

The Presidential Boulevards

West Adams has been abundantly blessed with beautiful houses and charming neighborhoods, but we are also cursed with run-down, nondescript commercial corridors whose predominate feature is a vague feeling of griminess. A closer examination may reveal yet more peeling paint and bad signage, but will also show traces of the buildings' origins. Most were built as rather boxy stores and warehouses, intended to be functional rather than glamorous, but some have decorative brickwork, a few have modest speedlines or pylons, and a small handful are fine examples of neighborhood Art Deco.

WAHA, in conjunction with the Education Committee of the Art Deco Society of Los Angeles, has started a project aimed at identifying the age, styles and stories of the pre-1945 buildings that line the Presidential corridors: Washington Boulevard from La Brea to Figueroa; Adams Boulevard from Fairfax to Figueroa; and Jefferson Boulevard from La Brea to Figueroa. Although few of the buildings are in a true Art Deco style, many were built between the two World Wars. So far, the list has identified nearly 700 addresses that may merit further research.

Not all period buildings will be considered Art Deco. Each building is different, and styles can be mixed, depending on the whims and preference of both architect and owner, but three broad threads can be seen in architecture that was fashionable between the two World Wars. Zig-Zag Moderne was an exuberant style that came to life in the Roaring 20s; Streamline Moderne, popular in the 30s, emphasized the sleek speed of modern life; WPA (Works Progress Administration), Monumental or Classical Moderne was a substantial style that gave weight and gravitas to the pillars

of society like banks and government buildings. In addition, there was the less well known Hollywood Regency style—a warmer, more classic look popularized by Paul Williams, but adapted by other architects. (See page 11 for more details about Art Deco architectural styles.)

All three streets grew outward from downtown, as the city limits marched slowly toward the sea. Much of the La Brea end of Jefferson Boulevard was built in the late 40s and 50s, with a larger concentration of earlier structures east of Crenshaw. From Arlington to Figueroa, there are many 20s and 30s buildings interspersed with earlier, as well as later, ones. The survey of this street ends at the Shrine Auditorium, 1925's glorious ideal of exotic Arabia.

Adams Boulevard has some lovely Art Deco buildings. One reason this street was surveyed further west is that several wonderful structures fall outside the agreed-on perimeters of La Brea to Figueroa. It would be a shame to miss Fais Do Do, for example, or the delightful little ice cream cone frieze a few doors down.



The 1920s were an important period for Washington Boulevard. New paving and sewer lines were extended west from Arlington to facilitate traffic heading to the beach. Merchants built stores that ranged from decorative brick to a Deco extravaganza by theatre designer S. Charles Lee, now partially covered with mid-century modern arches.



In the beginning, West Adams was primarily a bedroom community for people with offices downtown. As the rich moved west, the architectural pattern changed from mansions to smaller homes, apartments and businesses. Although none of the buildings are as grandly Art Deco as, say, Bullocks Wilshire or the downtown theatres—in fact, most have only a few touches of any particular style—all are worth remembering for the stories of West Adams.

(Continued on page 2)



When Ralph's hired Morgan, Walls and Clement to design their new store in 1926, the owners expressed faith that, "Washington Boulevard... was destined to become one of the leading outlying business districts," according to the Los Angeles Times. The Times continued to be enchanted by it, announcing in November that more than 20,000 persons attended the opening of the new bakery and market at **3617 W. Washington Boulevard**. Articles appeared every few years, marveling at the size of the bakery. They compared visitor's experiences to, "...how the Lilliputians felt about Gulliver," and the cake decorating area to a visit to Alice in Wonderland. Mixers capable of handling 600 loaves of bread in a batch and a fleet of large fast trucks came in for praise, but the utmost fascination was reserved for the machine that could cut and fry 400 dozen doughnuts in an hour.



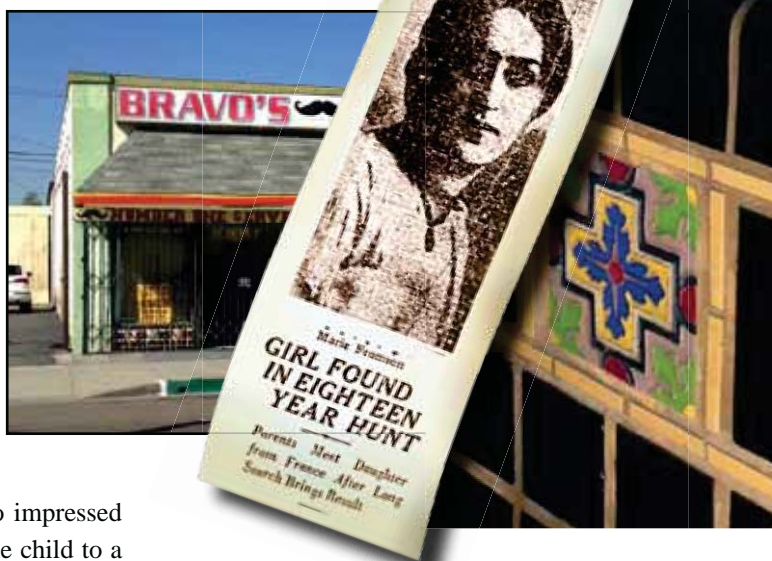
Banks generally show up in the news when they get robbed and this lovely little branch of Los Angeles First National Bank at the corner of Jefferson and Arlington was no exception. In 1928, three armed bandits drew up to the bank in a dark sedan, shot into the air, took \$1,210 from a teller and made their escape, ignoring an easily accessible \$10,000 stacked at the other windows. The spokesman for the trio ordered the employees and about 10 customers to the back of the bank while another man grabbed the cash. All three were apprehended over the next few days and were charged with multiple bank robberies. This was a fairly new branch at the time, designed by A. F. Heide in 1927. Before he drew up plans for this bank, August Franklin Heide was a prominent architect in Washington State, who designed the Washington Pavilion for the 1915 Exposition in Balboa Park..

■ PRESIDENTIAL BOULEVARDS (CONTINUED)

It's no wonder that two of the best Deco buildings on West Adams Boulevard—an auto body shop/garage nestled into the intersection of Adams, West and Buckingham and a store with a geometric floral frieze a block east—were by Max Maltzman. He lived right around the corner at 3017 Buckingham Road. They weren't his grandest assignments—that honor would go to the extravagantly Deco Ravenswood Apartments, or maybe Santa Monica's El Cortez or Charmont Apartments—but he certainly did his part to beautify his own neighborhood. Maltzman was reportedly one of the first Jewish architects in Los Angeles, and the supervising architect for the Sahara Hotel in Las Vegas. Pictures of some of his buildings can be found at maxmaltzman.com.



1926 was a big year for Abraham Fromson and his wife. In March, he had F.L. Moon draw up plans for an attractive little tile-edged store at 1439 Jefferson Boulevard, but the real drama arrived in November. Eighteen years earlier, Mrs. Fromson had become so ill after giving birth to a daughter in Paris, that the child had to be given into the care of a nurse recommended by the hospital. Although his wife was hospitalized, it became necessary for Mr. Fromson to make a business trip to London, and when he returned the nurse and the 10-day-old baby were both gone. The broken-hearted parents eventually moved to Canada and later to Los Angeles, but never gave up hope of a reunion. Customers Mr. and Mrs. W.R. Baille learned of the sad story before their trip to France. Once in Paris, Mrs. Baille related the tale at dinner, where another guest, Mrs. Lasvignes, was so impressed that she decided to hunt for the child herself. They traced the child to a convent where records disclosed that she had been placed with a French family at the age of two. In November 1926, 18-year-old Marie stepped off the Southern Pacific train into the arms of the parents who had never stopped searching for her. A story that appeared in newspapers across the country ended with, "...the mother, who understands no French, and the daughter, who speaks no English, sat with their arms about each other. They said not a word but both understood."



Suzanne Cooper is an author of Art Deco Los Angeles and West Adams among other titles dealing with historic architecture. She is a board member of the Art Deco Society of Los Angeles and a cochair of the ADSLA Education Committee.



NEIGHBORHOOD SPOTLIGHT: ARLINGTON HEIGHTS



“The plateau of Arlington Heights offers the most magnificent view to be beheld in Southern California, embracing the whole of the Los Angeles valley and extending from San Pedro and Santa Monica on the Pacific Ocean, across the plains to the foothills, and up to the snowy heights of the Sierra Madre mountains. This table land or mesa is perfectly level and unbroken, but 60 feet higher than the elevation of Spring and Main streets. The plateau of Arlington Heights is unequalled for health. A gentle breeze from the Pacific Ocean fans it daily; sea fogs never reach its elevation, and frosts being almost unknown on the “mesa,” the most tender plants, such as tomato vines, bear fruit there every day of the year. The elevated plateau of Arlington Heights terminates in a ridge or descent just sixty feet south of Adams street, and in a similar ridge north of Pico street; on these two ridges are located the most magnificent building sites in Los Angeles. No houses can ever be built high enough in front of them to obstruct that glorious view of mountain, valley and ocean; from Catalina island to San Jacinto peak, and down again over the broad acres, orchards and vineyards of fair Los Angeles valley to the blue waves of the Pacific Ocean beyond the coast of Santa Monica.”

Los Angeles Daily Herald March 1, 1887



NEIGHBORHOOD SPOTLIGHT: ARLINGTON HEIGHTS



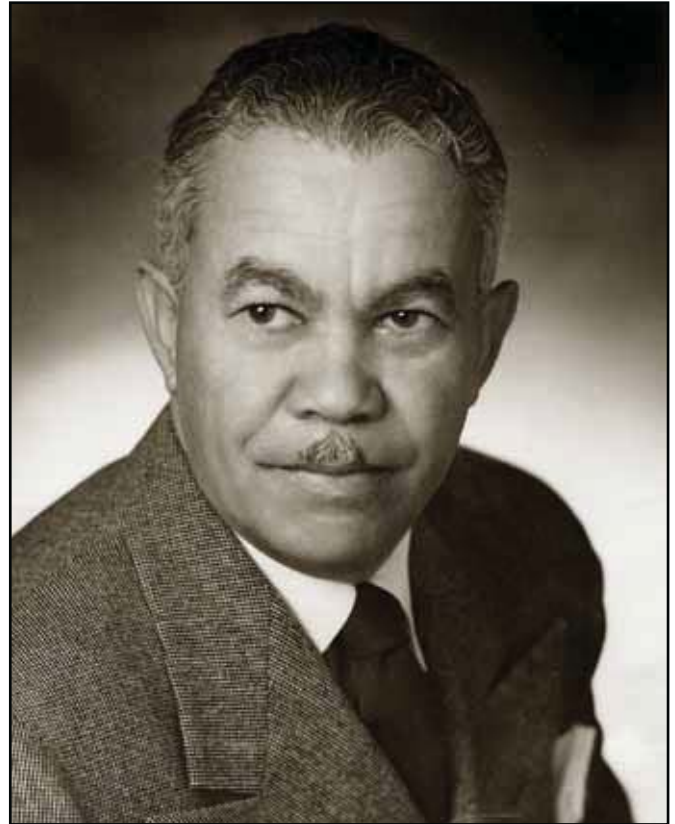
Photos: Reggie Jones

One of Historic West Adams' favorite sons is the renowned architect Paul Revere Williams. He lived in and on the fringes of Historic West Adams his entire life (1896-1980). He built churches, recreational facilities, office buildings, and houses in West Adams, including his family home in Lafayette Square. With an array of talent, vision and contribution, his influence on the L.A. lifestyle is displayed all over Southern California and beyond. He was a successful Black man in a white world interacting with industry giants, civic leaders, and the movers and shakers of his day. He was respected and honored during his own lifetime and his work was widely recognized. One of his most iconic buildings sits in the heart of West Adams--the Golden State Mutual building (GSM) on the corner of Western Avenue and Adams Boulevard. The new owner is SCLARC (South Central Los Angeles Regional Center), who have restored the original building, added an additional building, and connected the two structures with a memorial plaza to honor Williams. In so doing, SCLARC has preserve Black history, contributed another cultural layer to our community and contributed significantly to the WAHA project of beautifying the 'Presidents' boulevards running through West Adams.

Williams built schools, churches, restaurants, hotels, automobile showrooms, department stores, hospitals, resorts, high rises office buildings, airports, military facilities and his favorite, homes—from low income housing to grand estates. He stood on the shoulders of those who came before him and added to the expansion of mankind. His architecture honored tradition, but adapted to new materials and ways of life. Unlike the noted architects who designed a whole new style that clients had to adapt to, Williams, a master of all traditional styles, adapted his buildings to the new and improved lifestyle of his client. Today, his homes coming onto the market are premium; snapped up for top dollar.

But, there was so much more to the greatness of this elegant man. It could be argued that his architecture was a tool for his greater work—that of his social consciousness. His full attention was always on making this a better world. He designed space for people to set a higher tone. He did it with his public housing designs by blending private indoor/outdoor space with community recreational space. He did it with incorporating the elegant features of a fine home in department stores, restaurants, and corporate offices. He did it for government officials and civic workers with rejuvenating grounds to break up mundane office work. Williams social consciousness put him up front and personal with all strata of society. Appointed by mayors, governors and U.S. Presidents, Williams served on boards and commissions in city planning, education, prisons, elections, finance, and health.

For most of his life, restrictive covenants prevented him from living in the fabulous mansions he built even though he could afford them and dreamed of living in places like Beverly Hills, Hancock Park and the Arroyo Seco of Pasadena where his work was highly revered. But, each night he drove home to his modest house in West Adams.



Above: Paul R. Williams

Below: Detail of mural by Hale Woodruff, photo Reggie Jones

PAUL REVERE WILLIAMS

When the restrictive covenant was abolished in 1948, he chose West Adams to build his dream home where other Black high achievers lived. His home regularly hosted black doctors, lawyers, entertainers, politicians, inventors, scientists, clergymen, and his grandchildren and their neighborhood playmates. He paid attention to his family, his community, his work, his religion, his friends and his nation. He was on top of every compartment of his life.

A great man deserves a great memorial and SCLARC did just that. In keeping to the historic nature of West Adams, SCLARC, a nonprofit organization serving developmental disabilities, consulted with WAHA all along the way. They not only preserved the architecture, they preserved our cultural heritage. Designated as L.A. City Cultural and Historical Monument #1000, GSM has always served as a hallmark for Black achievement. Their lobby was a museum display of sculpture, paintings and historic murals depicting Black history in California. Councilman Parks suggested to the new owners that they should include a sculpture of Paul Williams into their design. SCLARC took this idea to another level. They designed a legacy plaza to display the cultural and architectural history of Williams, GSM and the Black community. A significant contribution to WAHA's work --adding another point of interest to our purpose and recording a layer of our history for all to see.

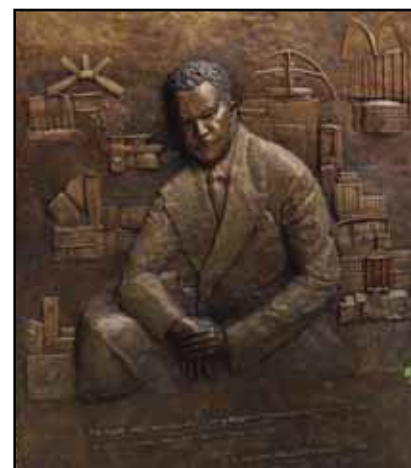
The symbiotic relationship between SCLARC and WAHA doesn't end there. SCLARC chose a legacy wall that would highlight West Adams history with a 7 x 9 foot bronze sculpture of Williams as its centerpiece. I, an emerging artist, was the most unlikely candidate

to sculpt this monumental work, but for my long association with WAHA. WAHA has been a West Adams presence for over 30 years. They research history and disseminate it through tours. They uncover layers of history to inform us of the shoulders we stand on. My perspective of West Adams history is WAHA's perspective. This enlightenment influenced the winning concept--adding architecture and history to the portrait. Paul Williams once said that he would let his buildings tell his story rather than write an autobiography. Following in the footsteps of history, I included his art into a work of art depicting history to inform the community — a very WAHAonian practice.

I am truly honored that SCLARC gave me this amazing opportunity to walk my talk. At the time I was promoting collaborative ways for residents and merchants to beautify Washington, Adams and Jefferson Boulevards. A major revitalization on one of these boulevards was the perfect launch for WAHA's '3boulevard' beautification project--like manna from heaven. After my 18 month journey hanging with Paul Revere Williams, SCLARC, GSM and WAHA, preservers of history, I stand among giants. SCLARC gave WAHA and a WAHA member the opportunity to contribute to the restoration and history of West Adams. We welcome SCLARC to West Adams.

Editor's note: In support of the 2016 International Conference of the Society of Architectural Historians, WAHA has organized a "Paul Williams in West Adams Tour" on April 9th.

Georgia Toliver is an artist and long time WAHA Resident. Contact her at arttolanna@gmail.com.



Golden State Building, photos Frank Cooper

Bas relief by Georgia Toliver

VOX POPULI: THE VOICE OF THE PEOPLE

On February 23 at 6:00 p.m. CALTRANS held their only public hearing for the proposed Northbound Interstate 110 High-Occupancy Toll Lanes Flyover Project and the accompanying environmental document, the Mitigated Negative Declaration (MND). The meeting took place at the Orthopaedic Institute for Children on Flower & Adams. Over 120 people signed in for the event and 40 individuals chose to speak out on the issues. Bryce Rosauro from the CD9 (Control District) staff and Gerald Gubatan from CD1 staff were there to witness the hearing and hear the impassioned testimony.

The audience was comprised of many stakeholders including historic preservation advocates, architects, planners, Episcopalian clergy, St. John's congregation members, attorneys, community members, representatives of business interests and elected officials. Thirty-eight of the speakers opposed the Build Alternative and the MND and called for a full Environmental Impact Report (EIR) and the approval of the No Build Alternative. In a spirited and rousing fashion, the following samples of the testimony ensued, beginning with opening remarks by WAHA member Mitzi March Mogul.

Mitzi March Mogul: "I'm a historic preservationist with 30 years of experience. Infrastructure projects such as roads are supposed to be amenities which improve life for people, not come at the expense of people. And let's be clear, lest you try to argue that this proposal will improve conditions for those driving on it. Such improvements cannot be given to one group at the expense of another. For years the government was dismissive and disrespectful to this community. Though we are here at all...improving our neighborhood, is

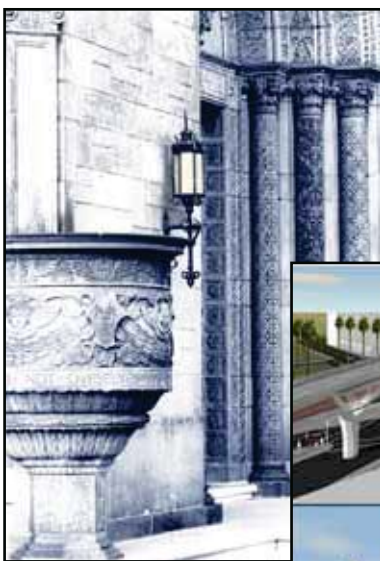
no thanks to them. This project is just one more indication of the contempt you have for West Adams and South Los Angeles. The resources that would be impacted have proven themselves to be of cultural significance and it officially recognized St. John's, St. Vincent's, the AAA, Slauson House, the Stimson residence - which by the way is a nunnery- Chester Place and Mt. St. Mary's campus, et cetera. These places have standing, and we insist on their protection."

Amy Minter: "Chatten-Brown & Carstens, and I'm here speaking on behalf of the California Preservation Foundation who objects to the impacts on the historic University Park and West Adams neighborhood that this project would have. We believe that an MND is inappropriate for this project because community members, historic preservation organizations, and other experts have provided you with substantial evidence this project may have significant impact on this historic district and individual resources within it. We believe that an EIR needs to be prepared to analyze historic, noise, urban decay, and other community impacts of the flyover."

Gerald Gubatan: "Gerald Gubatan, senior planning deputy with the Office of Councilmember Gil Cedillo, the first council district, which represents the area west of Figueroa and north of Adams Boulevard, commonly known as the University Park neighborhood. My office is concerned that the proposed mitigated negative declaration is inadequate and suggests that a draft environmental impact report should be prepared as a result of the failure to provide an adequate analysis of environmental impacts... My office disagrees with initial determinations in the following impact areas: aesthetics, air quality, greenhouse gas emissions, hazards and hazardous materials, land use, planning, noise, public services, transportation, traffic."

Father Mark Kowalewski: "St. Johns has been a member of the community at this very location for 125 years...The plaza in front of St. John's and the adjacent outdoor pulpit have been part of the streetscape of Adams Boulevard since the 1920s. The pulpit has been used to celebrate the coronation of British monarchs and to protest the war in Vietnam. It is a unique feature of our historic building. The plaza where we greet newly married couples, where we find grieving families meeting the caskets of their loved ones. It is a major staging area for dramatic Palm Sunday procession, the place where we gather for our Easter vigil, the most solemn event of the year, a place where hundreds of Episcopalians gather throughout our diocese. Building the flyover will present a visual blight to the beauty of that place in creating a noise level that will drown out any voice from pulpit or plaza."

Jim Smith: "I'm Jim Smith, and I'm with New Designs Charter School. And we sit right on the corner of 23rd and Figueroa. We have 700 students, over 700 parents to come in and out every day. You talk about noise. You talk about traffic. You talk



Outdoor pulpit at St. John's



Flyover rendering, Caltrans

■ ■ PRESERVATION MATTERS

about all of the problems that this project will bring and the impact that it would have on our students as well as on the communities.... I don't understand how I can stand here and tell you that it's wrong and 20 other people done already told that you that it's wrong. Now I stand here following them, telling you on behalf of 700 students, this is wrong. No build. Go home. Come back, no more."

Cynthia Marty: "Good evening. I'm Cynthia Marty. Do you like music? I'm a professional singer, and I've been blessed to be a soloist and member of the choir of St. John's Cathedral for eight years. Music is a crucial component of worship. Many concerts, recitals, and recordings have occurred at St. John's. Some were under the Cathedral Arts Program and most recently included the Inner City Youth Orchestra of Los Angeles, which was a wonderful event. I'm sorry that you missed it. I don't see how any of that could continue if this were built. Surely you would not want on the record that you stood in the way of arts creation in Los Angeles. To quote Don McLean, should this project be built, it would be the day that music died."

Jim Childs: "Jim Childs of ADHOC and St. John's historic preservation consultant. Twenty-five years ago, along with Jean Frost, I was involved in stopping the proposed flyover alternative. Then the community spoke, and Caltrans listened. In 1991 your organization issued a supplemental historical architectural survey report by Diane Kane. In its conclusions it stated: 'In an open house public meeting held on May 3rd, 1990, the revised design met with extensive public concern. Consequently Caltrans modified the design concept and developed several other alternatives, including the current proposal presented in this report. Because this new design has been accepted by the surrounding community as less intrusive while still resulting in improved Transitway operation and simplified construction procedures, it is Caltrans' preferred alternative.' That's what today the no build alternative still is. It was no build in 1990 and it needs to be no build in 2016. It was a bad idea then and is a bad idea today."

The official deadline for public comment about the MND and the Flyover Project was March 21, 2016. However the public record still remains open for your comments to the administrative record and to encourage our elected representatives to support the No Build option. Vox Populi. To add your voice in support of the No Build option, please write to the following Caltrans staff and copy preservation@westadamsheritage.org.

Mr. Garrett Damrath, Chief Environmental Planner
Division of Environmental Planning, Caltrans District 7
I-110 High Occupancy Toll Lane Flyover Project
100 South Main Street, MS16A
Los Angeles, CA 90012

Please also send a copy to your elected public officials:

Mayor Eric Garcetti
City Hall, 200 N. Spring St.
Los Angeles, CA 90012
mayor.garcetti@lacity.org

Councilmember Curren Price, CD9
City Hall, 200 N. Spring Street, Rm. 420
Los Angeles, CA 90012
700 Exposition Park Drive
Los Angeles, CA 90037
Derrick.Mims@asm.ca.gov

State Senator Holly Mitchell
Wallis Annenberg Building
700 State Drive, Rm. 113
Los Angeles, CA 90037
Sonia.x.lopez@sen.ca.gov

Councilmember Gilbert Cedillo, CD1
City Hall, 200 N. Spring Street, Rm. 420
LA, CA 90012
Councilmember.Cedillo@lacity.org

Assemblymember Reggie Jones-Sawyer
Wallis Annenberg Building
700 Exposition Park Drive
LA, CA 90037
Derrick.Mims@asm.ca.gov



*Jean Frost is the current Preservation Committee Chair.
Contact her at preservation@westadamsheritage.org.*

VOLUNTEER SPOTLIGHT: ANNE & DAN HAKES

When Anne Hakes received a job offer located in West Hollywood, she knew her commute would not be pleasant from her then home in Torrance. A friend at work, Katie Larkin, suggested Anne and Dan look in West Adams for a new home. When she observed Anne's immediate look of skepticism, Katie then gave Anne directions to the specific places in West Adams to look. While improving the commute to her new workplace was Anne's first priority, they both quickly fell in love with the historic homes and neighborhoods in West Adams. Dan in particular developed a huge love for and extensive skills in home restoration that landed him a permanent job with Homefront Built, a company that specializes in historic home restoration and preservation. Dan's specific specialty is hardware and he is legendary for being able to fabricate just about anything from scratch.

How did you get involved in WAHA?

Well, that started right away because Natalie Neith was our realtor when we purchased in West Adams. Our house closed on December 1, 2002 and Natalie had us volunteering to help her shepherd Holiday Tour guests the next weekend. The tour was in Lafayette Square and it opened our eyes to all the historic and preserved homes in the area. So, we joined WAHA right away and then a couple of years later when Western Heights was on the Holiday Tour we became House Captains for a home down the street from us. From there, I (Anne) became a member of several tour committees and would bring Dan along to help because of his skills in fabricating sets and items needed for different tours, particularly the Living History Tour.

Why do you volunteer for WAHA events?

It's the love of old homes and the people you meet in WAHA—not just your immediate neighborhood but the broader neighborhood as well. You get to explore all the great old homes in West Adams and see and experience what their owners have done to restore them. But the best thing in particular with WAHA is that you learn the history of the home—who built the home, who the prior owners were who lived in the home and the general history of the home and the area. It's the same with the Living History Tour. You get to understand all the history of the area and how it may be tied to larger events happening locally, regionally or even nationally. Because this is a passion for us, we have a strong commitment to volunteering and we see that reflected with everyone who consistently volunteers for WAHA. We particularly like the fact that our WAHA volunteers are a very diverse group of people—all ages, ethnic groups, people who have lived here for 3 months and people who have lived here for 30 years. It's been a great way for us to get to know people.

What would you tell people who may be considering West Adams as a neighborhood to move into?

First, I'd tell them to look beyond the surface of what a boulevard like Washington or Western Avenue looks like. Some of the

neighborhoods are a little rough around the edges, but you need to understand that it's about the high value these old houses can have. They don't build them like this anymore. Compare what you can get for the same amount of money in Culver City versus what you get here in West Adams. You will get so much more home here in West Adams. We promote West Adams among friends we still see in the South Bay by bringing them on tours of West Adams to introduce them to the area. When we sold our first home in West Adams a couple of blocks away, we sold to a couple in our old neighborhood. Dan effectively closed the sale by explaining to them that they would be the custodians of the home. The home has been there for almost 100 years already and would be there another 100 years. They needed to consider themselves as stewards of the history of the home. I also tell them that you will need to have a good handyman on call at all times or learn to become one yourself.



Zig-Zag Moderne

This is the earliest style of Art Deco, a reinterpretation of soaring gothic architecture filtered through the sensibilities of the 1925 Paris Exposition. Hallmarks include:

- ◇ Vertical emphasis in the line of the façade
- ◇ Horizontal parapet typically interrupted by vertical elements
Asymmetric building massing
- ◇ Upper floors of the building set back from the lower floors like tiers on a wedding cake
Rich surface ornamentation with geometric patterns, especially zigzags and chevrons; stylized plants, sunbursts and ocean waves; design elements from exotic ancient cultures including Egyptian, Mayan and Assyrian.
- ◇ Vibrant or dramatic color in the form of tile or terra cotta bas relief

Streamline Moderne

This style has its roots in the more industrial look of the European “International Style” and a fascination with technology, in particular transportation technology. The aerodynamic qualities of trains, automobiles, ships and even zeppelins were translated to apartments, stores and office buildings. Typical elements include:

- ◇ Low horizontal lines emphasized with speedlines
- ◇ Curved corners and edges
- ◇ Round, porthole-shaped windows
- ◇ Pipe railing and other ship-like elements
- ◇ Glass block to let in light
- ◇ Vertical pylons to catch the eye of motorists
- ◇ Very minimal surface ornamentation

WPA/ Monumental/Classical Moderne

This style is most commonly found with the New Deal-funded projects of the WPA and PWA and is often seen in governmental and institutional buildings of the mid to late 30s This style is a reinterpretation of a Beaux Arts building, with highly stylized and edited classical ornamentation :

Horizontal emphasis—even tall buildings feel grounded

- ◇ Line of the parapet uninterrupted
- ◇ Symmetrical building massing
- ◇ Restrained ornamentation
- ◇ Stylized classical motifs,
- ◇ Stylized fluted pilasters—purely decorative
column-shaped bas-reliefs—on the façade
- ◇ Use of murals, friezes and other public art in both the interior and on the exterior.



Jeffrey Bissiri is an architect with a strong interest in historic preservation and a board member of the Art Deco Society of Los Angeles.



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AVAILABLE

Classic Craftsman Bungalow in Arlington Heights — Living room w/ built-in bookcases, unique bonus rm/ enclosed porch/sunroom; 3 BR, 1 BA on 7,500-sq-ft lot. Asking \$600,000 — David Raposa

Cotswold Cottage in Western Heights, c. 1923. Asking \$749,000 — Adam Janeiro, 323-401-3952

Hollywood Dell Contemporary Mediterranean — Located in quiet cul de sac, near Lake Hollywood Reservoir. Asking \$1,599,000 — Ed Moore, 310-628-5717

Spacious c. 1902 Home on Sought-After Block in Adams-Normandie HPOZ — Grand entrance hall, refinished woodwork, 4 BR, 3 BA, 3,184-sq-ft. Asking \$830,000 — Jane Harrington, 818-943-5650

IN ESCROW

Adams Boulevard Victorian — historic details, inc. 2 parlors, tiled fireplaces, ornate trims — David Raposa
Victoria Park Tudor, restored and upgraded — Edward Moore and David Raposa

Leimert Park Spanish — Adam Janeiro
View Park Character Home — Adam Janeiro

SOLD

Cameo Woods Condo — views of Baldwin Hills scenic overlook — Adam Janeiro
Perfectly Preserved Craftsman, Western Heights — Great woodwork, fireplace inglenook. — David Raposa

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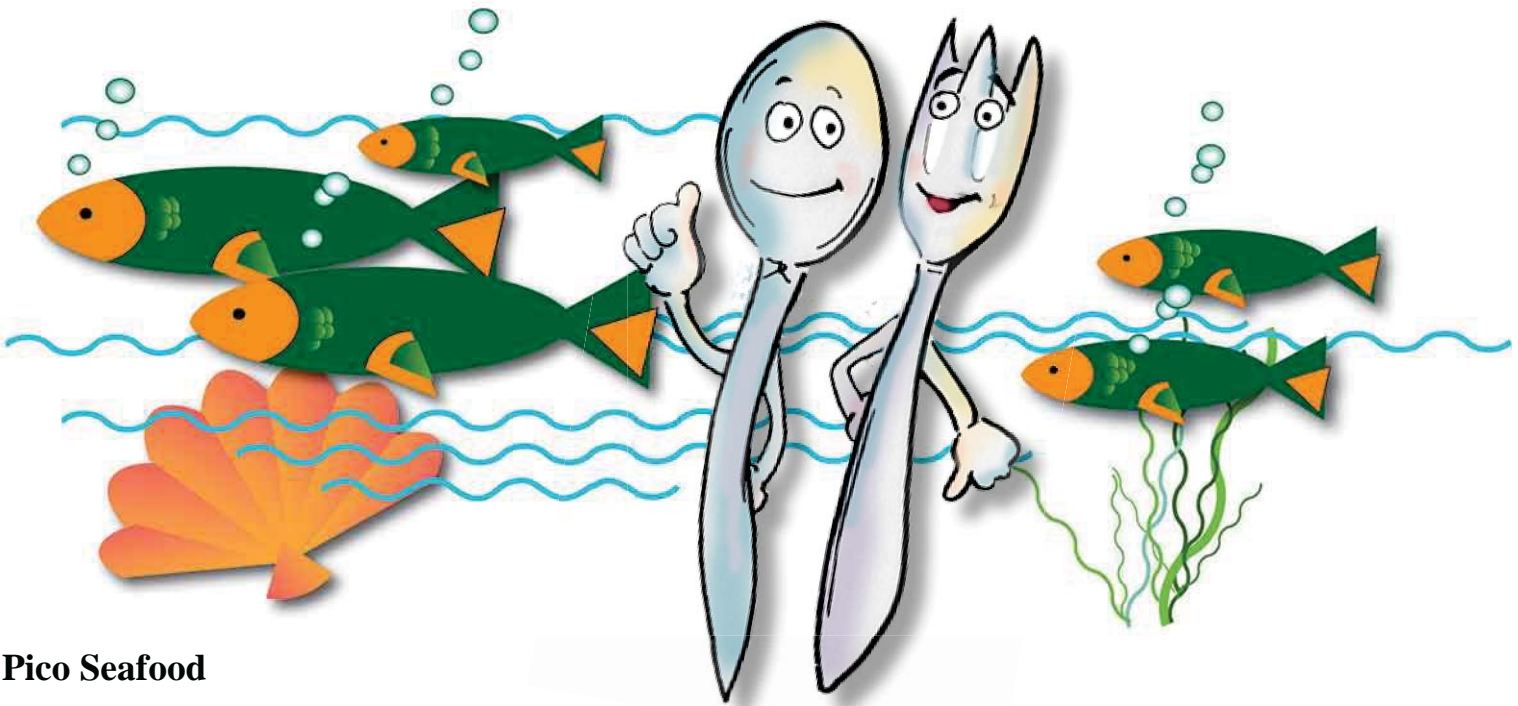
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Pico Seafood

When Buster and I were dining at Pasta Sisters last month, we noticed up the street a restaurant called Pico Seafood. Always in the mood for a good fish we decided to give it a try.

Much like Pasta Sisters, this restaurant had only two tables for dining and was instead geared more toward take-out. Like a fish market it had plenty of raw seafood on ice behind glass. The usual choices were represented, such as tilapia, red snapper, catfish, etc., but also some unusual names such as “buffalo” and “cat steak.” Needless to say, whether you dine in or take out, the food is cooked to order unless you buy it raw.

The menu for the restaurant is conveniently posted outside by the door. Many meals are under ten dollars. Earl had #25, which was three pieces of fish (customer’s choice) and three oysters. Buster enjoyed the fried oyster plate. All meals come with hush puppies and these also came with French fries. In fact everything on the plate was fried. Customers who dine in are given a plastic spork and some napkins to make dining easier.

More than a simple restaurant, Pico Seafood also sells a variety of canned goods and other food items to make dining at home more of a one-stop affair. So if you like rice, beans, cranberry sauce or beefaroni with your fish, they can accommodate you.

The restaurant has an “A” rating, and while we were there a number of people arrived to pick up food they had ordered by telephone. It’s clearly popular with those who live nearby.

There are lunch specials as well as family sized combos. Free delivery is included with a \$20 minimum order. So if you like fried fish, stop in or phone ahead and give it a try.

Pico Seafood is located on Pico, a little west of Wilton.

Pico Seafood
3601 West Pico Boulevard
Los Angeles, California 90019

323.730.1188
323.730.2930

Hours:
Mon – Thurs 10:30 am – 8:00 p.m.
Friday 10:30 am – 10:00 p.m.
Saturday 10:30 am – 9:00 p.m.
Sunday 11:30 am – 6:30 p.m.



Buster and Earl are award winning food critics for WAHA. Look for future reviews of West Adams' fine dining establishments in upcoming newsletters.



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Saturday, April 16
11:00 am -1:00 p.m.

Interviewing Techniques

A Genealogy Garage workshop hosted by the Southern California Genealogical Society, GSHA-SC, & the History & Genealogy Dept. of LAPL's Central Library

Richard J. Riordan Central Library

630 W. 5th St., Los Angeles CA

History & Genealogy Dept.

Lower Level 420 Meeting Room

<http://lacityhistory.us5.list-manage.com/track/click?u=75b6c24baa009a86d552debea&id=c2a13ae6e4&e=ebc726148a>

This workshop by veteran genealogist Donie Nelson offers tips on how to do a basic genealogical interview.

April 17 2-5:00 p.m. Election Meeting

1651 Virginia Road, in Lafayette Square.

Enter off of Crenshaw on St. Charles between Venice and Washington.

Come help shape the future of WAHA (and have fun, at the same time!)

Classified Ads

Anyone interested in information on having solar installed in your home, please contact Phoebe Heywood - 323 733 9091.



INSTALLING A NATIVE PLANT GARDEN ■■

As a kid back East, I remember loving the smell of fresh mown grass as my dad worked the lawnmower during the long, hot summer months. There was no thought to the pollution created by the lawnmower, why we had grass, or even why it had to be mown. The lawnmower smelled funny, sure, but our lawn matched all the lawns on the street and it was the unquestioned norm that lawns were a hallmark of civility and entry into the middle class. Little did I know then that lawns were, in fact, symbols of aristocracy and privilege, harkening from the long expanses of meadowland English Lords had surrounding their estates. Sheep kept their lawns clipped, and the climate kept them well watered. Here in Southern California Lords are scarce, as are sheep and rain, and so my husband and I took out our none-too-healthy lawn last year, joining a fast-growing host of Angelenos who have stopped watering grass and made the paradigm switch to sustainable landscaping with California native plants.

There are undoubtedly social aspects of sustainability. Neighborhoods become more individualized, as plans for xeriscapes diverge from the uniformity of expansive green lawns. Included in this divergence is the loss of the cool blades between bare toes, the patches of play areas for kids and the expanse for parties to spill over onto. But in the ubiquitous lawn's place are endless possibilities: winding pathways into outdoor living spaces, the incredible wildlife native plants attract and a return to the experience of four seasons. As our native garden has blossomed, gone dormant, and then re-awakened, it has created anticipation and delight at the sight of the returning plants as they inch their way across more and more of the garden.

Planting natives is not without challenges. California native plants can be unruly and uncooperative, taking on unexpected shapes that do not easily mimic English tea roses or clipped hedges. But I have grown to appreciate that unpredictability as part of their beauty as they sprawl and spurt in varying growth patterns with a hardy persistence.

Our historic Lafayette Square home is surrounded by a large yard, by Los Angeles standards. We began our transition from lawn to natives with landscape architects designing a pattern of discernible areas to give definition to the front, side and back yard. We had only one stipulation: drought tolerant, leaving some space for vegetables. A neighbor, Lore Hilburg, has a native yard, and she helped educate us about the importance of planting natives to enrich the soil and bring back native animals – “if you plant it, they will come” is the message I took away from her. And in most of the sources we uncovered, native plants are often arranged according to “butterfly gardens” or “hummingbird gardens.” We went with more the size and bloom we wanted, and yet, come they did.

How they figured it out, I have no idea, but in our few years at this house, this summer we have seen more butterflies and hummingbirds than the other seasons all put together, and as a bonus we were treated to a Western Scrub Jay. I had to look the jay up online as, in my 30+ years in LA, I'd never seen one before. I'd also rarely seen a Monarch butterfly, but our milkweed yielded several last year, and we are hoping for many more this year as the milkweed has self-sown and expanded. We were also amazed at the incredible beetles and aphids on the milkweed—and after hundreds of industrious ladybugs were released to little apparent effect, we decided to just enjoy the bright orange insects, as apparently they stay on the milkweed and do no harm to the caterpillars or eventual butterflies. We have also noted some very science-fictiony insects that we've also left alone, mostly because they are as repellent as they are interesting.

We did everything at once—take out the lawn, keep the established avocado tree, Eugenia privacy screen, and lemon tree, put in the hardscape with DG (decomposed granite pathways and a porous patio), a few soak away pits to harvest the rainwater (which actually came this year!) and a partial planting. We hired a landscape contractor to manage the grass removal, hardscape and irrigation installation, and planting. First, we had to race to figure out



WAHA GOES TO FIDM



Every year, FIDM (Fashion Institute of Design and Merchandising) presents a show of film costumes timed to coincide with the Academy Awards. WAHA visited the museum's *24th Annual Art of Motion Picture Costume Design* on February 20, 2016. Costumer Rory Cunningham entertained an appreciative crowd with his stories of working behind the scenes with designers and seamstresses, as WAHA members and friends admired the tiny-waisted sparkle of the ballgown that earned *Cinderella* her prince, Hedda Hopper's stylish suits from *Trumbo*, the 50s elegance of *Carol*, the galaxy far away of *Star Wars* and other clothing that help ground the characters in their time and place. The exhibit will run through April 30th at FIDM, 919 S Grand Avenue, Los Angeles.



■ ■ INSTALLING A NATIVE PLANT GARDEN (CONTINUED)

everything we wanted, plant-wise and, as novices, this was a very steep learning curve. We made trips to Rancho Santa Ana Botanical Gardens to see natives growing in their natural habitat, as it is very difficult to translate small pictures on a website to how it will look in the garden. We interrogated the helpful and knowledgeable staff at Theodore Payne, and found an enthusiastic, expert native plant specialist at Matilija Nursery in Moorpark. Bob has owned and run the nursery for years, and had the stock to provide enough plants to begin filling in the plans. We rented and loaded up a small truck with native plants.

Planting was not entirely straightforward. Our contractor provided some of the plants we specified, and it turned out the beautiful Catalina cherry bushes planted along the side and back yards for privacy were Carolina cherries, which has a similar appearance to the Catalina but very differing water needs. He graciously bought back the 5-foot bushes, and we raced up to Matilija and purchased 5-inch pots of Catalina cherry bushes to plant before a predicted rain-storm. Happily, they have thrived and are now topping the fence in some spots.

This spring, we are enjoying the amazing blooms on our redbud trees, the wildflowers popping up from what appeared to be dead plants—particularly California fuchsias and red buckwheat. We are very invested in the garden, in a way we never were when we had grass and a few patches of flowers here and there. We spend more time enjoying it, and more time enjoying working in it. However, maintenance is minimal compared to the previous lawn. Mostly, we marvel at birds and bees and beetles and hosts of other wildlife, as they have moved in with the plants. We revel in the adventure, and as Shakespeare said, we are “lulled in these flowers with...delight.”



Paula M. Carbone resides in Lafayette Square with her husband Ed Licht. If you have questions or would like to talk with her about native plants and gardens, please contact her at pmcarbone@me.com.

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Candidate Statement: Paula Brynen

Joining the WAHA Board of Directors would be a pleasure and an honor. I have been an active volunteer and WAHA member for decades even though I live in what I lovingly call WAHA adjacent (the Pico/Fairfax area). I was originally recruited to be a shepherd at the Living History tour by Corinne Pleger, my dearest friend. My involvement quickly escalated to shepherding the Holiday tour. This was over 20 years ago and I still cherish these activities. I now assist at many if not most of the events throughout the year with great joy and enthusiasm. I bring a lot of energy and commitment to the tenets of what WAHA stands for and want to be a part of its growth and development. I have gained more than just knowledge about history and historic homes from WAHA. I have made close friends and feel a part of a community that truly cares about preservation and connection.

Recently my interest in neighborhood preservation came home to roost. Pico/Fairfax seems to be a flashpoint for developers and mansionization. In the block behind mine 5 homes built in the 1920s have been razed and replaced by large, overbuilt houses. Small-lot subdivisions are happening in nearby blocks as well. It is heartbreaking to see this happening. I only wish HPOZ designation was easier.

Thank you WAHA for preserving the wonderful buildings in West Adams and engaging the residents (and semi-residents). I look forward to becoming even more involved.

I just left another great WAHA event, held at the Rindge Mansion owned by longtime WAHA member Harold Greenberg, Esq. David Randall, Reuter's journalist and author of a terrific book on Fredrick and May Rindge, entitled the "King and Queen of Malibu," gave a captivating talk to a crowd of WAHA members and guests. An op ed written by Mr. Randall about May Rindge's fight to stop Pacific Coast Highway (PCH) was fortuitously presented in the L.A. Times on the same day.



This was not an event planned by the board. It was brought to us by Harold. That needs to happen more often. Harold was approached by Mr. Randall who wanted to plug his book in the home built by the Rindges so Harold approached me. Suzie Henderson was consulted as events chair and a wonderful WAHA event was hatched.

If you have an idea that would make a great WAHA event along with a place to hold it, bring it to any board member. But it's not enough to have an idea; we want your help in planning, getting out the notice and identifying ways to make the event a success.

Next month is your chance to exercise your duty as a Citizen of West Adams (whether you live, work or play in West Adams) to elect members to our board. We want board members with new ideas who will work on committees, inspire others to work on the committees, at events, attend hearings, and do the work to further our mission.

We have heard from some of you about recent changes in the newsletter and the feedback overall has been very positive. We also got a very helpful suggestion to improve the font (thank you, Don Weggeman). We are still working on the electronic version and it promises to be awesome. If you have a contribution to make to the newsletter, email the publisher, Reggie Jones at news@westadamsheritage.com. What more would you like to see in the newsletter? Perhaps the newsletter team can make it happen.

Lore Hilburg can be contacted at president@westadamsheritage.org.

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WAHA (AND FRIENDS) CALENDAR

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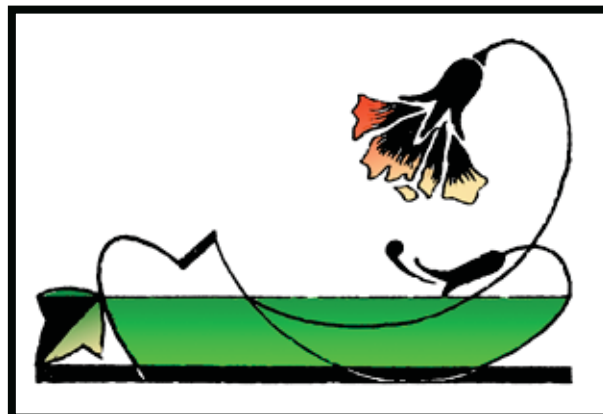
Monrovia Historic Homes Tour. See www.mohpg.org for details.

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