregation in the West.73 Others such as Holman United Methodist Church and Trinity Baptist Church, designed respectively by Kenneth Lind and Paul Williams, were erected during the mid-twentieth century primarily to serve an African American population that continues to reside in the neighborhood and worship at these churches. Holy Name of Jesus, a Roman Catholic church constructed in 1952 based on design by prolific church architect George J. Adams, currently serves an integrated congregation composed of Latinos and African Americans. Christian Latino and Korean churches, along with an Islamic congregation, have more recently found homes in re-purposed storefronts along Jefferson Boulevard. Several of Adams Boulevard’s mansions now welcome congregants of a variety of faiths. Examples include the Lindsay Mansion which is now the Our Lady of Bright Mountain Polish Parish while the Guasti Villa/Busby Berkeley Estate, currently known as the Peace Awareness Labyrinth and Gardens, is home to the Movement of Spiritual Awareness and the Peace Theological Seminary and College of Philosophy.

Servants of Mary Convent
2131 W 27th Street
Architect: Merl L. Barker & G. Lawrence Ott
Built: 1931

Holy Name of Jesus Catholic Church
1955 W. Jefferson Boulevard
Architect: George J. Adams
Built: 1952

Trinity Baptist Church
2040 W. Jefferson Boulevard
Architect: Paul Revere Williams
Built: 1956

Westminster Presbyterian Church (formerly St. Paul’s Presbyterian Church)
2230 W. Jefferson Boulevard
HCM No. 229
Architect: Scott Quentin
Built: 1931
Congregation Rodef Sholom
2003 W. Jefferson Boulevard
Architect: W.J. McKee
Built: 1928

Congregation Ahavath Achim
3115 5th Avenue
Architect: Wilbur Campbell
Built: 1928

Apostolic Faith Home Assembly (formerly St. James Armenian Apostolic Church)
3200 Adams Boulevard
Architect: Unknown
Built: 1957

Our Lady of Bright Mountain Polish Parish
3424 Adams Boulevard
Lycurgus Lindsay Mansion, HCM No. 496
Architect: Charles Whittlesey
Built: 1908
Church Addition
Architect: Yates and Szeptycki
Built: 1956

74 The assessor’s date of construction for 2040 W. Jefferson is 1964, although there is a new building permit dated 6/11/1956 for a “Church and Sunday School” with Paul Revere Williams listed as architect. Supplemental research did not confirm the date of construction or Paul Revere Williams as architect.
Olympic Korean Seventh Day Adventist Church  
3300 W. Adams Boulevard  
Walker House, HCM No. 419  
Architect: Charles F. Whittlesley  
Built: 1905-06

Peace Awareness Labyrinth and Gardens  
3500 W. Adams Boulevard  
Guasti Villa / Busby Berkeley Mansion, HCM No. 478  
Architect: Hudson and Munsell  
Built: 1910

Holman United Methodist Church  
3330 W. Adams Boulevard  
Architect: Kenneth Lind  
Built: 1957-58

**Convalescent Facilities**

Anchored by two Roman Catholic institutions, the Jefferson Park area is home to extensive network of convalescent and nursing care facilities concentrated along both sides of Adams Boulevard. The first area convalescent use dates to the establishment of the Sister Servants of Mary convent at in a building erected at 2131 W. 27th Street based on design by noted church architects Barker & Ott in 1931. The sisters’ ministry – which presages contemporary hospice care - involved bringing care and assistance to the poor and the sick in their own homes. In 1949, the hospitaler Brothers of St. John of God acquired the property at the northwest corner of Adams and Western, outside the proposed Jefferson Park HPOZ, to establish a facility to minister to the ill and infirm. The brothers have, over the decades, dramatically expanded their land holdings and extensively developed the services they provide at the site. Secular convalescent facilities within the Jefferson Park HPOZ area include the Carl Bean Hospice (housed in the Frank Tyler designed Wells-Halliday House at 2146 W. Adams Boulevard) and several buildings constructed during the mid-century period such as the 1969 Lorand West designed building at 2190 W. Adams Boulevard.

**Associated Property Types and Character Defining Features**

Property types associated with the context of Continued Suburbanization in Jefferson Park are single and multi-family residences, institutional buildings and commercial buildings.

The proposed Jefferson Park HPOZ retains the following character defining features displaying its significance relating to continued suburbanization in Los Angeles (from 1920 to 1960):

- Detached garages constructed to the rear of residences
- Secondary residences constructed to the rear of existing residences (on occasion)
- Multi-family buildings, including duplexes, triplexes, fourplexes and small apartment buildings intermingled with single-family residences
- Mixed residential and commercial uses on Jefferson and Western
- Complete build-out of the neighborhood, with nearly all vacant parcels developed

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4.4 Context: Ethnic, Cultural and Class Diversity (1903-1970)

Theme: The Demographic Composition of Jefferson Park

Its history of restrictive covenants notwithstanding, Jefferson Park has a long tradition of ethnic, cultural, and class diversity dating to the earliest days of its residential settlement. As early as 1910, census records reveal a surprisingly heterogeneous population. The majority of the households – approximately 75% - consisted of members who were native born. But of the other quarter of households, a variety of national origins were represented: Danes, Swedes, Dutch, Norwegians, French and Italians, among others. Beyond these, a few groups clearly predominated. English-speaking immigrants chiefly hailing from England and Canada but also, to a lesser extent, from Scotland and Ireland, were the dominant groups. (The Canadians also included French speakers, the Scottish boasted a few Scots speakers, some Welsh speaking Welsh, and Irish speaking Irish.) A close second to these largely native English speakers, were Germans.

By 1920, the majority of Jefferson Park’s households continued to consist of native born members but the proportion of households with foreign-born members increased from 25% in 1910 to 31%. With the increased percentage of households with a foreign born member came a wider variety of countries of origin. Immigrants hailing from the English-speaking countries of England, Ireland and Canada continued to dominate the ranks of the foreign born in the neighborhood. Among their ranks continued to be some Scottish, Irish, Welsh, and French speakers. So, too, did German immigrants continue to make a relatively strong showing. Swedes and Irish, more or less, maintained their relative positions. French and Danish residents continued to live in Jefferson Park as well. Representatives of Venezuela, Turkey, Switzerland, Serbia, Nicaragua, New Zealand, Mexico, Hungary, Honduras, Finland, Greece, Japan, Holland, Cuba, and Austria all appeared albeit in very small numbers amounting to less than one percent for each country of origin. Speakers of Hebrew and Yiddish also lived in the neighborhood.

By the late 1920s, the Jefferson Park Jewish population was sufficient to support two synagogues: Congregation Rodef Shalom at the corner of Jefferson and Cimarron and Ahavath Achim Congregation on 5th Avenue just north of Jefferson. Some of the neighborhood’s Jews were immigrants from Eastern Europe whose first languages were Hebrew and Yiddish. Many more came speaking the native tongue of their home country – anything from German to Russian to Rumanian – or as native English speakers from various parts of the United States, England and Canada. Jefferson Boulevard’s mixed-use buildings housed some of the neighborhood’s Jewish residents: merchants and/or artisans running businesses from shops opening on to the commercial corridor and living in apartments above. Jewish people also lived – sometimes renting and sometimes owning – in the neighborhood’s houses.

The 1920s witnessed an increase in the variety of national identities represented in the neighborhood’s households. Overall, the percentage of households with a foreign-born member increased from 31% in 1920 to 40% in 1930. England and Canada were particularly well represented. Russia, with a 13% share of the foreign born households tally dramatically increased.

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76 The data that under girds this section on Jefferson Park’s demographics is culled from United States Census data. United States Federal Census - 1910, Los Angeles Township, Los Angeles City, Supervisor’s District No. 1, Enumeration Districts 217, 226, and 218; United States Federal Census - 1920, Los Angeles Township, Los Angeles City, Supervisor’s District No. 8, Enumeration District Nos. 335, 334, 332, 333; and United States Federal Census – 1930. Supervisor’s District No. 17, Enumeration District Nos. 251, 252, 253, 256, and 258.
its representation. Germany and Sweden continued to contribute nationals to the neighborhood, with 11% and 7% respectively. Italy, Poland, and Romania all claimed at least 3% of households. Remarkably, there were over 30 nations that contributed 2% or less to the neighborhood’s population. In sum, the neighborhood became both more foreign and more diverse than it had been earlier in the decade of the 1920s.

It was also during this time that African Americans began to settle in Jefferson Park. While Los Angeles’s African-American population dates to founding of the pueblo in the eighteenth century and neighborhoods with identifiable populations of African-American residents developed as early as 1900, it took the demand of World War II industries to bring African Americans to the City in large numbers. Well before the war, however, a small number of African Americans began to call Jefferson Park home. By 1930, several families had clustered along 30th and 31st Streets close to Western Avenue. Profiled by historian J. Max Bond in his seminal study titled *The Negro in Los Angeles*, the African-American families in Jefferson Park by and large expressed satisfaction with the state of race relations in their neighborhood in the 1930s. Considering the court battle that had raged only blocks away in the Crestmoore tract, Bond’s finding is surprising.

After the war, African Americans – many hailing from Louisiana and Texas – continued to be lured to Los Angeles by its reputation for relatively peaceful race relations and promising economic opportunities in post-World War II industries. Jefferson Park was one of several South Los Angeles nexi for African-American residence and commerce. Anchored by the Golden State Mutual Insurance Company building located at the corner of Adams Boulevard, Western Avenue became one of several commercial spines boasting concentrations of African American-owned businesses. One of the best known examples—and located in Jefferson Park—is the original Fatburger stand, recently determined eligible for the National Register of Historic Places.

While only five percent of Jefferson Park households was home to a person of Japanese descent in 1930, the neighborhood’s Japanese-American population increased dramatically during the 1930s and 40s. Japanese nationals began moving to California in the nineteenth century, establishing a community that would grow into Little Tokyo in downtown Los Angeles by about 1910. These early settlers often worked as domestic servants and gardeners or as proprietors of businesses that served the growing Japanese-American population, which by 1920 had reached 20,000 people. Their population steadily increasing over the decades, Japanese Americans were active in the food production industries, particularly farming and fishing. By World War II, 37,000 Japanese Americans called Los Angeles County home.

Japanese-American enclaves such as Little Tokyo in the downtown area, along Sawtelle in West Los Angeles, and on Terminal Island are well documented. Jefferson Park is among the city’s

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78 1930 United States Census.


81 1930 United States census, passim.

82 Pitt, 228-229.
lesser known Japanese-American neighborhoods of this period. In 1942, Momo Nagano, who lived on 30th Street, was a student at Dorsey High School when she – along with her mother and siblings – voluntarily relocated to the Manzanar Relocation Area. Her father, a Japanese immigrant, had been forcibly detained and sent to Manzanar shortly after the bombing of Pearl Harbor in December 1941.83 A United States citizen by birth, artist Nagano recently created a textile weaving - in the shape of an American flag - honoring some of her Jefferson Park neighbors. Nagano’s experience was not isolated; all Japanese-American families were similarly removed from the neighborhood during World War II. Nagano’s tapestry is in the collection of the Japanese American National Museum in downtown Los Angeles.84

By the 1950s, Jefferson Park was predominantly a mixed Japanese- and African-American neighborhood. One vivid illustration of this the local 6th Avenue School’ 1956 “Founder’s Day” celebration which featured a group of local Japanese- and African-American women dressed in costumes reflective of the various periods of the city’s history.85

Not only did Jefferson Park residents hail from all over the world and bring myriad languages and cultures to the neighborhood, they labored in a wide variety of occupations and professions. Unsurprisingly, many real estate brokers, agents, and salesmen lived in the neighborhood. The building trades were also represented by, among others, contractors, carpenters, and painters. Lawyers, doctors, engineers, and teachers all lived in Jefferson Park. So, too, did clerks and stenographers as well as sales staff for everything from fruits and vegetable to automobiles. Laborers of all sorts were represented as well. Curiously, there seems to be no discernible pattern of homeownership among this wide variety of occupations. There were gardeners who owned their own homes and lawyers who rented them. This wide variety of occupations ranged from those requiring high levels of education to those demanding hard physical work but minimal training or education, signaling a broad continuum of class status represented in the neighborhood from working to middle class.

**Theme: Commercial Development**

The wave of commercial development that occurred at mid-century is closely tied to the demographic shifts that occurred during this period. The entire larger Crenshaw district developed as a mixed African-American and Japanese-American community starting as early as the 1930s and extending through the 1960s and beyond. Extant buildings within the proposed Jefferson Park HPOZ associated with African-American and Japanese-American business development during the mid-twentieth century are still found along Jefferson Boulevard and Western Avenue. They include restaurants such as the Fatburger hamburger stand at 3109 Western Avenue (1946) and the hot dog stand most recently incarnated as the House of Dimes at 1817 Jefferson Boulevard (1949). New retail buildings also appeared during this period. By 1952, the Japanese Enbun Market was housed in the 1946 store building at 2313 W. Jefferson Boulevard.

Several medical/dental offices appeared at this time as well. These buildings were largely constructed by Japanese- and African-American professionals who sought to serve the needs of their own ethnic groups in the neighborhood. Wallace Nagata and George Tarumoto, for example,

83 National Park Service, Manzanar Booklet, n.d.
built side-by-side medical and dental offices designed by Absmeier, O’Leary and Terasawa at 2706-2708 W. Jefferson Boulevard in 1953 and 1955. Byron Spears erected a medical building 3101 S. Western Avenue in 1970 in which he practiced dentistry. Spears, who earned his dental degree at Loma Linda University in 1957, was the first African American to graduate from the school’s program. Other services – operating from structures built specifically to house them - thrived in the neighborhood during this period as well. Saito Realty – the “most advertised Japanese American broker in L.A. - operated from 2421 W. Jefferson during the late 1940s.86

While the types of buildings constructed during this period broadly conform to the earlier period, the expressions during this third development wave reflect the predominant Modern idiom of the era. With the exception of the Enbun Market which was constructed with an associated surface parking lot, the commercial buildings constructed during this period largely reflect the forms of the earlier eras: one- and two- part commercial blocks. Two-story mixed use buildings from this period include 2710 W. Jefferson Boulevard while one-story commercial/retail only buildings include 2622 W. Jefferson and 3115 S. Western Avenue.

Numbers of neighborhood buildings were re-purposed during this period. Examples of this phenomenon include the Frank Tyler-designed theater on Jefferson which became a pawn shop in 1936 and a 1908 house located at 2531 W. Jefferson Boulevard was remodeled and expanded into a lunchroom in 1925 became a church circa 1970.

**Theme: Popular Culture: Jazz and Rhythm & Blues Music**

Central Avenue served as a major center of African-American life starting in the 1920s and continuing for several decades. Racially exclusive restrictions kept African Americans not only from patronizing the same public accommodations as whites but also from working in the entertainment industry. During this period, Central Avenue developed an extensive network of businesses owned by and catering to African Americans. By the 1940s, a network of nightclubs lined the Avenue and it had become well known as the West Coast nexus of jazz.87

Even during the Central Avenue’s heyday, many musicians lived in what was then commonly referred to as “West Los Angeles.” Jazz luminaries Eric Dolphy, Vi Redd, Hampton Hawes, and Herb Geller all attended, for example, Dorsey High School. Hawes’s father, for whom he was named, was pastor of the Westminster Presbyterian Church’s congregation when it moved from its original home near Denker Avenue and 35th Street to the site of the former St. Paul’s Church at the corner Jefferson and 3rd Avenues in 1949. He remained in that role until 1958.88

In the 1950s, with Jim Crow restrictions beginning to loosen their grip, Central Avenue music scene began to disperse. Around that time, venues such as nightclubs and home-based studios that showcased soul and rhythm & blues began to develop further west. Music historians Brian Chidester and Dominic Priore have identified a significant concentration of venues in the Crenshaw District approximately bounded by Pico Boulevard on the north, Santa Barbara (now Martin Luther

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87 Pitt, 81-82, 231-232.
King) Boulevard on the south, Western Avenue on the east, and Crenshaw Boulevard on the west.\textsuperscript{89} The proposed Jefferson Park HPOZ is home to the nightclub known as the Rubaiyat Room, located in the Hotel Watkins at 2022 W. Adams Boulevard. Marv Jenkins recorded his 1961 release “Good Little Man” at the Rubaiyat Room. Ted Brinson constructed a studio in the garage of his home at 2190 W. 30th Street where he recorded many notable 1950s era musicians. For example, The Penguins recorded their 1955 hit “Earth Angel” in Brinson’s garage studio.\textsuperscript{90} Noted trombonist and jazz arranger Melba Liston lived for a time at 2261 W. 29th Place in the home of her aunt. According to neighborhood lore, Liston hosted frequent late night jam sessions in the home’s garage.

**Associated Property Types and Character Defining Features**

Extant properties associated with this context include institutional (religious) properties such as churches and synagogues, single-family residential properties featuring landscape elements such as bonsai trees and koi ponds, apartment hotels, mixed-use properties along Jefferson Boulevard, and commercial properties.

The proposed Jefferson Park HPOZ retains the following character defining features displaying its significance relating to ethnic, cultural and class diversity (from 1903 to 1951):

- Continued diversity amongst Jefferson Park residents
- A variety of institutions serving different ethnic groups
- A variety of businesses on commercial corridors serving different ethnic groups
- Landscape elements such as bonsai trees and koi ponds

**4.5 Context: Architecture (1888-1951)**

The architectural landscape of Jefferson Park reflects over half a century of popular architectural styles and encompasses a wide range of building types. Beginning with an 1888 single-family, Folk Victorian-style farmhouse and ending with a 1951 garden-style, Minimal Traditional apartment complex, Jefferson Park’s built environment boasts excellent examples—on both grand and modest scales—of many of the major architectural idioms of the early twentieth century. Perhaps most notable among them is Jefferson Park’s fine collection of bungalows and cottages reflecting a variety of Arts and Crafts-influenced architectural styles including Transitional Arts and Crafts, Hipped and Gabled Roof Cottages, and Craftsman. Period Revival styles, particularly


\textsuperscript{90} Priore and Chidester.
Spanish Colonial Revival and Colonial Revival, also feature prominently. While the majority of Jefferson Park’s building stock is modestly scaled, Adams Boulevard features an impressive collection of grand turn-of-the-twentieth century mansions in a variety of popular styles. A small collection of midcentury Minimal Traditional apartment buildings rounds out the neighborhood’s architectural profile.

The following discussion of the architectural styles present in Jefferson Park.

**Early Architectural Styles**
The earliest extant buildings in Jefferson Park date to the late nineteenth century when the area supported several farms but was not yet extensively developed as a residential area. Buildings of this vintage are uncommon; the Starr Farmhouse, which is a designated Los Angeles Historic-Cultural Monument, dates to this period and was constructed in the Folk Victorian style.

**Theme: The Arts and Crafts Movement**
The Arts and Crafts Movement traces its origins to mid-nineteenth century England. This era of rapid industrialization wrought many changes. A group of critics and reformers coalesced around their shared suspicions regarding these new social and economic systems that developed during this period. Among them was William Morris, who considered the regimentation of work and the standardization of products wrought by the Industrial Revolution to be dehumanizing. In response to what they considered as industrialization’s evils, Morris and his like-minded colleagues developed a design aesthetic that incorporated the use of natural materials and encouraged the self-conscious display of the worker’s hand in its products.

By the turn of the twentieth century, a diverse collection of thinkers in America who shared these philosophical tenets had come together. Gustav Stickley was, perhaps, the most prominent among them. Stickley’s philosophy mirrored that of Morris. In addition to the furniture designs that he produced in a Syracuse area workshop, Stickley promulgated his ideas via a widely distribute magazine titled “The Craftsman.” Stickley’s magazine featured articles on a wide range of topics from home furnishings to plein air painting. Architecture, including a July 1910 article highlighting the use of natural materials in six Jefferson Park bungalows, featured prominently.91 Almost as influential was Elbert Hubbard and his Roycrofters, a group of craftspeople based in East Aurora that created handmade items which embodied the value they placed on the intersection of simplicity, beauty, and utility. While both Stickley and the Roycrofters based themselves in New York, Pasadena served as the West Coast nexus of the American Arts and Crafts Movement. Simultaneously inspired by and gathered along the Arroyo Seco River that rolls down from the San Gabriel Mountains through Pasadena and the northeast Los Angeles neighborhood of Highland Park, the extensive Southern California Arts and Crafts community included craftspeople, writers and fine artists.

Adherents of the Arts and Crafts philosophy practiced a variety of art forms including metalwork, painting, book binding, leatherwork, ceramics, textile design, furniture and others. Perhaps the most dominant and certainly the most enduring of these expressions of Arts and Crafts ideas was

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architecture. California cities, including now large cities such as Los Angeles and San Diego and smaller but important ones like Pasadena and Berkeley, experienced their first major wave of development during the early twentieth century when the style was at its apex of popularity, arguably lead the nation in expressions of Arts and Crafts influenced architecture. Among the most prominent California architects working in this style include Greene & Greene in Southern California and Bernard Maybeck in the Bay Area.

Although there are several architectural sub-styles that embody the Arts and Crafts approach, they share a set of character-defining features common to all:

- Earthy color palettes emphasizing green and brown hues
- Expressed structure, chiefly in the form of exposed roof supports including rafters and brackets
- Extensive use of natural and locally found materials such as river rock and wood for both functional and decorative purposes
- Horizontal massing to emphasize the connection between the building and the earth

The buildings associated with Jefferson Park’s earliest residential development evince several architectural styles associated with the Arts and Crafts Movement. The most common of these styles are profiled below.

**Vernacular Cottage: Hipped Roof and Gabled Roof**

As the popularity of opulent high styles of the Victorian era began to wane, a number of vernacular building styles appeared at the turn-of-the-twentieth century. These dwellings often retained some basic characteristics of the Queen Anne style while beginning to adopt features popular in the Arts and Crafts era. Popular vernacular styles from this period include the Hipped Roof and Gabled Roof styles. Modest in size and appearance, these cottages were popular in Jefferson Park during the first several years of the twentieth century.

Common character defining features of the Hipped Roof and Gabled Roof styles include:

- Typically one or one-and-a-half stories
- Box-like shape
- Hipped or side-gabled roof with or without centered dormer
- Wide, overhanging eaves, often boxed
- Full- or partial-width porch
- Wood-sash windows, often one-over-one
- Exterior cladding of wood clapboard
more purely Craftsman bungalows that succeeded them in the nineteen teens. Jefferson Park’s Transitional bungalows are exceptionally detailed evincing, in some cases, complex massing that included turrets and design details such as decorative verge boards and shaped rafter tails.

Common character defining features of the Craftsman, Transitional style include:

- Primarily vertical massing
- Wood sash windows: double hung, casement, fixed, and transom; including divided-lights and leaded or stained glass
- Partial or full width porches
- Square or battered porch supports
- Hipped or gabled medium pitched roofs
- Overhanging eaves
- Decorative bargeboards, fascia and rafter tails
- Generous front doors with decorative windows

Craftsman

Between approximately 1910 and 1919, the design of Jefferson Park’s residential buildings largely reflect the Craftsman style. These dwellings eschew the verticality of their Transitional predecessors by employing ground-hugging horizontal massing and a full fledged embrace of the Arts and Crafts movement aesthetics. Jefferson Park’s Craftsman style buildings are characterized by their low-pitched roofs and widely over-hanging eaves which differentiate them from their Transitional Arts and Crafts predecessors.

Common character defining features of the Craftsman style include:

- Typically two stories
- Horizontal massing
- Wood sash windows, often with a multi-paned upper sash
- Windows arranged in bands
Theme: Period Revival Styles
While the greatest total number of Jefferson Park buildings feature variants of the Arts and Crafts design idiom, there are also a very large number that represent Period Revival styles. After the building boom that occurred between 1903 and 1915, construction quieted during the years of World War I. Between 1916 and 1919, an average of only 8.5 buildings per year was built in Jefferson Park. A new construction boom began in 1920 with the construction of 48 buildings which represented a significant jump from the nine buildings constructed only a year before. The 1920s era boom peaked in 1922 which saw 167 buildings constructed in just a that single year, the most prolific of any in Jefferson Park’s construction history.92

As is the case in neighborhoods across Los Angeles, Period Revival styles dominate the architectural style profile of 1920s Jefferson Park. The most popular Period Revival styles found in Jefferson Park are profiled below. Jefferson Park’s Period Revival residences, particularly those in the Colonial Revival and Hipped Roof Cottage style which are the most common, frequently boast Craftsman elements. Their composition is most often symmetrical and their porches are almost exclusively full width. A number of other styles, including Dutch Colonial Revival and Tudor/English Revival also appear but in much smaller numbers.

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92 Data from the Los Angeles County Assessor.
American Colonial Revival

Although occurring with less frequency citywide than the Craftsman and Spanish Colonial Revival bungalow, Colonial Revival bungalows are prevalent in Jefferson Park. These buildings are symmetrically composed and feature side-facing gabled roofs with a central pediment over an entrance porch. Most feature simple Doric column porch supports and wood clapboard siding.

Common character defining features of the Colonial Revival style include:

- Double-hung wood sash windows, often with divided lights
- Shutters at windows
- Entrance porches, often with pedimented hoods
- Column porch supports
- Single entrance doors, often with sidelights and transoms
- Side-gabled roofs
- Pedimented dormers
- Wood clapboard siding

Spanish Colonial Revival

The Spanish Colonial Revival style is one of the most prevalent residential styles of twentieth century Los Angeles. This style, which elaborated on the Hispanicism of the Mission Revival style, became profoundly popular after its appearance at the Panama-California Exposition held in San Diego in 1915. The Exposition was designed by architect Bertram Goodhue, who felt that the richness of Spanish architecture found in Latin America was an appropriate precedent in the development of a regional style for Southern California. Spanish Colonial Revival buildings proliferated in Southern California in the 1920s and 30s; numerous examples can be found in Jefferson Park.

Common character defining features of the Spanish Colonial Revival style include:

- Windows with arched openings
- Partial-width porches, often recessed with arched entries
- Stepped or sloped parapets
- Gabled or flat roofs
- Stucco cladding
- Clay tile roof cladding
- Clay tile decorative elements, such as vents and entrance hoods
**Theme: Early Modern and Postwar Styles**

Jefferson Park was nearly entirely built-out by 1930 and is therefore dominated by buildings of pre-World War II architectural styles. However, there are a number of buildings in the northwestern part of the district that were constructed in the late 1930s and 1940s which veer toward a more Modern building vocabulary. These buildings, which are mainly multi-family residences, were constructed in the Minimal Traditional style.

**Minimal Traditional**

Often thought of as a “compromise style,” the Minimal Traditional style draws upon forms made popular in the Period Revival era while employing a stripped-down aesthetic, a visual step toward Modernity. Although it is a style most often associated with single-family residences, there are many multi-family examples in Jefferson Park.

Common character defining features of the Minimal Traditional style include:

- Combination of both fixed and operational windows
- Double-hung wood or steel casement windows
- Projecting bays
- Partial-width porches, often with simple wood posts
- Gabled or hipped roofs
- Combination of exterior cladding materials, including stucco, wood clapboard, brick and shingle

**Theme: Important Architects and Builders**

The overwhelming majority – nearly 80% - of buildings in Jefferson Park list no architect on their building permits and only about half list a builder. Of the architects and builders who designed and constructed Jefferson Park buildings, most were only involved in one neighborhood project. For the most part, of those buildings with an architect or builder identified on the permit, he or she was often also the owner which suggests either owner building or small scale investing.

In a few instances, the work of highly regarded architects appears within this largely owner built landscape. In most of these cases, such architects designed only one or two buildings. Paul Revere Williams; Hunt, Eager and Burns; Charles Whittlesley; Ralph Vaughn; Raphael Soriano; and Arthur Heineman are all significant architects with national reputations with a Jefferson Park building (or two, in the case of Whittlesley) to their credit. Numbers of locally known and regarded architects also worked in Jefferson Park including Max Maltzman; George Adams; Barker & Ott; Leonard Jones; Roy L. Jones; Absmeier, O’Leary and Terasawa; and E. B. Rust. Of locally esteemed architects with a significant Jefferson Park presence, there is only Frank Tyler.

Frequently, the absence of identified architects and/or designers from a neighborhood signals a vernacular landscape. In Jefferson Park, however, the subordinate role of named designers does not...
necessarily reflect a dearth of professional design assistance in the buildings. There is evidence to suggest that Jefferson Park owners availed themselves of both kit houses and pattern books to assist them with the design and construction of their buildings.

**Frank M. Tyler, Jr.**

Tyler, who is both a prolific and well-regarded architect in the Los Angeles of the early-twentieth century, designed more than ten buildings in Jefferson Park. Neighborhoods throughout the city, including Wilshire Park, Harvard Heights, Western Heights, Kinney Heights, West Adams Avenues, and Adams/Normandie are home to Tyler-designed buildings numbering—perhaps—in the hundreds. His career spans several decades. Jefferson Park examples of Tyler’s work date to as early as 1905 while the Wilshire Park neighborhood boasts ten Tylers from the nineteen teens and the Kinney Heights neighborhood hosts at least two 1920s manifestations of his work.93 These examples of Tyler’s work are found among the best documented of Los Angeles’ historic neighborhoods and more will undoubtedly be found in neighborhoods yet to be researched. Tyler’s work in Jefferson Park included not only residential dwellings but several commercial buildings along Jefferson Street, including mixed use retail/apartment buildings and a theater.

Frank M. Tyler, Jr. collaborated with Tyler & Company, the real estate development company (which was owned by Frank Tyler, Sr.) on several buildings in Jefferson Park. On these collaborations, Tyler was most frequently cited on building permits as the architect of a project while the company played multiple roles including owner and/or builder. Tyler, without collaborators, also developed several Jefferson Park buildings on his own as owner and/or builder in addition to serving as architect.

Examples of Tyler designed residences include 2078 and 2136 W. 27th Street, 2092 and 2103 W. 28th Street, and 2055 W. 29th Place. Commercial/mixed-use buildings include 2126 and 2130 W. Jefferson Boulevard.

**Plan Books and Kit Houses**

Although Jefferson Park owners largely eschewed engaging name architects and builders, they availed themselves of other forms of architectural assistance in the form of plan books and kit houses. Generally speaking, plan book designs and kit houses present well-designed buildings in the prevailing popular styles of their day. In fact, there is little to differentiate Jefferson Park’s plan book and kit house buildings from those designed by architects. With the help of these tools, Jefferson Park owners succeeded in shaping a neighborhood characterized by an architectural profile that is simultaneously consistent in scale and massing but featuring a pleasing degree of variety.

**Pacific Ready-Cut Homes, Inc.**

Sears, Roebuck & Company is by far the best known national purveyor of kit houses. Sears marketed its now famous architectural plans and pre-packaged building materials through its mail-order catalog. Kit houses allowed customers to select a pre-designed building and provided the full range of pre-cut materials with which to build. While Sears houses are found throughout the

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country, Pacific Ready Cut Homes, Inc. concentrated its sales efforts on the regional Southern California market. The company was very successful: between 1908 and 1940 it sold 37,000 kit houses, the majority of which were constructed in Southern California. The company’s marketing made use of an elaborately illustrated and detailed catalog offering extensive information about the company’s operation and illustrations of a selected group of building designs it offered. The catalog boasts of over 1,800 different plans offered by the company ranging from simple, modest dwellings to impressive homes, one room shacks to elaborate designs, and from garages to bungalow courts.

In addition to marketing through its catalog, Pacific maintained an extensive “Exhibition Grounds” covering 24 acres south of downtown Los Angeles and centered on the intersection of Broadway and Pico. In that location, the company was able to showcase its wares in the form of fully constructed buildings for customers to inspect. The company’s mill was located elsewhere, in a railroad-adjacent location to facilitate shipping, near Slauson and Boyle Avenues.

The catalog extols the virtues of homeownership and carefully lays out the superiority of the “Pacific System of construction in detail.”94 Pacific’s pricing for its kit houses included lumber for foundation, framing, roughing-in, interior finish, roofing, and ventilation. Wood sash windows, doors, screens, flooring and built-in features were also included. Materials for lath, plaster, and stucco or, if customers preferred, plasterboard were part of the price. The company also furnished all necessary stains, paints, and enamels as well as hardware came as part of the package. Cement work, chimneys, and tiling were excluded from the freight-on-board price.

Pacific Ready Cut’s regional focus allowed it to offer extensive post-sale services. Architectural plans were provided at no additional charge. Beyond building materials, many additional products and services were offered. For an additional fee, the company offered an optional “Complete Construction Service” which provided construction labor courtesy of the company’s own crews.95

94 Pacific Ready-Cut Homes Catalog, 4.
95 Pacific Ready-Cut Homes Catalog, 19
Building permits for approximately 13 buildings in Jefferson Park list Pacific Ready-Cut Homes as either the architect and/or the builder. In reality, the company is probably responsible for many more buildings for which it was not credited on the building permit. Good examples of Pacific Ready Cut Home include 2249 W. 28th Street and 3406 W. 27th Street, the latter of which brings Style 222 to life.96

**Henry L. Wilson**

Henry Wilson is just one of a number of designers who offered illustrated architectural plans in the early 20th century. The concept of the plan (or pattern) book originated in the mid-nineteenth century with publications such as Andrew Jackson Downing’s 1850 *The Architecture of Country Houses*. These books offered both attractive illustrations of completed houses and the detailed plans needed to erect them. Taken together with the technological innovation offered by the invention of balloon-frame construction, such houses were suddenly within reach of individual home seekers whether constructed by their own hands or purchased from a small scale contractor.

Wilson offered his designs for a fee of $10. “A complete set of plans,” he explained, “consists of a foundation and cellar plan, floor plans, four elevations and all necessary details; and a complete set of specifications.” Wilson reassured potential buyers:

> The floor plans show the exact size of all rooms, halls, closets, bath rooms, pantries, porches, etc., the location and sizes of all doors and windows; the position of all plumbing fixtures, light fixtures, etc. The details show an elevation and cross section of all exterior and interior trim, such as buffets, mantels, bookcases, seats and medicine cabinets, kitchen and pantry cupboard, flour bins, spice drawers, cooling closets, sinks, draining boards, etc. They also show the construction of beam ceilings, panel wainscoting, as well as sizes and style of all trim, window frames, casement windows, brackets, beams, etc., all figured and drawn to a sufficient scale to enable any carpenter to carry out without the least trouble. The plans are drawn to a quarter of an inch to the foot, and the details are drawn from one-half inch to three inches to the foot, making them sufficiently large to be easily understood.97

While Wilson was just one of a number of designers offering ready-to-build plans to suburban home seekers and although his name does not appear on any Jefferson Park building permits, Wilson appears to have influenced the neighborhood’s architectural profile. Good examples of what are likely Wilson designs include his Design No. 372 at 2037, 2106, and 2166 30th Street, and Design No. 578 at 2284 W. 28th Street and 2318 W. 31st Street.98

5. **SURVEY RESULTS**

5.1 **Finding of Significance**

Upon completion of this Historic Resources Survey, ARG has determined that Jefferson Park is eligible for HPOZ status. It meets the local criteria for designation and retains sufficient integrity to portray its significance. All buildings within the proposed HPOZ boundaries were evaluated against

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98 Wilson, 23 and 81.
the delineated eligibility standards, and it was determined that a large majority are Contributing resources to the HPOZ. Specifically, of 2,009 properties within the Jefferson Park survey area, 1,359 were found to be Contributing (68%) and 650 were found to be Non-Contributing (32%). Of the 1,359 Contributors, 914 were given the status of Altered Contributor due to their sustaining of minor, reversible alterations. There are seven vacant lots in the survey area; vacant lots were given the status of Non-Contributor.

Please see Appendix E for a complete list of all buildings within the proposed Jefferson Park HPOZ with their associated status codes.

**NOTE:** In Jefferson Park, there are a few instances where multiple buildings share one parcel. Therefore, the final count of 2,002 parcels is not an accurate count of buildings surveyed. Rather, 2,009 buildings were surveyed and evaluated. A DPR 523A Primary Record form was completed for each building surveyed, and therefore a small number of parcels will have more than one associated DPR form.

### 5.2 Period of Significance

According to *National Register Bulletin #16a*, Period of Significance is defined as follows:

Period of Significance is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing. Period of Significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.99

The Period of Significance for the proposed Jefferson Park HPOZ is 1887-1951. This is the period during which the majority of resources relating to the contexts and themes identified as significant in the historic context statement were constructed. As early as 1930 the survey area was almost completely built out with single- and multi-family residences. Construction continued on vacant land in the 1930s and 1940s, and the Period of Significance has been extended to 1951 to include the development of notable multi-family dwellings along 7th Avenue at the northwestern edge of the district.

### 5.3 HPOZ Boundary Justification

The proposed Jefferson Park HPOZ is L-shaped and roughly bounded by Adams Boulevard to the north, Western Avenue (from Adams Boulevard to Jefferson Boulevard) and Arlington Avenue (from Jefferson Boulevard to Exposition Boulevard) to the east, Jefferson Boulevard (from Western Avenue to Arlington Avenue) and Exposition Boulevard (from Arlington Avenue to 7th Avenue) to the south, and 7th Avenue to the west. These streets are all generally heavily-trafficked thoroughfares and create a logical boundary of the Jefferson Park neighborhood.

Please refer to Appendix B for a proposed HPOZ boundary map.

5.4 Integrity Assessment

In addition to comprising a large amount of individual properties that retain high levels of integrity, ARG has determined that the proposed Jefferson Park HPOZ as a whole retains sufficient integrity to portray its significance. The National Register generally recognizes a property or a district’s integrity through seven aspects or qualities, including: location, design, setting, materials, workmanship, feeling and association. An HPOZ does not need to retain all seven aspects of integrity in order to be eligible for designation; however, it should retain sufficient integrity relating to its significance.

The following is an assessment of the integrity of the proposed Jefferson Park HPOZ:

Location
Location is the place where the historic property was constructed or the place where the historic event occurred. Jefferson Park is located in the northern section of what is considered to be South Los Angeles, approximately five miles southwest of downtown. Its location has not changed since its original subdivision and subsequent construction.

Design
Design is the combination of elements that create the form, plan, space, structure, and style of a property or district. The majority of buildings within the proposed Jefferson Park HPOZ were constructed in the first few decades of the twentieth century. A vast majority of buildings in the survey area were constructed in styles associated with the Arts and Crafts mode, although those of Period Revival and Modern idioms dot the neighborhood as well. Jefferson Park was conceived as a subdivision where homeowners could live in stylish yet modest, affordable bungalows. Early street improvements included a gridded street layout, uniformly-sized lots, regularly-spaced palm trees on several blocks, concrete sidewalks with landscaped parking strips, concrete pedestrian and (some) vehicular pathways leading to residences and garages, and, in between certain blocks, alleys that provided access to garages at the rear of lots.
Despite some demolition and infill in the postwar years, the proposed Jefferson Park HPOZ retains its visual character related to the design of individual buildings and the neighborhood as a whole. Therefore, due to a high number of Contributing buildings (68%) and the retention of historic spatial and landscape features, the proposed Jefferson Park HPOZ has a high level of integrity with regard to design.

Setting
Setting is the physical environment of a historic property or district, constituting topographic features, vegetation, man-made features, and relationships between buildings or open space. Jefferson Park is located just south of Mid-City, in the northern portion of what is considered South Los Angeles. The terrain is mostly flat except for the northward slope at the northern part of the district. As such, buildings on Adams Boulevard are sited along a ridge with expansive southern views of Baldwin Hills and western views to the ocean. The man-made setting within the district boundary consists mainly of one- and one-and-a-half story single- and multi-family dwellings, generally constructed within the first few decades of the twentieth century. Street trees are generally sparse in the district, although mature palm trees dating to the early periods of development line several blocks. Some infill has occurred in later years; however, most of it is compatible in scale and does not exceed two stories. Therefore, the setting of Jefferson Park has not been significantly changed since the culmination of its Period of Significance.

Materials
Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property or district. Buildings in the proposed Jefferson Park HPOZ were all generally constructed of wood frame on concrete foundations. Particularly notable are the limestone and sandstone blocks that were mined from local sources and used at the porches and chimneys of many houses. Streets in Jefferson Park were historically asphalt paved with concrete slab pedestrian sidewalks, which is unchanged. A number of buildings in the proposed Jefferson Park HPOZ have endured modifications which have resulted in the removal of original materials. Typical alterations include the cladding of façades with stucco and the removal of historic windows. This has somewhat diminished its overall integrity with regard to materials.

Workmanship
Workmanship is the physical evidence of the crafts of a particular culture, people, or artisan during any given period in history or prehistory. The Period of Significance of the proposed Jefferson Park HPOZ spans 63 years and features the work of numerous builders, architects, designers and artisans. Although many well-known artists and architects have left their mark on the area’s built environment, including Paul Revere Williams, Charles Whittlesley, Ralph Vaughn, Raphael Soriano, Arthur Heineman, and Hunt, Eager & Burns, the built environment is largely a product of local builders and contractors working from pattern books and kit house plans. Therefore, despite the variety of builders working in the area, the influence of standardized plans on the design of bungalows in Jefferson Park has resulted in a harmonious visual landscape.

A number of buildings within the proposed Jefferson Park HPOZ have endured some alterations; however, the majority are mostly intact and retain their integrity of design and materials. It is possible to detect the workmanship of builders, architects and artisans who have worked in the area. Therefore, the integrity of the proposed Jefferson Park HPOZ with regard to workmanship is high.
Feeling
Feeling is a property’s expression of the aesthetic or historical sense of a particular period of time. Due to Jefferson Park’s high design quality, intact setting, and large number of contributing resources with moderate to high levels of integrity, the proposed HPOZ retains its original feeling, which contributes to its overall integrity.

Association
Association is the direct link between an important historic event or person and an historic property. Jefferson Park is significant for its association with early patterns of residential development in the City, related to both the streetcar and automobile. The proposed Jefferson Park HPOZ retains many of its character-defining features relating to early residential development of Los Angeles, such as asphalt-paved streets; mature street trees; its proximity to downtown Los Angeles; adjacency to the City’s freeways (in this case Interstate 10); consistent lot sizes; detached garages; and concrete slab sidewalks with landscaped parkways (typically grass and mature trees).

Jefferson Park is also significant for its continued ethnic, cultural and class diversity, historically and currently one of the City’s most diverse neighborhoods. It retains a number of residential and commercial resources relating to this context, as well as landscape features such as koi ponds and bonsai trees. Therefore, the proposed Jefferson Park HPOZ’s integrity with regard to association remains intact.

In summary, the proposed Jefferson Park HPOZ retains a high level of integrity relating to its significance.

5.5 List of Contributors and Non-Contributors
Please see Appendix E for a complete list of all buildings within the proposed Jefferson Park HPOZ with their associated status codes.

6. CONCLUSION
Upon completion of this Historic Resources Survey, ARG has determined that Jefferson Park is eligible for HPOZ designation. The proposed Jefferson Park HPOZ is significant as relating directly to the early phases of residential development in Los Angeles, historically located adjacent to streetcar lines and displaying characteristics that are emblematic of early Los Angeles subdivisions and home building. Further, Jefferson Park is significant for its continued ethnic, cultural and class diversity, historically and currently one of the City’s most diverse neighborhoods with a number of residential and commercial resources relating to this context. Architecturally, Jefferson Park is significant for its concentration of buildings dating to the first few decades of the twentieth century, with building styles associated with the Arts and Crafts, Period Revival and Modern modes. Most notably, Jefferson Park is home to a remarkable collection of early Craftsman bungalows, many derived from pattern book and kit house plans. The harmonious scale of its built features as well the presence of mature street trees and consistent lot sizes and setbacks give Jefferson Park distinct visual character and a memorable sense of place.

ARG has determined that of 2,009 properties within the proposed Jefferson Park HPOZ, 1,359 were found to be Contributing (68%) and 650 were found to be Non-Contributing (32%). Of the 1,359
Contributors, 914 were given the status of Altered Contributor due to their sustaining of minor, reversible alterations.

In conclusion, due to the fact that it has a majority of contributing resources, overall district integrity, and significance relating to the contexts and themes called out in the historic context statement, Jefferson Park merits HPOZ designation in the City of Los Angeles.
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