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Los Angeles Historic Resources Survey

LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: Public and Private Institutional Development, 1850-1980

Sub-Context: Government Infrastructure and Services, 1850-1980

Theme: Municipal Fire Stations

Subtheme: Post World War II Fire Stations, 1947-1963



Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources



September 2017

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PREFACE

The theme of Post-World War II Fire Stations is a component of Los Angeles's historic context statement, and provides guidance to field surveyors in identifying and evaluating potential historic resources relating to this municipal service. Refer to HistoricPlacesLA.org for information on designated resources associated with this theme as well as those identified through SurveyLA and other surveys.

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THEME INTRODUCTION

This theme deals with the postwar fire station as a distinct architectural and building type. In the years between 1947 and 1963 the City constructed a total of fifty-nine firehouses and, in the process, developed a variety of new station forms.¹

During the depression years of the 1930s and the war years of the early 1940s, Los Angeles fell behind in providing its citizens adequate fire protection. Distant parts of the city, such as the far west side and the San Fernando Valley, developed new residential and commercial districts, but construction of new stations failed to keep pace. At the same time, older sections of the city made do with antiquated firehouses inadequate for their needs.

With the end of the war the public anticipated better economic times and was willing to pay for improved services. Voters passed a multi-million dollar bond issue in 1947 for new public facilities of all kinds, including fire stations. The city continued to grow and a second bond issue passed in 1955 to provide more stations. The result was the construction of an unprecedented number of firehouses in the relatively short period of fifteen years.

¹ This total is based on the list of stations and their completion dates provided in Paul Ditzel, *A Century of Service, 1886-1986: The Centennial History of the Los Angeles Fire Department* (Los Angeles: Los Angeles Firemen's Relief Association, 1986), 240A. It includes stations intended for permanent use. It does not include structures meant to be temporary or berths for fireboats.

The City began this postwar building program with an architectural tradition of two distinct firehouse types. One was an urban form, two or more stories high, with the equipment bay – the space for the fire trucks – on the ground floor and dormitories for the firefighters above. It was set directly on the street and flanked by commercial and institutional buildings of similar scale, massing, and detailing. This form dated back to the time of horse-drawn equipment, when the horses were kept in stalls alongside the wagons, and it fit the popular image of the firehouse, complete with the pole down which the firemen slid.

The other traditional type was a small, single-story firehouse popularly known as a Bungalow Station. This was a form that had emerged in the 1920s for residential districts, and was made possible by the development of the motor-driven fire truck. It took the form, as the name suggests, of a dwelling with a single-car attached garage, set back from the street and dressed in the revivalist styles of the day. The only elements calling it out as a fire station were the overly tall garage door of its equipment bay and the flag pole in the front yard.

By the early 1960s, the two-story urban firehouse had become increasingly rare and the Bungalow Station had disappeared. Instead there emerged a melding of the two. This was a one-story form, often set back from the street, but of a distinctly institutional scale. A dominant rectangular equipment bay, wide enough to house at least two vehicles, was flanked by a subordinate mass containing support spaces. This low-slung assemblage of parts abandoned both the monumental revivalism of the earlier urban firehouse and the cozy residential modes of the Bungalow Station. In their place it adopted first the simplified functionalism of the Late Moderne, followed by the structural expressionism of Mid-Century Modernism.

The sub-theme of Post World WWII Fire Stations may overlap with other SurveyLA themes as follows:

- The sub-theme of Late Moderne, 1936-1960, under the theme of Related Responses to Modernism; and the sub-themes of Mid-Century Modernism and New Formalism under the theme of Postwar Modernism, 1946-1976
- The sub-theme of Suburban Planning and Development within the theme of Post-World War II Suburbanization 1938-1975
- Fire stations associated with African Americans in Los Angeles are discussed in more detail in the African American Historic Context.

HISTORIC CONTEXT

The postwar period saw two trends in firehouse design, affecting stations throughout the country. The first, characteristic of public buildings in general, was a shift away from the use of elaborate architecture as a symbol of municipal government, and toward a more modest approach that stressed function, efficiency, and compatibility with surrounding structures.²

The second trend was toward planning for future stations based on projections of population growth, rather than waiting for development to occur and then constructing facilities to serve it. Fire departments began to make master plans for expansion, and then purchase land before growth accelerated. Along with this came the use of predictions as to neighborhood decline in order to plan for station closings.³



Station 1, 1941

*L.A. Historic-Cultural Monument No. 156
(LAFD Photo Album Collection)*

Prewar Stations in Los Angeles, 1938-1943

Los Angeles built a number of stations in the late 1930s and early 1940s that previewed the early postwar stations. These prewar stations featured the architectural styles of the time, making use of both Streamlined Moderne and Late Moderne. They also reflected practical advances, in particular larger equipment bays to accommodate the wider and higher firefighting equipment of the late 1930s.⁴

² Rebecca Zurier, *The American Firehouse: An Architectural and Social History* (New York: Abbeville Press, 1982), 207.

³ Zurier, *The American Firehouse*, 211-212.

⁴ On the purchase of new equipment in the late 1930s and early 1940s see Ditzel, *Century of Service*, 118-119.

Three prewar stations are worth noting. The first and best known is Station 1 in Lincoln Heights, a WPA project that is now a designated resource (L.A. Historic-Cultural Monument No. 156). In its massing and scale, it fits the traditional urban firehouse form, with a two-bay equipment space on the first floor and staff areas above. Added to this is an office entrance adjacent to the equipment bay. This was to be a common form for the larger stations during the first years of the postwar period.⁵

The second is Station 37, at 1090 Veteran Avenue in Westwood and completed in 1943. It is an example of a somewhat smaller two-story, two-bay form that would also be used for postwar stations in more densely populated districts. In this type, the office is housed in a separate, single-story appendage to the two-story, two-bay mass of equipment storage and staff quarters.⁶



Station 37, 1943
1090 Veteran Avenue, Westwood
(SurveyLA)

Both Station 1 and Station 37 fit the traditional firehouse form of a two-story structure, much like a neighborhood business block, placed directly on the street. The third prewar station is different. It draws from the one-story, single-equipment-bay Bungalow Station of the 1920s.⁷

Such an updated version of the Bungalow Station is Station 77 in Sun Valley. It is located 8943 Glenoaks Boulevard and was completed in 1941. It is a good example of the Streamline Moderne applied to a

⁵ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles*, Revised Edition (Salt Lake City: Peregrine Smith, 2003), 315; Jeffrey Herr, editor, *Landmark L.A.: Historic-Cultural Monuments of Los Angeles* (Los Angeles: City of Los Angeles Cultural Affairs Department, 2002), 106, 433.

⁶ Information about this and the other stations discussed in the Historic Context is from Ditzel, *Century of Service*, 240A, and “The Los Angeles Fire Department Historical Archive: LAFD Photo Gallery,” at <http://www.lafire.com>. Accessed September 2017. Unless otherwise noted, the stations are generally intact architecturally and still used by the LAFD. Often the only alteration is the replacement of the original folding doors by an overhead coiling door.

⁷ For background on Bungalow Stations, see Zurier, *The American Firehouse*, 157-171.

small municipal building. This single-story, single-bay update differs from the earlier Bungalow Stations in that it is set closer to the street and is more institutional in appearance, features that were to become common among the first wave of single-story postwar stations.



Station 77, 1941
8943 Glenoaks Boulevard, Sun Valley
(SurveyLA)

New Station Locations in the Postwar Years

There were three kinds of locations that received new stations. The first consisted of older area of the city needing replacements for outdated structures. The second were those areas that had developed during the late 1930s and early 1940s but had never received adequate service. The third was made up of newer areas that were seen as growing and soon to be in need of increased service.⁸

Receiving attention first were older areas. New stations replaced existing stations on the same sites, or existing fire companies relocated to new buildings in the same neighborhoods. This was the case in Downtown; south and southeast Los Angeles; older streetcar suburban neighborhoods such as Silver Lake, Highland Park, and Eagle Rock; and the port districts of Wilmington and San Pedro. It was also true of rare older stations in the San Fernando Valley.

Next came neighborhoods that had gained population in the late 1930s and early 1940s, but lacked adequate service. New fire companies were created for these neighborhoods, or older companies were relocated from other areas. The areas varied in character. Some were elite residential neighborhoods such as Westwood and Pacific Palisades. Others were middle-class areas like El Sereno, West Adams,

⁸ See the List of Associated Resources at the end of the Historic Context for histories of the stations' fire companies and descriptions of the stations' neighborhoods.

Palms, and Westchester. In some cases, stations were placed in residential settings, while in others they were located on neighborhood commercial strips.

Finally, there were stations placed in areas where growth was just beginning and anticipated to increase. The San Fernando Valley was the part of the city that gained the largest proportion of these stations. Because of its expansive geography and the rapidity of its postwar population increase, the Valley presented the biggest challenge for the fire department.

Although a part of the city since 1915, the Valley remained predominantly agricultural until the early 1940s. In 1920 its entire population was perhaps 20,000. By 1930 it had grown to something over 50,000, concentrated primarily at its southern rim along Ventura Boulevard and its eastern quarter from the edge of Burbank to North Hollywood and Van Nuys. By 1940 the population exceeded 100,000. With the opening of the Hollywood Freeway (U.S. 101) through the Cahuenga Pass and the expansion of defense related industries, the Valley reached a population by 1945 of between 150,000 and 175,000.⁹

So long as the growth of the Valley increased at this moderate rate, the fire department was able to keep up. In 1919 it opened Station 39 in Van Nuys. It was joined by a second, in North Hollywood, in 1924. During the 1930s four additional stations were built and three more in the early 1940s. For the more distant reaches, the city relied on volunteer departments, of which there were perhaps eighteen as late as 1935.¹⁰

After 1945 the Valley grew at a pace that demanded more stations. By 1950 its population was well over 400,000. During the fifties, tracts of housing filled the still-vacant land west of Van Nuys and Pacoima and north of Ventura Boulevard. The population approached three-quarter of a million in 1960.¹¹

Advances in Communications

Expansion of fire department service to the west side and the San Fernando Valley after the war was made possible by an advance in communication technology. This was the shift from the traditional fire alarm box to the two-way radio for maintaining contact between firefighters and their stations. Along with this came total reliance on the telephone for reporting fires, as phone service became close to universal in the newer areas. This shift, taking place in the late 1940s and early 1950, coincided with the first wave of postwar fire station construction.

⁹ Richard L. Preston, "The Changing Landscape of the San Fernando Valley Between 1930 and 1964," in *The California Geographer*, Volume VI (1965), 61-67; Kevin Roderick, *The San Fernando Valley: America's Suburb* (Los Angeles: Los Angeles Times Books, 2001), 51, 74, 108, 113. Population amounts given above for the LAFD service area are estimates, since both Preston and Roderick include Burbank and San Fernando in their numbers.

¹⁰ Ditzel, *Century of Service*, 118, 240A.

¹¹ Preston, "The Changing Landscape," 67; Roderick, *The San Fernando Valley*, 122, 136.

The traditional fire alarm box was a well-established feature of city life. By the mid-1920s, Los Angeles had some eight hundred such boxes. Placed typically at an intersection, the box served two purposes. It provided a means to summon firefighters, with the location of the box indicating to the receiving station the vicinity of the fire. It also allowed the firemen, by means of a telephone jack in the box, to communicate with their stations.¹²

Well into the 1930s the LAFD depended on its network of boxes. The department issued public service messages urging Angelenos to know the location of the nearest fire box and to use it rather than the telephone. After activating the alarm, the individual reporting the fire was to stand by the box until the firemen arrived, and then direct them to the fire.¹³

After the war firefighting orthodoxy continued to stress reliance on the traditional box. A report by the National Board of Fire Underwriters issued in 1948 called for Los Angeles to install new boxes in its expanding neighborhoods. But reliance on the fire alarm box was not practical in parts of the west side and in the San Fernando Valley, given the large area and relatively sparse settlement.¹⁴

The LAPD had long maintained that a network of boxes was not possible for the Valley. Instead it had always relied on the telephone as the way to report fires in that section of the city. Station 39, which opened in 1919, housed the Van Nuys Signal Office. All calls from the Valley went to this Office, which then alerted the station nearest the caller. But the problem of communication between the home station and the firemen in the field remained.¹⁵

By the mid-1940s the department looked to the two-way radio as the means to deal with this problem. The war produced the needed improvements in radio technology, and the postwar years saw manufacturers anxious to sell their devices to fire and police departments. The LAFD began operating its own two-way system in 1946. By early 1952 the department was fully equipped with two-way radios.¹⁶

The First Wave, 1948-1953

No new stations opened between 1944 and 1947. In the next six years, from 1948 through 1953, the city completed thirty new stations, and extensively remodeled one. The year of 1948 saw five stations finished, 1949 six, 1950 nine, 1951 eight (plus the extensive remodeling), and 1953 a final two.¹⁷

¹² Ditzel, *Century of Service*, 105-106.

¹³ Ditzel, *Century of Service*, 106

¹⁴ Ditzel, *Century of Service*, 136; *Los Angeles Times*, April 4, 1948.

¹⁵ Ditzel, *Century of Service*, 106.

¹⁶ Ditzel, *Century of Service*, 136, 143.

¹⁷ The stations, by year (station number-location). Data from Ditzel, *Century of Service*, 240A:

1948: 4-Center City, 22-Southeast LA, 38-Wilmington, 71-Westwood, 83-Encino

1949: 7-Southeast LA, 12-Highland Park, 19-Brentwood, 58-Wishire, 60-N. Hollywood, 84-Wodland Hills

Funding this first wave of postwar construction was the passage of a bond issue in May of 1947, which covered a variety of City services. Preceding the bond issue, the LAFD made a study of the city's needs, including replacement of outmoded stations, improvements to still usable stations, and sites for new stations. It also presented renderings of new firehouses. From the approved bond issue, the fire department received 4.6 million dollars, while 6.5 million dollars went for health centers, 10 million dollars for sewers, more than 12 million dollars for new playgrounds and recreation facilities, and more than 18 million dollars for police buildings and jails.¹⁸

Late Moderne was the characteristic style of this first wave of new stations. From Streamline Moderne it drew the concept of the building as an enclosed volume or ensemble of interlocked volumes, with punctured door and window openings penetrating the solid-appearing mass. But the curves of the 1930s gave way to what one historian has described as "sharp angularity."¹⁹

The most characteristic decorative device of the Late Moderne was the bezel. A bezel was a flange or fin that surrounded the windows and doors as a frame, and created a shadow line that broke the monotony of the rectangular mass. The bezel could surround a single window or a horizontal cluster of windows, or create a group, either horizontally or vertically, of windows and doors.²⁰

Materials were reinforced concrete for the larger first wave stations, and masonry or stucco over wood frame for the smaller. The complexity of the massing depended upon the nature of the site. For compact sites in commercial districts, monolithic two-story blocks were typical, some with an adjacent single-story office block as a subsidiary mass. For single-story stations on larger sites, a more complex assembly of masses was the norm, with the high single-bay equipment garage dominating.

Two-Story First Wave Examples

The most common form for the early first wave station was the two-story, two-bay block with a with single-story office mass placed to one side, as seen earlier in Westwood's Station 37. It was closely related to the traditional urban firehouse and was seen as appropriate for existing, relatively dense settings.²¹

1950: 5-Westchester, 8-Westlake, 13-Wilshire, 14-Southeast LA, 15-South LA, 40-Terminal Island, 62-Palms, 74-Sunland-Tujunga, 81-Arleta,

1951: 10-Center City, 34-West Adams, 53-San Pedro (addition and remodeling of existing station), 64-Southeast LA, 76-Studio City, 82-Hollywood, 85-Harbor City, 87-Northridge, 88-Sherman Oaks

1953: 20-Silver Lake, 35-Hollywood

¹⁸ Ditzel, *Century of Service*, 136; *Los Angeles Times*, April 14, 1947, May 29, 1947.

¹⁹ Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), 149.

²⁰ Gleye, *The Architecture of Los Angeles*, 151.

²¹ Extant first wave stations in this category are: 7 (1949) Southeast LA, 10 (1951) Center City, 14 (1950) Southeast LA, 22 (1948) Southeast LA, 34 (1952) West Adams, Station 35 (1953) Hollywood, 38 (1948) Wilmington, 58 (1949) Wilshire.

A good example is Station 14, at 3401 South Central Avenue in southeast Los Angeles. Completed in 1950 and built of reinforced concrete, its architects were Heitschmidt and Matcham, who did a number of firehouses. Station 14 was a replacement for a station on the same site that dated back to 1902. Much of the surrounding neighborhood in 1950 dated from the same earlier period.²²

Station 14 is significant as well for social history. It was the second of two historically African American firehouses that functioned during the time when the department was segregated. The first was Station 30, dating from 1914 and located at 1401 South Central Avenue. It had an all-black staff by 1924. The number of African American firemen soon outgrew this single station and a second, Station 14, was set aside for them in November of 1936. Qualified African Americans could not get appointments as firefighters unless there were vacancies at one of these two stations. Partial dismantling of segregation began in 1954, but it was until 1956 that African Americans were regularly assigned to other stations. Stations 14 and 30 then become integrated.²³



Station 14, 1950
3401 South Central Avenue, Southeast Los Angeles
(Chuck Madderom Collection, LAFD)

The two-story, two-bay form with a single-story office appendage was also used for sites on borders between districts with different land uses. Two stations of identical design are examples. They are Station 34, completed in 1951 and located at 3661 Seventh Avenue in West Adams, and Station 35, completed in 1953 and located at 1601 Hillhurst Avenue in Hollywood. As with Station 14, they are constructed of reinforced concrete. The architect for both Station 34 and Station 35 was the firm of Allen and Lutzi, who also did the similar Station 7 at 2824 South Main Street, completed in 1949.

²² See the List of Associated Resources & List of Architects, at the end of the Historic Context, for more about the history, architects and the neighborhood setting for this and each of the other stations discussed.

²³ Ditzel, *Century of Service*, 146-152.

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Both were new sites for existing fire companies previously located nearby. In 1951 the West Adams site for Number 34 was on the border between single-family residential to the north along Seventh Avenue and commercial-industrial to the south along Exposition Boulevard. Station 35 in Hollywood was in 1953 surrounded by three different uses – recently constructed large-scale multifamily to the west, older single-family residential to the east, and the commercial strip along Hollywood Boulevard to the south.



Station 34, 1952
3661 Seventh Avenue, West Adams
(Chuck Madderom Collection, LAFD)



Station 20, 1953
2144 Sunset Boulevard, Silver Lake
(Chuck Madderom Collection, LAFD)

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Larger two-story stations made use of a form in which the second floor extended across the full front, incorporating the office into a single block. An example is Station 20, completed in 1953 and located at 2144 Sunset Boulevard in Silver Lake. As with the others, it is of reinforced concrete construction. The architect for Station 20 was H. C. Chambers, best known for his earlier partnership with Myron Hunt which produced the Pasadena Public Library among other notable works.²⁴

Like Station 14, Station 20 was a replacement for an existing firehouse on the same site. The original dated from 1907, and much of the surrounding neighborhood also went back that far. The streetcar line to Hollywood ran along Sunset Boulevard, and the adjacent commercial structures contained small retail outlets serving local needs, as well as the neighborhood motion picture theater.

Two unique variations on the two-story form from the first wave deserve mention. One is the large station with three equipment bays along with adjacent offices. The remaining example is Station 60, completed in 1949 and located at 5320 Tujunga Avenue in North Hollywood. It was a replacement structure for an existing company located nearby in a small, single-bay storefront building. As with the other stations of the time, this new Station 60 was built of reinforced concrete. The architect was Ellis Wing Taylor, best known for his industrial work.²⁵



Station 60, 1949
5320 Tujunga Avenue, North Hollywood
(SurveyLA)

Station 60 was part of an ensemble of government buildings, recreational facilities and transportation links, all assembled around the intersection of Tujunga Avenue and Chandler Boulevard. At the time of its construction, the passenger depot for the Pacific Electric interurban line was across Chandler Boulevard. The then-important Veterans Service Center was directly to the east.

²⁴ The other extant first wave station with a fully extended second floor is Number 12 (1949) in Highland Park.

²⁵ Station 4, completed in 1948 and located at 800 North Main Street was of the same form. It was also designed by Ellis Wing Taylor. It has been demolished.

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The other notable variation on the first wave two-story form is found in Westchester. This is Station 5, completed in 1950. It actually has two addresses, 6621 Manchester Avenue and 6614 West 85th Place. Number 5 is a rare example of a type advocated in the architectural literature of the day: a drive-through station with equipment bay openings fronting on two streets. The architects were Hutchinson and Hutchinson, whose notable later institutional work included the 1959 Faculty Center at UCLA.²⁶

Station 5 was a new home for a fire company that dated back to 1888, with its first location at Ninth Street near Main Street in Downtown, later moving to Main near Adams Boulevard in 1893 and then in 1900 to 525 East Fourth Street. Its relocation to Westchester came with the rapid development of the neighborhood beginning in the early 1940s.



Station 5, 1950

*6621 Manchester Avenue/6614 West 85th Place, Westchester (85th Place elevation shown)
(SurveyLA)*

Single-Story First Wave Examples

The single-story station was popular in the planning literature of the early postwar period. In June of 1945 *Fire Engineering* magazine published the floor plan of a new station in Burbank that was held up as the ideal. It featured a dominant equipment bay, with the support spaces – office, dormitory, day room, kitchen, and storage – placed in secondary surrounding masses. All the support spaces connected directly to the equipment bay.²⁷

²⁶ On the drive-through station see Zurier, *The American Firehouse*, 214-215.

²⁷ Zurier, *The American Firehouse*, 214-215.

There were a number of variations on the single-story, single-bay form constructed during the first wave.²⁸ An early postwar station that draws directly from the prewar Station 77 in Sun Valley is Station 13. Like Station 77, Station 13 incorporates all the elements but the hose tower into a single mass. The architects were Orr, Strange and Inslee, a long-established firm known primarily for their church designs. While no longer used as a station and somewhat altered, its primary architectural features are still intact.

Constructed of reinforced concrete, Station 13 was completed in 1950 and is located at 1206 South Vermont Avenue. It was a new home for a relocated company, previously housed a few blocks away in a structure built in 1900. In 1950 this portion of South Vermont Avenue was still relatively undeveloped as a commercial strip, and surrounded by residential uses from earlier times.



Station 13, 1950
1206 South Vermont Avenue, Wilshire
(Official LAFD Photo)

More typical for first wave single-story stations was the approach of breaking up the building into an ensemble of masses. The primary mass consisted of a high, single-bay equipment garage, with its door the most prominent feature. The other functions were expressed as lower, secondary masses. The hose-drying tower projected upward, much like the chimney of a ranch house or the belfry of a church.

This assembly of masses, set back from the street, was seen as particularly appropriate for better-off suburban residential districts. A well-publicized example is Station 71, completed in 1948 and located on the southwest corner of Sunset and Beverly Glen Boulevards in Westwood. This was the third location for the fire company, but its first permanent home. The station is a masonry structure designed by Austin, Field and Fry, a firm which later worked on several Civic Center buildings.

²⁸ Extant stations of reinforced concrete/masonry are: 13 (1950) Wilshire, 19 (1949) Wilshire, 53 (1951) San Pedro (remodeling of and addition to an earlier station), 62 (1950) Palms, 71 (1948) Westwood, 82 (1951) Hollywood.

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When the preliminary design was first presented in April of 1947, a month before the vote on the bond issue, the *Los Angeles Times* called it “a fire station with only a slight resemblance to a fire station.” The newspaper noted that it was designed with the approval of the Municipal Arts Council to fit into the upscale residential district. “Even the tower, a necessity at every station for drying hoses, will be blended into the structural lines.”²⁹



Station 71, 1948
107 South Beverly Glen Boulevard, Westwood
(SurveyLA)

An ensemble of masses served for remodeling as well as new construction. Such was the case with Station 53, located on the corner of Mesa and Oliver Streets in San Pedro. The original dated from 1924 and shows how the monumental Beaux Arts style was applied to a small station. The surrounding neighborhood was then densely-packed single family residential, with the houses dating from the early 1900s through the 1920s, and remained so through the early 1950s.



Original Station 53, 1924
438 Mesa Street, San Pedro
(LAFD Photo Album Collection)

²⁹ *Los Angeles Times*, April 14, 1947. Zurier, *The American Firehouse*, 220, makes note of its placement in a neighborhood inhabited by members of the motion picture industry.

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The enlargement and remodeling that took place in 1951 made use of the existing single-bay structure as its central portion and added subordinate masses of masonry to either side. The existing section was skillfully redesigned so as to appear as a contemporary element in the ensemble. The architects for the new work were Walker and Kallonzes, who also did Stations 62 in Palms and 77 in Sunland-Tujunga. The building is no longer used as a firehouse, but it retains most of its architecturally significant features.



*Enlarged and Remodeled Station 53, 1951
438 Mesa Street, San Pedro
(Chuck Madderom Collection, LAFD)*

A few of the single-story structures were constructed of stucco on wood frame rather than masonry or reinforced concrete. In some cases they were in more remote neighborhoods, while in others the surroundings were entirely residential. The freedom allowed by wood frame and stucco led to a greater variety of forms. Also, in three extant cases, these stations contained equipment bays wide enough for two trucks, an innovation that became universal in the second wave of single-story firehouses.



*Station 76, 1951
3111 Cahuenga Boulevard West, Studio City
(Chuck Madderom Collection, LAFD)*

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There are four extant stucco-on-wood-frame stations that illustrate the variations. The first shows the use of the compositional approach of assembled masses typical of the masonry stations. This is Station 76, dating from 1951 and located on the corner of Cahuenga Boulevard West and Oakcrest Drive in Studio City, adjacent to the Hollywood Freeway (U.S. 101). The architect was W. R. Hagedohm, who did a number of other stations.

Company 76 was first established as a Mountain Patrol Station at 12601 Mulholland Drive in 1937 and closed in 1943. At the time of the new building's completion in 1951, the Studio City neighborhood contained houses from the 1920s through the early 1950s and a school across Oakcrest. Station 76 is one of the three stucco-on-frame stations to have a double-width equipment bay.



*Station 74, 1951 (original portion center and right of photo)
7777 West Foothill Boulevard, Sunland-Tujunga
(SurveyLA)*

The second example of stucco and wood frame construction made use of the single-slope shed roof that was a feature of Late Moderne residential design. This is Station 74 in Sunland-Tujunga. It is located at 7777 Foothill Boulevard and was completed in 1951. The original portion has a single-width equipment-bay with an office to one side, all covered by the shed roof. The architects were Walker and Kallonzes. A second equipment bay, also of wood frame and stucco, was added in 1958.

Company 74 was originally housed in a fire station from the late 1920s that had been constructed by the then-independent city of Tujunga. The new Station 74 was part of an ensemble of local government facilities to be shared by Tujunga and the adjacent community of Sunland. The site for the ensemble was on the sparsely settled boundary between the two communities.

Next to the fire station on Foothill was a branch of the public library and next to it a municipal office building. Howard Finn Park extended behind all three. The adjoining length of Foothill Boulevard in the

early 1950s was still a relatively undeveloped suburban commercial strip, while the surrounding residential blocks contained some single-family dwellings dating from the 1940s.³⁰

The third example of stucco-on-wood-frame construction is Station 81 in Arleta. It was completed in 1950 and is located at 14123 Nordhoff Street, adjacent to the intersection with Woodman Avenue. The architect was W. H. Hagedohm, who also designed Station 76 in Studio City. It has since been decommissioned.



Station 81, 1950
14123 Nordhoff Street, Arleta
(SurveyLA)

The pair of buildings that makes up Station 81 was the most literal adaptation of a firehouse to a suburban residential setting. It consisted of what was essentially a single story ranch house – set back from the street and serving as staff space – and an enlarged two-vehicle garage at the rear for the equipment. Only the flagpole marked it as an institutional structure.³¹

Company 81 was established in 1941 to serve the harbor. It was closed down in 1946 and then reopened in 1950 in what was seen as a growing area. The immediate block to the east along Nordoff Street was perhaps three-quarters built-up with single-family housing that dated from the late 1940s. But the commercial strip along Woodman Avenue was still for the most part empty.

The fourth stucco-on-wood frame example is a preview of what was to follow in the second wave. This is Station 8, completed in 1950 and located at 1403 South Union Avenue in Westlake. Its composition of a large two-bay equipment block and smaller office block, integrated together with a continuous

³⁰ The original library was completed in 1952, per Certificates of Occupancy at “Search Online Building Records” at <http://www.ladbs.org>. Accessed September 2017. It has since been replaced by a new structure in the same location. The municipal office building dates from 1956. See Sunland-Tujunga-Shadow Hills Lakeview Terrace-East La Tuna Canyon Community Plans Area, Individual Resources Report, SurveyLA, 12.

³¹ It was one of two such house-and-garage stations. The other was Station Number 84, completed one year earlier, in 1949, and located at 5340 Canoga Avenue in Woodland Hills. It has been demolished and replaced by a park. See Ditzel, *Century of Service*, 240A.

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canopy, is similar to the stations that came to dominate by the early 1960s. The architects, Heitschmidt and Matcham, who also designed Station 14, added a brick veneer to the façade that increased its resemblance to the later all-brick stations.

Historically, Company 8 was continually moved as the city developed. The Westlake neighborhood into which it relocated for a fourth time in 1950 was still overwhelmingly small-scale residential, dating from the late 1890s and early 1900s, interspersed with some apartment houses, bungalow courts, and a number of churches. The station on South Union served the fire department until 1967. Company 8 was then assigned to a new station in Northridge in 1971. The Union Avenue structure has undergone some alterations but remains generally intact.



Station 8, 1950
1403 South Union Avenue, Westlake
(LAFD Photo Album Collection)



Rendering of Station 75, 1960
C. M. Deasy, Architect
(LAFD Photo Album Collection)

The Second Wave 1956-1963

The LAFD opened no new stations during 1954 and 1955. In May of 1955 the voters approved a second bond issue of four million dollars for the construction of additional new firehouses. During the next seven years, from 1956 through 1963, the City built twenty-nine permanent stations. Three of these stations date from 1956, two from 1958, four from 1959, five from 1960, three from 1961, eight from 1962 and four from 1963.³²

A large proportion of the construction occurred in the San Fernando Valley. Continued population growth was accompanied by the establishment of emergency ambulance service in the Valley as a duty of the fire department. Originally, three private companies provided this service under contract. But the rising cost and public criticism of the slow response time led the City to assume the duty. LAFD rescue-ambulance service to the Valley began in July of 1957, initially out of Stations 39 in Van Nuys, 60 in North Hollywood, 72 in Canoga Park, 74 in Tujunga, 87 in Northridge, and 88 in Sherman Oaks.³³

Influencing the design of these second wave stations were developments in firehouse planning theory during the late 1950 and early 1960s. Groups such as the National Board of Fire Underwriters, the National Fire Protection Association, and the American Society of Planning Officials all expressed opinions as to what the ideal fire station should be. All continued the preference, first expressed in 1945, for single-story stations, with secondary spaces having direct access to the equipment bay. If a station had to be two stories, it should have a wide stairway rather than the traditional fire pole.³⁴

There were also recommendations for the site. Rather than front on a major arterial, the station should be located on a wide side street close to an intersection with an arterial. It should be set back at least thirty feet from the street, to permit clearance for the equipment in front of the doors. The site should be large enough to contain a parking lot for the firefighters.³⁵

³² *Los Angeles Times*, May 28, 1955. The stations are, by year (station number-location). Data from Ditzel, *Century of Service*, 240A:

1956: 80-Westchester, 90-Reseda, 91-Sylmar

1958: 11-Westlake, 50-Glassell Park

1959: 42-Eagle Rock, 89-N. Hollywood, 92-West LA, 95-Westchester LAX

1960: 9-Center City, 75-Mission Hills, 93-Tarzana, 94-West Adams, 98-Pacoima

1961: 86-N. Hollywood, 100-Reseda, 103-Northridge

1962: 16-Northeast LA, 96-Chatsworth, 97-Studio City, 101-San Pedro, 102-Van Nuys, 104-Canoga Park, 105-Woodland Hills, 106-Canoga Park

1963: 23-Pacific Palisade, 59-West LA, 99-Sherman Oaks, 107-Chatsworth

In addition, there were temporary buildings for Companies 108 and 109 and a fireboat berth for Company 110, all completed in 1962.

³³ Ditzel, *Century of Service*, 149, 158-159.

³⁴ Zurier, *The American Firehouse*, 214-215.

³⁵ Zurier, *The American Firehouse*, 214-215.

Along with these general considerations there were a number of technological changes that influenced design. One was the increasingly larger size of the fire trucks, now powered by diesel rather than gasoline motors. Along with this came use of overhead doors activated by radio-controlled motors, in place of the folding doors of the late 1940s and early 1950s. Finally, electrically-powered hose-drying ovens made the traditional tower unnecessary.³⁶

There was also a change in architectural fashion. By the late 1950s, stations began to take on forms of Mid-Century Modernism. The Late Moderne concept of the building as a solid volume, punctured by door and window openings, gave way to the concept of the building as an assembly of separate planar elements. Roofs, walls, glazed openings and voids for doors were all called out distinctly, as intersecting horizontals and verticals.

Two-Story Second Wave Examples

Two-story forms generally continued in the pattern of the earlier stations in densely settled areas. The only difference is that they were more commonly faced with brick rather than stuccoed or painted reinforced concrete.³⁷



*Station 11, 1958
1819 West Seventh Street, Westlake
(Chuck Madderom Collection, LAFD)*

A rare reinforced concrete structure without a brick veneer is Station 11, completed in 1958. It is located at 1819 West Seventh Street in Westlake, two blocks east of MacArthur Park. It was designed by the City's Bureau of Public Buildings, whose chief architect was Nicholas Cirino. The composition and

³⁶ Zurier, *The American Firehouse*, 209-211. One of the first uses of an electric oven rather than a tower was at Station 95 serving Westchester-LAX, designed in 1958 and completed in 1959. This was done specifically to prevent interference with the airport's radar equipment. See *Los Angeles Times*, March 16, 1958.

³⁷ Extant two-story second wave stations include the following: 9 (1960) Center City, 11 (1958) Westlake, 50 (1958) Glassell Park, 92 (1959) West LA, 94 (1960) West Adams, 98 (1960) Pacoima. All are brick except for Station 11 and parts of Station 92.

detailing of Station 11, as well as its use of uncovered reinforced concrete, associate it with the Late Moderne of the first wave stations.³⁸

Company 11 has always been at this location. The 1958 structure is a replacement of a station built in 1900. The neighborhood context by the late 1950s was that of a densely developed commercial strip along Seventh Street, with buildings dating from the 1910s and 1920s, and housing to the north and south from as early as the 1900s.

Typical of the more common two-story brick stations of the second wave is Station 9. It is located at 430 East Seventh Street in Downtown and was completed in 1960. It follows the double-bay with single-story side office form seen in Station 14 from 1950. The architects were Orr, Strange, Inslee and Senefeld, the firm responsible for Station 13. Aside from the use of a brick veneer over the reinforced concrete construction, the composition and detailing are similar to the earlier stations.



Station 9, 1960
430 East Seventh Street, Downtown
(Chuck Madderom Collection, LAFD)

The 1960 building was the second home for Company 9. It was originally located about three blocks to the south at 916 South Santee Street in a facility dating from 1899. The new Station 9 fit into a densely built-up area of commercial and industrial buildings dating from as early as the 1900s.

One two-story station comes closer in style to the Mid-Century Modernism of the late 1950s. This is Station 92, completed in 1959 and designed by H. L. Kahn. Its overall form is traditional, dating back to Station Number 1 of 1941. But the image of a solid mass with punctured openings is gone. The walls appear as separate planes, with the brick sides extending past the painted front. The full-width

³⁸ Extant stations known to have been designed by the Bureau of Public Buildings include: 11 (1958) Westlake, 50 (1958) Glassell Park, 82 (1951) Hollywood, 89 (1959) North Hollywood, 90 (1956-57) Van Nuys, 91 (1956) Sylmar, 93 (1960) Tarzana, 100 (1960-61) Van Nuys-Reseda.

horizontal trim at the head and sill heights of the doors and windows divide the façade into a set of rectangles. These design devices are typical of Mid-Century Modernism.

Station 92 is located at 10556 West Pico Boulevard in west Los Angeles. This was the first home for Company 92, a new unit created to serve the area. The context in 1959 was that of a neighborhood commercial strip surrounded primarily by housing. Most of the commercial buildings were from the late 1940s onward. Single-family housing, interspersed with some multi-family, dated primarily from the 1920s to the north and from the late 1930s and 1940s to the south.



Station 92, 1959
10556 West Pico Boulevard, West Los Angeles
(SurveyLA)

Single-Story Second Wave Examples

Most of the stations built in the second wave were single story. In these stations, the high, narrow, single-width equipment bay of the first wave disappeared. Instead there emerged a new form, based upon a composition of a dominant mass containing a double-width equipment bay and a subordinate mass to one side containing support spaces.

The first of these single-story double-bay stations made use of a residential-style gabled roof. This is Station 90 from 1956, located at 7921 Woodley Avenue in Van Nuys. Constructed of brick, with a stucco panel over the equipment bay door, both the equipment garage and side wing are topped with sloped roofs. Responsible for the design was the City's own Bureau of Public Buildings.³⁹

³⁹ Sharing a similar profile is Station 93, completed in 1960 and located at 19059 Ventura Boulevard in Tarzana. Its equipment bay is topped with the same low-sloped roof with gable end facing front. But the somewhat larger office and dormitory mass has a flat roof.

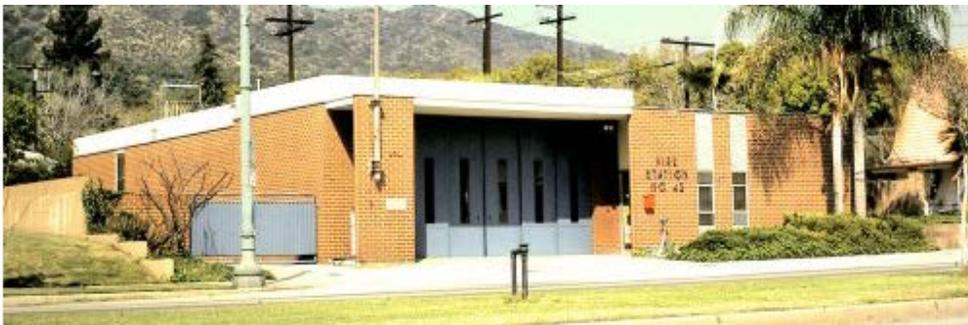
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The residential image of Station 90 is now somewhat out of place given its current surroundings. The firehouse is adjacent to the Van Nuys Airport and is currently flanked by industrial uses. At the time of its construction, however, the surrounding sites along the west side of Woodley Avenue were vacant. The east side of Woodley contained a number of small-scale mixed commercial and residential uses, including a trailer park that dated from 1926. To the east of Woodley and to the south were houses from the late 1940s and early 1950s.



Station 90, 1956
7921 Woodley Avenue, Van Nuys
(SurveyLA)

But the sloped roof form was rare. More common was a type that was first seen in Station Number 8, built in 1950. It features a flat roof for both the primary equipment-bay mass and the lower secondary side mass containing support services. This secondary mass runs along one side and extends along part of the rear. Unlike the stucco-on-wood framed construction of Station Number 8, the exterior walls of these second wave stations are of masonry.⁴⁰



Station 42, 1959
2021 Colorado Boulevard, Eagle Rock
(Chuck Madderom Collection, LAFD)

⁴⁰ Extant stations that fit this form are: 16 (1962) El Sereno, 23 (1963) Pacific Palisades, 42 (1959) Eagle Rock, 59 (1963) West LA, 75 (1960) Mission Hills, 86 (1961) North Hollywood, 95 (1959) Westchester LAX, 96 (1962) Chatsworth, 101 (1962) San Pedro, 102 (1962) Van Nuys, 103 (1961) Northridge, 105 (1962) Woodland Hills, 106 (1962) Canoga Park, 107 (1963) Chatsworth.

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An early example is Station 42, located at 2021 Colorado Boulevard in Eagle Rock and completed in 1959. The architect was C. M. Deasy, who also designed the similar Station 75 in Mission Hills one year later. Station 42 was a new building for a long-established fire company that dated back to when Eagle Rock consolidated with Los Angeles in 1923. The new Station 42 was located just to the east of Eagle Rock's original City Hall, beside which the first station stood. Colorado Boulevard in 1960 contained neighborhood retail structures from the 1920s, while the neighborhoods on either had homes from the early 1900s through the 1920s.

This basic brick form was particularly common in the San Fernando Valley and used from 1960 through the completion of the second wave in 1963. A good example of such a valley firehouse is Station 103, completed in 1961 and located at 18143 Parthenia Street in Northridge. The architects were Austin, Field and Fry, who designed Westwood's Station 71 in 1948.



Station 103, 1961
18143 Parthenia Street, Northridge
(SurveyLA)

Station 103 was for a new company created to serve a growing area. Its context at the time of completion was typical of new stations in the Valley, in that the nearby residential districts had recently been filling with homes, but the commercial strip on which the station sat still contained a great deal of vacant land. In this case, the length of Parthenia Street on either side of the station was still only partially developed with commercial and industrial uses, while the residential district to the north consisted of single-family dwellings primarily from the early 1950s.⁴¹

⁴¹ The common circumstance of vacant land along commercial strips in the Valley is noted in Richard L. Preston, "The Changing Landscape of the San Fernando Valley Between 1930 and 1964," in *The California Geographer*, Volume VI (1965), 72.

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Occasionally there were decorative variations on the basic form. One such variation can be found in San Pedro. This is Station Number 101, completed in 1962 and located at 1414 West 25th Street. It is one of the few to add a decorative flourish to the standard brick form. In this case it consists of a panel of contrasting tiles, contained by a border made up of the roof fascia turned down to form an enclosing wall. It is also one of the few of these later stations to have an enclosed hose drying tower. The architects were Hunter and Benedict, who also did institutional work at Barnsdall Park and UCLA.

Like Station 103, Station 101 housed a new company created to serve a developing area. The setting, to the west of historic San Pedro, was undeveloped until the war, when several tracts of housing were built for defense workers. But the surrounding commercially zoned land was generally vacant when the station opened in 1962.



Station 101, 1962
1414 West 29th Street, San Pedro
(SurveyLA)

For larger stations, the basic form of equipment bay and side office was modified by adding a second office appendage to the other side. The result was a more-or-less symmetrical composition. This enlarged form first appeared with Station 91, completed in 1956 and located at 14430 Polk Street in Sylmar. Designed by the Bureau of Public Buildings, Station 91 was a new company created to serve one of the more sparsely settled parts of the valley.⁴²

⁴² The extant stations in this form are: 89 (1959) North Hollywood, 91 (1956) Sylmar, 100 (1961) Reseda, 104 (1962) Canoga Park.



Station 104, 1962
8349 Winnetka Avenue, Canoga Park
(Chuck Madderom Collection, LAFD)

The composition of center equipment bay and side service wings allowed for design flexibility. It could be a direct adaptation of the single-side wing form. An example of this is Station Number 104, built in 1962 and also located in the San Fernando Valley, at 8349 Winnetka Avenue in Canoga Park. The architects were Honnold and Rex, a firm headed by two designers of long experience. Number 104 was also a new station created to serve an expanding section of the San Fernando Valley, with tract housing from the early 1950s nearby but few commercial or industrial neighbors.

This central-mass-and flanking-wings form for larger single-story stations could also be composed in a more asymmetric fashion. Illustrating this is Station 100, completed in 1961 and located at 6751 Louise Avenue in Reseda. The design comes from the city's Bureau of Public Buildings. As with others, it housed a new company created to serve a district that in 1961 contained some residential, both single and multi-family, from the early 1940s through the early 1950s.



Station 100, 1961
6751 Louise Avenue, Reseda
(Chuck Madderom Collection, LAFD)

The Mountain Stations

There are two second-wave stations that stand out as exceptional, in both their location and their design. These are the two mountain stations along Mulholland Drive. The setting for both is rural residential, with rugged landscapes and single-family homes on large lots. Both were for new companies created specifically to serve these districts. Both were completed in 1962 and are adaptations of residential Mid-Century Modernism to the functions of a firehouse.



*Station Number 97, 1962
8021 Mulholland Drive
(Chuck Madderom Collection, LAFD)*

The first is Station 97, located at 8021 Mulholland Drive, on the Studio City side of its boundary with Hollywood. This single-story station takes the form of the post-and-beam ranch house, with a low-sloped roof and frontal gable. It draws from Station 90, but adds the structural articulation typical of the Mid-Century Modernist home. The architects were Prescott & Whalley, a Burbank-based firm responsible for several institutional works in that city.

The second is Station 99, a large, two-story building located at 14145 Mulholland Drive on the Sherman Oaks side of its border with Brentwood. It is set back from the street on a well-landscaped site that, at the time of its completion, included a helicopter pad. Station 99 is constructed of brick masonry and wood frame, with a low-sloped roof. The architect was Edward H. Fickett, a significant Mid-Century Modernist. One historian of Fickett has noted that, among firehouses, Station 99 was “unique in that its design reflected his residential post-and-beam construction.”⁴³

⁴³ Richard Rapaport, *California Moderne and the Mid-Century Dream: The Architecture of Edward H. Fickett* (New York: Rizzoli, 2014), 147.



Station Number 99, 1962
14145 Muholland Drive, Sherman Oaks
(SurveyLA)

Fire Stations after 1963

No new stations opened for three years after 1963. The LAFD then resumed construction at a slower pace. It completed one new station in 1967, two in 1968, and one each in the four years between 1969 and 1972. Only one new station opened in the five years between 1973 and 1977. It was not until 1978 that construction picked up, with one station in 1978, two in 1979, four in 1980 and one more in 1981. There was then a pause for three years, until 1985, when three new stations went up.⁴⁴

Along with this slower pace of construction came more variety in design. Single-story stations began to take on different roof forms, from low hips to high gables, while larger stations adopted the fashions of the New Formalism and Brutalism. The stylistic similarity of the postwar firehouses of 1947 through 1963, in particular the second wave single-story brick stations, seems to have been the product of a unique period in history.⁴⁵

⁴⁴ Ditzel, *Century of Service*, 240A.

⁴⁵ For photographs of the later stations see “The Los Angeles Fire Department Historical Archive: LAFD Photo Gallery,” at <http://www.lafire.com>. Accessed September 2017.

LIST OF ASSOCIATED RESOURCES & LIST OF ARCHITECTS

- Listed resources are extant stations that retain architectural integrity. Not included are stations that have been demolished or altered beyond recognition (Numbers 4, 15, 40, 64, 80, 83, 84, 85, 87 and 88). Source for dates and addresses is Ditzel, *Century of Service*, 240A.
- Form refers to types described in the Historic Context above.
- History notes whether the station's fire company was previously at that location in an earlier building, was moved from an older building, either in the immediate neighborhood or from a more distant location, or was a new company created for the new building. Data is from Ditzel, *Century of Service*, 240A.
- Architects are those listed on building permit provided by "Search Online Building Records" at <http://www.ladbs.org> (accessed September 2017). See the List of Architects following the List of Associated Resources for information on them.
- Setting notes the nature of the surroundings at the time of construction. Dates and uses of surrounding buildings come from the Los Angeles County Assessor Map at <http://www.maps.assessor.lacounty.gov> (accessed September 2017) and Sanborn Maps that date from around the time of station completion. Any Sanborn Maps used are noted.

Number 5 (1950), 6621 West Manchester Avenue, Westchester

- Form: First wave, two story, double equipment bay, drive-through design with two facades
- History: Existing company moved from distant location
- Architect: Hutchinson and Hutchinson
- Setting: Single-family residential, with scattered multi-family residential, earliest dating from the late 1940s

Number 7 (1949), 2824 South Main Street, Southeast Los Angeles

- Form: First wave, two story, double equipment bay, with single-story office bay
- History: Existing company moved from older nearby station
- Architect: Allen & Lutzi
- Setting: Older neighborhood commercial strip along Main Street, with occasional manufacturing, earliest dating from 1920s, surrounded by single-family residential with interspersed multi-family, earliest dating from late 1880s (Sanborn Map 1922/1950)

Number 8 (1950), 1403 South Union Avenue, Westlake (closed and number reassigned)

- Form: First wave, one story, double equipment bay, stucco on wood frame
- History: Existing company moved from older nearby station
- Architect: Heitschmidt & Matcham
- Setting: Older single-family residential, with scattered multi-family residential and institutional (e.g. churches), earliest dating from 1890s (Sanborn Map 1906/1950)

Number 9 (1960), 430 East Seventh Street, Center City

- Form: Second wave, two story, double equipment bay, brick
- History: Existing company moved from older nearby station
- Architect: Orr, Strange, Inslee and Senefeld
- Setting: Older dense commercial-industrial with some buildings dating back to early 1900s

Number 10 (1951), 1335 South Olive Street, Center City

- Form: First wave, two story, double equipment bay, with single-story office bay
- History: Existing company moved from older nearby station
- Architect: Orr, Strange & Inslee
- Setting: Older dense commercial-industrial with some buildings dating back to the 1910s

Number 11 (1958), 1819 West Seventh Street, Westlake

- Form: Second wave, two story, double equipment bay, reinforced concrete
- History: Existing company in new building on same site
- Architect: Bureau of Public Buildings
- Setting: Older neighborhood commercial strip along Seventh Street, dating from 1910 onward; surrounded by single-family residential with interspersed multi-family earliest dating from early 1900s

Number 12 (1949), 5921 North Figueroa Street, Northeast Los Angeles (Highland Park)

- Form: First wave, two story, double equipment bay, side office bay, full width second floor
- History: Existing company in new building on same site
- Architect: Stone & Wooster
- Setting: Older neighborhood commercial strip along Figueroa Street, with occasional manufacturing, earliest dating from 1910s, surrounded by single-family residential with interspersed small-scale multi-family (e.g. bungalow courts) earliest dating from early 1900s (Sanborn Map 1920/1950)

Number 13 (1950), 1206 South Vermont Avenue, Wilshire

- Form: First wave, one story, single equipment bay, masonry/reinforced concrete
- History: Existing company moved from adjacent neighborhood
- Architect: Orr, Strange & Inslee
- Setting: Relatively undeveloped commercial-industrial-institutional strip along Vermont Avenue, with interspersed structures dating from as early as 1910s; dense multi-family district directly to east along Menlo and Westmoreland Avenues dating late 1930s; surrounded by single family homes earliest dating from early 1900s (Sanborn Map 1921/1950)

Number 14 (1950), 3401 South Central Avenue, Southeast Los Angeles

- Form: First wave, two story, double equipment bay, with single-story office bay
- History: Existing company in new building on same site
- Architect: Heitschmidt & Matchum
- Setting: Older neighborhood commercial strip along Central Avenue, with occasional manufacturing and residential, dating from early 1900s onward; adjacent to St. Patrick's Church and School along East 34th Street; surrounded by single-family residential with interspersed multi-family dating from early 1900s (Sanborn Map 1920/1950)

Number 16 (1962), 2011 North Eastern Avenue, Northeast Los Angeles (El Sereno)

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: Existing company moved from distant location
- Architect: Risley & Gould
- Setting: On border between single-family residential to the north around Eastern Avenue and commercial-industrial to the south along Valley Boulevard; single family development began in the early 1940s, earliest commercial-industrial dates from the mid-1940s

Number 19 (1949), 12229 Sunset Boulevard, Brentwood

- Form: First wave, one story, single equipment bay, masonry/reinforced concrete
- History: Existing company moved from distant location
- Architect: W. R. Hagedohm
- Setting: Affluent single-family residential district, with earliest structures dating from the late 1920s and most from the late 1940s

Number 20 (1953), 2144 Sunset Boulevard, Silver Lake

- Form: First wave, two story, double equipment bay, side office bay, full width second floor
- History: Existing company in new building on same site
- Architect: H. C. Chambers
- Setting: Older neighborhood commercial strip along Sunset Boulevard, with occasional residential, the earliest dating from early 1900s, surrounded by single-family residential with interspersed multi-family, the earliest dating from the early 1900s (Sanborn Map 1906/1953)

Number 22 (1948), 4366 South Main Street, Southeast Los Angeles

- Form: First wave, two story, double equipment bay, with single-story office bay
- History: Existing company moved from older nearby station
- Architect: H. C. Chambers
- Setting: Older neighborhood commercial strip along Main Street, with occasional residential, the earliest dating from early 1900s surrounded by single-family residential with interspersed multi-family, the earliest dating from the early 1900s (Sanborn Map 1922/1950)

Number 23 (1963), 17281 Sunset Boulevard, Pacific Palisades

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: Existing company moved from distant location
- Architect: Faxton, Gruys & Saylor
- Setting: Affluent single-family residential district, with earliest structures dating from the late 1940s and most from the early and late 1950s

Number 34 (1951), 3661 Seventh Avenue, West Adams

- Form: First wave, two story, double equipment bay, with single-story office bay
- History: Existing company moved from adjacent neighborhood
- Architect: Allen & Lutzi
- Setting: On border between single-family residential to the north around Seventh Avenue and commercial /industrial to the south along Exposition Boulevard and the Pacific Electric Railway right-of-way (today's Expo Line); single-family development began in the 1920s; earliest commercial-industrial date from the late 1940s (Sanborn Map 1922/1950)

Number 35 (1953), 1601 Hillhurst Avenue, Hollywood

- Form: First wave, two-story, double equipment bay, with single-story office bay
- Architect: Allen & Lutzi
- History: Existing company moved from older nearby station
- Setting: Mixed district that includes large-scale multifamily to the west along Lyman Avenue, dating from the 1940s, single-family residential to the east, mostly from the 1920s, and commercial-industrial along Hollywood Boulevard to the south, the oldest of which dates from the early 1910s (Sanborn Map 1919/1955)

Number 38 (1948), 124 East I Street, Wilmington

- Form: First wave, two-story, double equipment bay, with single story office bay
- History: Existing company in new building on same site
- Architect: Unknown
- Setting: Older mixed residential-industrial area, one-half block from neighborhood commercial strip along Avalon Boulevard, next to Town Square park and diagonally across from Don Hotel; surrounding residential-industrial structures that date from as early as 1910s; commercial along Avalon from as early as the 1920s (Sanborn Map 1921/1950)

Number 42 (1959), 2021 Colorado Boulevard, Northeast Los Angeles (Eagle Rock)

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: Existing company moved from older nearby station
- Architect: C. M. Deasy
- Setting: Older neighborhood commercial strip, adjacent to historic city hall with existing fire station replaced by new structure; earliest adjacent commercial structures along Colorado Boulevard date from the 1920s, surrounding single-family residential areas contain structures dating back to the early 1900s

Number 50 (1958), 3036 Fletcher Drive, Glassell Park

- Form: Second wave, two story, double equipment bay, brick
- History: Existing company moved from distant location
- Architect: Bureau of Public Buildings
- Setting: Mixed commercial-residential strip along Fletcher Drive, with adjacent commercial dating primarily from the late 1940s; single family residential to the northeast on Fletcher and to the southeast of Fletcher generally from the 1920s

Number 53 (1951), 438 North Mesa Street, San Pedro (altered)

- Form: First wave, one story, single equipment bay, masonry/reinforced concrete (remodel)
- History: Existing company in remodeled building on same site
- Architect: Walker & Kallonzes
- Setting: Older single-family and small-scale multi-family residential district, dating from as early as the 1900s, most from the 1920s (Sanborn Map 1921/1950)

Number 58 (1949), 1556 South Robertson Boulevard, Wilshire

- Form: First wave, two story, double equipment bay, with single-story office bay
- History: Existing company moved from distant location
- Architect: Arthur R. Hutchison (see Hutchinson and Hutchinson)
- Setting: Relatively underdeveloped neighborhood commercial strip, surrounded by thoroughly developed single-family and multi-family residential neighborhoods; adjacent commercial structures along Robertson Boulevard date from the late 1940s, surrounding residential from the late 1920s and early 1930s (Sanborn Map 1927/1950)

Number 59 (1963), 11505 West Olympic Boulevard, West Los Angeles

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: Existing company moved from older nearby station
- Architect: Honnold and Rex
- Setting: Neighborhood commercial strip along Olympic Boulevard, surrounded by single-family and multi-family residential neighborhoods; some adjacent commercial structures date from as early as the 1920s, others from the 1950s, surrounding residential as early as the 1920s, particularly to the north

Number 60 (1949), 5320 Tujunga Avenue, North Hollywood

- Form: First wave, two story, triple equipment bay, side office bay, full width second floor
- History: Existing company moved from older nearby station
- Architect: Ellis Wing Taylor
- Setting: Community center of North Hollywood, adjacent to Recreational Center and Public Library branch, the post office, the veteran's service center, and across Chandler Boulevard from the Pacific Electric station; surrounding single-family residential neighborhood contains structures from as early as the 1910s, although much dates from the 1940s (North Hollywood Sanborn Map 1927/1948)

Number 62 (1950), 3631 Centinela Avenue, Palms

- Form: First wave, one story, single equipment bay, masonry/reinforced concrete
- History: Existing company moved from adjacent neighborhood
- Architect: Walker & Kallonzes
- Setting: Single family and small-scale multi-family (one-story duplex and triplex) residential, with interspersed institutional (e.g. church diagonally across from station), all dating primarily from the early and late 1940s; multi-family concentrated along Centinela Avenue.

Number 71 (1948), 107 South Beverly Glen Boulevard, Westwood

- Form: First wave, one story, single equipment bay, masonry/reinforced concrete
- History: Existing company moved from older nearby station
- Architect: Austin, Field, Fry & Criz
- Setting: Affluent single-family residential district, with earliest structures dating from the early 1930s and most from the late 1930s through the late 1940s

Number 74 (1950), 7777 Foothill Boulevard, Sunland-Tujunga

- Form: First wave, one story, single equipment bay, stucco on wood frame (second bay added)
- History: Existing company moved from older nearby station
- Architect: Walker & Kallonzes
- Setting: First structure in community center for Sunland-Tujunga, next to sites for later municipal office building and public library branch; adjacent neighborhood commercial strip along Foothill Boulevard, located between the two communities, underdeveloped, with scattered structures dating from 1920s, 1930s and 1940; surrounding single-family residential neighborhood contains structures primarily from the 1940s

Number 75 (1960), 15345 San Fernando Mission Boulevard, Mission Hills

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: Existing company moved from older nearby station
- Architect: C. M. Deasy
- Setting: Near San Fernando Mission and Brand Park; the surrounding commercial-industrial sites generally vacant at time of construction; nearby housing developments date generally from the 1950s

Number 76 (1951), 3111 Cahuenga Boulevard West, Studio City

- Form: First wave, one story, double equipment bay, stucco on wood frame
- History: Existing company moved from adjacent neighborhood
- Architect: W. R. Hagedohm
- Setting: In an existing residential neighborhood, located adjacent to recently-completed Hollywood Freeway (U.S. 101) and across the street from an elementary school, parts of which date from 1932; residences date from as early as the late 1920s, most from the late 1930s and 1940s

Number 81 (1950), 14123 Nordhoff Street, Arleta

- Form: First wave, one story, separate office and double bay garage, stucco on wood frame
- History: Existing company moved from distant location
- Architect: W. R. Hagedohm
- Setting: At then-empty intersection of residential Nordhoff Street and later commercial/industrial Woodman Avenue; adjacent residential to the east along Nordhoff from the late 1940s.

Number 82 (1951), 1800 North Bronson Avenue, Hollywood

- Form: First wave, one story, single equipment bay, masonry/reinforced concrete
- History: New company for new building
- Architect: Bureau of Public Buildings
- Setting: Older residential area, adjacent to recently-completed Hollywood Freeway (U.S.101), one and one-half blocks north of commercial Hollywood Boulevard; single-family residential to the east dating from the `1910s and 1920s, multi-family to the west dating from the early 1930s and early 1940s (Sanborn Map 1919/1955)

Number 86 (1961), 4305 Vineland Avenue, North Hollywood

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Charles O. Matcham (see Heitschmidt and Matcham)
- Setting: Residential single family neighborhood, with scattered multi-family, near two schools; scattered residential from 1920s, most from the late 1940s through the mid-1950s

Number 89 (1959), 7063 Laurel Canyon Boulevard, North Hollywood (altered)

- Form: Second wave, one story, double equipment bay, office bay on both sides, flat roof
- History: New company for new building
- Architect: Bureau of Public Buildings
- Setting: Suburban commercial strip, partially developed at time of construction; adjacent structure from the late 1940s through the late 1950s; single-family residential to the west from early and mid-1950s

Number 90 (1956), 7921 Woodley Avenue, Van Nuys

- Form: Second wave, one story, double equipment bay, office bays on one side, gabled roof
- History: New company for new building
- Architect: Bureau of Public Buildings
- Setting: Mixed commercial/industrial and residential, adjacent to Van Nuys Airport; residential to east primarily from late 1940s to early 1950s, with trailer court dating from 1926; commercial/industrial to west vacant at time of construction

Number 91 (1956), 14430 Polk Street, Sylmar

- Form: Second wave, one story, double equipment bay, office bay on both sides, flat roof
- History: New company for new building
- Architect: Bureau of Public Buildings
- Setting: Residential single-family neighborhood, with scattered multi-family, adjacent to park-recreation center and across the street from school; scattered residential date from 1930s and early 1940s, most from early 1950s

Number 92 (1959), 10556 West Pico Boulevard, West Los Angeles

- Form: Second wave, two story, double equipment bay, brick and stucco
- History: New company for new building
- Architect: H. L. Kahn
- Setting: Established neighborhood commercial strip along Pico Boulevard, some dating from the 1920s, most from late 1940s-early 1950s; surrounding residential single-family, with row of multi-family to the south along Ayres Avenue, dating primarily from the 1920s to the north and early 1940s-early 1950s to the south

Number 93 (1960), 19059 Ventura Boulevard, Tarzana

- Form: Second wave, one story, double equipment bay, office bay on one side, gabled roof
- History: New company for new building
- Architect: Bureau of Public Buildings
- Setting: Suburban commercial-industrial strip, mostly vacant at time of construction; surrounding residential single-family generally from the early to mid-1950s

Number 94 (1960), 4470 Coliseum Street, West Adams

- Form: Second wave, two story, double equipment bay, brick
- History: New company for new building
- Architect: Roland L. Russell
- Setting: At intersection of Coliseum Street and Martin Luther King Jr. Boulevard, next to school; single-family residential from the mid-1940s to the north, dense multi-family residential from the mid-1950s to the south

Number 95 (1959), 10010 International Road, Westchester (LAX)

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Prescott & Whalley
- Setting: Located at intersection of International Road and Century Boulevard along northern edge of LAX

Number 96 (1962), 21800 Marilla Street, Chatsworth

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Vernon Duckett
- Setting: Suburban commercial-industrial strip, mostly vacant at time of construction; small cluster of single-family residential to the northwest dating from late 1940s to late 1950s

Number 97 (1962), 8021 Mulholland Drive, Studio City

- Form: Second wave, Mid-Century Modernist mountain station
- History: New company for new building
- Architect: Prescott & Whalley
- Setting: Mountain station serving single-family residential partially developed with residences from early 1950s through early 1960s

Number 98 (1960), 13035 Van Nuys Boulevard, Pacoima

- Form: Second wave, two story, double equipment bay, brick
- History: New company for new building
- Architect: George H. Davis, Jr.
- Setting: Primarily single-family residential, with some dating from the 1910s and 1920s, most from the early 1940s through the late 1950s; dense multi-family residential (San Fernando Gardens Public Housing Project) across the street and school nearby

Number 99 (1963), 14145 Mulholland Drive, Sherman Oaks

- Form: Second wave, Mid-Century Modernist mountain station
- History: New company for new building
- Architect: Edward H. Fickett
- Setting: Mountain station serving single-family residential partially developed with residences from late 1940s through early 1960s

Number 100 (1961), 6751 Louise Avenue, Reseda

- Form: Second wave, one story, double equipment bay, office bays on both sides, flat roof
- History: New company for new building
- Architect: Bureau of Public Buildings
- Setting: Primarily single-family residential, most from the early 1940s through the early 1950s; multi-family residential along nearby Vanowen Street dating from the late 1940s

Number 101 (1962), 1414 West 25th Street, San Pedro

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Hunter & Benedict
- Setting: West 25th Street adjacent to station mostly vacant at time of construction; nearby single-family residential from the 1940s to the southeast and 1950s to the northeast

Number 102 (1962), 13200 Burbank Boulevard, Van Nuys

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Neptune & Thomas
- Setting: Suburban commercial-industrial strip, partially vacant at time of construction, with some structures dating from late 1950s-early 1960s; across from Los Angeles Valley College; surrounding residential single-family generally from the late 1940s to mid-1950s

Number 103 (1961), 18143 Parthenia Street, Northridge

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Austin, Field and Fry
- Setting: Suburban commercial-industrial strip, adjacent structures dating from late 1930s through late 1950s (structure on corner of Parthenia Street and Lindlay Avenue dates from 1878-1886); surrounding residential single-family generally from early 1940s to mid-1950s

Number 104 (1962), 8349 Winnetka Avenue, Canoga Park

- Form: Second wave, one story, double equipment bay, office bays on both sides, flat roof
- History: New company for new building
- Architect: Honnold & Rex
- Setting: One-half block from partially developed suburban commercial-industrial strip of Roscoe Boulevard with some structures dating from early 1960s, near school, across from recreational center and adjacent to multi-family residential from 1927-1935; single-family residential to the south from the 1950s

Number 105 (1962), 6345 Fallbrook Avenue, Woodland Hills

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Honnold & Rex
- Setting: Mixed commercial-residential (with future Fallbrook Mall one-half block to the north), commercial generally vacant to north at time of construction, with single structure from 1958 on corner of Victory Boulevard and Fallbrook Avenue; single-family residential to east of Fallbrook Avenue from late 1940s through late 1950s

Number 106 (1962), 23004 Roscoe Boulevard, Canoga Park

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Honnold & Rex
- Setting: Mixed suburban residential-commercial; commercial across the street dates partially from 1959; surrounding single-family residential to the south from the mid-1950s

Number 107 (1963), 20225 Devonshire Street, Chatsworth

- Form: Second wave, one story, double equipment bay, office bay on one side, flat roof
- History: New company for new building
- Architect: Raphael A. Nicolais
- Setting: Single-family residential neighborhood, surrounding lots generally vacant at time of construction; some residential to the south dating from 1961-1962

LIST OF ARCHITECTS

The following is a list of individuals and firms for which information exists.

Allen and Lutzi: William Allen and W. George Lutzi designed a number of significant government buildings. They include the 1940-1941 Burbank City Hall and the 1941-1942 South Gate Civic Center.⁴⁶

Austin, Field and Fry: The firm was an established one that had been active from the 1920s. It did a good deal of institutional work, including partnering with other firms on the design of the 1956-61 Hall of Administration, the 1958 Los Angeles County Courthouse, and the 1961 Paseo de los Pobladores, all part of the Los Angeles Civic Center.⁴⁷

Bureau of Public Buildings: The City agency responsible for design and construction of municipal buildings during the years of postwar fire station construction. The staff architect who appears to have been responsible for many of the fire stations designed by the Bureau was Nicholas Cirino. (More research is needed on the Bureau, Cirino, and other architects who may have been involved in fire station design.)⁴⁸

H. C. Chambers: Harold Coulson Chambers came to prominence in the early 1920s as the junior partner of Myron Hunt in the firm of Hunt and Chambers. Their commissions included such well-known public works as the Pasadena Public Library. Chambers was responsible for much of the firm's commercial work. Hunt retired in 1947, and Chambers continued a commercial and institutional practice for two more decades.⁴⁹

C. M. Deasy: C. M. Deasy became a partner in the firm of Deasy and Bolling. Among its institutional work is the Sylmar Recreation Center of 1961. Beginning in 1966 the firm was active in investigating the relationship between architecture and the behavioral sciences.⁵⁰

⁴⁶ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 295, 339.

⁴⁷ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 178, 259.

⁴⁸ Historical Resources Assessment, Fire Station 82, prepared by LSA Associates, July 2007, 12.

⁴⁹ Alson Clark, "Myron Hunt in California," in *Myron Hunt, 1816-1952: The Search for a Regional Architecture* (Pasadena: Baxter Art Gallery – California Institute of Technology, 1984), 42, 53.

⁵⁰ C. M. Deasy, *Design for Human Affairs* (New York: Wiley, 1974), i-ii, 180; C. M. Deasy, *Designing Places for People: A Handbook on Human Behavior for Architects, Designers, and Facility Managers* (New York: Whitney Library of Design, 1985), 8; Historic Resources Survey Report, Sylmar Community Plan Area, SurveyLA, 32.

Edward Fickett: Edward H. Fickett was a prolific architect who first gained notice for his Mid-Century Modernist tract houses in the late 1940s. While known primarily for his residential designs, his institutional work included the West Hollywood Park Library of 1959 and the passenger and cargo terminals at the Port of Los Angeles from 1962. He also designed a replica of Station Number 30, destroyed by fire, which served as the African American Firefighters Museum.⁵¹

W. R. Hagedohm: Walter Roland Hagedohm's work ranged from the El Sereno Evangelical Lutheran Church of 1928 to the Balboa Inn in Newport Beach in the early 1930s. He is best known for the two Hattem's Markets, one at Western Avenue and 45th Street from 1927, and the other at Vermont Avenue and 80th Street which opened in 1931. They are considered forerunners of the later supermarket.⁵²

Heitschmidt & Matcham: Earl T. Heitschmidt was involved in many institutional projects. He began as an associate of William Lescaze in the design of Hollywood's Columbia Broadcasting System Building in 1937-1938. He was one of the architects who designed the Wilshire area's Park La Brea Housing of 1941-42 and 1948-49, and the William Mead Homes of 1942-1943 in Boyle Heights. Together with Charles Matcham he designed an addition to UCLA's Powell Library in 1947. In 1959 they both worked with Paul Williams to remodel the Beverly Hills Hotel.⁵³

Honnold and Rex: Douglas Honnold was a well-known architect who had been in practice since the 1930s. Perhaps his best-known works were the Googie-inspired restaurants of the late 1940s and early 1950s done in cooperation with John Lautner. John Rex was primarily a residential designer working in the late 1940s and early 1950s before partnering with Honnold. His primary institutional work was the Westchester High School of 1952, designed in partnership with Sumner Spalding. Notable institutional work of Honnold and Rex includes co-design responsibility, together with Neutra and Alexander, for the Civic Center's Hall of Records in 1961-1962.⁵⁴

Hunter and Benedict: Paul Robinson Hunter was responsible for the 1952 Dickson Art Building at UCLA. Later, working together with Walter Benedict and others, he designed the 1967 Junior Arts Center in Barnsdall Park.⁵⁵

Hutchinson and Hutchinson: Notable later institutional work of this firm included the 1959 Faculty Center at UCLA.⁵⁶

⁵¹ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 268; Rapaport, *California Moderne and the Mid-Century Dream*, 147, 149-153, 161-165, 169

⁵² "El Sereno Historical Society," at <http://www.elserenohistoricalsociety.org>. Accessed September 2017; "Early Los Angeles Historical Buildings (1925+)," at <http://www.waterandpower.org/museum>. Accessed September 2017.

⁵³ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 146, 153, 182, 209, 271,

⁵⁴ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 48, 78, 87, 127, 132, 186, 259; Thomas Hines. *Architecture of the Sun: Los Angeles Modernism, 1900-1970* (New York: Rizolli, 2010), 619-622.

⁵⁵ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 148, 194.

⁵⁶ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 148.

Neptune and Thomas: The firm later designed a number of significant educational projects, including a 1969 addition to the Clapp Library at Occidental College, and buildings for the campus of Citrus College in Azusa.⁵⁷

Raphael A. Nicolais: Nicolais was originally Canadian, active in Vancouver until 1917. He moved first to Texas and then to California in the 1920s. His work ranged from the 1926 Medical Arts Building in Hollywood (later the Centro Cristiano Pentecostal) to the Joe Scott Boys Camp in Santa Clarita, built in 1956-57.⁵⁸

Orr, Strange and Inslee (Orr, Strange, Inslee and Senefeld): A prolific firm, partner Robert H. Orr began primarily as an architect of churches beginning in the 1910s. Other work ranged from stone bungalows through banks to parking garages. As Orr, Strange, Inslee and Senefeld, the firm designed the Covenant Presbyterian Church of 1962 and the Westchester Lutheran Church of 1964.⁵⁹

Prescott & Whalley: Alfred Prescott and Raymond Whalley were based in Burbank and began practicing in the late 1940s. Their firm was best known for its work in Burbank, including the County Courts Building of 1954 and the Burbank City Hall Annex of 1959. Its later Los Angeles work included the St. Jerome Catholic Church in Westchester, designed in 1966 together with Robert Weit.⁶⁰

Risley and Gould: W. L. Risley and Stanley R. Gould were best known for their university work, ranging from the UCLA School of Law in 1952 to later buildings at UC San Diego and CSU Fullerton.⁶¹

Ellis Wing Taylor: Brothers Edward Gray Taylor and Ellis Wing Taylor worked together as an architectural and engineering firm specializing in industrial structures. Their designs include the Wolfer Printing Company Building of 1929 (L.A. Historic-Cultural Monument No. 161) and the Douglas Aircraft Company's Long Beach Plant, significant for the defense effort in the Second World War.⁶²

Walker and Kalionzes: Albert R. Walker was part of the team that designed the 1941-1942 William Mead Homes in Boyle Heights. He later joined with Gus Kalionzes and others in designing the 1948 St. Sophia's Greek Orthodox Cathedral on South Normandie Avenue near MacArthur Park.⁶³

⁵⁷ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 309, 456.

⁵⁸ "Biographical Dictionary of Architects in Canada 1800-1950," at <http://www.dictionaryofarchitectsincanada.org>. Accessed September 2017.

⁵⁹ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 191, 224, 225, 455, 458, 462, 468; "Los Angeles Mid-Century Modern Churches" at <http://www.roadsidearchitecture.com>. Accessed September 2017.

⁶⁰ Historic Resources Group, "Historic Resources Assessment, 4000 E. Chevy Chase Drive, Los Angeles," August 12, 2015, 7-8; Historic Resources Survey Report, Westchester-Playa del Rey Community Plan Area, SurveyLA, 24.

⁶¹ "Modern San Diego," at <http://www.modernsandiego.com/risleygould>. Accessed September 2017.

⁶² "Douglas Aircraft Company Long Beach Plant," at <http://www.loc.gov/item/ca3187/>. Accessed September 2017; Herr, *Landmark L.A.*, 434.

⁶³ Gebhard and Winter, *Architectural Guidebook to Los Angeles*, 220, 271.

EVALUATION CRITERIA FOR POST WWII FIRE STATIONS

Summary Statement of Significance:	Resources evaluated under this subtheme are significant in the areas of Government and Community Planning and Development. Most examples are also significant in the area of Architecture. Post World War II fire stations illustrate the expansion of municipal fire protection services at a time of rapid growth in the city. They were constructed with funds from two bond issues, the first passed in 1947 and the second in 1955, in response to the need for replacement stations in older parts of the city, and new stations in areas without adequate service. They illustrate fire station design principles of the period and the need to adapt the traditional urban firehouse to the spatial and architectural nature of more suburban neighborhoods. Stations of the period represent popular architectural styles of the day and many are designed by noted architects.
Period of Significance:	1947-1963
Period of Significance Justification:	The first bond issue funding postwar stations was passed in 1947. The last station in the second wave of construction that began in 1956 was completed in 1963.
Geographic Location:	Citywide, with concentration in the San Fernando Valley and west Los Angeles.
Area of Significance:	Government; Community Planning and Development; Architecture
Criteria:	NR: A/C CR: 1/3 Local: 1/3
Associated Property Type:	Institutional/Government – Fire Station
Property Type Description:	Fire stations are institutional types designed to house firefighting equipment and firefighters within the neighborhoods they protect. They include garage bays for firefighting equipment, and office, dormitory space, and other support areas for the staff. They may also include service facilities such as hose drying towers and recreational facilities such as handball courts.

Property Type Significance: See Summary Statement of Significance above.

Eligibility Standards:

- Was constructed during the period of significance
- Is representative of municipal responses to post World War II growth
- Is associated with the 1947 or 1955 municipal bond measure

Character Defining/Associative Features:

- Retains most of the essential character defining and features of the type and style from the period of significance
- Is a good to excellent example of the Late Moderne or Mid-Century Modern style as applied to an institutional building
- Has certain functional elements, e.g. equipment bays, staff quarters, hose drying towers and flagpoles, as well as optional elements such as handball courts and training facilities
- Illustrates features of the general architectural forms discussed in the Historic Context: two-story first wave reinforced concrete; single-story first wave reinforced concrete/masonry; single-story first wave stucco-on-wood-frame; two-story second wave reinforced concrete/brick; single-story second wave sloped roof; single-story second wave flat roof; unique forms
- Illustrates relationship between the station form and the setting, e.g. two-story reinforced concrete or brick forms for center city and dense neighborhood commercial settings, single-story forms for suburban/residential settings

Integrity Considerations:

- Should retain integrity of Design, Materials, Location, Feeling, and Association
- Is still readable as a fire station and has not undergone significant alterations or additions

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