



OFFICE OF HISTORIC RESOURCES

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OHR'S ASIAN AMERICAN HERITAGE INITIATIVES ADDED TO NATIONAL REGISTER

Two complementary initiatives spearheaded by the Office of Historic Resources (OHR) related to Los Angeles' Asian American heritage have now received listing in the National Register of Historic Places.

SurveyLA's [Asian Americans in Los Angeles Historic Contexts](#), released by the OHR in 2018, established a framework to guide the identification and designation of places significant to Los Angeles' Japanese American, Chinese American, Korean American, Filipino American and Thai American communities. These contexts were funded by an Underrepresented Communities Grant from the National Park Service.

The OHR, assisted by a team of consultants led by Architectural Resources Group (ARG), compiled these five contexts into a [National Register Multiple Property Documentation Form](#), to streamline the submission of future National Register nominations for resources associated

with Asian American heritage. This multiple property submission received final approval for National Register status in January 2019.

Few sites associated with AAPI history and cultures have been officially recognized and designated under local, state, or federal programs. The Asian Americans in Los Angeles historic contexts were developed by the OHR in partnership with Asian American community leaders, telling the layered stories of Asian American and Pacific Islanders as an integral part of the history, culture, and politics of Los Angeles.



Filipino Christian Church Alumni Homecoming, 1951. (Photo Courtesy of LAPL "Shades of L.A." Project).

The OHR's scope of work for the National Park Service grant also included the submission of a single Los Angeles site for National Register listing. With input from the project's advisory committee, Filipino Christian Church (now known as Filipino Disciples Christian Church) at

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"CLIMATE HERITAGE" EMERGES AS GROWING FOCUS IN PRESERVATION

For decades, historic preservation professionals and community activists have seen real estate development pressure as the main threat to significant historic resources – with the bulldozer seen as the most pervasive symbol of destruction. But with the accelerating impacts of a changing climate, another set of threats is emerging, as changes in temperatures, rainfall, wind, soil conditions, and sea level are increasingly affecting our cultural resources.

We are already beginning to see these impacts in Southern California: last fall's wildfires destroyed many significant historic resources just outside the city of

Los Angeles, in the Santa Monica Mountains. The unique heritage in Los Angeles' hillside neighborhoods is at greater risk due to wildfires sparked in extreme weather conditions. And many of Los Angeles' lower-lying coastal communities, such as Venice, Playa del Rey, or portions of San Pedro and Wilmington, are at risk of inundation in the coming decades.

"The Greenest Building"

But even as climate change is increasingly imperiling historic resources, our historic resources also have an important role to

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HPOZ SPOTLIGHT: EL SERENO-BERKSHIRE CRAFTSMAN HPOZ

Welcome to the El Sereno-Berkshire Craftsman District HPOZ. Adopted in 2017 and set in the northeast corner of L.A., the HPOZ is across the street from South Pasadena to the north and Alhambra to the east and south. Though one of the smallest HPOZs with just 114 structures, it is rich in history. In 1906 the land was subdivided as the Short Line Villa Tract, named for two new railway stations on Huntington Drive on the District's edge, along the line connecting Pasadena to Los Angeles.

Early commuters included members of the newspaper business, as well as LA's "Father of Municipal Power," Ezra Scattergood, founder of the city's power system, chief Department of Water and Power engineer, and the man who first proposed Hoover Dam. His house was designed by famed architect Frederick Roehrig, known for L.A.'s Hayward Hotel and Pasadena's Castle Green. Another iconic architect, Charles Whittlesay, designed the massive Mission style house on Berkshire Drive. Chief Ar-

chitect for the Santa Fe Railway, he also designed the Grand Canyon's El Tovar Hotel and the Albuquerque Santa Fe Station, spreading the popularity of the Mission style throughout the southwest.

Many Craftsman, American Foursquare, and Spanish, Dutch, Tudor and American Colonial Revival homes are set in a curvilinear street pattern, like other railway suburbs including Oak Knoll, Pasadena. Surviving original features include the acorn-shaped streetlights, an Arroyo stone wall, and many trees, including Washington palms, Chinese elms, and camphors in the parkways, citrus and olive trees in front yards. Starting in the 1970s, the planned 710 Freeway extension threatened the west half of the current district with demolition. But the plan was eventually abandoned, paving the way instead for one of the city's newest HPOZs.

EL SERENO-BERKSHIRE CRAFTSMAN HPOZ MAP & WALKING TOUR



5613 Kendall Avenue (1913)
Dutch Revival, with original streetlight



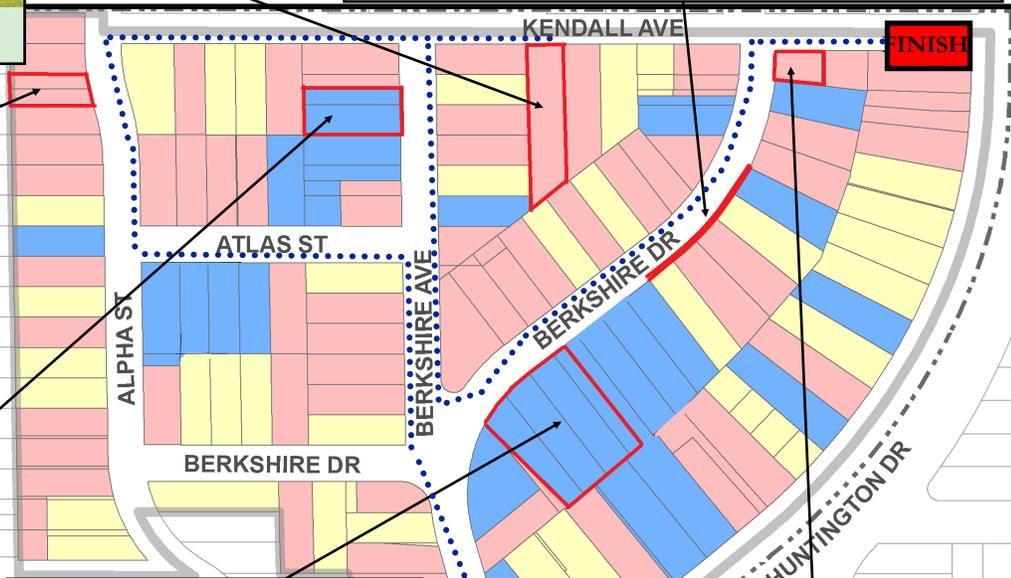
5646-5662 Berkshire Drive. Original Arroyo stone wall



4517 Alpha Street (1908)
Typical district Craftsman house



4515 Berkshire Avenue (1913)
Home of Ezra Scattergood
Designed by Frederick Roehrig



5618 Berkshire Drive (1911)
Mission Revival, with original olive trees
Designed by Charles Whittlesay



5704 Kendall Avenue (1906)
American Foursquare, oldest house in HPOZ



OHR'S ASIAN AMERICAN HERITAGE INITIATIVES ADDED TO NATIONAL REGISTER

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301 N. Union Avenue, in Historic Filipinotown was selected to be nominated. The Church's National Register listing was also approved in January.

The Church, also designated as City Historic-Cultural Monument #651, is the oldest Filipino American church in Los Angeles and has served as an important social and cultural center of the Filipino American community. The history of the church and its predecessor organization dates back to the first wave of Filipino immigration to Los Angeles, and its story largely paral-

els that of Filipino Americans in the greater Los Angeles region. Constructed in 1909 for the Union Avenue M.E. Church, the Craftsman style building with Late Gothic Revival influences was acquired by the Filipino Christian Church in 1950.

The OHR hopes that this new framework, as well as the success of the Filipino Christian Church nomination, will inspire additional grass-roots activity to pursue National Register and City Historic-Cultural Monument nominations for Los Angeles sites reflecting the rich histories of these five communities.

ARETHA FRANKLIN'S "AMAZING GRACE" COMES HOME, INSPIRING A SOUTH LOS ANGELES HISTORIC NOMINATION

New Temple Missionary Baptist Church in South Los Angeles is gaining new recognition this spring for its cultural significance, as the location where Aretha Franklin's classic gospel album. "Amazing Grace" was recorded over two nights in 1972.

Director Sydney Pollack captured the event on film for a concert documentary that was set to be released in 1972 but was shelved due to technical complications. After completing the film in 2011, producer Alan Elliott was prevented from releasing it due to litigation initiated by Franklin.

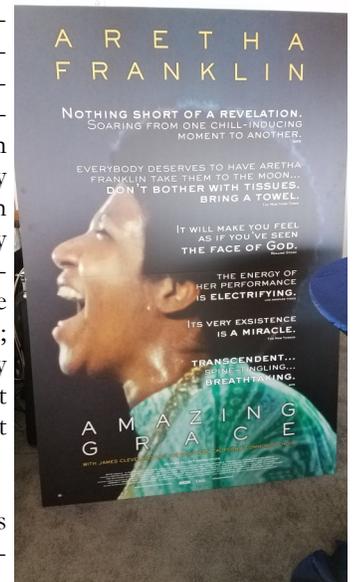
With Franklin's passing last year, her family consented to the release of the film. On March 31st, the Los Angeles premiere of the documentary "Amazing Grace" was held at the church – in the very space where the album was recorded and the documentary was filmed in 1972, and with members of the Southern California Community Choir present.

Constructed in 1932 as a movie theater, the property's 1944 alterations and addition were designed by notable Los Angeles architect Paul R. Williams. The building was converted to a church in the late 1950s and has been occupied by the New Temple Missionary Baptist Church since the 1960s.



Below, 8th District Councilmember Marqueece Harris-Dawson announces his introduction of the City Historic-Cultural Monument nomination for New Temple Missionary Baptist Church at the March 31st premiere, joined by: County Supervisor Mark Ridley-Thomas, who has supported the church's historic designation; Southern California Community Choir member Mary Hall (at left); and producer Alan Elliott (at right).

Office of Historic Resources staff will be preparing the Historic-Cultural Monument nomination for the property, for consideration by the Cultural Heritage Commission by early summer.





“CLIMATE HERITAGE” EMERGES AS GROWING FOCUS IN PRESERVATION

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play in minimizing the impacts of climate change. Simply put, preserving historic buildings can reduce carbon emissions. As architect Carl Elefante succinctly stated, “The greenest building is the one that’s already built.”

A 2011 study by the National Trust for Historic Preservation found that, even if a new building is 30% more energy efficient than a historic building, it takes between 10 and 80 years (depending on the building type) to make up for the carbon emissions expended by demolition and new construction. According to the Advisory Council on Historic Preservation, constructing a replacement for a 50,000 square foot building releases the same amount of carbon into the atmosphere as driving a car 2.8 million miles.

Mitigation vs. Adaptation

Climate change specialists seek to address our climate challenges in two ways: through “mitigation” – reducing our contributions to greenhouse gases and climate change – and “adaptation,” addressing strategies to prepare ourselves for the impacts of a changing climate. To achieve mitigation, preservation professionals are starting to ask difficult questions, such as, how do we improve the energy efficiency of historic buildings while still preserving significant historic features? Since existing buildings are responsible for approximately 40% of carbon emissions, how do we find a climate heritage “sweet spot” – bringing existing buildings as close as possible to “net zero” carbon emissions while also maximizing heritage conservation values. And how can we better quantify the carbon value of retaining and reusing historic buildings?

Under “adaptation,” how do we begin to assess which cultural resources are at greatest risk due to impacts of climate change, such as wildfire or sea level rise? In Los Angeles, can we use the data from SurveyLA, the city’s completed citywide survey of historic resources, to understand our cultural heritage that may be at greatest risk? And how can the qualities found in successful historic neighborhoods – strong cultural traditions, higher social cohesion, and walkable urbanism – help create more resilient communities in this era of rapid climate change?



Hollenbeck Terrace Apartments in Boyle Heights, the adaptive reuse of the Santa Fe Railroad Hospital (Historic-Cultural Monument #713), built in 1905, offers an excellent example of how historic buildings can be retrofitted to achieve significant energy conservation, attaining LEED Gold certification while providing 97 affordable housing units for seniors. Photo: Jim Simmons Photography

The Climate Heritage Network

To be sure, the Office of Historic Resources (OHR) does not have all of the answers to these questions, but it is an important moment to elevate these issues, expand partnerships with organizations working on resilience and sustainability, and begin learning from “best practices” around the nation and around the world.

The City of Los Angeles, through the OHR, is now participating in the [Climate Heritage Network](#), a mutual support network of city, state/provincial, tribal, and historic preservation offices, together with non-governmental organizations (NGOs) and universities, all committed to aiding their communities in tackling climate change. The Network was launched in September 2018 at the San Francisco Global Climate Action Summit.

This new network grew out of the [Pocantico Call to Action](#), drafted in 2015 by representatives of over 20 organizations who came together in Tarrytown, NY at the Pocantico Center of the Rockefeller Brothers

Fund to develop an action agenda for preserving cultural heritage in a changing climate. The Call to Action included a pledge to collaborate and ensure that cultural heritage voices and expertise are represented in climate policy discussions.

The City of Los Angeles is joining forces with other large cities, including New York and San Antonio, to learn from each other, through collaborations between multiple cities’ historic preservation officers and Chief Sustainability Officers.

The City of Los Angeles’ leadership on climate issues will be reinforced this spring with the forthcoming update to Mayor Garcetti’s Sustainable City pLAN, originally issued in 2015. The 2019 pLAN offers an opportunity to align best practices in historic preservation, including the administration of the City’s 35 Historic Preservation Overlay Zones (HPOZs), with the City’s sustainability goals.

The OHR looks forward to increased collaborations with environmental leaders and sustainability experts to ensure that the City of Los Angeles prepares itself for the cultural heritage impacts of a changing climate and reduces its own carbon emissions from older buildings to help meet the global climate challenge.



SOUTHWEST MUSEUM REQUEST FOR INTEREST SEEKS TO REIMAGINE L.A.'S FIRST MUSEUM



Photo by Thomas McDonell, Courtesy of the Autry Museum of the American West.

The Autry Museum of the American West, with the active participation of the National Trust for Historic Preservation and the Trust's community-based project Steering Committee, is seeking organizations to propose innovative and financially sustainable concepts for the revitalization and/or creative reuse of the Southwest Museum (HCM #283) and the Casa de Adobe (HCM #493), through a [Request for Interest](#) (RFI).

The Southwest Museum site's prominent 12-acre hillside location features breathtaking views of the L.A. skyline and the San Gabriel Mountains along with stunning architectural features. The museum building was constructed between 1912 and 1914, as the vision of Charles Fletcher Lummis, L.A.'s original Renaissance man, who worked with architects Sumner P. Hunt and Silas R. Burns to design the main museum building.

The museum was for decades an important part of the city's cultural landscape – a centerpiece of the distinctive “Arroyo Culture” of Highland Park/Mount Washington – with the nation's second-largest collection of Native American objects. However, many years of financial challenges and low attendance led the Southwest Museum to merge with the Autry Museum in 2003. While the Autry has completed significant rehabilitation and structural work to stabilize and maintain the museum buildings, the museum's public access has been more limited than in previous decades and its future has been uncertain.



Casa de Adobe Courtyard. Photo Courtesy of the Autry Museum of the American West.

The RFI draws upon the careful community engagement and research conducted by the

National Trust, the Autry, and the Steering Committee over the past few years, with the active involvement of City Councilmember Gil Cedillo's office. These efforts have established a set of fundamental criteria (the Four “Cs”) that must guide any successful and sustainable approach to the property:

Commitment – *A clear commitment to preserving the historic structures and celebrating the history of the site and the legacy of its founder, Charles Lummis;*

Capacity – *Demonstrate the organizational and financial capacity to undertake a project of this scale and complexity, and sustain operations over the long term;*

Community – *Consider and reflect the priorities that have been expressed by the surrounding community, connecting the property and its uses to its neighborhood and greater Los Angeles; and*

Collection – *Include opportunities for public programming that draws on the Autry's historic Southwest Museum of the American Indian Collection.*



A cow in a pasture below the Southwest Museum, 1916; Photograph: Charles Puck, Courtesy of the Autry Museum of the American West.

Potential owners/operator(s) responding to the RFI will need to demonstrate their qualifications, management, and financial capacity, as well as the community benefits of their ideas. Potential respondents can include, but are not limited to: foundations and related philanthropic organizations; museums, arts, and cultural organizations; universities; developers; brokers;

designers/architects; consultants; potential tenants; and community stakeholders.

Successful concepts will likely include a combination of uses, including public/educational programming. As part of the site's future, the Autry is interested in partnering with the new owner/operator(s) on programming that is inspired by and draws on the content of the historic Southwest Museum collections.

Questions about the RFI may be sent to the Autry and National Trust team at SouthwestRFI@theAutry.org. The deadline for responses is June 10.



L.A.'S NEWEST HISTORIC-CULTURAL MONUMENTS

The Cultural Heritage Commission and City Council designated six new Historic-Cultural Monuments (HCMs) between January and March 2019. Los Angeles' newest HCMs include the following:

HCM #1175: Community Laundry Company Building, 900 N. Highland Avenue, Hollywood



Built in 1927, the Community Laundry Company Building is a

two-story industrial building designed by W. J. Saunders in the Mayan Revival style. The building was built to house a laundry, one of many industrial facilities built in a specially-created zone to house warehouses, vaults, costume and prop houses, film laboratories and processing plants, equipment vendors, and other services to support the flourishing nearby studios.

The Community Laundry Company Building is built of concrete scored to resemble ashlar, with decorative friezes, pilasters, and other accents featuring the geometric motifs characteristic of the Mayan Revival style. It is a rare example of a 1920s industrial building constructed for Hollywood support services, and an excellent example of concrete industrial architecture.

HCM #1176: 1110-1116 S. Abbot Kinney Boulevard, Venice

This one-story commercial building, built in 1923 by developer Herbert H. Hertel, is one of the few remaining examples of streetcar-oriented commercial development predating Venice's annexation by Los Angeles. The primary elevation features six

distinct storefronts with divided-lite transoms.

In the 1960s, the property housed the studios of experimental musician Harry Partch and several

artists working within the West Coast Minimalism and Light and Space movements, including John McCracken, John Alton, and Frederick Eversley. Eversley has continuously occupied part of the property, a live-work space designed by Frank Gehry in 1967, since 1969. This site therefore serves as a testament both to Venice's original development and to its later history as an important center of artistic and cultural innovation.



HCM #1177: Apeta Momonga Mission Trail, Chatsworth

The Apeta Momonga Mission Trail is an unpaved equestrian and hiking trail running

for nearly two miles parallel to the 118 Freeway between De

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L.A.'S NEWEST HISTORIC-CULTURAL MONUMENTS

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Soto Avenue to the west and Tampa Avenue to the east. The trail originally served to connect the villages of Achoicominga and Momonga, inhabited by the Chumash, Tataviam, and Gabrieleño/Tongva people; during the period of Spanish colonization, it became part of the larger El Camino Real network that connected 21 missions, 4 presidios, and 3 pueblos between San Diego and San Francisco.

As the San Fernando Valley developed, portions of the original route were incorporated into streets and housing tracts. It was officially dedicated as the scenic equestrian and hiking "Old Mission Trail" in 1987 after a restoration by the Santa Monica Mountains Conservancy. The Trail is significant as a historic route between Native American villages and as one of the last natural, undeveloped remnants of El Camino Real in the area, linked to the historic network of trails that connected the San Fernando and Ventura Missions.

HCM #1178: A.P. Carter Residence, 5020 Ambrose Avenue, Los Feliz

The A.P. Carter Residence is a two-story single-family residence designed in 1936 by German-born architect Kurt Meyer-Radon for realtor A. Pelham Carter and his family. The Colonial Revival house, which has had only a handful of interior modifications, displays many of the style's hallmarks, including pedimented dormers, wood siding, multi-lite double-hung windows, wooden shutters, and an entry flanked by fluted pilasters.



The house is significant as an excellent example of American Colonial Revival architecture and as a notable work of architect Kurt Meyer-Radon, who also designed the Seeley Studios Building in Glendale (1925) and Chateau des Fleurs in Hollywood (1927, HCM #799).

HCM #1179: Charlotte Chase Apartments, 1074-1076 S. Genesee Avenue, Wilshire Vista/Mid-Wilshire

This two-story apartment building was designed in 1933 by R.S. Loring for Charlotte Chase and her family; originally built as a duplex, it now contains four units. The building remains an excellent example of a Spanish Colonial Revival "one-over-one" grand stair duplex, featuring a tower, covered balconies, a tiled roof, arched windows and doors, and decorative iron work. The building also features a porte-cochère with a scalloped arch, a wrap-around balcony accessed by an exterior staircase, and a number of more geometric Art Deco details.



HCM #1180: Charles H. Bevis Duplex, 1080-1082 S. Genesee Avenue, Wilshire Vista/Mid-Wilshire

Located next-door to the Charlotte Chase Apartments, this two-story apartment building was built by developer Thomas K. McClelland in 1932 and sold to Charles H. Bevis the following year.



A two-story addition was later built on the rear of the building, but the property continues to exemplify the Spanish Colonial Revival style and the duplex type, with a tower, tile roof, arched windows and entries, covered balconies, and decorative iron work, as well as a porte-cochère. The interiors of the apartments retain a number of original features, including built-in cabinets, ceiling beams, and paneled doors.