

West Adams Matters

Art in Historic Places Returns on March 26: Celebrate the Arts — Artists of West Adams Tour

WAHA presents the Second Annual Art in Historic Places Tour in its new "home" – the last Saturday in March, from 10 a.m. to 4 p.m.

Historic West Adams is becoming a new hotbed for fine art, with a growing number of emerging and established artists who now live and/or work in the community. WAHA and the artists in West Adams have now decided to present an annual tour that opens the doors to our architecturally diverse historic buildings, showcasing an eclectic group of artists' works in their own homes and studios.

The artists work in a wide range of styles and mediums, including painting (abstract and figurative), photo-based media, sculpture, and print/works on paper. The architecture is equally diverse, ranging from Craftsman Bungalows and Spanish Revival villas to commercial buildings erected during L.A.'s 1920s streetcar era, now adaptively reused. And, we did last year, WAHA is creating a "pop up art gallery" at the tour's starting point.

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GOLDEN STATE MUTUAL BUILDING, MURALS PROPOSED AS CITY LANDMARKS



A landmark in Los Angeles's African American heritage is likely soon to become one of West Adams' newest designated historic resources, but some of its character-defining elements are in danger of being stripped away.

In October 2009, after years of financial difficulties, state insurance regulators seized Golden State Mutual (GSM) Life Insurance, setting in motion a series of events that are now culminating in a nomination of the company's headquarters building at Adams and Western as a Los Angeles Historic Cultural Monument – and a battle over two well-known, original murals that were designed and installed during construction.

The murals were painted by artists Hale Woodruff and Charles Alston, based on historical research prepared by pioneering African American librarian and historian Miriam Matthews and historian Titus Alexander, an effort overseen by building architect Paul Williams. The murals were integrated into Williams' building design and unveiled at the building's dedication in 1949.

When it was seized, GSM was losing \$200,000 a month. Although at the time there was a possibility that GSM could be rehabilitated, it soon became clear that its operations were insolvent, and that its debts exceeded its assets by more

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Oscar Costumes at FIDM

Join WAHA, Saturday, March 5, at 2 p.m.

(Exhibit on view through April 30, Tuesday-Saturday, 10 a.m. to 4 p.m.)

Fashion Institute of Design and Merchandising, 919 S. Grand (Downtown)

Please join WAHA's own costume designer extraordinaire Rory Cunningham and fellow West Adams residents for a morning with Oscar -- Oscar costumes, that is.

For 19 years, the Fashion Institute of Design and Merchandising (FIDM) in downtown has been exhibiting costumes from the past year's best films to coincide with awards season. This year the Art of Motion Picture Costume Design exhibition includes work from 20 movies, including four of the five Academy Award Costume Design Nominees — "Alice in Wonderland," "The King's Speech," "The Tempest," and "True Grit" — as well as four of the films nominated for Best Picture — "Inception," "The Kids Are All Right," "The King's Speech" and "True Grit."

The exhibit is on view through April, but we hope you'll join WAHA for a fun and expert tour on March 5. Cunningham has built costumes for film and television for over 20 years, helping directors

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Jefferson Park Moves Forward as an HPOZ: Hearing March 8

For eight years residents in Jefferson Park have worked hard to have the City of Los Angeles recognize the community as a culturally and historically significant neighborhood.

In response to these community efforts the City is now in the process of designating Jefferson Park as a Historic Preservation Overlay Zone (HPOZ). A public workshop/open house was held in December. City Planning staff presented the proposed historic district and the proposed Preservation Plan. The next step is a public hearing on Tuesday, March 8 (open house at 6 p.m., hearing at 7 p.m.) at Sixth Avenue Elementary, 3109 Sixth Avenue. After that come public hearings at the Cultural Heritage Commission, the Planning Commission and the City Council.



Jefferson Park's houses, built mostly in the Arts & Crafts style in the early 1900s, are recognized for their craftsmanship and beautiful details. But Jefferson Park also has a rich and important cultural history that is woven into houses in the neighborhood. Famous past residents include actress Hattie McDaniel (the first African-American to win an Oscar), jazz musician Melba Liston, the Mills Brothers, and other great artists.

For more information about the workshop or the proposed Jefferson Park HPOZ, or to sign up for e-mail updates, go to www.JeffersonParkUnited.org, and click on "History," or call 323-606-8177. ●

PRESERVATION ON THE EDGE

2011 California Preservation Conference to be Held in Santa Monica May 15-18

Join fellow preservationists in the beachfront community of Santa Monica for the 36th Annual California Preservation Conference Preservation on the Edge from Sunday, May 15 through Wednesday, May 18.

Stand on "the Edge" as participants explore the future of preservation and its essential role in sustainability, economic development, and community character in a region with a rich and diverse history. This annual conference brings together a gathering of professionals, cultural resource specialists, government representatives, property owners, and non-profits engaged in preserving historic buildings and sites from across the state of California.

Learn from more than 100 professionals who will lead over 30 educational sessions and workshops in five major tracks:

- Gaining the Technical Edge: Innovative Preservation Practices
 - Peering Over the Edge: The Future of Historic Preservation
 - Redefining the Edge: Conserving Community Character
 - The Cutting Edge: Partnerships, Development, and Incentives
 - On the LEEDing Edge: Sustainability, Preservation, and Rating Systems
- Register for the Conference at www.CaliforniaPreservation.org. ●



President's Message by John Patterson

Having spent a good deal of time these past few months away from our West Adams neighborhood, I have found myself answering many inquiries from early-childhood family friends as to the area of Los Angeles in which I now reside. (I moved to Southern California from the SF Bay area back in 1973 to attend UCLA.) I have repeated to all that it was only here in West Adams that I have found that true sense of community that was so lacking in any of the other neighborhoods in which I have resided over the past few (ugh!) decades.

And while that community spirit has most often referred to the innumerable West Adams neighbors who have evolved into true personal friends, I have also had reason to reflect of late on a number of local businesses with whom I have had motivation to work over the past few months, both directly and on behalf of my design clients.

A stubborn upstairs drain that has challenged my best DIY efforts over the past several years finally succumbed to the professional equipment and friendly service of our local Davidson's Plumbing. I had need, on behalf of a client, for a locksmith who would have the knowledge (and more importantly the parts!) to properly set a hundred-year-old mortise and lock into a restored front door; excellent, timely and neighborly service was provided by Mr. Zapata himself, from VIVA ZAPATA Lock & Key on Hoover Street, just north of Washington Blvd. This same client required several handmade rugs to be cleaned before installing them into the new house. Not only did our local ARAX Oriental Rug Cleaning Co. do a wonderful job washing about a dozen area rugs, they also provided excellent repair work on the largest of the pieces, as well as a good deal of information as to the various origins of every piece in the collection.

Another fairly recent addition to our neighborhood is our wonderful Wellington Square Farmer's Market. I have recently settled into a great Sunday morning routine that pairs a delightful bite to eat at Eureka Café, with a bag full of fresh vegetables from several of the many stalls at the Farmer's Market. As is the case with most markets, a robust opening is often followed by a gradual decline in neighborhood participation, followed by a similar reduction in the variety of products purveyed. We definitely don't want to let this happen!

My point is simply that some of our best neighbors are our local businesses, and it will behoove all of us to make a point to frequent their establishments. We owe it to ourselves to do our part in keeping them going. I'll look forward to seeing you out and about in the neighborhood!

John Patterson may be reached by e-mail at President@WestAdamsHeritage.org

Nominations Sought for HPOZ Awards

The Los Angeles Office of Historic Resources is now accepting nominations for the second citywide HPOZ Awards. The HPOZ Awards program offers an excellent opportunity to recognize projects that have reinforced the unique identity of one of our many historic neighborhoods. Has a house in your neighborhood been transformed from a drab all-white bungalow to a four-color painted masterpiece? Did the neighbor across the street strip off 20 years of stucco to reveal a house's combed-wood shingles? Is there a new in-fill duplex around the corner that blends beautifully with the streetscape? Has your neighborhood completed an interesting outreach or education initiative to raise residents' awareness of its HPOZ? Let's make sure that these great projects are recognized for their excellence. Please visit the Office of Historic Resources website, www.preservation.lacity.org, to learn more about the eligible award categories and how to nominate a project. Nominations are due by Monday, March 14, and awards will be presented at the 2011 HPOZ Conference this spring. ●

WAHA Board Elections

WAHA is looking for a few good men and women. Our annual Board of Directors election is slated for April 10, and we need candidates to step up.

As always, we need board members with fresh, upbeat, enthusiastic ideas. This community was founded by the best volunteers in the nation, and now is the time for members (you!) to come forward. You need not spend an extraordinary amount of time doing tasks, but you must be committed to WAHA's goals of providing both member and community service, and its historic preservation mission of advocacy. Generally speaking, board members are expected to attend all WAHA board meetings (usually held the fourth Thursday of each month), help with WAHA's fundraising efforts, and share in the responsibility for WAHA's events, committees, advocacy, and social functions.

We don't have many requirements: a love of old houses and other historic buildings, an enthusiasm for community activities, membership in WAHA for at least six months, and a desire to preserve and improve our neighborhoods. WAHA always needs expertise in fundraising, zoning issues, and historic preservation. But if you have a program you'd like to initiate, those ideas are welcome, too.

If you'd like to run for the board, please submit a brief (100-word) candidate's statement introducing yourself to the membership. We will run these statements in the April *WAHA Matters* newsletter. Submission deadline is Monday, March 14. Please e-mail your statement to president@westadamsheritage.org. If you are still pondering your involvement past that deadline but decide to run for the Board, that's OK (although your name may not be on the ballot), since all Board candidates will be asked to present themselves at the election meeting in a very short (one- to two-minute) speech.

If you'd like to learn more about the requirements (and benefits) of serving on the WAHA board, please contact WAHA President John Patterson, at president@westadamsheritage.org. ●

Around the House

Let's Eat Local

We have many delicious new businesses, it seems, in the Historic West Adams District, and they ALL need your support! Over the next few months we will tell you about some of them.

Cashmere Bites is a creative culinary studio designed for you to discover your inner chef. The proprietor's passion is to cook, eat, educate, and entertain by offering both hands-on and demonstration cooking classes, plus private cooking parties, informative seminars, and other events, right in the heart of West Adams.

Founder/Chef Tracey Augustine is a graduate of the Scottsdale Culinary Institute/Le Cordon Bleu with an A.O.S. Degree in Culinary Arts and Sciences. Classically trained in the French style of cooking, Augustine has been cooking professionally for over 15 years and has worked at a variety of fine dining restaurants and catering establishments including Aqua at Bellagio Hotel, Saddle Peak Lodge, and The Getty. She has taught both kid and adult cooking classes, and is currently educating herself in the culinary history of minority women chefs. With a B.A. degree in English, Augustine also has a passion for creative writing and is working on a culinary inspired novel based on her travels to Africa and Asia. A native of Los Angeles, she has developed her cashmere palate from her love of travel and is intrigued by Moroccan and Middle Eastern flavors. Her motto is From simple to exotic to somewhere in between, there will always be my love of fusion cuisine.

Augustine is a member of Women Chefs & Restaurateurs, the International Women's Writing Guild and the Culinary Historians of Southern California.

Cashmere Bites offers a full menu of classes and events. For example, on Tuesday evening, March 8, in celebration of Mardi Gras, Augustine offers: "Let The Good Times Roll.....Celebrate Fat Tuesday" with a "mini" hands-on cooking class and "maximum" eating. The menu includes:

- Crawfish Etouffee with "Dirty" Rice
- Fried Shrimp Po-Boys with Spicy Remoulade
- Baby Green Salad
- Buttermilk Beignets with Chocolate Ganache
- Classic French Quarter Hurricanes (with rum) to drink

Cost: \$75. Reservations for this and other events: info@cashmerebites.com. To see a full calendar, visit www.cashmerebites.com. ●



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Letter to the Editor:

Hello, I don't know if your newsletter includes letters to the editor, but I want to drop a note regarding the Eureka Cafe at 4053 W. Washington Blvd. I believe we discovered them through an ad in the WAHA newsletter!

I'm writing from Northern California; our family's dear friend Sharon Hartmann is a long-time and devoted WAHA member, and we visit her several times a year. Thanks to your newsletter, we've "discovered" one of your advertisers, and I want to highlight their delicious excellence for folks who are local!

I just posted a review on YELP; this family-owned, community-rooted restaurant has a great attitude, excellent service, low prices, and FABULOUS food. We now make it a destination on any trip to Los Angeles, and it's just sooo delicious! They're currently only open on weekends, due to the economy. I want to encourage WAHA members to come try it, and then make it a point to strengthen the community's revitalization BY INDULGING!!

I need to emphasize that I have no relationship with the cafe or its owners, except that of a grateful stomach to its benefactor. Thank you for all your hard work for the neighborhood; we always love to see the progress when we visit.

Sincerely,
Ellen Ford

Vegetarians in Paradise Reviews Wellington Square Farmers Market

A few months ago, the editors of *Vegetarians in Paradise* (www.vegparadise.com), Zel and Reuben Allen, traveled to historic West Adams to check out the Wellington Square Certified Farmers' Market and report back to their hungry readers.

Z: This market is truly historic. It's located in an historic neighborhood and it's unlike any other market in Los Angeles County because of its "vegetarian focus." The focus is understandable because the market sponsor is Smyrna Seventh-Day Adventist Church that makes its large parking lot available each Sunday to bring fresh produce to the community. Wellington Square Farmers' Market

R: In talking to market manager Lora Davis, we learned how the market came into existence. Lora, a long-time resident of the community, yearned to have a farmers market in the area. She approached the Smyrna Seventh Day Adventist Church to sponsor the market. Pastor A. Jeremiah Kelly agreed on one condition: the market must be vegetarian. Another significant participant in launching this market was Kaiser Permanente that made a significant donation. As we noted in some of our previous farmers' market reports, Kaiser Permanente has taken an active role in establishing farmers' markets in California.

Z: The Adventists have always stressed a healthful diet that avoids meat, chicken, and fish as well as caffeine. Shoppers won't find barbecue meats, fresh-roasted coffee, or caffeinated soft drinks at this market.

R: We turned to **Mom's Specialty Foods** for some delicious whole-wheat pita bread and two kinds of hummus: Artichoke and Roasted Garlic and Chives. The pita didn't look dark like so many whole-wheat varieties because it was made with white whole wheat. Mom's turns out 12 kinds of hummus and salads like Mediterranean couscous and Tabouleh.

Z: We were interested in the farm offerings and having brief conversations with the growers or their representatives. Frankly, I was quite pleased with the produce choices at this market.

R: I was intrigued with **Angelo's Farms in Hinkley**. Angelo Filandianos is 78 and still farming his 195 acres. The growing tradition extends back to Greece where Angelo's father grew grapes. Angelo's son Tony and his brother help their dad by selling at farmers' markets. Tony was eager to describe how they grow their watermelons in the sand using a drip system to conserve water. In addition to the bright red seeded variety known as Sandia watermelons, they cultivate orange flesh, yellow flesh, and Sugar Nut melons.

Z: With great pride Tony told us, "90% of our watermelons are stung by bees." He was even ready to show us the dead bees on his truck. Bee stings on watermelons are traditionally viewed as an indication the melon is quite sweet. The farm also produces an extensive variety of other melons: Canary, Crenshaw, Persian, Casaba, Orange Flesh, Honeydew, and Christmas.

R: Also grown at the farm are plums, peaches, cherries, potatoes, and red and brown onions. "We don't use pesticides," Tony said. "You can tell because we have all kinds of weeds."

One grower can bring awesome variety to a farmers' market. **Vang Farms of Fresno** is another example of diversity in farming. I was excited by their three kinds of eggplant: American, Chinese, and Japanese.

Z: What really appealed to me was their humongous display of beautiful Asian vegetables like bok choy, baby bok choy, Chinese broccoli, Thai purple basil, Chinese long beans, daikon radish, and dandelion greens. Their pepper selection included green and red bells as well as a lizard-shaped green sweet pepper. But our great find was one of our all-time favorite root vegetables: kohlrabi. We bought three sweet, plump ones that we munched on with great delight.

R: As we watched Pa Nhia Vang making her veggie lunch, her sister Pa told us about the seven-acre farm where they have been farming for the last eight years. To reach this market they have to travel 3 1/2 hours.

Z: **R & L Produce from Santa Paula** brought their own strawberry festival, arriving with sweet, voluptuous Albion berries. R & L also featured raspberries, and a unique selection of tomatoes: vine, heirloom, grape, and black cherry varieties. They also displayed several varieties of baby lettuces and lettuce mixes. Their attractive "amazing mix" included baby lettuces accented with colorful flower petals. They supplemented their bountiful display with white corn, cabbage, broccoli, spinach, kale, and romaine hearts.

R: **Loera Farm of San Diego** had the stone fruit scene all to themselves, displaying bright mounds of yellow and white nectarines, white peaches, red and black plums, and apricots. Nestled next to the apricots were black figs and Hass avocados along with a rich display of Thompson seedless, Red Flame, and black grapes, all grown on their 10-acre farm.

The Vegetarians in Paradise editors concluded: Because people in the neighborhood must drive a distance to find a market with fresh fruits and vegetables, Davis was inspired to do whatever was needed to create this market. Hopefully, the community will respond more vigorously to this marvelous opportunity. ●



Angelo's sells farm fresh eggs along with a variety of produce

Wellington Square Certified Farmers' Market, www.wellingtonsquarefarmersmarket.com
Sundays 9:00 a.m. to 1:00 p.m.

4394 W. Washington Blvd. at Wellington Rd. in the parking lot of the Smyrna Seventh-Day Adventist Church

Stepping Out

Oscar Costumes at FIDM

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and others bring their artistic visions to life and, sometimes, to achieve their dreams of golden statuettes. As we tour the exhibition, Cunningham will talk about the importance of costumes in building the audience's understanding of characters utilizing fabrics, color, texture, embellishments and details, including ones that he worked on that are on display.

The pieces on view are the actual ones used in the films. The mannequins used in the displays are shaped to match each actor's figure.

Selected by FIDM's museum and galleries staff, the exhibition is a way to highlight costumes from period, fantasy, sci-fi and contemporary films alike. FIDM costume historian Kevin Jones says the idea is to offer a closer look, to see all the details and the accessories that get lost when so much else is happening in the film.

Jones and the FIDM team watch movies, trailers and study pictures to figure out what to include in the display. "We want a broad cross-range, and a lot of designers' work can look like costumes," he says. "Our eyes have honed to what makes good costumes that tell a story to our students and the public."

The Oscar-nominated costume designers featured in this year's exhibition are frequent award winners. The colorful costumes from Tim Burton's *Alice in Wonderland* were designed by Coleen Atwood, who has previously won Oscars for her work in *Chicago* and *Memoirs of a Geisha*. Jenny Beavan, who designed the clothing in *The King's Speech*, is a Brit who worked on many Merchant Ivory productions. Sandy Powell, who designed *The Tempest*, has previously won Oscars for *Shakespeare in Love*, *The Aviator* and *Young Victoria*. Mary Zophres, who designed *True Grit*, works frequently with the Coen brothers.

The exhibit is free, and so is WAHA's special tour, but we'd appreciate it if you would let us know you are attending with an RSVP to events@westadamsheritage.org. After our tour we will step out for no-host cocktails and possibly an early dinner at a nearby establishment. ●



Left: Hailee Steinfeld in True Grit. Right, top to bottom: Costumes on display from The King's Speech, Alice in Wonderland, and True Grit.





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Saturday, March 12

Noon-4 p.m.

(2nd Saturday of each month through 2011)

3500 West Adams Blvd.

The Peace Awareness Labyrinth and Gardens at Guasti Villa once again offers Open Days. Take a little time for your Self. Relax...Breathe...Let Go...and Explore Your Soul. Visit the meditation garden, with over 16 water fountains tucked away restoring you with their peaceful sounds. Or unwind as you walk the labyrinth. Enjoy delicious fare -- leave recharged!

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- Prana Cafe open with light fare for sale
- Receive a complimentary journal

Free (with donations welcome). Info and reservations: 323-737-4055 x1130, www.peacelabyrinth.org. ●

Stepping Out

Tour the Historic Hughes Aircraft Campus in Playa Vista

Sunday, March 20, 10 a.m. to 4 p.m.

In a unique tour that will explore aviation, industrial history, and the legacy of Howard Hughes, the Los Angeles Conservancy will offer a rare, one-time-only visit to the former headquarters of Hughes Aircraft. It was here that Howard Hughes and his team designed and built planes, helicopters, and most famously, the H-4 Hercules Flying Boat -- more commonly known as the Spruce Goose, the largest plane ever to fly.

In 1940, Hughes began to purchase farmland between Culver City and Playa del Rey to build an aviation campus. The first building opened in 1941, and the campus grew exponentially from there: it eventually spanned over a thousand acres, employed over 30,000 workers, and housed the longest private runway in the world.

The site is now known as the Hercules Campus, and it has rarely been open to the public. During World War II, its airfield seldom even appeared on maps. While the Spruce Goose itself is now housed in Oregon, eleven of the original campus buildings remain on the now twenty-eight-acre site. An exciting \$50 million historic preservation development project by the Ratkovich Company will adapt the remaining structures for creative use, including design, technology, and movie production.

The docent-led tour will include several sites on the campus, including the 750-foot long hangar where the Hercules was assembled. Tickets are \$25 for the general public, \$20 for Los Angeles Conservancy members, and \$10 for children 12 and under. For details, tickets, and up-to-date tour information, visit www.laconservancy.org (direct link: <http://lac.laconservancy.org/Hughes>). If you have questions, call 213-623-2489.

WAHA's own general meeting/potluck is scheduled for the same afternoon, so please schedule your busy day accordingly! ●



Photo: Mass production of OH-6 Cayuse helicopter at Hughes Aircraft in Culver City, circa 1967. Courtesy Herald-Examiner Collection/Los Angeles Public Library.



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West Adams Artists Tour

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Among this year's artists and venues are:

- **Donald Ferguson** has been exhibiting his non-objective geometric abstractions and other art publicly since 1995 at galleries including Avenue 50 Studio, Gallery 825, Trópico de Nopal, and the Alex Haleigh Gallery, among others. His work is now held in important private and public collections throughout the United States, Europe, and Latin America, including the permanent collection of the High Art Museum of Huntsville, Alabama. Although a late bloomer as an artist, Ferguson began associating with artists in the early 60's. During trips to Mexico City he socialized with a group of artists that included Nahum Zenil, Ramón Martínez, and Manolo Casillas. Much later in Los Angeles, he became a close friend of the late pioneer California assemblage artist Gordon Wagner, who strongly influenced his concept of art. Ferguson's work will grace the walls of his North University Park landmark, the Willard J. Doran Residence, Los Angeles Historic Cultural Monument No. 820, designed by John C. Austin in 1905.



Donald Ferguson

- **Joan Tucker's** painterly abstractions include the gestures, the slashes and blocks of textural paint of her Abstract Expressionist forebears, yet articulate her ideas about subconscious creative expression. Tucker has exhibited at William Turner Gallery in Santa Monica, Toomey-Tourell Gallery in San Francisco, and Milo Gallery, LA Art Core, Gallery C, and The Loft at Liz's in Los Angeles. Tucker, who exhibited at the WAHA gallery last year, will open the doors to her own historic Spanish Revival home and studio in Wellington Square for the tour. She will be joined by husband Paul Papanek, a photographer, producer and director, exhibiting photographs from their world travels.



Joan Tucker in a gallery with her paintings

to flavorpill.com, "thoroughly modern, smart, and sexy twists, both embracing and subverting assumptions about how the human body is represented in art." Beck's University Park loft, which has been featured in *Dwell* magazine, is an adaptive reuse of an older commercial building.

- **Tolanna (Georgia Toliver)** is a sculptor, painter and photographer whose creative output was influenced by her prior career in science and forensics. Toliver became an expert in forgery, and notably was involved in an FBI case involving forged signatures of the artists Picasso, Dali, Chagall and Miro. This year Toliver will be showcasing new paintings and intaglio prints at her Wellington Square 1920s Spanish Revival villa.



Tad Beck, *Untitled, Sovereign of the Seas III*

- **Sue Ann Jewers** is not only a painter, she is a writer, an actress, a make-up artist, and a hairdresser. Jewers attended the Columbia College of Art & Design in Chicago. In 1998 she relocated to L.A. and since 2004 she's lived in a Craftsman Bungalow in Western Heights.



Portrait by Sue Ann Jewers

- **Jenny Hager** will present her recent paintings at her Arlington Heights Arts & Crafts home and expansive studio. She received her BA from Knox College in Galesburg, IL, and her MFA from the University of Pennsylvania in 1999. She also studied at the New York Studio School of Drawing, Painting, and Sculpture from 1994 to 1996. She has exhibited nationally and internationally. Hager was a recipient of the Joan Mitchell Foundation Award in 1999, and received a second grant from the foundation in 2005. She is currently on the faculty of Santa Monica College.

- **Linda Frost** was born and raised in rural Northwestern Pennsylvania surrounded by the untamed beauty of nature and wildlife. In early 2005, she began a series called 'The Tortured Souls,' which depicts the barbaric world of animal testing and focuses on the unwilling animal subjects who suffer in the name of science. Her current series, "Doll



Paul Papanek, *Places series*

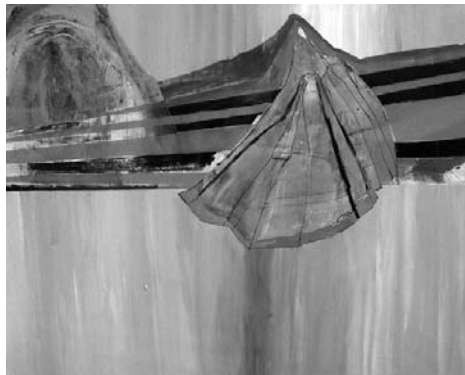
Dreams," evoke lucid memory, imagination, internal struggles, and autobiography in portrayals of wide-eyed but perhaps not so innocent dolls. Exhibited in galleries in both solo and group shows, she was selected by Dr. Peter Selz, former Chief Curator of Painting and Sculpture Exhibitions, Museum of Modern Art in New York, to participate in a National Juried Exhibition at the Berkeley Art Center, Berkeley, California. Frost has a BFA from Temple University. Frost's varied work will be on display in her 1913 Craftsman Bungalow in Arlington Heights.

Art in Historic Places: Artists of West Adams includes a variety of turn-of-the-century and post-World War I residences, including Craftsman bungalows and Spanish Revival villas. Check-In is again at WAHA's "pop up gallery" at the c1923 Majestic Pharmacy, a restored commercial/mixed use building that today houses Gramercy Housing Group. This is a self-guided drive-yourself (or bike-yourself) tour, with a brochure and map that will guide visitors to these historic venues, toured in any order and at their own pace.

Tickets are \$25 in advance (deadline: postmarked by March 15) and \$30 at the door. To purchase advance tickets, please make out a check to "WAHA" and mail it to 2209 Virginia Rd., Los Angeles CA 90016. (Please be sure to include your name, phone, address, and e-mail contact).



A sculpture by Tolanna (Georgia Toliver)



Jenny Hager, *Dogstar*, 2010

Visit www.WestAdamsHeritage.org to purchase tickets online, call 323-732-4223, or write tours@westadamsheritage.org for more information.

Prepaid tickets will be held at Check-In, 1824 South 4th Avenue (at Washington Boulevard), the location of WAHA's pop-up gallery. The last day-of-tour tickets will be sold at 1 p.m. (Visitors tour at their leisure, and are encouraged to set aside several hours to enjoy the Art in Historic Places tour.) ●

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Jefferson Park Bungalow — Needs restoration. Original woodwork (painted), 2 BR, 1 BA, inglenook, built-ins and great windows. Probate, needs court approval (no loan contingency). \$219,000. *David Raposa*

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WAHA Matters

In Memoriam: Robert Leary (1959-2011)

Robert Leary, a passionate preservationist and Conservancy member, passed away on January 23 after a long illness. He was 52. A native of New Jersey, Leary received a bachelor's degree from Niagara University in New York. He worked as an actor on the East Coast before moving to Los Angeles in 1991. He continued to work as an actor, as well as a model, director of plays, and investor in several Broadway shows. Leary's experience as an actor contributed to the great tours he gave of his West Adams home, as well as architect Frank Lloyd Wright's Hollyhock House and Ennis House.

Leary joined the Conservancy in 1992, was active in the leadership of the Friends of Hollyhock House, and was active in West Adams preservation advocacy.

Leary was instrumental in preventing demolition of the 1902 South Seas House, a unique landmark that suffered decades of severe neglect before its award-winning transformation into a community center. Leary and the many others in the community who helped save the South Seas House won both California Preservation Foundation and Los Angeles Conservancy preservation awards for their efforts.

He had a deep appreciation for art and architecture in general and was fascinated by the work of Frank Lloyd Wright. He played a key role in the landmark Hollyhock House's restoration. He also served as Chairman of the Ennis House Foundation during the home's stabilization and partial restoration in the mid-2000s.

In 2008, the Frank Lloyd Wright Building Conservancy honored Leary's work on the Ennis House with a Wright Spirit Award acknowledging his untiring and unlimited efforts in leading the restoration of this historic home. Gail Fox, curator of the Wright-designed Schwartz House in Two Rivers, Wisconsin, said this about Leary's award. "People were so obviously pleased by the announcement of the award recipient. What struck me and stuck with me were not the specific remarks that Robert made upon accepting the award for the group, but the humility and grace he demonstrated while accepting it so modestly on behalf of the Ennis House Foundation. Robert's demeanor and words were eloquent and moving."

The Los Angeles City Council also honored his dedication to Hollyhock House and the Ennis House.

Along with his significant contributions to historic preservation in Los Angeles, Leary was widely beloved for his warmth, charm, humor, and dedication. He had a way of making instant friends, and he always had a smile, words of encouragement, or a witty remark for everyone. ●



— By Cindy Olnick

A version of this obituary appeared in the Los Angeles Conservancy newsletter. Olnick is the Conservancy's Communications Director.

Robert Leary locking up at the Ennis House



How to Have 500 for Dinner

by Robert Leary

If you ever need any motivation to get some of those long delayed projects done around your home, I have a simple proposal: open your home to a event of some kind. In my case I opened my home up last year for the annual WAHA Holiday tour. Ever since I first laid eyes on what would be my home back in 1993 I had visions of having family and friends over to share good times in a completely restored Arts & Crafts Bungalow.

I had grand designs of completing most of the major reclamation projects of the house in the first few months of my tenure, (I can hear some of you laughing out there...), and I would throw open the doors to an adoring public no later than Christmas time 1993. Well, it took an additional 4 years to get most of the major work done, and while some projects are still in the planning stages (is a home ever done???) I can say that when my dream did come true and I was asked to open my home for the 1997 tour, I accepted the challenge knowing it was time to get moving. With 500 new "friends" dropping by over a two-day period in December, I made a vow to myself that my house would look it's best if it killed me. And there were times where I felt like it might!

I discovered that time, or the lack thereof, is a great motivating force in getting things done. The tour would take place three months from the day I was asked to open my house. The very first thing I did was make sure my

workmen were around to work on my home. I have discovered that sometimes when you find a worker that you like they sometimes drift off to other work before your job is done. I made it clear that there was plenty of work to be done and if it meant that we all were to be working Saturdays and the occasional Sunday, the house would be ready. Since I had only done bits and pieces of work in every room in the house, I decided to concentrate on one room at a time and one project at a time.

As the months dragged on and time became a real premium there were days when four crews were working around the house at one time. The costs skyrocketed, yet this was important to me, my house and my community. I was willing to back up my dream with the bucks because finally I would be able to say: "at least it's done!" I just got so tired of coming up with excuses for why my house looked the way it did. The costs ran pretty high but lady luck shone on me and during that time. I won a lottery contest and the prize money came and went so fast it made my head spin. Yet through it all my little bungalow started looking like my home for the first time.

Since so little of the interior was left intact, I got to do what I felt was appropriate to the house and the time. It was on one of these "design days" that John Kurtz stopped by my house and described what was happening as "Arts & Crafts Revival." I loved the term immediately and now when anyone asks what style my house is I say proudly: Arts & Crafts Revival. You should see the expression on peoples faces when I say that...

With the tour days rapidly approaching it was time to work on some of the projects that had to be done. I couldn't strip the floors until the walls were reconstructed. I couldn't hang the curtains until the paint on the walls dried. I can't have the fence rebuilt until the yucca trees and stumps are removed and on and on and on.

The only thing I hadn't planned on was decorating the house in all its finery so early in the season. About Thanksgiving time my energy level started to give way. Just as soon as all the construction was done it was time to buy the tree and decorate. The last thing I wanted to do at this time was anything that involved standing for extended periods of time or decorating.

Yet it all came together beautifully and the days of the tour were magic for me. I knew in my heart that in the 92 years of its existence my little house had never looked as good as it did up until that weekend. For two days at least it was one of THE West Adams showplaces. The tour goers were everything I was told they would be: polite, smiling and gracious. People loved seeing not only my home but all the homes on the tour and were thanking me for saving my little jewel. It was in moments like this where literally hundreds of people are sharing in what living in West Adams is all about that made every achey back, every splinter and every night of re-painting worthwhile.

I have to admit that my head did have some trouble fitting through my front door for awhile, but after the last tour goer had left and the docents and staff were on their way, I settled back in a chair and toasted my house for surviving for so long.

I even thought about the future and the people who would be the caretakers of this house when I'm long gone.

So to the homeowners of the 1998 Holiday tour I send out my best wishes for your home and your tour. Get ready to feel like you are a part of something priceless. I know I am. ●

Robert Leary wrote this article in 1998; his home at that time was featured on WAHA's 1997 Holiday Historic Homes Tour and Progressive Dinner. Leary opened the doors to his present home last October for Pasadena Heritage's tour of Historic West Adams.

Preservation Matters

Golden State Mutual

continued from page 1

than \$3 million, and so last month Los Angeles Superior Court Judge Ann I. Jones liquidated the company.

The GSM building itself was sold a few years ago to outside investors, and the current owner appears to be sympathetic to its preservation.

The Issue

Trouble is that the Insurance Department Conservator's job is to eke out as much money as possible for GSM's creditors, and he has identified the building's murals as a potential pot of gold, calling them "removable" and thus saleable. The Los Angeles Conservancy's Modern Committee, which nominated the building and the murals (along with other original, built-in interior design elements), disputes the idea that the murals, which were specifically commissioned for the space and affixed during construction, are independent art objects, rather than a key component of the original building design.

Founded in 1925, Golden State Mutual Life Insurance Company ("GSM") made history as the first African American owned insurance company to be established west of the Mississippi. As the company grew and developed over the years, GSM increased in prominence, becoming a central figure in the development of African American businesses in America.

Over the years GSM amassed a significant collection of art by prominent African and African American artists, and also maintained a large amount of historical materials. GSM's art collection and historical materials include approximately 120 paintings, sculptures, photographs and mixed-media pieces, and numerous documents, photographs and recordings relating to GSM, its history and founders.

On January 28, 2011, when Judge Jones signed the liquidation order, that action authorized the Conservator to sell GSM's property at its reasonable market value. The Conservator for Golden State Mutual's assets is planning to "monetize" the collection of art works, historical/archival documents and what he calls "removable" murals. In his recent Conservator's Status Report to the Superior Court, he acknowledged, however, that "the owner of the building at 1999 West Adams Blvd. ... claims ownership of the two removable murals on the grounds that the murals are purportedly fixtures and that the owner purportedly believed its 2009 purchase of the building included the purchase of the murals. The Conservator denies the claim because, among other reasons, the murals were expressly excluded from the sale of the building in 2005 prior to the owner's purchase of the building and the murals are not fixtures since they are removable." Apparently no such exclusion was recorded on title.

WAHA's position is that (regardless of ownership) the GSM murals are indeed original, affixed character-defining features. Indeed, in the broader, generic sense historical character-defining "fixtures" include such items as leaded/stained glass windows, period light fixtures, built-in furnishings, and, yes, original wall murals (whether painted on plaster, canvas or other substrate), all of which may be designated as a part of a Historic Cultural Monument.

The Historic Cultural Monument Nomination

The Historic Cultural Monument Nomination

According to HCM nomination authors Marcello Vavala and Daniel Paul, the Golden State Mutual Life Insurance Company Home Office meets all four City of Los Angeles Historic Cultural Monument (HCM) Criteria. Those criteria are: the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified in the building or site; or it is identified with historic personages or with important events in the main currents of national, state, or local history; or it embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; and/or it is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

Architectural Description: Located at the northeast corner of West Adams Boulevard and Western Avenue in the West Adams neighborhood of Los Angeles, the Golden State Mutual Life Insurance Company Home Office is a Late Moderne style building with a six-story central core flanked by two five-story wings arranged symmetrically and projecting at 45-degree angles from the main entrance elevation. A flat-roofed entrance canopy spans the entire central portion of the front elevation, covering the entrance and adjacent bays. Atop the canopy are freestanding edge-lettering in Moderne-styled stainless steel block letters spelling "GOLDEN STATE MUTUAL LIFE."

Inside, the double-height lobby features round-cornered walls and a curved full-length balcony at the mezzanine level. The lobby's rear wall is clad in full-height birch wood paneling. A flat, birch wood belt course runs continuously along this paneling and its curved corners. The lower portions of the lobby's side and front walls are clad in travertine marble paneling. The floor is clad in dark green verde terrazzo, which extends a short distance up the wall plane as coping.

The upper portion of either lobby sidewall has affixed, oil-on-canvas murals, each 16'5" long and 9'3 1/4" tall. The west wall mural, painted by Charles Alston, depicts *The Negro in California History—Exploration and Colonization*, of events in



African American history from 1527-1850. The east wall mural, painted by Hale Woodruff, depicts *The Negro in California History--Settlement and Development*, of events in African American history from 1850-1949.

Historical significance: On July 23, 1925, William Nickerson, Jr., Norman Oliver Houston, and George Allen Beavers, Jr. opened the Golden State Guarantee Fund Insurance Company in a one-room office above a Central Avenue storefront in South Los Angeles. Mr. Nickerson had relocated from Houston after founding the American Mutual Benefit Association, the first black insurance company in Texas. Hoping to create an integrated insurance company which would serve numerous states, Nickerson joined Houston, a Northern Californian, and Beavers, who came to Los Angeles from Atlanta as a child, to realize his dream.

With undercurrents of discrimination, then-existing insurance companies denied coverage to California's estimated 40,000 African American families for being "uninsurable" or "extraordinary risks." In the local African American community, Golden State rapidly filled a huge void. By 1928 it had over 100 employees, including 60 agents, with branches in Pasadena, Bakersfield, San Diego, and Fresno. By 1930 it employed 130 African-Americans in white-collar positions. It was renamed Golden State Mutual Life Insurance Company (GSM) in 1931. Remaining profitable and paying dividends throughout the Depression, by the end of the 1930s GSM had six million dollars in policies and assets of \$437,000.

By World War II, GSM had added branches in Illinois and Texas. The firm constructed its first headquarters building in 1929, a Spanish Colonial Revival style building located at 4261 S. Central Avenue that was designed by noted African American architect James H. Garrott.

In 1945, Nickerson died, and was succeeded by Norman Houston as president of GSM. At the time, Golden State was already the largest black owned business of any type west of the Mississippi River. Houston oversaw GSM through phenomenal growth during the postwar era, and orchestrated its relocation to Los Angeles' West Adams district.

Indeed, Norman Houston was a West Adams pioneer. Ten years before the landmark 1948 *Shelley v. Kramer* Superior Court case that rendered race-based property covenant restrictions unenforceable, he became the first African American to purchase a house in the affluent "Sugar Hill" (West Adams Heights) neighborhood in West Adams. Fearing repercussions from the neighborhood's all white population at the time, the Houston family didn't move to their new home until 1941.

By 1960, West Adams was the center of Black Los Angeles. The groundbreaking for GSM's new Home Office on the northeast corner of Adams Boulevard and Western Avenue took place on March 31, 1948 and William Nickerson's son, Victor, oversaw the building's construction.

A *Los Angeles Sentinel* article about the groundbreaking described the Paul Williams-designed, Late Moderne tower as "... the finest building to be erected and owned by Negroes in the nation." Among the famous and influential people present at its August 23, 1949 opening were Mayor Fletcher Bowron, Lieutenant Governor Goodwin J. Knight, and Charlotta Bass, from the *California Eagle*. The building served as GSM's headquarters for 60 years, from 1949 to 2009.

Golden State Mutual was the largest black-owned insurance company in the western United States for most of its existence. More importantly, GSM literally changed the landscape of Los Angeles. The company made life insurance widely available to tens of thousands of its African American citizens, and in constructing the GSM Home Office in West Adams, the company expanded black enterprise and

(continued on page 14)



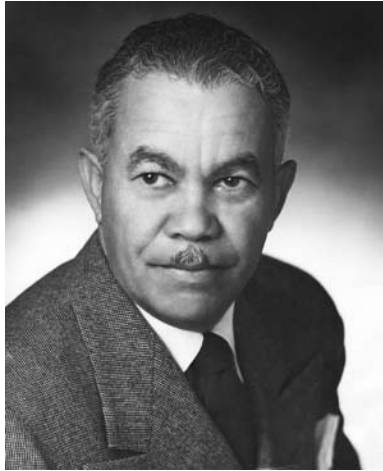
Preservation Matters

Golden State Mutual

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residency in Los Angeles. A 1978 company history sums up the present-day historic significance of the Golden State Mutual Life Home Office, that it “Stands today as a symbol of black enterprise and of loyal service to many thousands.”

Architect Paul R. Williams: The building’s architect, Paul Revere Williams, has national significance. Born in Los Angeles, he began his practice in 1922. By 1923, he became the first black member of the American Institute of Architects (AIA). Williams’ portfolio is remarkably diverse in building type, style and client. He designed buildings for businesses and institutions, large and small, and designed numerous private homes. He was proficient in architectural styles spanning traditional to modernist, was adept at designing a host of building types, and designed public housing and postwar-era tract homes in addition to large estates.



Architect Paul Williams

His broad scope of designs can be seen in some of his Los Angeles commissions, including the 28th Street YMCA (1926) at 1006 E. 28th Street, the Barbara Stanwyck Residence/Oakridge (1937) at 18650 Devonshire Avenue, the Church of Religious Science (1959) at 3281 W. 6th Street, and in his collaborations on the design of prominent civic buildings, including the Los Angeles County Courthouse (1958) at 111 N. Hill Street (with Stanton & Stockwell, Adrian Wilson, and Austin, Field & Fry), and the Theme Building (1961) at Los Angeles International Airport (with William L. Pereira, Charles Luckman, and Welton Becket & Associates).

Though Williams enjoyed a career that afforded him close association with many prominent figures of all races, his granddaughter Karen E. Hudson noted: “nothing would deter him from addressing the needs of the growing African-American community. He took genuine pride in being able to influence the look and environment of his own community. From churches to mortuaries, youth centers to financial institutions, Williams believed that the visibility of his designs in the community where he lived and socialized was immensely important.”

In 1957 he became the first African American AIA Fellow, and his career continued for another sixteen years. By its end, he had designed over 3,000 buildings.

Integrated Lobby Murals: The interior lobby of the building was designed to incorporate two integrated murals, one for each sidewall. These large Social Realist style murals, *The Negro in California History--Exploration and Colonization* by artist Charles Alston and *The Negro in California History--Settlement and Development* by artist Hale Woodruff, are together a panoramic depiction of African-American history in

MIRIAM MATTHEWS, LIBRARIAN AND HISTORIAN

Miriam Matthews, who was hired in 1947 by architect Paul Williams and Golden State Mutual to research the history to be depicted on the headquarters building murals, is best known as California’s first African American credentialed librarian. Matthews was a pioneer who became an expert on preserving and describing black history. She had a multi-faceted career as a librarian, an historian of African American and California history, a community activist, an active member of the California Library Association’s Committee on Intellectual Freedom, and as an archivist who collected documents, books, photographs and art -- most relating to the African American experience.

After graduating from UCLA and earning a certificate in librarianship, Matthews was hired as a librarian by the Los Angeles Public Library in 1927. She helped organize “Negro History Week” (now Black History Month) in Los Angeles, in 1929. She was also the first librarian to present black writers like Langston Hughes at library programs.

Matthews became well known for encouraging local Black artists. In 1950, she co-founded the Associated Artists Gallery. She also actively defended intellectual freedom and advocated against censorship at all levels.

Matthews assembled an extensive collection of historical materials about African Americans, beginning with those who were California’s explorers and pioneers. She documented the presence of 26 persons of African ancestry among the 44 persons who founded the Pueblo de Los Angeles in 1791. As a member of the Los Angeles 200 Committee, Matthews proposed that a plaque be erected in the Olvera Street location that marks the place where the first settlers resided. As a result of her efforts, the plaza monument in El Pueblo de Los Angeles State Historic Park lists the correct race, sex and age of each founder. A book of photographs from her collection, *Angelinos of Ebony Hue: Glimpses of African American Participation in the Founding and Development of Los Angeles and Beyond*, traces the influence of African American pioneers in Los Angeles from the 18th and early 19th centuries.

In 1977, Governor Jerry Brown appointed her to the California Heritage Preservation Commission and the California State Historical records Advisory Board. She died in 2003 and is interred at Angelus Rosedale Cemetery in West Adams. ●



Artists Hale Woodruff (L) and Charles Alston

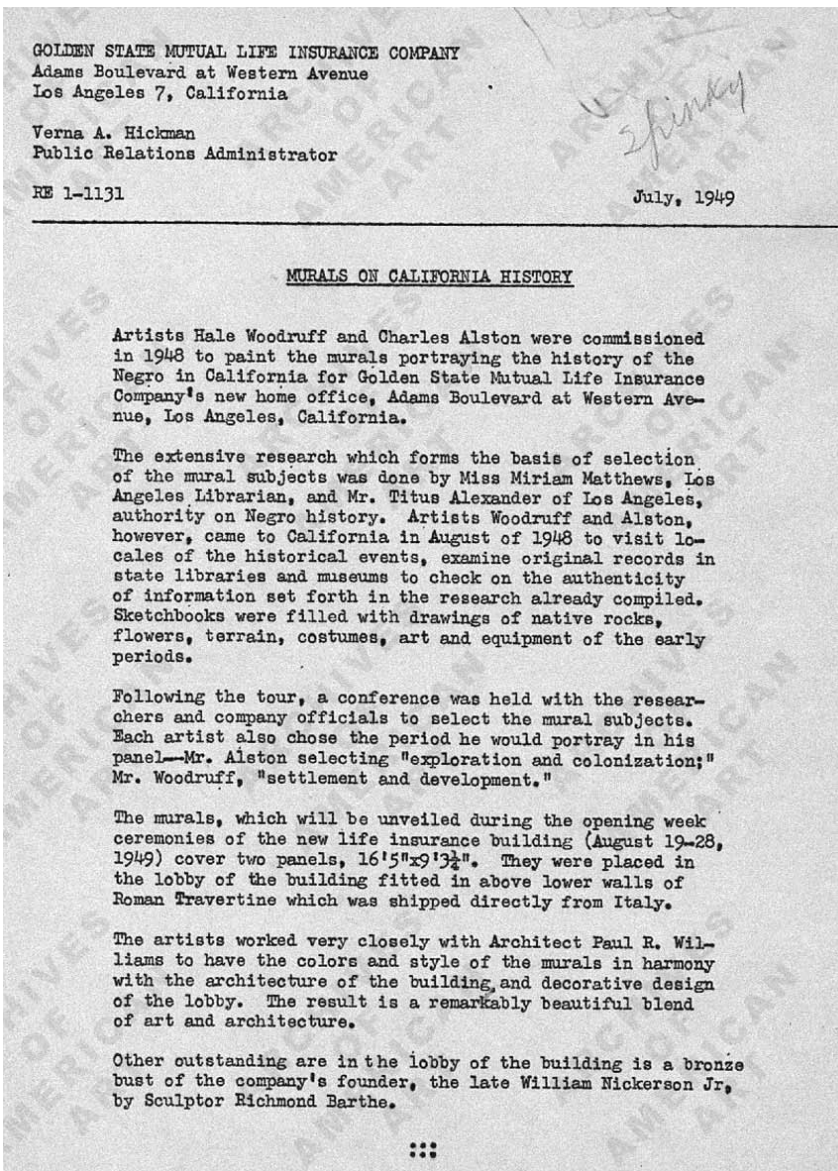


California from 1527 through 1949. Building architect Paul Williams sat on the three-person committee that selected the murals' artists and subject.

The Golden State Mutual Building draws on a rich history of integrated murals in buildings. Whether the mural is painted directly onto the wall surfaces or onto canvas that is then affixed to a specifically designed space, the result is a building with integrated artwork that serves to enhance both the architectural setting and the public experience.

The murals at Golden State Mutual, which are painted on canvas, are part of the building's original design as conceived by architect Paul Williams and remain in good condition with high integrity. They represent a significant interior element of the building, with their depictions of African American history in California. The mural dedication ceremony on August 19, 1949, served as the official opening of the building and commenced a series of events that ended with the dedication of the building on August 23 of the same year.

Mural Artists Charles Alston and Hale Woodruff: Artists Charles Alston and Hale Woodruff were each commissioned to create expansive murals depicting African American heritage in Los Angeles that would become integral components of the lobby of Golden State Mutual's new building. Both Alston and Woodruff, and the subject matter of their murals, were selected by three-person committee that included building architect Paul Williams.



Charles Alston (1907-1977), a noted African American artist who worked in the mediums of painting and sculpting and served as an art educator, was known for "fusing modern art styles with non-Western influences to create a new and distinctive African-American idiom." Alston was influenced by the largescale works of the Mexican muralists, including Diego Rivera and Jose Clemente Orozco. One of Alston's early works of this form was a large pair of murals for New York's Harlem Hospital entitled *Magic and Medicine* and *Modern Medicine*, which were funded by the Works Progress Administration and celebrated African American heritage in the field of medicine.

Hale Woodruff (1900-1980) had a distinguished career as an artist and art educator. His first mural was created in 1934 in collaboration with artist Wilmer Jennings as a Public Works Project and celebrated African American contributions to wide ranging aspects of America's cultural traditions. The four-panel mural was titled *The Negro in Modern American Life, Literature, Music, Agriculture, Rural Life, and Art*. Like Alston, Woodruff had an interest in the mural painting traditions of Mexico. He studied directly with Mexican muralist Diego Rivera in 1936 and "noted the parallels between Mexican art and that of African Americans."

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Preservation Matters

The Mural Tradition

by Edmund Barry Gaither

Contrary to popular impressions, black businesses often aspired to play a major role in the cultural life of their communities. By so doing, they helped improve the neighborhood where they belonged while accepting “responsibility not only to support but to stimulate all aspects of community development. And what better way to encourage a people to greater accomplishments than through a constant reminder of their splendid heritage.”

Additionally, they sought to compare their own values with “elements of vigor, social protest and group consciousness inherent in the paintings and sculpture...[that enhance] understanding of the life and thought of the American Negro people.”

Against this backdrop, the Golden State Mutual Life Insurance Company, founded in Los Angeles in 1925, commissioned murals for the lobby of its new home office, which opened in August 1949. Hale Woodruff and Charles Alston, who had earlier completed the Harlem Hospital murals, were each invited to paint one large, historical panel depicting some aspect of the contributions of blacks to the making of California. Paul R. Williams, architect of the building, worked closely with Woodruff to assure that their colors and stylistic approaches would be consistent and complementary and that their works would enhance the decorative design and architecture of the lobby.

The Contribution of the Negro to the Growth of California, as the mural complex was called, consisted of two parts, *Exploration and Colonization: 1527 - 1850*, executed by Alston, and *Settlement and Development: 1850 - 1949*, painted by Woodruff. Each panel was 9' 4" by 16' 5". Both were based on research by Miriam Matthews, a librarian and author of *The Negro in California from 1781 - 1910*, and Titus Alexander, a historian and donor to the Golden State Art Collection.

Woodruff approached the production of his mural in fundamentally the same way as the Talladega murals a decade earlier. Its language is that of the historic, figurative, realist painting. Yet *Settlement and Development* does present new challenges. More episodes, many widely separated in time and place, had to be accommodated and the resulting population of figures greatly increased. It became necessary to stack the events shown, thereby sacrificing single-point perspective. Text had to be introduced to help guide understanding of the overlapping story elements, and a certain sense of crowding ultimately became inescapable. Nevertheless, the mural reads clearly from the left to the right.

In the distant upper left corner, gold miners with their oxen pause outside their mine shaft. The gold-mining industry developed many black specialists, such as Moses Rodgers, as well as mine owners such as Gabriel Simms, Abraham Freeman Holland, and James Cousins. These black miners sent more than a million dollars to the south to purchase or gain freedom for family and friends. Immediately to the right of the miners is Captain William Shorey, whose whaling ship appears on the ocean behind him. Shorey mastered whaling vessels in the Pacific waters in the late nineteenth century. Also in the rear but still further to the right, black workmen are busy constructing Boulder Dam. The San Francisco bridge, under construction by African-American workers, completes the right portion of the rear ground.

In the middle ground on the left, the office of *The Elevator*, a militant black newspaper of the 1860s, is evident. Its staff are at work beneath a marquee with the subtitle “A Weekly Journal of Progress.” Though California joined the Union in 1850 as a free state, minorities were routinely discriminated against and subjected to racially motivated injustice. Against this background, the Convention of Colored Citizens of California was formed in 1855 in San Francisco and, along with the *The Elevator*, led the

struggle for fairness and justice in the Golden State.

Immediately below *The Elevator* and along the foreground, soldiers protect the transcontinental railroad crews and cargo. Black regiments of the 9th and 10th cavalries and of the 24th and 25th infantry units of the United States Army provided necessary protection from Indians and bandits as the railroad moved west. Wearing a head scarf, Mammy Pleasant, a civil rights

Hale Woodruff’s “*Settlement and Development: 1850 - 1949*”



militant and contributor of \$30,000 to finance anti-slavery initiatives, including John Brown's revolt at Harper's Ferry, stands with one of her beneficiaries. Behind them, John Brown, gun in hand, stands boldly. A little past the saloon along a street in the middle ground is the Pony Express office. A black rider carries his mail pouch over his arm. Over its brief life, a number of black horsemen served the Pony Express, including George Monroe.

Bridging both the middle and foregrounds, the next passage of the mural celebrates the activist role played by the

Convention of Colored Citizens of California. In front of its banner, protesters raise placards saying "Open Schools for Our Children" and "Justice Under the Law." Work on the Golden State Mutual building fills the remaining portion of the right side of the mural, where African Americans are evident in the architectural and construction teams. ●

This essay was reprinted in Resource Library on August 5, 2009 from William E. Taylor and Harriet G. Warkel et al., A Shared Heritage: Art by Four African Americans (Indianapolis: Indianapolis Museum of Art, 1996) by permission of the Indianapolis Museum of Art, www.ima-art.org.



Charles Alston's mural, "Exploration and Colonization," depicts the period 1527 through the middle of the 19th century. Along with a portrayal of the founding of Los Angeles in 1781, scenes on the mural include depictions of Estevanico, a black man who accompanied Alvar Nunez Cabeza de Vaca, the first European to cross the North American continent; the priest Francisco Vasquez de Coronado; Biddy Mason, who came to California in 1851 as a slave, secured her freedom in California's courts in 1856, and went on to become a wealthy real estate investor and philanthropist; James Beckwourth, the noted African American scout, trapper and trader who discovered the Beckwourth Pass, the lowest point in the Sierra Nevada Mountains; John Gridley, participant in the Bear Flag Revolt of 1846; and Jacob Dodson, a guide who accompanied John C. Fremont, among others.

Golden State Mutual *continued from page 15*

Late Moderne: The Late Moderne style emerged following World War II and was popular from the mid-1940s through the late 1950s for a variety of building types ranging from office, retail and medical buildings, structures devoted to industrial and utility uses, and locally for postwar-era fire stations. The style is derivative of Streamline Moderne in its simplicity of form, strong horizontal emphasis, and use of spare surfaces, but the trademark curves were replaced by sharp angularity, which became a defining feature of the style.

Large examples often feature intersecting volumes that emphasize the style's emphasis on angularity. Exterior wall surfaces are generally smooth stucco, concrete, or brick. For heightened textural contrast, brick is often laid in a stacked bond, which further emphasizes the angularity of the style. One of the most identifiable, character-defining features of the Late Moderne style is the use of beveled windows, which features a protruding flange that frames each side. This design feature is used for both individual windows and also to outline a ribbon of windows. Integrated planters and landscaping is frequent design feature.

Notable examples of Late Moderne architecture constructed in Los Angeles County have included the General Petroleum Building at 612 S. Flower Street in downtown Los Angeles (Wurdeman and Becket, 1947); Bullock's Pasadena at 401 South Lake Street in Pasadena (Wurdeman and Becket, 1947); and the Associated Telephone Company Building at 604 Arizona Avenue in Santa Monica (A. C. Martin & Associates, 1950).

The Golden State Mutual Life Insurance Company Home Office, completed in 1949, is a good example of the Late Moderne style in Los Angeles. The building's design features many character-defining features of the style, including smooth concrete walls, prominent beveled windows, and intersecting volumes in the form of two shallow wings projecting from the central core. The entrance plaza features integrated landscaping in the form of raised planters. ●

Marcello Vavala and Daniel Paul researched and prepared the HCM nomination reprinted above. Laura Meyers prepared the introduction to this article outlining the issues and current news.

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We support preservation of the West Adams community's architectural heritage and beautification activities, and seek to educate Los Angeles' citizens and others about cultural heritage and restoration techniques.



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Calendar ✓

Upcoming Events

Look for more details on upcoming events on WAHA's website, www.WestAdamsHeritage.org

MARCH

Saturday, March 5, at 2 p.m.:

WAHA Steps Out to the Oscars (Costumes, that is) at FIDM (see page 1)

Sunday, March 20, at 3 p.m.:

WAHA Potluck, 1943 Buckingham Rd in Wellington Square

Saturday, March 26:

Art in Historic Places:

Artists of West Adams Tour (see page 1)

APRIL

Sunday, April 10:

WAHA Elections

Sunday, April 17:

Annual Historic Preservation Mimosa Brunch and Martin Eli Weil Award



Participating artist Linda Frost, *Before the Fall*, 2010

Art in Historic Places: Artists of West Adams

**Tour the historic homes and studios of
West Adams' talented artists**

Saturday, March 26

10 a.m. to 4 p.m.

**Check in at WAHA's "Pop-Up Art Gallery"
1824 S. 4th Avenue (at Washington Blvd.)**

(See page 1 for complete information)

WAHA....Creating Our Future by Preserving Our Past

The WAHA Matters Newsletter is a publication of the West Adams Heritage Association. Members and supporters of WAHA are invited to submit articles to the Newsletter. Letters will be published subject to space constraints and will be cut for length if necessary. Articles will be published subject to acceptance by the editors of the WAHA Board. Advertising is subject to the approval of the publishers. Although the Association appreciates its many fine advertisers, the Association does not accept responsibility for claims made by advertisers. Services and products are not tested and appearance of advertising does not imply, nor does it constitute, endorsement by the West Adams Heritage Association. Copyright 2011. All rights for graphic and written material appearing in the newsletter are reserved. Contact Director of Publications for permission.



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