Look Up, Los Angeles!

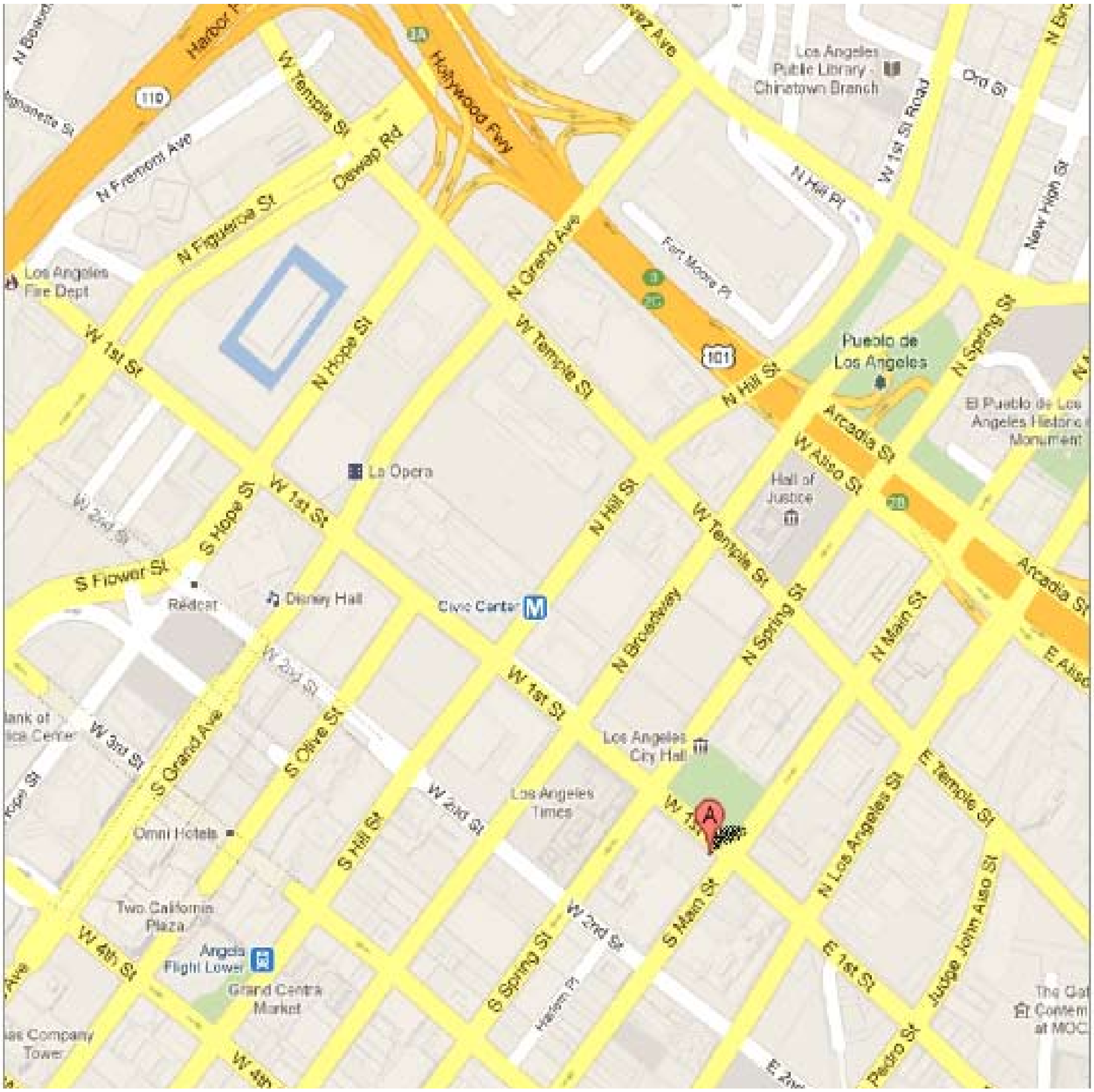
5 Walking Tours in the City Of Angels

A Walking Tour of Los Angeles - Civic Center
from walkthetown.com

America's second largest city began with 11 Spanish families comprising 44 settlers along the banks of the Los Angeles River in 1781. The regular flooding caused the homesteaders' pueblo to be moved to higher ground nearby but the settlement was little more than a ranch until Spanish Colonial rule ended in 1820. As part of a newly independent Mexico the pace of building of streets and adobe shelters picked up but even after a generation of American immigration beginning in 1848 Los Angeles remained a sleepy agricultural town with dirt streets and a population less than 10,000.

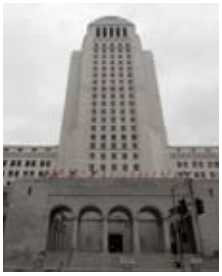
Then the Southern Pacific Railroad arrived in 1876 and oil was discovered in 1892. The population soared to over 100,000 by 1900, half a million by 1920 and a million by 1930. During that time the government needed to manage that kind of growth began to assemble along a ridge just south of the original Los Angeles Pueblo. The Civic Center became the administrative core of city, state, and federal government offices, buildings, and courthouses. Today more government workers can be found here than anywhere in the United States outside of Washington, DC.

Our walking tour of the Civic Center will step a couple blocks west into the cultural heart of downtown and a block north to where the oldest part of Los Angeles can be found preserved in a two-block area but we will begin with the building that is emblazoned on the all the City's police badges...



W Temple St
Hollywood Fwy
110
N Fremont Ave
Dewap Rd
N Figueroa St
Los Angeles Fire Dept
W 1st St
N Hope St
N Grand Ave
Los Angeles Public Library - Chinatown Branch
Ord St
N Hill Pl
Fort Moore Pl
New High St
101
Pueblo de Los Angeles
N Spring St
N Hill St
Arcadia St
W Aliso St
Hall of Justice
La Opera
W 2nd St
S Hope St
S Flower St
W 1st St
N Hill St
W Temple St
Redcat
Disney Hall
Civic Center
N Broadway
N Spring St
N Main St
Arcadia St
W 1st St
W 3rd St
S Grand Ave
S Olive St
W 2nd St
Los Angeles City Hall
Los Angeles Times
E Temple St
N Los Angeles St
Omni Hotels
S Hill St
Two California Plaza
W 4th St
Angels Flight Lower
Grand Central Market
W 2nd St
S Spring St
S Main St
E 1st St
Judge John Aiso St
S Pedro St

1. Los Angeles City Hall
bounded by Spring Street, Main Street, 1st Street and Temple Street



Englishman John B. Parkinson apprenticed for six years as a contractor/builder before coming to North America as a lark when he was 21 in 1883. He built fences in Winnipeg and learned stair-building in Minneapolis. He returned to England but was not encouraged about his prospects on the native island. He sailed back to America and came all the way to the Napa Valley in California where he again took up stair-buildings and picked up the odd architectural job every now and then. In 1889 he set out for Seattle to be a draftsman but could not get hired. Instead he opened his own architectural firm and began winning design competitions and commissions but the work dried up during the Panic of 1893. Faced with no projects, nor prospects for work in Seattle, Parkinson moved to Los Angeles in 1894 and hung out his shingle on Spring Street. In 1905 he teamed with G. Edwin Bergstrom to form what we be the City's dominant architectural firm until its dissolution ten years later. Having come of age in the Victorian era, Parkinson was still at his drafting board in 1926 to design City Hall with John C. Austin. Albert C. Martin supplied the engineering expertise for the 454-foot tower that is the tallest base-isolated structure in the world. Sand from each of California's 58 counties was mixed with water from each of its 21 historical missions to form the concrete.

ON THE SOUTH SIDE, ACROSS 1ST STREET FROM CITY HALL PARK IS...

2. LAPD Headquarters
100 West 1st Street between Main and Spring streets

The Los Angeles Police Department organized in 1869 with six paid officers starting their beats from a wing of old City Hall. The LAPD did not get their own building until 1896 and this 11-story concrete and frosted glass structure is only their third home, completed in 2009 on plans drawn by by Paul Danna and Jose Palacios. The design reflects America's increased security concerns for high-profile public buildings - the structure is set back 75 feet from the street on every side and the irregular pattern of the windows is intended to discourage possible sniper bullets.

FACING LAPD HEADQUARTERS, TURN LEFT AND WALK TO THE CORNER OF MAIN STREET. TURN RIGHT AND WALK SOUTH DOWN TO THE CORNER OF 2ND STREET.

3. Cathedral of Saint Vibiana
southeast corner of 2nd and Main streets

This is one of the last remaining buildings from the city's pioneer days but it did not arrive in the 21st century without a struggle. The Diocese of Monterey-Los Angeles began pointing towards a cathedral on this land donated by Amiel Cavalier in 1859. Over $80,000 was poured into the building which, when dedicated in 1876, could seat 1,200 parishioners in its sanctuary. The town of Los Angeles barely had 10,000 residents at the time. Architect Ezra F. Kysor supplied the Baroque-inspired Italianate design although its current appearance dates mostly to a 1920s makeover. For more than a century St. Vibiana's remained the official cathedral of Los Angeles but even its facility was being overgrown by rapidly expanding Los Angeles. The 1994 Northridge Earthquake dealt a crippling blow to the cathedral and the Archdiocese began demolition without public notice. When the belltower was being dismantled alarmed preservationists hurriedly obtained a temporary restraining order and got the structure placed on a list of America's "Most Endangered Places." After a protracted battle in and out of court the Archdiocese agreed to move a few blocks away and the cathedral was taken over by the city and sold to a developer. Today the historic structure does duty as a library and event center.

4. Higgins Building
108 West 2nd Street at southwest corner of Main Street

Thomas Patrick Higgins was born in Ireland in 1844 during the potato famine and sailed to New York when he was 20. He made a living mining and lumbering and eventually wound up chasing copper in Arizona. Higgins could not pay for fancy mechanical drilling equipment so he dug by hand - a tunnel the length of two football fields into a sun-baked Bisbee hillside. It was the start of one of America's great copper fortunes. Higgins brought his satchels full of money to Los Angeles

in the early 1900s to begin developing real estate. He started with the Bisbee Hotel at 3rd and Main and then developed this site, purchasing an existing Victorian office block for $200,000 and spending another $500,000 to construct this commercial high-rise in 1910. Architect Arthur L. Haley dressed his Beaux Arts creation in marble walls and brass fittings and pushed the building right to the newly-imposed city height limit of 150 feet, towering over its surroundings. Higgins even put an electrical power plant in the basement, one of the city's first private generators. Higgins died in 1920 so he never saw the decline of Main Street that occurred shortly thereafter and the subsequent deterioration of the neighborhood. The Higgins Building itself spent more than 30 years vacant but has recently been resuscitated as a mixed-use facility.

TURN RIGHT ON 2ND STREET. TURN RIGHT ON SPRING STREET AND RETURN TO 1ST STREET. TURN LEFT AND ON THE CORNER IS...

5. Times Mirror Square
202 West 1st Street between Spring Street and Broadway

America's fourth most-read newspaper operates from this three-building complex, centered around Gordon Kaufmann's 1934 Art Deco creation at the southwest corner of Spring Street and 1st Street. Nathan Cole, Jr., who was only 21 years old, and Thomas Gardiner put out the first edition of the *Los Angeles Daily Times* in 1881 but the two were forced to surrender the paper to their printer when they couldn't pay the press bill. Gardiner drifted into other newspaper work but Cole left journalism for real estate and eventually a post as Los Angeles city police commissioner. The new owners meanwhile recruited Harrison Gary Otis from Santa Barbara and he made the *Times* a success, tirelessly promoting both his paper and the growth of his adopted city. The massive streamlined walls of Kaufmann's Times Building are a trademark of his style - not surprising for the English architect whose crowning achievement was work on the Hoover Dam. The lobby rotunda is graced with a mural by Hugo Ballin, a classically trained artist who directed and produced silent films. When Hollywood began making "talkies" Ballin left movies and went back to art, becoming a prominent muralist at many Southern California landmarks. To the south of the Times Building is a ten-story addition from the pen of Rowland D. Crawford that housed the *Los Angeles Mirror*, a post-World War II afternoon launch by the *Times* that survived only into the 1960s, and the six-story addition along 1st Street is a 1970s structure by William L. Pereira.

CONTINUE WALKING WEST ON 1ST STREET, AWAY FROM CITY HALL. THE LOS ANGELES DOWNTOWN SKYLINE IS ON YOUR LEFT AS YOU WALK.

6. Stanley Mosk Courthouse
1st Street between Hill Street and Grand Avenue

One of the earliest Los Angeles landmarks was its glorious red sandstone Romanesque county courthouse that was raised here in 1891. Age and earthquake tremors conspired to bring it down in 1936. The justice complex that replaced it in the 1950s came with a price tag of $24 million and required a team of local architects. Exterior ornamentation was kept to a minimum but the Hill Street entrance sports a bas relief of Lady Justice on an otherwise blank wall. The building carries the name of Stanley Mosk, a Texan who served longer than any other justice on the California Supreme Court - 37 years.

CONTINUE ON 1ST STREET TO GRAND AVENUE AND THE CENTER OF THE FOUR-VENUE LOS ANGLES MUSIC CENTER. ACROSS GRAND AVENUE TO YOUR LEFT IS...

7. Walt Disney Concert Hall
111 South Grand Avenue at southwest corner of 1st Street

In 1987 Lillian Disney, wife of Walt Disney for 41 years, pledged $50 million for a new city city concert hall. She was 88 years old at the time and even though she lived until just a few weeks shy of her 99th birthday, she never saw the hall completed. And her generous gift would not even cover half the cost of the underground parking garage. When the project was completed in 2003 an estimated $274 million had been spent and there wasn't even enough money to skin world famous architect Frank Gehry's creation in the stone he designed. It was replaced with a less costly metal covering. But the building has been a triumph artistically and acoustically since it debuted as the home of the Los Angeles Philharmonic orchestra and the Los Angeles Master Chorale.

TURN RIGHT ON NORTH GRAND AVENUE.

8. Dorothy Chandler Pavilion
135 North Grand Avenue at northwest corner of 1st Street

This building was the foundation for the Los Angeles Music Center, the result of efforts by Dorothy Buffum Chandler of the *Los Angeles Times* newspaper family to find a suitable stage for the Los Angeles Philharmonic in the 1960s. Completed on plans drawn by Welton Becket in 1964, the theater seats more than 3,000 spread across five tiers. The interior space is augmented by 78 crystal light fixtures including a trio of chandeliers crafted with 24,000 individual pieces of hand-polished German crystal. The Dorothy Chandler Pavilion was beamed into living rooms around the world as the long-time home of the Academy Awards.

9. Mark Taper Forum
135 North Grand Avenue on the plaza along the west side

Welton Becket designed this perfectly cylindrical building with an exterior drum that is decorated by an atmospheric precast relief-sculpture mural by Jacques Overhoff and surrounded by two reflecting pools. Funds for the building were provided in 1962 by Mark Taper who ran shoe stores in England in the 1920s and invested the money wisely in California real estate. The 750-seat Taper is most often used by the Center Theater Group and has hosted many world premiere productions.

10. Ahmanson Theatre
southwest corner of North Grand Avenue and Temple Street

This is the final of Wilton Becket's 1960s trifecta of performance venues for the Los Angeles Music Center; it carries the name of Howard Ahamnson who made his fortune selling fire insurance. It opened in 1967 and boasts the the largest theatrical season-ticket subscription base on the West Coast.

TURN RIGHT ON TEMPLE STREET.

11. Cathedral of Our Lady of the Angels
555 West Temple Street between Grand Avenue and Hill Street

When the town's Archdiocese agreed to abandon Saint Vibiana, these five acres are where they came to minister to the estimated four million Catholics in their care. Spanish architect Rafael Moneo created the post-modern cathedral with a series of every angle except 90-degree right ones. The 12-story tall structure that opened in 2002 can handle over 3,000 worshipers at any one time. The final price tag of $189 million - $3 million for the main bronze doors alone - prompted criticism that church money could have been better spent on social programs.

12. Hall of Records Building
320 West Temple Street at southeast corner of Hill Street

Completed in 1958, this is a rare commercial highrise from one of the most significant modernist architects of the 20th century, Richard Neutra, with a design assist from his partner of ten years, Robert E. Alexander. The Hungarian-born Neutra came to the United States when he was 31 in 1923 and his first work in Los Angeles was in landscape architecture. He developed his own practice and went on to design numerous buildings embodying the International Style, twelve of which are designated as Historic Cultural Monuments around the City.

13. Clara Shortridge Foltz Criminal Justice Center
210 West Temple Street at southeast corner of Broadway

During a four-decade career architect Adrian Wilson shepherded many landmark downtown Los Angeles buildings to grand openings, including this block-filling house of justice with 850,000 square feet. Such high-visibility cases as the O.J. Simpson murder trial, the Phil Spector murder trial and the trial of Dr. Conrad Murray for the death of Michael Jackson took place here.

14. L.A. County Hall of Justice
211 West Temple Street at northwest corner of Broadway

This grand Italian Renaissance structure dressed in granite was constructed in 1925 to serve a full menu of legal functions for Los Angeles County. The Sheriff's Department was here, the Coroner (autopsies on Marilyn Monroe and Robert Kennedy were performed here), both the District

Attorney and Public Defender's offices were here, and the building served as the primary county jail (Charles Manson and Bugsy Siegel were each incarcerated here for a time). After the Northridge Earthquake struck in 1994, causing damage across 2,192 square miles of Southern California, the building was declared unsuitable for occupancy. It has stood silent and unused ever since although there is talk of bringing the Sheriff's Department back. Even if you never ran afoul of California law you might recognize this city icon from scores of movies and television shows, including *Dragnet* and *Perry Mason*.

15. United States Court House
Spring Street, Temple Street, and Main Street

This is the third federal building to be constructed in Los Angeles; the second, from 1910, was torn down in 1937 to make way for this one. Gilbert Stanley Underwood, who maintained a busy practice providing plans for post offices and courthouses and was the Department of Interior's go-to designer for national park lodges, created this Art Moderne tour de force. The building soars seventeen stories after stepping back from the lower stories, much as its neighbor to the south, City Hall does. When it was finished the courthouse, clad in polished gray granite and pink terra cotta was the largest federal building in the West.

TURN LEFT ON MAIN STREET.

16. Triforium/Los Angles Mall
northeast corner of North Main and Temple streets

The Mall was designed in the 1970s by Robert Stockwell who hired artist Joseph Young to create a distinctive work to crown the project. The Triforium blended art and technology into the tower from which Young originally planned to fire laser beams into space. That proved too costly for a sculpture already hovering around a million dollars. Instead the Triforium became the first public sculpture to synchronize light and sound by the use of a computer. That primitive computer, however, was overwhelmed by its task and the Triforium never quite performed as designed and fell

into disrepair. After spending practically its entire life in the dark the lighting effects were restored in 2006.

CONTINUE ON MAIN STREET ACROSS THE SANTA ANA FREEWAY AND INTO THE SITE OF THE PUEBLO DE LOS ANGELES WHERE THE CITY BEGAN IN 1781.

17. Masonic Hall
416 North Main Street on northeast corner of Acadia Street

Builders William Hayes Perry and James Brady were constructing a simple brick structure on this corner for their carpentry and furniture-making business in 1858 when members of Perry's Masonic Lodge 42 made him an offer he couldn't refuse - build a lodge room on the second floor and we'll loan you money for construction and pay $20 a month rent. Lodge 42 boasted several prominent members, including the first two mayors in the American period, Alpheus P. Hodge and Benjamin D. Wilson. The building's current Italianate appearance dates to the 1870s when it received a facelift to bring it in harmonious step with its new neighbors to the north. The Masons drifted away before 1900 but the building trundled on, doing time as a boarding house and pawn shop. In 1981, however, the Freemasons returned to the historic space as the home for Los Angeles City Lodge 841.

18. Merced Theatre
420 North Main Street

Constructed in 1870, this is one of the first structures in Los Angeles erected specifically as an entertainment venue. William Abbot, the son of Swiss immigrants, was the impresario and he named the theater for his wife, Maria Merced Garcia. Architect Ezra F. Kysor provided the ornate Italianate design, all the rage on American streets at the time. There were performances in both English and Spanish and the Merced was quickly established as the center of the town's theater activity but its heyday was short-lived. Competition and a smallpox epidemic conspired to end of the Merced's run on New Year's Day, 1877.

19. Pico House
430 North Main Street at southeast corner of the Plaza

Pio Pico experienced most of the 19th century, being born in 1801 and living until 1894. He was born a Spaniard in New Spain, became a Mexican citizen as a young man, and finally obtained United States citizensship. Pico started in business by running a tanning hut and crude saloon in 1821 and became one of the richest and most influential men in Alta California. He put in two stints as governor of Alta California, including the last under Mexican rule. Pico held no grudges for long, however, and threw himself into business, eventually controlling over a half-million acres of land. In 1868 he and his brother Andres sold most of their San Fernando Valley lands to acquire funds for what they planned to be the "finest hotel in Los Angeles." The Picos hired the town's leading architect, Ezra F. Kysor, to design the 82-room guest house. He delivered the first three-story building in town in an Italianate style with its stucco walls scored to resemble granite. Unfortunately the later years of Pico's life were not distinguished by the success of his early days. Financial reversals caused him to lose the hotel in 1880 and he lived out his life in near poverty.

20. Vickrey-Brunswig Building/Plaza House
501 North Main Street

This pair of 1880s commercial buildings have recently been revived from a 1991 fire. William Vickrey's distaste for the family farm and cold Illinois winters set him on a business odyssey across the country after he finally left in 1872 when he was 28. He moved to Kansas to be a shopkeeper and got involved in organizing a bank which led him to another bank in Arkansas. In 1881 he purged those interests and brought his family to Los Angeles to take charge of the Rosedale Cemetery. He was back in the financial game in 1887 as president of the East Side Bank and constructed this substantial five-story brick building as its home. In 1897 it was sold to the Braun Drug Company which became the Brunswig Drug Company ten years later. The Plaza House is an 1883 creation of architect Octavius Morgan, a partner of Ezra F. Kysor. The client was Philippe Garnier, a French immigrant, who sailed to California when he was 18 in 1859 to raise sheep with his brothers. He developed several Los Angeles properties and this one included retail space and a

small residential hotel upstairs. The buildings now house LA Plaza de Cultura y Artes, a cultural center dedicated to Los Angeles' Mexican American heritage.

21. Plaza Church
535 North Main Street

La Iglesia de Nuestra Senora la Reina de Los Angeles - the Church of Our Lady the Queen of Angels - is the oldest church in Los Angeles, dedicated on December 8, 1822. Constructed by local residents, the adobe church has seen many restorations through the decades but is still conducting services which makes it the oldest building in the city still serving its original purpose.

22. La Plaza Park
east side of North Main Street

A city-square was always the center of commercial and social life in early Los Angeles under Spanish rule and Mexican rule. This is the third location for La Plaza, the first being closer to the Los Angeles River to the southeast. Flooding forced a retreat to higher ground across the street and has been here for the better part of 200 years. It may not look the same but the festivals and celebrations are timeless.

23. Simpson-Jones Building
northeast corner of North Main Street and the Plaza

This land was owned by a Los Angeles mayor, Cristobal Aguilar, and the first governor of California from the southern end of the state, John Downey. The site contained the rambling adobe home of the John and Doria Jones that was sacrificed in a street widening in the 1880s. Doria Jones constructed this building in 1894 to house the works of the William Gregory Engine Company, known as Moline Engines. The current appearance on Main Street dates to 1960 and an attempt to dress up the old machine shop as a Mexican-styled bank.

24. Machine Shop
620 North Main Street

This low-slung commercial brick building was constructed around 1915 as a machine shop with arched openings and access to both Main Street and Olvera Street. After Olvera Street was transformed into a Mexican marketplace the machinery was replaced with cushioned seats for the short-lived Leo Carillo Theater. For its new life, two of the arches were unfortunately filled in and stuccoed over.

25. Sepulveda House
622-624 North Main Street

Señora Eloisa Martinez de Sepulveda came north from Senora, Mexico with her family when she was 11. She married Joaquin Sepulveda and when he died in 1880 after 23 years of marriage she

was a wealthy single woman. Señora de Sepulveda believed Main Street was poised to become the commercial heart of the about-to-boom Los Angles. She poured $8,000 into the town's first Victorian mansion that she hoped would be the cornerstone of an urbane, Eastern-style shopping district. It never happened and the Sepulveda House sat in the midst of machine shops and boarding houses that did a brisk trade in the pleasures of the flesh. Señora de Sepulveda gave the house to her favorite niece in 1901, two years before she died. After Union Station opened across the street the house did duty as a USO canteen and was a favorite stop for GIs passing in and out of town. Refurbished today, the Sepulveda House operates a visitor center.

26. Italian Hall
644 North Main Street at southeast corner of Cesar E. Chavez Avenue

Italian immigrants began settling in the El Pueblo in 1855 and made their mark with businesses and development of several buildings. This Italian community center for meetings, banquets and entertainment was constructed in 1908 on plans drawn by 42-year old architect Julius W. Krause. The south wall features a full-width mural painted in 1932 by David Alfaro Siqueiros, a Mexican social realist painter who was one of the founders of Mexican Muralism. Siqueiros was also a political extremist who participated in an unsuccessful attempt to assassinate Russian Marxist politician Leon Trotsky in 1940 and his work here that featured an Indian bound to a double cross, surmounted by an imperialist eagle and surrounded by pre-Columbian symbols and revolutionary figures sparked such controversy that it was whitewashed over before being restored.

TURN RIGHT ON CESAR E. CHAVEZ AVENUE. THE TWIN-TOWERED BUILDING AHEAD ON THE LEFT, ACROSS ALAMEDA STREET, IS...

27. Los Angeles Terminal Annex
900 North Alameda Street

The grand building with the Spanish Colonial Revival flavor was constructed in 1940 for the most mundane of purposes - sorting the mail. Architect Gilbert Stanley Underwood used part of the $3

million construction budget to insure harmony with Union Station across the street. Even with 400,000 square feet of working space the facility was overwhelmed within ten years and a $12 million expansion was required.

BEFORE YOU REACH ALAMEDA STREET, TURN RIGHT THROUGH THE STONE PILLARS ONTO THE STREET WHERE LOS ANGELES WAS BORN...

28. Olvera Street

The oldest part of Los Angeles, this short street was known as Wine Street until 1877 when it took the name of Augustin Olvera, a city councilman and judge who presided over his first trials from his home just off the dirt street. It was also about that time that the town began to leak out to the south, down Spring Street and Broadway and Main Street. It wasn't long before the area around Olvera Street slid into disrepair and it was an unsavory stew of drifters, vagrants and other shady characters that greeted Christine Sterling, a San Francisco socialite recently transplanted to Los Angeles, when she saw the neighborhood for the first time in 1926. But smitten with the town's Spanish-flavored heritage, she dreamed of a Mexican marketplace that would mix Latin romance with a healthy dose of capitalism. She was able to stir the imagination of *Los Angeles Times* publisher Harry Chandler, a powerful ally, with her plans but the City Council took years to come around. Finally on Easter Sunday 1930 the Paseo de Los Angeles opened as "A Mexican Street of Yesterday in a City of Today." It was a instant success and today Olvera Street continues to pay homage to old Mexico in 27 historic buildings housing shops and restaurants as part of Los Angles State Historic Park.

29. Pelanconi House/La Golondrina
West 17 Olvera Street

This is the oldest brick house in Los Angeles, assembled by Giuseppi Cavacciand, a vintner. Antonio Pelanconi purchased the house in 1871 and it has been a restaurant since 1930 when the street was reborn as a tourist destination - the oldest eatery on Olvera Street.

30. Avila Adobe
East 10 Olvera Street

This is the oldest building in Los Angeles, created from sun-baked adobe bricks in 1818 by Don Francisco Ávila, a wealthy cattle rancher. During the last gasps of the Mexican-American War U.S. Navy Commodore Robert F. Stockton fought his way into Los Angeles from San Diego and made the adobe, the largest structure in the area, his temporary headquarters for what turned out to be the final three remaining days of the war. The adobe spent many deteriorating years as rental property until earthquake tremors finished it off in the eyes of the City, which condemned it in 1928. It was that date with the wrecking ball that ignited Christine Sterling's campaign to resurrect Olvera Street. She took over ownership of the property and would remain until her death in 1963.

WHEN YOU REACH THE PLAZA TURN LEFT, TOWARDS ALAMEDA STREET.

31. Plaza Methodist Church
south end of Olvera Street at Plaza

This is the site of the adobe of Agustin Olvera, the namesake of Olvera Street. The Methodists began sending missionaries to Los Angeles around 1880 to tend to the spiritual needs of Mexican and Chinese immigrants. This church was constructed in 1926; its appearance dates to the 1960s. The attached Biscailuz Building (named in 1968 after Eugene Biscailuz who assisted Christine Sterling to preserve this swatch of historic Los Angeles in his post as a city sheriff) was built at the same time and did duty as the United Methodist Church Conference headquarters, the Plaza Community Center and the Consulate-General of Mexico. Today it houses the administrative offices of the El Pueblo organization.

FOLLOW THE WALK OVER TO ALAMEDA STREET TO HAVE A LOOK AT...

32. Union Station
800 North Alameda Street

They don't build 'em like this anymore. Literally. Los Angeles Union Passenger Terminal was the last of the grand railroad stations to be constructed in the United States when it opened in 1939. As it is, its 18 tracks and seven platforms make it modest in size compared to other "union" stations that preceded it around the country. The station took over service from La Grande Station and Central Station and originally served the Atchison, Topeka and Santa Fe Railway, Southern Pacific Railroad, and Union Pacific Railroad, as well as the Pacific Electric Railway and Los Angeles Railway. The father-and-son team of John and Donald Parkinson were the lead architects on the team that delivered a blend of old world Mission Revival and trendy Streamline Moderne styles for the terminal. Union Station is generously landscaped with gardens, not the usual greeting an urban rail traveler typically receives when stepping off the train.

TURN AND RETRACE YOUR STEPS ALONG LOS ANGELES STREET AS IT CURVES ALONG THE PLAZA.

33. Fire House No. 1
126 Plaza Street at Los Angeles Street

This brick building was the first structure in Los Angeles to be erected for the sole purpose of housing fire fighting equipment and personnel. The price tag in 1884 was $4,665. A chunk of that money was used by architect William Boring to design stables inside for the horses. Boring hailed from Illinois where the fire horses no doubt appreciated such an amenity whereas Los Angeles horses may have preferred to stay outside all year. Boring even included a turntable in the floor so firemen did not have to waste time backing the horses out of the station house. The company moved out in 1897 and the building avoided demolition by toiling for a parade of masters as a flop house, a saloon and more. In 1960 the old paint was scraped away and the eyesore spruced back up in a restoration as a museum.

34. Garnier Building/Chinese American Museum
425 North Los Angeles Street

This is another property developed by Philippe Garnier, in 1890 with brick and stone trim. It was a larger structure at the time; the southern portion was sacrificed for the freeway in the 1950s. Since 2003 the Chinese American Museum, the first museum devoted to the experience of Chinese Americans in California, has operated here. Before this area was cleared to make room for Union Station in the 1930s this was the original Los Angeles Chinatown.

CONTINUE ON LOS ANGELES STREET AND CROSS THE FREEWAY. AT TEMPLE STREET TURN RIGHT.

35. James K. Hahn City Hall East
200 North Main Street at southeast corner of Temple Street

This adjunct to handle an overflowing city government was raised in the 1970s on plans from Jesse Earl Stanton and William Francis Stockwell, whose fingerprints are on much of the newer work in the Civic Center. James K. Hahn only served one term as mayor, ending in 2005, but he was also city attorney and controller during a long career of public service. He is the only person to have been elected to all three posts.

YOU HAVE NOW RETURNED TO THE TOUR STARTING POINT.

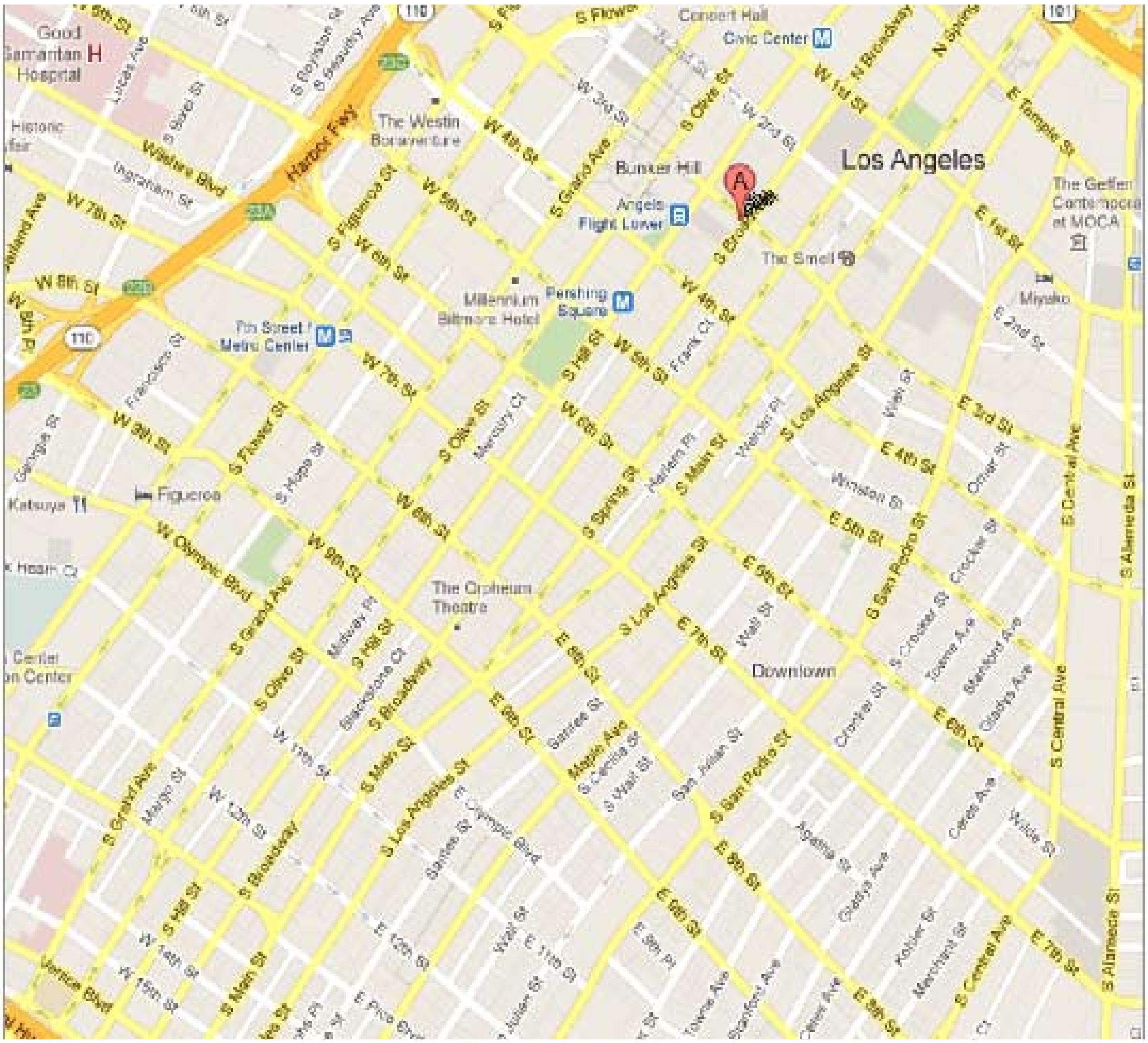
A Walking Tour of Los Angeles - Downtown
from walkthetown.com

Los Angeles has often been characterized as a jumble of "suburbs in search of a city." But Los Angeles has always boasted a significant downtown and it looks a whole heck of a lot like it did eighty years ago. Unlike Manhattan (on an island) or Philadelphia (squeezed between two rivers) or Chicago (pressed against a lake), developers in Los Angeles could build freely to the west rather than destroy existing structures.

But far from being an amorphous blob, downtown Los Angeles followed a rigid development pattern in its formative years. The first break-out from the original settlement in the early 1900s took place south along Spring Street (the banks) and Main Street (the businesses) and Broadway (the theaters). Restless entrepreneurs began pushing a few blocks west along 7th Street around 1915 and by 1920, the city's private and municipal rail lines stretched for over 1,000 miles into four surrounding counties with downtown as the hub.

As a developing town in the early 1900s the Los Angeles City Council passed a height restriction of 150 feet on skyscrapers to insure the famous Southern California sunshine actually reached the sidewalk. So early buildings marched like matched teeth up and down Spring Street and Main Street. After a half-century the height limit was rescinded and rather than tear down and rebuild the business district packed up and moved west to Flower Street and Hope Street and Figueroa Street and built to the sky.

Our walking tour will maneuver through these steel-and-glass monoliths on the blocks that do much to define the Los Angeles skyline. We will see the town's tallest skyscrapers and also see some its finest Renaissance Revival architecture but we will begin at a place that has endured since the Los Angeles days of dirt streets when cypress and citrus trees were planted and a picket fence erected to keep roaming livestock from trampling the plantings...



Good Samaritan Hospital
Concert Hall
Civic Center
The Westin Bonaventure
Harbor Fwy
Bunker Hill
Los Angeles
Angels Flight Lower
The Smell
The Geffen Contemporary at MOCA
Miyako
Millennium Biltmore Hotel
Pershing Square
7th Street / Metro Center
Figueroa
Katsuya
The Orpheum Theatre
Downtown
W 4th St
W 5th St
W 6th St
W 7th St
W 8th St
W 9th St
W 1st St
W 2nd St
W 3rd St
E 1st St
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E 11th St
E 12th St
W 12th St
W 14th St
W 15th St
Wilshire Blvd
W Olympic Blvd
E Olympic Blvd
E Pico Blvd
Venice Blvd
E Temple St
N Broadway
N Spring St
S Figueroa St
S Flower St
S Hope St
S Grand Ave
S Olive St
S Hill St
S Broadway
S Spring St
S Main St
S Los Angeles St
S San Pedro St
S Central Ave
S Alameda St
S Maple Ave
Santee St
Wall St
Crocker St
Towne Ave
Stanford Ave
Gladys Ave
Ceres Ave
Wilde St
Merchant St
Kohler St
Agatha St
San Julian St
Winston St
Werdin Pl
Harlem Pl
Frank Ct
Mercury Ct
Stateside Ct
Midway Pl
Ingraham St
Francisco St
Georgia St
Lucas Ave
Maple Ave

1. Pershing Square
bounded by 5th Street to the north, 6th Street to the south, Hill Street to the east, and Olive Street to the west

In 1866 this 5-acre block was dedicated as a public square, known familiarly as "the Lower Plaza," being located south of the Pueblo de Los Angeles. It was the first of a parade of names that ended in 1918, a week after World War I ended and the space was renamed in honor of General John Joseph "Black Jack" Pershing. At some point the owner of a nearby beergarden, German immigrant George "Roundhouse" Lehman, planted small native Monterey cypress trees, fruit trees, and flowering shrubs around the park, and maintained them until his death in 1882. The plantings grew sub-tropically lush, and the park became a shady oasis and an outdoor destination for the city. The entire park was demolished and excavated in 1952 to build an underground parking garage and the park above became an eyesore. It was finally closed in 1992 and underwent a major $14.5-million redesign and renovation by landscape architects Ricardo Legorreta of Mexico, and Laurie Olin of the United States. Today's park is peppered with public artworks including a 10-story bell tower.

EXIT PERSHING SQUARE TO THE WEST, TO THE MIDDLE OF OLIVE STREET.

2. The Biltmore Hotel
515 South Olive Street at Pershing Square

Canadian-born John McEntee Bowman started working in America in a men's clothing store in Yonkers, New York but drifted into the hotel business at the Holland House Hotel. The owner died in 1913 and Bowman plucked his new Biltmore hotel from the estate, building it into a world-wide chain of top-shelf hotels. For this hotel in 1923, that was to fill half a city block, Bowman staked his $7 million budget on a new New York architectural firm started by Leonard Schultze and S. Fullerton Weaver. Schultze and Weaver blended Italian Renaissance styling with the regional Spanish Revival and Mediterranean Revival traditions to create the 11-story, 1,500-room guest house that was the largest hotel west of Chicago. The Los Angeles Biltmore instantly became the premier luxury hotel in town. The Academy of Motion Picture Arts and Sciences was founded

at a luncheon banquet in its Crystal Ballroom in 1927 and over the next 50 years several Oscar ceremonies were held here. If you have watched any movies or television shows at all you have no doubt encountered the Biltmore on screen.

FACING THE BILTMORE, TURN RIGHT ON OLIVE STREET AND WALK UP TO THE CORNER OF 5TH STREET. ACROSS 5TH STREET TO YOUR RIGHT, BESIDE THE PARKING LOT, IS...

3. Guaranty Trust Building
401 West Fifth Street at northwest corner of Hill Street

Architect John Parkinson was joined by his son, Donald B. Parkinson in 1920 and the firm created some of the town's finest buildings, City Hall and Union Station among them. Here they applied the Art Deco treatment tinged with Gothic details to this highrise office building in 1930; it is dressed in stone-colored tile. Sharp-eyed fans of television's *Lou Grant*, the spinoff for Mary Richard's irascible newsroom boss from the *Mary Tyler Moore Show*, will recognize the building as the home for the fictional *Los Angeles Tribune*.

BEYOND THE PARKING LOT, THE FOUR-WINGED BUILDING IS...

4. Subway Terminal Building
417 South Hill Street

This luxury apartment complex began life as the downtown terminus for the "Hollywood Subway" branch of the Pacific Electric Railway Interurban rail line. The subway opened in 1925 and reached peak usage in the 1940s, carrying an estimated 65,000 passengers underground every day. The car culture won out in the 1950s, however, and Pacific Electric removed the tracks after the last train, waving a banner reading "To Oblivion," rolled through the tunnel on June 19, 1955. Twelve years later the tunnel was filled in. Leonard Schultze and S. Fullerton Weaver came out from New York to design the multi-towered terminal in a distinctive Florentine exterior.

TURN LEFT ON 5TH STREET.

5. Southern California Edison Building
601 West Fifth Street at northwest corner of Grand Avenue

Utilities around the country favored Art Deco buildings for their brawny plants in the 1920s and 1930s and this 14-story home of the Southern California Edison Company was no exception. Architect brothers James Edward and David Clark Allison, who began working in Pittsburgh, Pennsylvania before transplanting to Los Angeles in 1910, drew up the plans. They dressed the lower stories in limestone and used buff-colored terra cotta to finish the higher floors. It was the second home for the primary supplier of electric power in southern California and appropriately this was one of the first buildings constructed with electricity providing all heating and cooling functions. Much of the building's ornamentation is energy-themed from the Merrell Gage sculptures at the entrance to the mural in the marble-encrusted lobby by Hugo Ballin, a classically trained artist who directed and produced silent films. When Hollywood began making "talkies" Ballin left movies and went back to art, becoming a prominent muralist at many Southern California landmarks.

THE TOWER NEXT DOOR LOOMING OVER THE EDISON BUILDING IS...

6. U.S. Bank Tower
633 West Fifth Street at northeast corner of Hope Street

Here are the stats for the 1,018-foot skyscraper designed by Henry Cobb in the late 1980s. It is the tallest building in California, the tenth-tallest in the United States and the 55th tallest in the world. It was the tallest building in the world ever to be erected in a major earthquake region at the time of its construction (now second highest) and was designed to withstand a reading of 8.3 on the Richter Scale (the Northridge earthquake in Southern California in 1994 was 6.7, the San Francisco Bay earthquake in 1989 was 6.9). Los Angeles building codes required a heliport on the roof so it is the tallest building in the world where a helicopter can land. The distinctive crown is illuminated

glass that is thematically lit throughout the year. The skyscraper was funded as part of a billion-dollar redevelopment project following a pair of fires that torched the Los Angeles Library across the street so it was known as Library Tower until naming rights were sold. The skyscraper is often shown on screen to establish a movie setting as downtown Los Angeles and its biggest star turn to date came in Independence Day when it is the first structure destroyed in the alien invasion.

TURN LEFT ON GRAND AVENUE. HALF WAY DOWN THE BLOCK ON THE RIGHT IS...

7. Hilton Checkers Hotel
535 South Grand Avenue

This 1927 Moorish-influenced hotel was one of the last project in the career of architect Charles Frederick Whittlesey who made his reputation in the desert Southwest and pioneered the use of reinforced concrete in California. Whittlesey became chief architect for the Atchison, Topeka and Santa Fe Railroad in 1900 when he was only 33. Here Whittlesey was asked by lawyer-developer William Henry Anderson to create 348 light-filled airy rooms on a slender lot 60 feet wide and 160 feet deep. The sandstone facade is littered with fanciful gargoyles and once boasted carved renditions of the Christopher Columbus' Santa Maria and the Pilgrims' Mayflower. The 12-story hotel was shuttered in 1985 but has been renovated and is greeting guests again.

TURN RIGHT ON THE WALKWAY ON THE NORTH SIDE OF THE HILTON CHECKERS (YOUR RIGHT SIDE AS YOU LOOK AT). WHEN YOU GET TO THE END OF THE HOTEL LOOK LEFT TO SEE...

8. Aon Center
707 Wilshire Boulevard

This is the City's second-tallest building and California's as well. Designed by Charles Luckman, it reigned as the state sky king from its completion in 1973 until the Library Tower came along

in 1989. The 62-story, 858-foot tower is unusually slender and even more remarkable is that the project was completed before deadline and under budget. When First Interstate Bank moved here from Spring Street when this tower opened it triggered a stampede of banks to this part of town and quickly ended Spring Street's days as the "Wall Street of the West."

FOLLOW THE WALK AS IT OPENS TO YOUR RIGHT INTO THE PLAZA PAST THE BUILDING ON YOUR RIGHT, THAT IS...

9. Los Angeles Central Library
630 West Fifth Street with entrances on Hope and Grand streets

The Central Library complex is the hub for 72 branches and more than six million volumes, one of the world's largest library systems, started in 1872. The historic core building is named for its architect, Bertram Grosvenor Goodhue who apprenticed in the Victorian Age and helped popularize Spanish Colonial architecture in California. Here Goodhue blended Egyptian and Byzantine influences into his stylistic stew for the library that was designed in 1924 just before Goodhue's death at the age of 54. Carleton Monroe Winslow shepherded the building to completion, as he did for several of Goodhue's projects, in 1926. Look up to see a pyramid atop the central tower decorated with mosaic tiles and with a hand holding a torch representing the "Light of Learning" at the apex. The Library had a date with the wrecking ball in the 1970s but the citizen-led movement to save the building resulted in the formation of the Los Angeles Conservancy that now numbers over 6,000 members and is the largest local preservation organization in the country. The Modernist interpretation of the Beaux Arts style on the southwest corner of Grand Street is a 1991 addition.

CONTINUE WALKING THROUGH LIBRARY PARK OUT TO FLOWER STREET AND TURN LEFT.

10. California Club
538 South Flower Street

This is the fourth, and by far longest tenured, clubhouse for the private California Club that held its organizational meeting on September 24, 1887. Formed to provide recreation and fine dining to its members, it is the oldest such club in southern California. The architect, Robert D. Farquhar, won a Distinguished Honor Award from the American Institute of Architects for the Italian Renaissance design after the building was completed in 1930.

11. General Petroleum Headquarters/Pegasus Lofts
612 South Flower Street at southeast corner of 6th Street

University of Washington classmates Walter Wurdeman and Welton Becket settled in Los Angeles in 1933 and set about designing some of the town's largest and most notable buildings. In 1947 for General Petroleum they innovated the use of cost- and weight-saving aggregates that created a modular, easy-to-partition building. Today the office building is doing residential duty as the Pegasus Lofts, the name taken from the logo for General Petroleum's Mobil brand gasoline.

12. Roosevelt Building
727 West 7th Street at northeast corner of Flower Street

The brawny structure holding this corner, crafted in the Italian Renaissance Revival style by Alexander Curlett and Claud Beelman, was the largest office building in southern California when it opened in 1927. The exterior is terra cotta molded to look like rusticated stone blocks. The

Roosevelt, named for President Theodore Roosevelt, has been re-born as residential lofts and much of the building's character was retained in the conversion.

TURN RIGHT ON 7TH STREET AND TAKE A FEW STEPS TO SEE ONE OF THE MOST CELEBRATED BUILDINGS IN LOS ANGELES...

13. The Fine Arts Building
811 West 7th Street at northeast corner of Figueroa Street

This building was conceived as studio and selling space for high end artists and architects Albert R. Walker and Percy A. Eisen, known for their stylish creations, were hired to design the tower. Walker and Eisen tapped the Romanesque Revival style and outfitted their 12-story high-rise with a Spanish Renaissance-inspired mezzanine to display the works of art. The Fine Arts Building lobby was augmented with terra cotta and tiles from Pasadena kilns of Ernest Batchelder. The master craftsman himself was on site to handle the implementation and the price tag for the tile work alone was $150,000. Also on site was Claremont artist Burt William Johnson, who suffered a heart attack while working on the signature sculptors. He survived and was able to direct his assistants but Johnson died three months after the building opened in 1926. He was only 37. The high-style art concept didn't work and the building trundled on as elegant office space for such tenants as Signal Oil.

TURN AND WALK EAST ON SEVENTH STREET, ONE OF THE MOST STORIED COMMERCIAL THOROUGHFARES IN TOWN...

14. Barker Brothers Furniture Building
818 West 7th Street at southeast corner of Flower Street

Obadiah Truax Barker was an Indiana man who ran retail operations in the Hooiser state and then in the small mining community of Colorado Springs, Colorado in 1872. He came to Los Angeles in 1879 for a horticulture show and a year later he had moved his family to the frontier town

with dirts streets ad went into the furniture and carpet business with a new partner, Otto Mueller. Barker soon bought out Mueller and brought his sons, Obadiah, William and Charles into the business and by 1898 when the enterprise became Barker Brothers it was the largest department store in Southern California. In 1926 the business relocated to this 11-story commercial showplace, designed by Alexander Curlett and Claud Beelman. Their new home was finished with black walnut woodwork and Italian travertine marble and boasted 11 customer elevations to move wide-eyed shoppers to each floor of high end furnishings. Barker Bros. abandoned downtown Los Angeles after 104 years in 1984, surviving for eight more years in it suburban locations. In its office life the old Barker store retains its nearly original exterior and a forty-foot high beamed lobby.

15. The Union Oil Building
617 West 7th Street at northeast corner of Hope Street

Claud Beelman and Alexander Curlett were two of the most stylish architects working in Los Angeles during the go-go days of Los Angeles in the 1920s. Here they constructed an office tower as the headquarters for expanding Union Oil in 1923 after the company outgrew their digs in the Bartlett Building down the street. Union Oil formed in 1890 when three Southern California oil companies - Sespe Oil Company, the Hardison and Stewart Oil Company, and the Mission Transfer Company banded together in 1890 to form Union Oil in Santa Paula. The company would move on again in the 1950s. The textured fenestration has been likened to the hanging chads of a computer punch card.

16. J.W. Robinson Company
600 West 7th Street at southeast corner of Hope Street

Joseph Winchester Robinson operated a dry goods business in Massachusetts until he was 36 years old and he decided to pull up stakes and travel across the country to grow oranges. But when he arrived in Los Angeles in 1882 he couldn't help but notice the poor quality of the merchandise available in the dusty town. He hopped back east and made arrangements to ship goods around Cape Horn and by February of 1883 the Boston Dry Goods Store, offering "fine stocks and

refined 'Boston' service." Business was brisk and new quarters were required by 1887. Robinson died unexpectedly in 1891 and his father traveled west to take over the business which would be renamed for the founder. In 1915 Robinson's, "catering to the most exclusive trade," became the first store to bolt the business district west of Broadway and opened a new Beaux Arts retail palace with 392,000 square feet. The gamble paid off and Robinson's prosperity spawned a seven store addition in 1923 bringing the total of selling space to over nine acres. The flagship modernized in the early 1930s and the Los Angeles Times gushed over the sleek new Art Deco design executed by architect Edward Mayberry calling it "one of the outstanding beautiful structures of America." Robinson's lasted until 1991; its building today is mostly office space.

17. Quinby Building
529 West 7th Street at northeast corner of Grand Avenue

In the 1920s Gabriel S. Meyer and Phillip W. Holler built one of the largest architectural firms in the city, best known for their iconic theaters, especially the Egyptian and Chinese palaces for Sid Grauman. Here Raymond Kennedy of the firm turned his talents to office towers here in 1926, pressing up against the City's 150-foot height limit.

18. Brockman Building
530 West 7th Street at southeast corner of Grand Avenue

In the Historic Core of Los Angeles block after block are filled with office towers that are all exactly at that 150-foot height limit. But John Brockman, a German immigrant who made his fortune in mining, was the first to build such a structure west of the Broadway Commercial District. George D. Barnett gave the pioneering structure a vibrant Beaux Arts visage in dark brick and creamy terra cotta in 1912, establishing Seventh Street as the City's high-end retail district.

TURN RIGHT ON GRAND AVENUE.

19. Stillwell Hotel
838 South Grand Avenue

Frederick Noonan and Charles Kysor, whose father Ezra was one of the first architects to practice in Los Angeles, enjoyed a brief design partnership that produced this hotel for Charles Henry Stillwell in 1912. Since 1959 the Stillwell has shared the building with Hank's Bar, started by a journeyman prizefighter named Hank Holzer who made a living fighting under the name Steven Terry because pugilists in the 1920s made more money if they had an Irish name. Holzer ran the bar until he died in 1997 at the age of 88.

20. Embassy Hotel/Trinity Auditorium
851 South Grand Avenue at northwest corner of 9th Street

This Beaux Arts tour de force was designed in 1913 to function as a hotel, an auditorium and an office building, so ambitious that it required the talents of three architects - Thornton Fitzhugh, Frank Krucker and Harry Deckbar. Scattered through its nine stories were social halls, a library and a separate ladies parlor. On the roof was a garden. The auditorium, which could seat as many as 2,500, was the home for the Los Angeles Philharmonic during its first season in 1919. During its nearly 100 years the building has done duty as the Embassy Hotel, the Trinity Methodist Episcopal Church and a dormitory for the University of Southern California (1980s).

TURN LEFT ON 9TH STREET.

21. Insurance Exchange Building
318 W. 9th Street at southeast corner of South Olive Street

For this office tower in 1924 Alexander Curlett and Claud Beelman heeded the early architectural practice of designing a high-rise in the image of a classical column with a defined base (the stone lower stories with the balustraded arched windows), an unadorned shaft (the brick faced central stories), and a capital (the decorative stone cornice).

TURN LEFT ON SOUTH OLIVE STREET.

22. Commercial Exchange Building
416 West 8th Street at southeast corner of South Olive Street

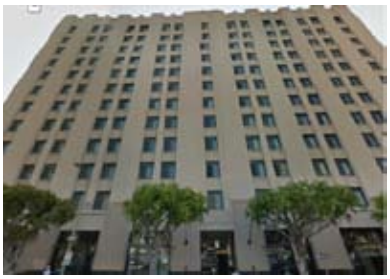
Albert Walker and Percy Eisen drew up plans for this Neoclassical office tower in 1923. In 1935, new city property lines forced he George R. Kress House Moving Company to cut the building in half, move one section back five feet and stitch the whole composition back together. The neon sign on the corner is reputedly the tallest in the city.

23. Hotel Olive and Bristol Hotel
northeast corner of South Olive and 8th streets

The north side of 8th Street on the block to your right boasts two century-old hotels. On the corner are what remains of the Hotel Rockwood, designed by John Parkinson, one of the town's most prolific and important architects of the early 20th century. Next two it, having come through

the last hundred years a bit better but with major alterations, is the former Woodward Hotel, later the Bristol Hotel. Fred Dorn designed the building of reinforced concrete with pressed brick and terra cotta in 1906. In 2011 French street artist JR adorned the wall you see from the corner with "Westside Hand." Although the "W" symbol is most often associated with gangs here it is part of a program called Wrinkles in the City that installs paintings of senior citizens on the sides of buildings in the streets where they live and represents the West Side.

24. Southern California Telephone and Pacific Telephone
740 South Olive Street and 716 South Olive Street



For Southern California Telephone, John Parkinson returned to Olive Street decades later, this time with his son, to provide Southern California Telephone's expansive headquarters at #740. The facade for Pacific Telephone is a 1930 redesign of a 1908 building by the prestigious firm of Morgan, Walls and Clement.

25. Ville de Paris Department Store
712 South Olive Street at southeast corner of 7th Street

Auguste Fusenot sailed from France in 1873 for San Francisco where he became a partner in the fabled City of Paris Store on Union Square. When he struck out for Los Angeles in 1893 he went full French and opened the Ville de Paris. The French mystique played just as well in southern California and Fusenot prospered, eventually moving into the city's prime retail space in the Homer Laughlin Building on South Broadway. The next generation of the Fusenot family was in charge in 1917 when they migrated west into this classically-inspired retail space created by William James Dodd and William Richards. Before the decae was out, however, the Fusenots sold out to B.H. Dyas, who gradually phased out the Ville de Paris name. Dyas was a purveyor of sporting goods and promoted his emporium as "The Most Interesting Store in California." Sportsmen familiar with the vast Cabela's and Bass Pros Shops today would recognize the trout-filled aquariums, rifle range and stuffed game animals shoppers saw at B.H. Dyas ninety years ago.

26. Coulter Dry Goods/The Mandel
500 West 7th Street at southwest corner of South Olive Street

Benjamin Franklin Coulter started selling clothes to Los Angeles women in 1878 in less than 1000 square feet of space on the corner of Temple and Spring streets. The family business moved five times before it landed in this space in 1917. Architect brothers Charles Sumner and Henry Mather Greene, who worked together for 30 years before going their separate ways, designed the gracefully curving building. Coulter's stayed twenty - a virtual lifetime for the company - before moving to the Miracle Mile on fashionable Wilshire Boulevard. Other retailers came and went and the building dodged the wrecking ball to be fused with neighboring former Mandel's Shoe Company building and be reborn as loft apartments.

27. Bank of Italy
505 West 7th Street at northwest corner of South Olive Street

Before San Francisco's Bank of Italy, orchestrated by Amadeo Peter Giannini, became the Bank of America in 1928 it established a beachhead in Los Angeles in this building in 1922. The oldest architectural firm in Los Angeles with roots stretching back to the 1870s, Morgan Walls and Morgan, executed a grand Renaissance Revival bank vault that radiated serious money management. Confident depositors entered through a parade of double-height Corinthian columns shielding great bronze doors. The building was not without its light touches, however. Regal faces are sculpted from granite on the facade and playful images of American coins decorate the entrance.

28. Los Angeles Athletic Club
431 West 7th Street at northeast corner of South Olive Street

The Los Angeles Athletic Club formed in 1880 and settled into this home in 1912. There have been several scalpels taken to the lower part of the facade over the past century but the essential character of the building by John Parkinson and Edwin Bergstrom, the dominant design partnership in Los Angeles at the time. The clubhouse's biggest wow factor was not its architecture so much as its engineering since its pool was all the way up on the sixth floor. Membership was a vibrant mix of movie stars, politicians and Olympic athletes. Athletes with ties to the Los Angeles Athletic Club have won 97 Olympic medals through the years, including 47 gold.

29. James Oviatt Building
617 South Olive Street

James Zera Oviatt left his native Utah in 1909 at the age of 21 to begin his working life in Los Angeles as a window dresser. Three years later he was able to launch his own haberdashery with hat salesman Frank Baird Alexander. In short order the legends of the emerging movie industry began relying on Oviatt to find them cutting edge fashions during his annual buying trips to Europe. By 1927 Oviatt was ready to build his dream store. He hired the town's go-to architects for elegant downtown buildings, Percy Eisen and Albert Walker, and imported tons of French marble and 60,000 pounds of glass from artisan René Lalique for chandeliers, door panels and fixtures. For his own penthouse above the selling space Oviatt relied on Parisian designers to parse together the rich hardwoods, European fabrics and Lalique glass. Much of the showy ornaments have been sold off through the years but 1920s Paris lives on in the dining and entertainment establishments operating here.

30. Pacific Finance Building/Heron Building
510 West 6th Street at southwest corner of South Olive Street

Step back to look up above the street level to see the classically-inspired handiwork of William J. Dodd and Frank Richards for this 1920 office building. Dodd was a Canadian who worked as a designer for the legendary New York architectural firm of McKim, Mead and White before partnering in his own firm in Kentucky at the age of 25 in 1887. He did not arrive in Los Angeles until he was past 50 but built busy commercial practice for the last 15 years of his life with Richards, an Englishman who himself did not come to Los Angeles until he was past 40, beginning in 1915.

31. Pacific Mutual Life Insurance
northwest corner of South Olive Street and 6th Street

Pacific Mutual Life issued its first policy ceremonially on May 9, 1868 to Leland Stanford, who was in between his stint as California's 8th governor and his role in the completion of the Transcontinental Railroad as a Big Four director of the Central Pacific Railroad. Stanford served as the first president of Pacific Mutual Life, headquartered in San Francisco, from 1868 until 1876. In the rubble of the1906 Earthquake directors voted to establish a new home office in Los Angeles, which was designed on this corner by John Parkinson and Edwin Bergstrom. Parkinson would return just before his death with his son in the 1930s to give his 25-year old Beaux Arts building a fresh Art Moderne update. In the interim the expanding company commissioned a 12-story addition from William Dodd and Frank Richards who delivered a classical U-shaped confection packed with Corinthian pilasters, coffered archways and statuary.

YOU HAVE NOW RETURNED TO THE TOUR STARTING POINT IN PERSHING SQUARE.

A Walking Tour of Los Angeles - Downtown Core: Financial District

from walkthetown.com

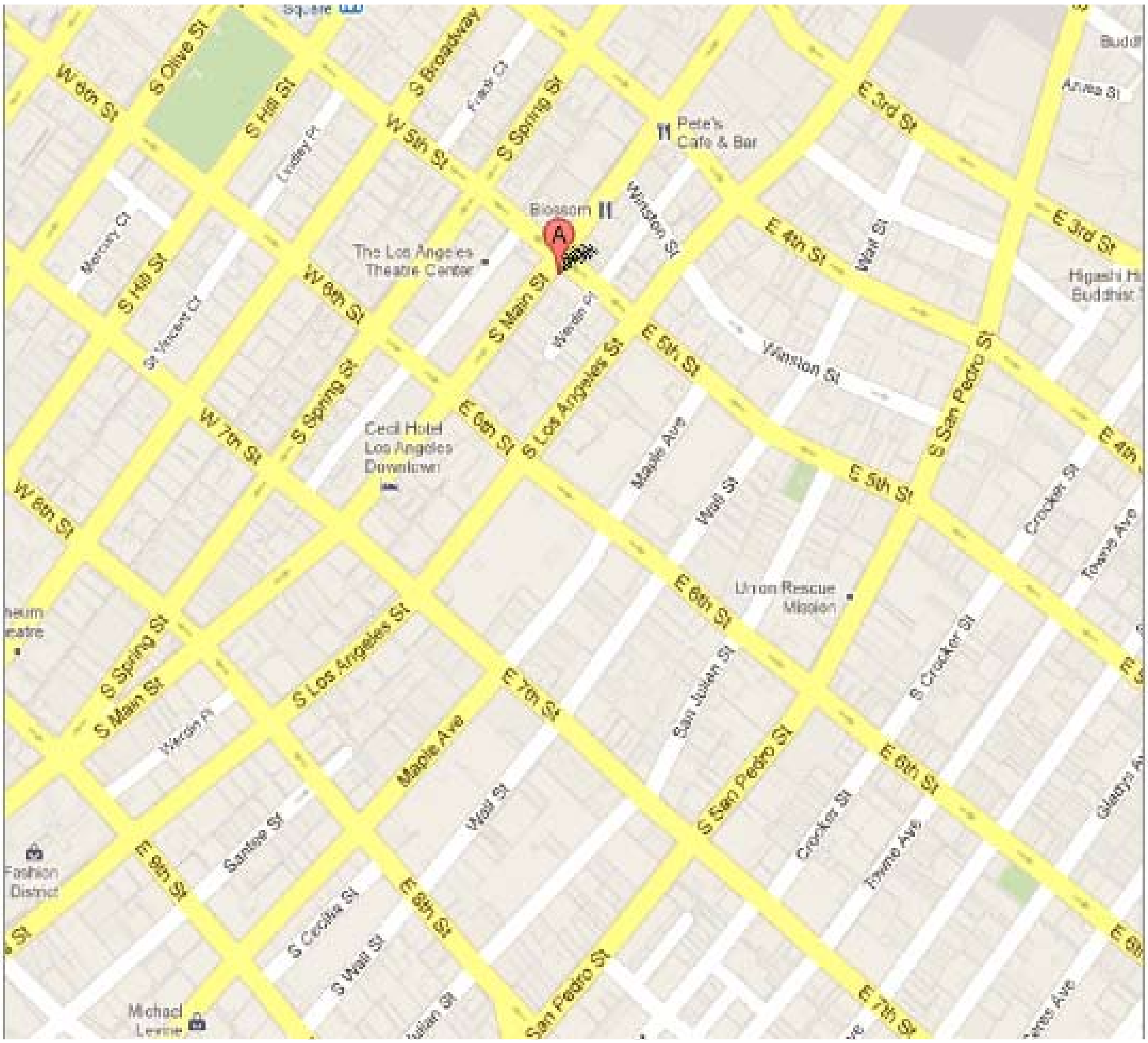
Los Angeles has often been characterized as a jumble of "suburbs in search of a city." But Los Angeles has always boasted a significant downtown and it looks a whole heck of a lot like it did eighty years ago. Unlike Manhattan (on an island) or Philadelphia (squeezed between two rivers) or Chicago (pressed against a lake), developers in Los Angeles could build freely to the west rather than destroy existing structures.

The Historic Core is stuffed with grand old buildings, many exactly 150 feet in height, owing to a height limit ordinance passed in 1911. The restriction was intended to limit the density of downtown Los Angeles and allow the famous Southern California sunshine to reach the sidewalks. Rare exceptions were granted for decorative towers with setbacks in the upper stories that appeared in the 1920s. The restriction was lifted in 1957 but there is still none of the experience of being stranded in an urban canyon in the Downtown Core.

The Downtown Core is roughly defined by four north-south streets from Hill Street to the west to Main Street to the east. The Financial District tour will travel down Main Street and back up Spring Street (the Theatre District tour covers Broadway and Hill Street). When the City's banks began seeping out of the Los Angles business center in the early 1900s they congregated to the south along Spring Street. There were so many banks and law offices and insurance money here that Spring Street became known as the "Wall Street of the West" and Los Angeles became a player on the national financial stage.

The Financial Center stayed intact for more than half-a-century until the lifting of the height restrictions triggered a move several blocks to the west and the money men departed en masse. Nobody bothered to rebuild, they just left and there was no money still here to tear much down. The empty buildings spawned an unsavory element that dominated the area into the 1980s. In recent years the old Financial District has undergone redevelopment and regentrification. Perhaps most pleased with the state of affairs is Hollywood which mines the richly decorated blocks of Beaux Arts buildings that stand virtually unchanged for movie sets.

There are dozens of such period-piece visages waiting in the Financial District but we will begin our walking tour with a structure from still an earlier era, today just about a one-of-a-kind in Los Angeles...



S Olive St
W 6th St
S Hill St
S Broadway
W 5th St
S Spring St
Pete's
Cafe & Bar
E 3rd St
Blossom
A
The Los Angeles
Theatre Center
Winston St
E 4th St
Wall St
Higashi H
Buddhist
Mercury Ct
S Hill St
W 6th St
S Main St
E 5th St
Winston St
S San Pedro St
W 7th St
S Spring St
Cecil Hotel
Los Angeles
Downtown
E 6th St
S Los Angeles St
Maple Ave
E 5th St
W 8th St
Crocker St
Towne Ave
Union Rescue
Mission
E 6th St
S Spring St
S Main St
S Los Angeles St
E 7th St
San Julian St
S Crocker St
S San Pedro St
E 6th St
Maple Ave
Wall St
Santee St
Fashion
District
E 9th St
S Cecilia St
E 8th St
S Wall St
San Pedro St
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Levine
Crocker St
Towne Ave
Buddh

1. **Pershing Hotel at the 1888 Charnock Block**
   502 South Main Street at southeast corner of 5th Street

This rare splash of Victorian flavor in downtown Los Angeles was originally built as a commercial block in 1888 but the upper floor has functioned as a hotel for most of 100 years. Look up above the ground level to see a still lively second floor punctuated by finely crafted projecting oriel bay windows against the painted brick. The Owl Drug Company was a one-time prominent tenant. The corner weathervane is a 1989 addition from blacksmith sculptor Adam Leventhal, called "Sun Moon Dome."

ACROSS THE STREET, FRAMING 5TH STREET, ARE THE TWO PARTS OF THE..

2. **Rosslyn Hotel**
   west side of 5th Street at Main Street

The Rosslyn Hotel began its hospitality career as a four-story operation in the 400 block of Main Street before embarking on a major expansion in 1913. The town's go-to architect for big projects, John Parkinson, was called on to design the "Rosslyn Million Dollar Fireproof Hotel." Main Street at the time was the pulsating heart of Los Angeles and the Rosslyn prospered so greatly that Parkinson was brought back ten years later to create a sister hotel across the street. The Rosslyn Hotel and the Rossyln Annex teamed to form a gateway to the City, announced by rooftop neon signs. Underground, a marble tunnel linked the two buildings and legend has it that the tunnel featured a secret exit that could be used during Prohibition. As Main Street's importance waned after World War II so to did the Rossyln and in the 1970s the two hotels were acquired by different owners.

WALK SOUTH ON MAIN STREET (THE ROSSLYN WILL BE ON YOUR RIGHT).

3. William G. Kerckhoff Building
560 South Main Street at northeast corner of 6th Street

Indiana-born William George Kerckhoff started his working life in his father's saddlery and hardware business but left for California in 1878 when he was 22. He landed in Los Angeles and organized the firm of Jackson, Kerckhoff & Cuzner which morphed into the Kerckhoff-Cuzner Mill and Lumber Company. Their fleet of vessels shipping timber from the Northwest fueled one of the Pacific Coast's largest enterprises. Kerckhoff expanded into electric and water power, becoming president of the Pacific Light and Power Company. This was their headquarters, designed in 1907 by busy Los Angeles architects Octavius Walls and John Morgan. William Kerckhoff died in 1929 and the Atcheson, Topeka and Santa Fe Railroad moved in. The office tower was officially renamed the Santa Fe Building in 1933.

4. Pacific Electric Lofts
610 South Main Street at southeast corner of 6th Street

Of the "Big Four" managers of the Central Pacific Railroad that built half of the Transcontinental Railroad in 1869 Collis P. Huntington was the true railroad man. Using the Central Pacific as his base, Huntington built other monumental lines such as the Southern Pacific and the Chesapeake & Ohio, bringing his nephew, Henry Edwards Huntington into the business along the way. In 1898 Henry purchased the narrow gauge Los Angeles Railway that was known familiarly as the Yellow Car system for the golden-painted railroad cars that scurried around the city. In 1901 Huntington formed the sprawling interurban, standard gauge Pacific Electric Railway, known as the Red Car system, which put him in friendly competition with his uncle's Southern Pacific for passengers. How friendly? When Collis Huntington died Henry took over a chunk of the business and later married his uncle's widow, sending shock waves through polite San Francisco society. In 1905 Huntington commissioned this building to be both an office building and a terminal for his streetcar line that was running over 1,000 miles of track in Southern California. Designed by architect Thornton Fitzhugh, the Pacific Electric Building which was converted to lofts after a hundred years, has racked up over 450 movie and television credits.

5. Cecil Hotel
640 South Main Street

The 700-room Cecil Hotel is a 1924 creation of Loy Lester Smith. In the beginning it was a linchpin in the hospitality empire of the Hanner family who helped develop Palm Springs. In recent years it has served as a low-cost hostel and been renovated as a European-style hotel.

6. Craby Joe's
656 South Main Street at northeast corner of 7th Street

Craby Joe's - it was supposedly going to by "Crazy Joe's" until a mix-up at the sign manufacturer - served its first drink right after the repeal of the Volstead Act that repealed Prohibition in 1933. The bar continued as the neighborhood declined and became iconic in 1987 when U2 filmed a music video of "Where The Streets Have No Name" from the rooftop. The bar has closed but its historic blue and pink neon sign was saved and has been on display in the Museum of Neon Art.

7. Board of Trade Building
111 West 7th Street at northwest corner of Main Street

Completed in 1929 on plans drawn by Claud Beelman and Alexander Curlett, this Renaissance Revival building was home to the newly organized California Stock Exchange that formed in the wake of the collapse of the New York Stock market a few months earlier. The trading floor took its stylistic cures from the New York Stock Exchange with trading posts, a visitor's gallery, private rooms and locker facilities. It was the first building on the West Coast constructed with automated

elevators that no longer required an operator in the car.

8. Huntington Hotel
752 South Main at northeast corner of 8th Street

Although this four-story corner hotel has a long history of being one of the City's most troubled properties it sports a first-class pedigree. The esteemed firm of Morgan, Walls and Morgan provided the classically-tinged design in 1913.

CONTINUE WALKING ON MAIN STREET. ON YOUR LEFT, ACROSS THE PARKING LOT, IS...

9. Harris Newmark Building/New Mart
127 East 9th Street at southwest corner of Spring Street

At twelve stories tall and 160 feet high, this was the first high rise to be built in this part of Los Angeles when it was completed in 1926. The money men were sons of Los Angeles pioneer Harris Newmark, whose memoir, *Sixty Years in Southern California: 1853-1913*, has been cited as the single greatest window into life in 19th century southern California. Newmark spent his early years in town as a grocer and dry goods merchant but was busy buying and selling properties by the 1880s. He was one of the founders of the Los Angeles Public Library, was a charter member of the Los Angeles Chamber of Commerce, and was one of the organizers of the Board of Trade, which helped bring railroad service to California. Alexander Curlett and Claud Beelman, who gave Los Angeles some of its most elegant buildings, contributed the design. Manufacturers Bank was founded at this location to service the local apparel manufacturers and Sam's Deli was a popular eatery and watering hole for decades, with patrons lining up on the street to wait for a table. In the 1980s the space was transformed into fashion showrooms.

CONTINUE TO 9TH STREET WHERE MAIN STREET AND SPRING STREET JOIN.

10. Marsh-Strong Building
112 West 9th Street at southeast corner of Spring Street

Developer Frank R. Strong shepherded this splendid office building to completion in 1912. Frederick Rice Dorn, an architect who made his reputation mostly with residences, provided the Italian Renaissance design. It was one of the largest mixed use structures combining ground floor storefronts and offices above in the City. Strong himself kept an office here. Today the space is occupied by small textile companies and known as the Apparel Mart Building.

11. William May Garland Building
117 West 9th Street at southwest corner of Spring Street

William May Garland was born in Maine in 1866 and was working in Boston by the time he was 16. In 1890, he moved to Los Angeles and got a job as auditor of the Pacific Cable Railway Company. In 1894 he formed his real estate business, the W. M. Garland Company, that was to do much to shape downtown Los Angeles for the first part of the 20th century. This 1923 tower was created for Garland in 1923 by Alexander Curlett and Claud Beelman.

TURN RIGHT ON SPRING STREET AND WALK NORTH.

12. City Club Building
833-837 South Spring Street

The City Club of Los Angeles was organized in 1907 by citizens who "were interested in seeing something done for the city by men who had no particular axe to grind, men who wished above everything to get all the light possible on public questions." After a peripatetic early existence, gathering in local hotels, the Club rented the 12th and 13th floors of the Chapman Building that were outfitted with a dormitory, private baths, dining rooms, card rooms, a library and a ladies parlor. When the lease expired in 1924, Loy L. Smith was retained to design this clubhouse.

13. Gans Brothers Building/Tomahawk Lofts
814 South Spring Street

The Gans Brothers, purveyors of electric household appliances and washing and wringing machines, constructed this eight-story building in 1914; George F. Barber was the architect on the project. At the time it was one of the first modern buildings in this area known as Flatiron Park and helped ignite a building boomlet that extended the Financial District south on Spring Street. Before becoming residential space this was traditionally home to financial institutions. The tomahawk sculpture piercing the facade is a 1980s creation of artist Gary Lloyd, said to conceal a battery-powered transmitter of his pirate radio station. Lloyd called his work "4D-KAXE" for his radio call letters and slathered the steel frame with Japanese, Mexican and American coins as a nod to the neighborhood's ethnic make-up at the time.

14. Lane Mortgage Building
208 West 8th Street at southwest corner of South Spring Street

The Lane Mortgage Company spent a reported $1,000,000 on this 12-story corner tower in 1922, constructed on plans by architect Loy Lester Smith. Shortly after it was raised the tower was scaled by Bill Strother, "the Human Fly," to help promote Harold Lloyd's first full-length film, *Safety Last!*.

15. National City Bank Building
810 South Spring Street at southeast corner of 8th Street

Malcolm Crowe started in the banking industry in 1903 as a messenger boy. In 1923 when the National City Bank was organized, Crowe stood at its head. Albert R. Walker and Percy A. Eisen, considered local master-architects, were retained to provide a suitably impressive banking house for the new institution. Walker and Eisen filled the block with a 12-story Beaux Arts banking temple with grand proportions to convey the desired safety and stability.

16. Great Republic Life Insurance Building
756 South Spring Street at northeast corner of 8th Street

Walker and Eisen were also at work on the opposite corner, designing this elegant Beaux Arts tower for the Great Republic Life Insurance company. It has now been subdivided into condominiums. Silent film buffs familiar with the dramatic stunts of Harold Lloyd may recognize the Great Republic Building from the final scene of *Feet First*.

17. Financial Center Building
704 South Spring Street at southeast corner of 7th Street

In the early days of skyscraper construction architects adhered to the principle that tall buildings should resemble a classical column with a defined base (the ground floors) a shaft (the relatively unadorned center stories) and a capital (an ornate cornice). Samuel Tilden Norton and Frederick H. Wallis still adhered to the principle in 1924 when they designed this Beaux Arts office tower with contrasting stories of terra cotta and pressed brick, decorated with metal detailing. Norton kept an office in this building.

18. Van Nuys Building
210 West 7th Street at southeast corner of Spring Street

This architectural gem was the most expensive office building in the City when it was raised for $1.25 million in 1911; a century later it would receive a $42 million facelift. This was one of the final projects in the career of Isaac Newton Van Nuys, whose name resonates across Southern California. Van Nuys was a New York farmer who came to California at the age of 30 in 1865 and soon opened a country store. He later moved to Los Angeles and took up management of the 60,000 acre corporation put together by Isaac Lankershim, the San Fernando Homestead Association. Van Nuys shipped the first grain cargo out of Los Angeles Harbor and the first grain ever shipped to Europe from the United States. He would shift into banking and real estate development before his death in 1912. Architects Octavius Morgan and John Walls generously lavished the Italian Renaissance-inspired 11-story building with terra cotta decorations on the facade. The Van Nuys Building did duty as a bank and financial center for the better part of 70 years before being converted into a 299-unit residential complex for low-income seniors.

The four-story, classically-flavored structure hugging the Van Nuys Building along the Spring Street elevation was actually constructed as a parking garage annex in 1929. Architects Morgan & Walls attempted to match the original's dentil block cornice and Corinthian capitals but also snuck in some trendy Art Deco flourishes such as the quartet of eagles and porthole windows.

19. Union Oil Building/A.G. Bartlett Building
215 West 7th Street at northwest corner of Spring Street

In reaction to the steamrolling of the 19th century oil industry by John Rockefeller's Standard Oil, three Southern California oil companies - Sespe Oil Company, the Hardison and Stewart Oil Company, and the Mission Transfer Company - banded together in 1890 to form Union Oil in Santa Paula. In 1911 the company moved into this handsome Beaux Arts composition rendered in terra cotta by John Parkinson and Edwin Bergstrom. In the early 1920s the property was purchased by Albert Bartlett who had started the Bartlett Sheet Music Company in Los Angeles in 1882. The lower stories of the building received a dramatic Art Deco overhaul in 1937, dressed in a wide limestone belt and embellished with a frieze saluting American industry, agriculture and transportation. The building moves into its second hundred years as a condominium complex. Fans of film noir may recognize the lobby as a key location in the1951 classic, *D.O.A*.

20. Hellman Commercial Trust + Savings
650 South Spring Street at northeast corner of 7th Street

Marco and Irving Hellman, nephews of banking colossus Isaias Hellman and sons of Herman Hellman who controlled the Merchants National Bank, built up the Hellman Commercial Trust and Savings Bank with some 26 branches. In 1925 New York architects Leonard Schultze and S. Fullerton Weaver, best known for their work on luxury hotels, were given a blank check on the finest materials and amenities for this headquarters. With over two million dollars Schultze and Weaver created a Spanish Revival banking house that the Hellmans enjoyed for only a few years before cashing out in a sale to the Bank of America.

21. Banks, Huntley & Co. Building
634 South Spring Street

Stock and bond traders Banks, Huntley & Co. moved into this headquarters shortly after the crash of Wall Street in 1929. Father-and-son architects John and Donald B. Parkinson used the newly popular Art Deco style for the building which they faced in Indiana limestone and accented with terra cotta.

22. Mortgage Guarantee Building/Sassony Building
626 South Spring Street

William Curlett was one of San Francisco's foremost Victorian-era architects. He successfully made the transition to the classically inspired styles at the turn of the 20th century as evidenced by this well-proportioned office building from near the end of his career in 1912. The facade is framed by full height, fluted Corinthian pilasters and sheltered by an elaborate cornice. Like many of its neighbors, it approaches its second century as residential lofts.

23. Pacific Coast Stock Exchange
618 South Spring Street

This land was originally owned by Ozra W. Childs, given by the City in exchange for his digging an irrigation ditch in the 1860s. San Diego natives Frank Strong and G.W. Dickinson, who specialized in subdividing large properties, controlled a six-story commercial block here in the early 1900s. When property holders on the block heard the Los Angeles Stock Exchange, organized in 1899 to

trade oil leases, was casting about for a new home in the 1920s, $300,000 was collected to entice the now-broadened exchange to this Spring Street location. Directors initially wanted a stately classical building like New York's iconic stock exchange but architect Samuel E. Lunden convinced them it was yesterday's look and instead gave the Exchange an eleven-story Art Moderne-style structure fronted by a 53-foot limestone and granite vault. Three days after ground was broken in 1929, the ground collapsed under that stately New York Stock Market and when the Los Angeles Stock Exchange opened its doors here in 1931, the Great Depression was at its depths. Look up to see bas relief panels representing the elements of capitalism, carved into the granite by Salvatore Cartaino Scarpitta. The Exchange, merged with the San Francisco Stock Exchange in the 1950s to form the Pacific Stock exchange, stayed here until 1986 after which the massive 90' x 74' balconied trading floor with a forty-foot ceiling was converted into a night club.

24. The California Canadian Bank Building/Premier Towers
625 South Spring Street

This Neoclassical tower clad in terra cotta ornamentation was one of the first creations of celebrated architect Claud Beelman after he relocated from Indiana to Los Angeles in the early 1920s. In the 1980s this tower and the adjoining E.F. Hutton Building were the first office towers in the City to be rejuvenated as residential space. Like many pioneering efforts, it did not go well financially but subsequent remodeling projects have helped breathe new life into the Financial District.

25. E.F. Hutton Building
621 South Spring Street

While on his honeymoon on the West Coast in 1902 financial salesman Edward Hutton realized that San Francisco and Los Angeles possessed no direct communication link to Wall Street. Western Union went only as far as Salt Lake City and financial information arrived slowly via a patchwork of telegraph feeds with stock quotes. His sleepy bond house had no interest in his plans to set up a coast-to-coast financial network so E.F. Hutton & Company was started on October 12, 1903. Western Union, however, was also in no hurry to stretch its operations from the Atlantic to the

Pacific. Hutton proposed to shoulder half the price of construction and maintenance of a line from Utah to San Francisco, up to $50,000. When it was completed Hutton had the only private transcontinental wire in the country and the biggest players in San Francisco finance were soon E.F. Hutton clients. For years many investors on the West Coast thought E.F. Hutton was the Stock Exchange. This 12-story Los Angeles headquarters for E.F. Hutton was designed in a Zig-Zag Moderne style by architects John and Donald B. Parkinson.

26. Hotel Hayward
601 South Spring Street at southwest corner of 6th Street

Ralphs is the oldest supermarket chain west of the Mississippi River and this is where George Albert Ralphs and his brother Walter opened their first grocery store in 1874. Ralphs was a bricklayer when a hunting accident shattered his left arm at the age of 22 and forced him to find work in a small grocery store. Two years later Ralph Bros. Grocers opened here in a 112-foot by 65-foot building and stayed until 1901. Ralphs sold the property to clear the way for the Hotel Hayward. Completed in 1906 on plans from Charles F. Whittlesey, the Hayward was one of the City's early highrises and one of the first major buildings to use reinforced concrete in its construction. The hotel did brisk business and a one-story addition was put on top in 1916. A seven-story annex came along facing Spring Street and a fourteen-story tower was added in 1926. None resemble the original building so they are easy to pick out.

27. United California Bank Tower
600 South Spring Street at southeast corner of 6th Street

For the better part of 40 years architect Claud Beelman labored under the City's 13-story height limitation until he was able to design this headquarters for the United California Bank that was completed in 1961 as the first skyscraper in Los Angeles to conform to new earthquake codes and to surpass the mandated height restriction in effect since 1911. Not that Beelman went crazy - the tower rose 18 stories. Less than two decades later when the Financial District shifted west to Flower and Figueroa streets and the United California Bank had become First Interstate Bank, their new home was 62 stories high.

28. Merchants National Bank Building
548 South Spring Street at northeast corner of 6th Street

William Curlett was born in Ireland in 1845 and studied architecture in Dublin before making his way to San Francisco in 1871 where he went on to become one of California's most important architects. This stylish Beaux Arts bank building was one of his last projects, completed in 1913, a year before he died. His son, Alexander, carried on the practice. The building lives on as residential lofts.

29. Los Angeles Trust and Savings Bank
561 South Spring Street at northwest corner of 6th Street

Architects John Parkinson and George Edwin Bergstrom designed many of the major office buildings around Los Angeles before World War I and this elegant Beaux Arts skyscraper was one of the finest. Completed in 1910, the tower is clad in white terra cotta and the lower stories are dominated by full-height Corinithian pilasters and a floor of pedimented windows. Like some of its neighbors in the Financial District, classically inspired busts of women are included on the frieze, comprising part of the "Spring Street Ladies."

30. Broadway-Spring Street Arcade
539 Spring Street

This was the Mercantile Arcade Building when it opened in 1924 with nearly 200,000 square feet stretching back from Spring Street all the way to Broadway. Architects Kenneth MacDonald and

Maurice Couchot, modeled the complex on the Burlington Arcade in London that resulted in an acclaimed three-level interior space. The tower on top of the building once supported the antenna of the radio station KRKD ("RKD" = Arcade).

31. Security National Bank/Los Angeles Theater Center
514 South Spring Street

Architect John Parkinson designed this Greek Revival bank vault in 1915 for Security Trust & Savings. Depositors passed through a phalanx of twinned Ionic columns and entered an expansive lobby under a stained glass window. Why do banks need lobbies over 30 yards wide like this one? One explanation is that if there was ever a run on the bank, the line of customers would not extend out the door and scare customers in the street. The building was converted into a home for the Los Angeles Theater Center in the 1980s.

32. Security Savings Building
510 South Spring at southeast corner of Fifth Street

Englishman John B. Parkinson apprenticed for six years as a contractor/builder before coming to North America as a lark when he was 21 in 1883. He built fences in Winnipeg and learned stair-building in Minneapolis. He returned to England but was not encouraged about his prospects on the native island. He sailed back to America and came all the way to the Napa Valley in California where he again took up stair-buildings and picked up the odd architectural job every now and then. In 1889 he set out for Seattle to be a draftsman but could not get hired. Instead he opened his own architectural firm and began winning design competitions and commissions but the work dried up during the Panic of 1893. Faced with no projects, nor prospects for work in Seattle, Parkinson moved to Los Angeles in 1894 and hung out his shingle on Spring Street. In 1905 he teamed with G. Edwin Bergstrom to form what we be the City's dominant architectural firm until its dissolution ten years later. This 11-story, steel-framed highrise with an Italianate flavor was one of their first projects.

33. Hotel Alexandria
501 South Spring Street at southwest corner of 5th Street

The Alexandria was the type of luxury guest house where United States Presidents and movie stars signed the register. John Parkinson designed the eight-story, 306-room hotel in 1906 on land owned by Harry L. Alexander. Until the construction of the Biltmore in 1923 the Hotel Alexandria reigned as the town's premier hotel and its majesty was on full display in the Palm Court that was designated as a City of Los Angeles Historic-Cultural Monument in 1971 (just the ballroom, not the entire hotel). Presidents William Howard Taft and Woodrow Wilson gave speeches in the Palm Court and the movie industry held its most prestigious balls under the stained-glass Tiffany skylight. Rudolph Valentino was a regular on the dance floor, Charlie Chaplin lived in the hotel and Gloria Swanson got married here. The Alexandria closed in 1934 and although it re-opened, the hotel staggered along afterwards. The gold leaf in the lobby was stripped and sold, boxers trained in the Palm Court and the hotel was gradually transformed into low-income housing. A recent renovation has converted it into an apartment dwelling.

34. Citizen's National Bank/Spring Arts Tower
453 South Spring Street at northwest corner of 5th Street

Here is another banking temple from the prolific design partnership of John Parkinson and G. Edwin Bergstrom, created in 1914 for the Commercial Fireproof Building Company and its original anchor tenant, the Citizens National Bank. More than a million dollars was spent on the 10-story tower that pushed up against the City's height restriction. The Crocker Bank took over the banking floor in 1963 as its Los Angeles headquarters. Now refurbished, the building hosts a nightclub in in the old vault.

35. Rowan Building
131 West 5th Street at northeast corner of Spring Street

Robert A. Rowan founded his real estate firm in Los Angeles in 1904 and pioneered the practice of establishing a separate corporation for each new building venture and transferring title of the property to the new corporate entity in exchange for stock. The company then sold long-term mortgage bonds to pay construction costs. Rowan built a number of buildings on this tour in just that fashion, including this one, the largest office building in the City, in 1910. John Parkinson and G. Edwin Bergstrom drew up plans for the classically-flavored design that was draped over the biggest steel girders and beams ever seen on the West Coast at that time. Rowan would die unexpectedly in 1917 when he was just 43 years old.

36. Title Insurance Building
433 South Spring Street

John Parkinson began designing buildings in the Victorian era and was still at the drawing board at the dawn of the Art Deco age. Here he applied the Zig Zag/Art Deco Moderne style with his son, John, in 1927 to take advantage of the abundant natural light. The marble-encrusted lobby is graced with a mural by Hugo Ballin, a classically trained artist who directed and produced silent films. When Hollywood began making "talkies" Ballin left movies and went back to art, becoming a prominent muralist at many Southern California landmarks. The building was spruced up and converted into the Design Center of Los Angeles in 1979 and leased as furniture showrooms.

37. Hotel Stowell/El Dorado Lofts
416 South Spring Street

Frederick Noonan gave this 12-story hotel, originally the Hotel Stowell when it opened in 1913, a brightly colored Gothic-inspired facade of enameled brick and terra cotta. Charlie Chaplin was an early resident, although his enthusiasm for his accommodations was somewhat tempered. He described the Stowell as "a middle-rate place but new and comfortable." The building lumbered into disuse by 1992 but has been revived by a recent $25 million renovation. Most of the interior's original tiles from Ernest Batchelder's Pasadena works survive.

38. Braly Building/Continental Building
408 South Spring Street at southeast corner of 4th Street

John Hyde Braly and his son, Arthur, were part owners of the Southern California Savings Bank when they successfully lobbied the Board of Directors to build a 12-story, 151-foot steel frame headquarters in 1902. Designed by John Parkinson, the Braly Building is widely considered the City's first skyscraper. Shortly after its completion, City Council passed a height restriction of 150 feet to insure impending growth would not darken its sidewalks. The square tower, today known as the Continental Building, takes a star turn in the movie *500 Days of Summer* when Joseph Gordon-Levitt sits on a bench with Zooey Deschanel at Angels Knoll and waxes rhapsodic about the Braly Building's highly ornamental Beaux Arts upper floors.

39. Hellman Building
northeast corner of 4th and South Spring streets

Isaias Wolf Hellman left his native Germany when he was just 16 and arrived in Los Angeles on May 14, 1859 to work in his cousins' dry goods store. Hellman was running his own operation by 1865 and as a favor to his customers often stored their gold and valuables in his safe. In 1868 he went full banker and helped found the town's second official bank. Hellman would eventually serve as president or director of 17 banks along the Pacific Coast and was widely regarded as the leading financier in the West. The Hellman Building rose in 1902 on the site of his brother's early one-story cottage, fashioned of brick and concrete and lathered with green terra cotta and classical decor by architect Alfred F. Rosenheim, who moved to Los Angeles to personally oversee its construction. After a century of use the pioneering six-story Financial District structure was retro-fitted as a cornerstone of the Old Bank District loft complex.

TURN RIGHT ON 4TH STREET.

40. Van Nuys Hotel/Hotel Barclay
103 West 4th Street at northwest corner of Main Street

Isaac Newton Van Nuys commissioned this extravagant hotel in 1896 and architects Octavius Morgan and John Walls tapped the classically inspired Beaux Arts style for the six-story building. Van Nuys hired the top hotelman in the city, Milo Milton Potter, away from the Westminster Hotel across the street to manage his guest house. After Potter fulfilled his five-year contract he moved on to open the celebrated Potter Hotel in Santa Barbara that established that city as a beachside destination. The Van Nuys family sold the property in 1925 and it was renamed the Hotel Barclay. The Barclay is the oldest continually operating hotel in downtown Los Angeles and has taken a star turn in many movies, including *As Good As It Gets*, *500 Days of Summer*, *Catch Me If You Can* and *Armageddon*.

41. Farmers & Merchants National Bank Building
401 South Main Street at southeast corner of 4th Street

The Farmers and Merchants Bank was the first incorporated bank in Los Angeles, founded in 1871 by John G. Downey, the seventh governor of California and Isaias W. Hellman, a successful merchant, real estate speculator and banker, and brother of Hermann W. Hellman. The Irish-born Downey, who became the first governor from southern California from his seat as Lieutenant Governor in 1860, was the first president of the concern. The bank exhibited extremely cautious lending practices and sailed through all the nation's financial panics and the Great Depression. The tight ship operated from a single downtown branch until 1956 when it was merged out of existence. That banking temple from 1905 was created by architects Octavius Morgan and John Walls and fashioned from Yule marble that is mined, not quarried, from over 9,000 feet up in Colorado's Rocky Mountains. Its days as a bank ended in the 1980s but the building, highlighted by an entrance embraced with engaged Corinthian columns under a large triangular pediment, survives as a special events facility. Much of the original banking room remains, including light fixtures, a central skylight, and the loggia with its Victorian-style railings.

42. San Fernando Loft Building
400 South Main Street at southeast corner of 4th Street

When James B. Lankershim set out to build the finest office building in the city in 1906 he knew what to call it - his father, Isaac, was one of the largest landowners in California and controlled most of the San Fernando Valley. Lankershim spent a reported $200,000 on the project and John F. Blee, a Boston transplant who was working on his first major Los Angeles commission, delivered a striking Italian Renaissance composition highlighted by spandrel panels inlaid with flattened diamond patterns. The lobby boasted a 22-foot ceiling and marble tiles. Two additional stories were added in a sympathetic 1911 expansion, although the diamonds were jettisoned. The San Fernando attracted an impressive roster of tenants, lured by such accoutrements as a billiards room, an elegant café, and a Turkish bath in the basement. Physicians formed the city's first cooperative telephone exchange here to provide 24-hour contact with patients, the California Film Exchange operated

from the San Fernando and the Half Century Association had its headquarters here. The association was an attempt to combat age discrimination apparently rampant in 1917. The San Fernando was also a reputed headquarters for illegal lotteries and the police were well acquainted with the numbers games run here.

TURN RIGHT ON MAIN STREET.

43. Regent Theatre
448 South Main Street

The first commercial films were screened in Los Angeles on Main Street in 1896 at the Grand Opera House several blocks north. Over the years some 20 theaters, mostly modest affairs, unlike on Broadway to the west, operated on Main Street and this is one of the very few to still look like a movie house. The Regent held on until 2000, sputtering through its last years as an adult theater.

CONTINUE A FEW MORE STEPS TO THE TOUR STARTING POINT AT 5TH STREET.

A Walking Tour of Los Angeles - Hollywood
from walkthetown.com

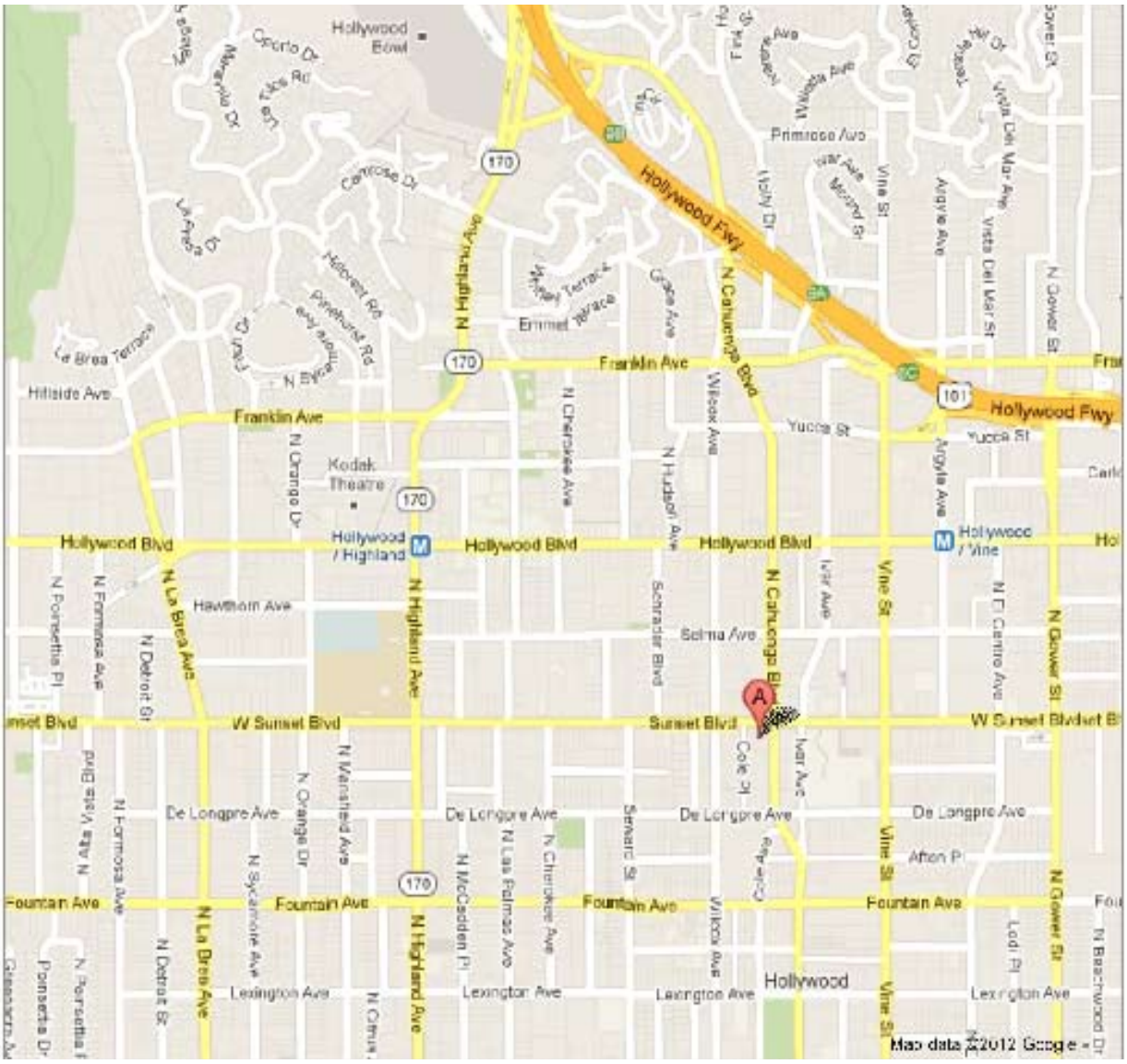
The "father" and "mother" of Hollywood were Hobart Johnstone Whitley and Daeida Wilcox Beveridge. Whitley bought the 500-acre E.C. Hurd ranch in the 1880s which he called "Hollywood" from a name the Whitleys had discovered on their honeymoon. Before that the area was know to the scattered ranchers and fruit growers here as the Cahuenga Valley, after the pass in the Santa Monica Mountains immediately to the north.

Harvey Henderson Wilcox was born in New York state in 1832 and his family migrated to Michigan when he was a teen. As an adult he kicked around the Midwest cobbling shoes and trading real estate. In his fifties, after his first wife died in Kansas of tuberculosis, Wilcox married Daeida "Ida" Hartell, a girl more than thirty years his junior and relocated his ranch to southern California, purchasing land for $150 an acre. Wilcox tried farming figs like his neighbors but after a few years he decided to subdivide the land and sell lots for $1,000 each. Ida borrowed her neighbor's name, which she may have first heard from a seatmate on a train ride from Kansas - or not, and on February 1, 1887 Harvey Wilcox filed a plat of the subdivision with the Los Angeles County Recorder's office, the first time "Hollywood" appeared on a deed.

Wilcox died in 1891 but his wife led development efforts and was instrumental in establishing much of Hollywood's civic infrastructure, including the city hall, library, police station, primary school, tennis club, post office, city park, and much of the commercial district. She also donated land for three churches and space for Hollywood's first theatrical productions. She came to be called the "Mother of Hollywood," and when Daeida died in 1914, the *Los Angeles Times* reported that it was Daeida's dream of beauty that gave world fame to Hollywood.

To the world today Hollywood means movies. The early years of the movie industry were centered around New York City but Thomas Edison's film patent fees helped send the pioneering studios west. Most didn't stop until they reached the favorable year-round weather of Southern California. Short films were being made here by 1906 and by 1911 Los Angeles was second only to New York in motion picture production and by 1915 most movies were being made here. Four major film companies – Paramount, Warner Bros., RKO and Columbia – had studios clustered in Hollywood as the formerly somnambulant suburb skyrocketed to international stardom.

In 1910, when the development was mostly fields of grain and citrus trees town officials voted for Hollywood to be annexed into the City of Los Angeles to insure a reliable supply ofwater. In a handful of years that community was unrecognizable. After the movie companies came radio studios then set up shop in Hollywood in the 1930s, television studios in the 1940s and recording studios in the 1950s. Most have since dispersed to neighboring communities, leaving behind more iconic landmarks than any community of similar size and we'll begin our tour at the most famous intersection in the world...


Hollywood Blvd
Franklin Ave
Hollywood / Highland
Hollywood / Vine
W Sunset Blvd
Sunset Blvd
Fountain Ave
De Longpre Ave
Hollywood Fwy
Primrose Ave
Yucca St
Hawthorn Ave
Selma Ave
Lexington Ave
Hollywood
Kodak Theatre
Map data ©2012 Google

1. Hollywood and Vine

Two dirt roads crossed here in the 1880s when the Wilcox ranch was subdivided to be sold in lots. The Wilcox plan called the main artery running east-west Prospect Avenue and the north-south crossroad Weyse Avenue. In 1910 when the town of Hollywood was annexed by the City of Los Angeles, Prospect would become Hollywood Boulevard and Weyse became Vine Street. The area was a lemon grove until 1903 when Daneida Wilcox Beveridge granted permission to the German Methodists to build a church on the southeast corner. In the 1920s movie studio moneymen began to settle here and Hollywood and Vine rapidly became the second busiest intersection in west Los Angeles. Stars from the Golden Age of Hollywood beat a path to their agents' offices here and in the 1930s radio stations began broadcasting from "live from Hollywood and Vine," planting the magical place into the imaginations of millions of listeners.

2. Hollywood Walk of Fame
Hollywood and Vine

The fabled Walk of Fame started in the 1950s as the brainchild of E.M. Stuart, a volunteer president of the Hollywood Chamber of Commerce. He was seeking a way to reinvigorate the world famous corner that was beginning to lose its luster. The original plan was to create caricatures of the stars in brass but that proved too difficult to execute so after much wrangling the final design of coral stars set inside a charcoal background was chosen. From an initial pool of 1,550 stars eight were chosen at random, including Joanne Woodward and Burt Lancaster, to be the first "display" stars in 1958. Official ground-breaking took place in 1960 and today more than 2,400 stars are implanted down 15 blocks of Hollywood Boulevard and three blocks of Vine Street - more than a mile of stars.

Over the years astronauts and athletes have snuck into the walk, qualifying on the basis of their "live performances." Through the years honorees have included fictional characters (Disney characters and Muppets), dogs (Rin Tin Tin and Lassie), entertainment-industry inventors (Thomas Edison and George Eastman), make-up and special effects contributors, and stars honored in

multiple categories (Gene Autrey is the only honoree with stars in all five categories - movies, television, recording, radio and live performance.) Four stars have been stolen through the years and several have been laid with misspellings (Julia Louis-Dreyfus and Dick Van Dyke). Nominating organizations, a studio or record company or even a fan club, must pay a $30,000 installation fee if selected and living stars must attend the unveiling, which is why some 40 big Hollywood names are not represented (Clint Eastwood and Julia Roberts among them).

FACE SOUTH ON VINE STREET (THE DIRECTION WITH A HIGH-RISE ON EACH CORNER. THE BUILDING ON YOUR LEFT IS...

3. Taft Building
southeast corner of Hollywood and Vine

A.Z. Taft Jr. built the first high-rise in Hollywood here in 1923 and Albert Raymond Walker and Percy Augustus Eisen provided a suitably grand Renaissance Revival design. Chariie Chaplin and Will Rogers were among the first high-wattage stars to move in; Chaplin wrote many of his films here. Shortly all the studios had offices in the Taft Building as did the Academy of Motion Picture Arts and Sciences and the *Hollywood Reporter*, establishing Hollywood and Vine as the entertainment capital of the world.

THE BUILDING ON YOUR RIGHT IS...

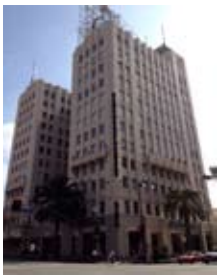
4. B.H. Dyas Building/Broadway-Hollywood Department Store
southwest corner of Hollywood and Vine

The Stern family bought this property and ran cattle here before dividing the land for commercial development. B.H. Dyas built the first major department store on Hollywood Boulevard, with Frederick Rice Dorn designing a Renaissance Revival container. The Los Angeles firm of Postle and Postle, providers of "Secure Harmonious Relationship to Both Interior and Exterior Refinements," provided the lavish interior appointments. While mothers shopped children could be dropped off

in an eighth floor activity room where acting lessons were available. But the B.H. Dyas Specialty Emporium did not survive the Depression and beginning in 1931 the Broadway-Hollywood Department Store began a fifty-year run here. Along the way it picked up an International-style annex by Parkinson and Parkinson in 1938 to the west on Hollywood Boulevard, the two buildings being reluctantly joined by a ground floor passage. The iconic Broadway-Hollywood sign remains on the roof.

THE THIRD, AND LAST, HIGH-RISE AT HOLLYWOOD AND VINE IS...

5. Equitable Building
northeast corner of Hollywood Boulevard and Vine Street



This Art Deco commercial tower with Gothic influences was constructed in 1929 on plans drawn by Alexander Edward Curlett. Curlett was the son of an Irish-born architect who enjoyed a long practice in Los Angeles. Curlett's design allowed for a banking hall on the ground floor and a copper roof on top. Power agent Myron Selznick, the brother of mega-producer David O. Selznick, was an early tenant with his stable of A-list movie star clients. By the late 1930s the building was filled with advertising agencies directing the radio programs their clients were sponsoring on the CBS network operating here.

WALK EAST ON HOLLYWOOD BOULEVARD, PAST THE EQUITABLE BUILDING, TO...

6. Pantages Theatre
6233 Hollywood Boulevard

Born on the Greek island of Andros, Alexander Pantages spent his twenties digging the Panama Canal, boxing in San Francisco and prospecting for gold in the Yukon Territory. He began his career as a show business exhibitor in Dawson City, Yukon as a partner to saloon and brothel-keeper "Klondike Kate" Rockwell, operating a small, but highly successful vaudeville and burlesque

theatre, the Orpheum. In 1902, at the age of 27, he was in Seattle opening the Crystal Theater and launching a chain of theaters across the West in Canada and the United States. His go-to architect was B. Marcus Priteca, a Scot, who designed 22 theaters for Pantages and another 128 for other theater owners. This Art Deco palace was planned to be a 12-story high-rise with ten floors of office space but the stock market crash of 1929 whittled away those dreams. It was to be the last theater built by Alexander Pantages, opened on June 4, 1930. In the increasingly dominant age of motion pictures it was still primarily a vaudeville house but after two years Pantages sold his landmark to Fox West Coast Theaters. In 1949 Howard Hughes acquired Pantages for his RKO Theatre Circuit and moved his personal offices to the building's second floor. From 1949 through 1959, the theater hosted the annual Academy Award Ceremonies. Today the Pantages is one of Los Angeles' leading venues for live theater.

TURN AROUND AND WALK WEST ON HOLLYWOOD BOULEVARD, PAST VINE STREET, TO THE CORNER AT IVAR STREET. ON YOUR RIGHT AS YOU WALK, AT 6313 HOLLYWOOD BOULEVARD IS THE ONE-TIME SITE OF THE LEGENDARY SARDI'S WHERE HOLLYWOOD BROKERED DEALS OVER BREAKFAST AND LUNCH. THE RUDOLPH SCHINDLER-DESIGNED INTERNATIONAL STYLE METAL-AND-GLASS BUILDING HAS BEEN COMPLETELY REMODELED. AT IVAR STREET, THE HIGH-RISE ON YOUR RIGHT IS...

7. Guaranty Building
6331 Hollywood Boulevard at northeast corner of Ivar Street

John Corneby Wilson Austin was born and trained in England but was working as an architect in Los Angeles by the time he was 25 in 1895. He designed many Southern California landmarks including Griffith Observatory, Los Angeles City Hall and several memorable buildings in Hollywood. This classically inspired, brick-faced high-rise is a 1923 Austin creation for the Guaranty Bank, which used the metal-frame sign at the top to advertise its generous savings rates. Today it is owned by the Church of Scientology. Charlie Chaplin and Cecil B. DeMille invested in the office building and Hedda Hopper once ruled the gossip columns from a seventh floor office.

ACROSS IVAR STREET IS...

8. Regal Shoes Building
6349 Hollywood Boulevard at northwest corner of Ivar Street

Albert Raymond Walker and Percy Augustus Eisen began a busy architectural partnership in 1919 that lasted over 20 years. This was one of their later projects, completed in 1939 and tapping the Streamline Moderne style that infused Art Deco principles with the clean, curving lines of a beached ocean liner. The most venerable tenant was Regal Shoes.

RETRACE YOUR STEPS TO HOLLYWOOD AND VINE AND TURN RIGHT ON VINE STREET, HEADING SOUTH.

9. Hollywood Plaza Hotel
1637 North Vine Street

This 1924 high-rise was typical of the apartment-hotels that began to populate Hollywood in its Golden Age of the 1920s and 1930s. The actress that most personified that period was Brooklyn-born Clara Bow, who shot to stardom as a spunky shopgirl in the film *It*. The "It Girl" was Hollywood's number one draw in 1928 and 1929, in demand as the surest thing to make a profitable picture. Bow never cared much for "talkies" and was out of show business before she was thirty, departing for a ranching life in Nevada. But in 1937 she returned to Hollywood to open the "It Cafe" here. She promised to be in attendance at the nightclub three times a week but shortly after the birth of her second child Bow lost interest in the club which soon disappeared.

10. Brown Derby
1628 North Vine Street

The Brown Derby was a chain of 1920s restaurants started by Robert H. Cobb (claimed as the impromptu inventor of the Cobb Salad) and Herbert Somborn (a one-time husband of Gloria Swanson). The flagship on Wilshire Boulevard was a Hollywood icon shaped like a man's hat but the Brown Derby that sprouted the most Hollywood lore was the second, located here in the shadow of most of the movie studio offices. Clark Gable is said to have proposed to Carole Lombard in the Vine Street Brown Derby and countless deals went down while noshing. The building was ravaged by fire in 1987 and only a small fragment of the building's Spanish Mission-style facade remains.

11. Montalban Theatre
1615 Vine Street

Myron Hunt, an architect who littered Southern California with landmarks such as the Rose Bowl and the Ambassador Hotel, designed this theater in 1926 for the Wilkes brothers as the first legitimate Broadway-style stage in Hollywood. Howard Hughes acquired the theater in the 1930s and converted it into a movie house known as The Mirror but by 1935 it was in the hands of CBS Radio and hosting its long running "Lux Radio Theatre." Twenty years later Huntington Hartford, an heir to the A&P grocery store fortune, spent most of a million dollars restoring the building to a top shelf live stage with some of the finest acoustics and sightlines in town. In 1999 an anonymous donation enabled Ricardo Montalban's foundation to buy the building to champion the work of Latino performers, writers and directors.

12. Site of First Major Hollywood Studio
1521 Vine Street

In 1913, 32-year old director Cecil B. DeMille rented a horse barn on this location for $250 a month and used it to shoot Hollywood's first full-length feature film, *The Squaw Man*. DeMille, who would become famous for his big screen extravaganzas, made the movie for only $15,000; actors used the empty stalls as dressing rooms. *The Squaw Man* would earn over $200,000 at the box office and set Hollywood on the path to become the movie capital of the world. The barn, which was built in 1896 and resembled a small residence, was hauled to the lot of Paramount Studios where it stayed for 55 years and get its own screen time as part of the set for television's *Bonanza*. Dodging the wrecking ball, it was moved to its current location across from the Hollywood Bowl as part of the Hollywood Heritage Museum; a plaque here marks its historic birthplace.

13. Sunset-Vine Tower
southeast corner of Sunset Boulevard and Vine Street

This 20-story tower was the first skyscraper built in Los Angeles in the 1960s after the town's 13-story earthquake-driven height restriction was lifted. Douglas Honnold's building was much admired and the American Institute of Architects deemed it the best structure built in Los Angeles in the previous five years, picking it from among 8,000 eligible projects. Close to the heart of Hollywood, the tower made numerous appearances in the movies and "came down" in 1974's *Earthquake*. Star Charlton Heston, who side-stepped some of the tower's debris in the film, kept an office here. In 2005 a fire rendered the building uninhabitable in real life for a while.

TURN RIGHT ON SUNSET BOULEVARD.

14. Cinerama Dome
6360 Sunset Boulevard

In 1963 there had not been a new theater built in Hollywood in more than 30 years. The anticipation for this movie house ratcheted up when it was announced that revered Los Angles architect Welton Beckett would design the building based on the principles of Buckminster Fuller's geodosic domes. The domed roof would be the prototype for 300 domed Pacific Theatres venues around the world - and it was scheduled to be ready for the world premiere of the first movie filmed in the new 70mm, single strip Cinerama process, Stanley Kramer's *It's A Mad, Mad, Mad, Mad, World*, just 90 days away. Working around the clock, 316 precast concrete panels were installed and the deadline met. *World* played at Cinerama Dome for a record 66 weeks. With its 86-foot wide and 32-foot high wide screen, the largest contoured screen in the world, the Cinerama Dome became a Hollywood favorite for film premieres. It remains the only concrete geodesic dome in the world.

15. RCA Building
6363 Sunset Boulevard at northeast corner of Ivar Avenue

Home of the Los Angeles Film School since 1999, such legends as Elvis Presley, Henry Mancini and the Rolling Stones recorded here for RCA Records. John Williams laid down the orchestral score to *Return of the Jedi* in the studios in this building. The Muller family built the high-rise in 1963. Jacob Muller came to Hollywood in 1893 and set up the town's first meat market next to the house he built on this site. He sold the market in 1907 and then began peddling Hollywood's first ice. Across the street the Muller boys, Walter and Frank opened what they called the largest service station in the world, employing 120 people by the 1930s to sell gas and fix cars.

16. Amoeba Music
6400 Sunset Boulevard at southwest corner of Ivar Avenue

Amoeba Records opened in Berkeley in 1990 and this is their third location, opened in 2001 as the world's largest independent music store. In addition to a full block of music the store operates as a live venue as well.

TURN LEFT ON IVAR STREET. TURN RIGHT ON DE LONGPRE AVENUE.

17. Engine Company 27
1353 North Cahuenga Boulevard at southwest corner of De Longpre Boulevard

This was the largest fire station west of the Mississippi River when it opened in July of 1930. And it was high on the list of most beautiful, as well, sporting an Italian Renaissance design by Peter K. Schabarum. Its handsome facade landed the firehouse in several motion pictures including *Two Platoons* in 1937 when filming was interrupted because the company had to respond to a brush fire in the Hollywood Hills. The building was slated for destruction in a city-wide fire department modernization in the 1980s but No. 27 was spared and the new station built next door. The station was listed in the National Register of Historic Places in 1985 and restored as a fire department museum. The collection includes the Los Angeles Fire Department's first fire engine, an Amoskeag Steamer, ordered in 1886. The Fallen Firefighters Memorial in front of the station consists of a memorial wall listing all of the Los Angeles firefighters who have died in the line of duty since that founding in 1886 and a bronze group of five firefighters.

TURN RIGHT ON COLE PLACE.

18. CNN Tower
6430 Sunset Boulevard at southeast corner of Cole Place

This International Style tower was designed by Marshall Starkman in 1968. CNN only leases about 20% of the space here but it owns naming rights. Larry King broadcast his gabfest here for 25 years and the area around the tower - Sunset Boulevard to De Longpre Avenue and Cahuenga Boulevard to Cole Place - is now named Larry King Square.

TURN LEFT ON SUNSET BOULEVARD. TURN RIGHT ON WILCOX AVENUE AND WALK ONE BLOCK TO THE CORNER OF SELMA AVENUE.

19. Hollywood Post Office
1615 Wilcox Avenue at northwest corner of Selma Avenue

This building was a Depression-relief project designed by Art Deco architect Claud Beelman in 1937. Beelman built a string of Los Angeles-area structures that, like this one, are on the National Register of Historic Places. It is still an active post office and still boasts a wooden bas-relief, "The Horseman," carved by artist Gordon Newell inside. Many a love letter to a Hollywood star met a sad end by winding up in the "dead letter" office here.

TURN LEFT ON SELMA AVENUE AND WALK ONE BLOCK TO SCHRADER STREET.

20. Hollywood YMCA
1553 Schrader Boulevard at southwest corner of Selma Avenue

Paul Revere Williams became the first certified African-American architect west of the Mississippi River in 1921 and two years later, at the age of 29, became the pioneering African-American member of the American Institute of Architects. He would carve out a career designing homes for Hollywood celebrities such as Frank Sinatra, Lucille Ball, Barbara Stanwyck, Danny Thomas and many others but his earliest success was with the African-American 28th Street YMCA and this building from 1928. Both buildings shared the same Spanish Colonial Revival stylings popular in the 1920s and were executed with ceramic and terra-cotta details.

TURN LEFT ON SCHRADER STREET TO RETURN TO SUNSET BOULEVARD. ON YOUR LEFT WILL BE...

21. Hollywood Athletic Club
6525 Sunset Boulevard at northeast corner of Schrader Boulevard

When it was constructed in 1924, on plans drawn by Mendel Meyer and Gabriel Holler, the club was the tallest building in Hollywood. Initiation was $150 and monthly dues were $10. Nearly every early celebrity of note used the facilities. Johnny Weissmuller trained in the pool for his *Tarzan* films and actor Cornel Wilde got his tart from his work as a fencing instructor here. Among the legends that grew from its walls were that John Wayne tossed billiard balls from the roof at passing cars below, Dick Powell reportedly brought the corpse of John Barrymore here for "one last drink" and Jean Harlow walked through the door one night wearing only a fur coat after she was stood up for a date by Errol Flynn. In its various incarnations the club has been a thriving nightclub, "America's Best Pool Hall" as anointed by *Billiards Digest*, and a dance club. The first Emmy Awards were handed out here on January 25, 1949.

TURN RIGHT ON SUNSET BOULEVARD.

22. The Cat and Fiddle
6530 Sunset Boulevard

This 1929 Spanish Colonial Revival building was used by movie studios to store wardrobes and as a commissary. There is a story that parts of *Casablanca* were filmed here but that movie was famously shot almost entirely on the Warner Brothers' lot at Burbank using sets borrowed from other projects since Jack Warner did not have much hope for the disheveled production of the classic-in-the-making. The English pub-style eatery was started in 1982 - and later relocated here - by British Invasion bassist Kim Gardner who played on over thirty albums in his career. Gardner became an accomplished painter and displayed much of his work in The Cat and Fiddle. Former bandmate Rod Stewart, Robert Plant and other rockers have frequented the pub, still operated by the Gardner family.

23. Blessed Sacrament Catholic Church
6657 Sunset Boulevard

Founded in 1904, the parish was the home church for many actors during the classic Hollywood era and its first building was soon inadequate given the town's explosive growth. Thomas Franklin Power designed the current Italian Renaissance sanctuary that was dedicated in 1928 but not fully complete until 1954. Power had earlier designed the parish school in the same style. With its 223-foot chimes tower, ornate exterior and seating for 1,400 people, Blessed Sacrament quickly became a Hollywood landmark. Bing Crosby was the first of many Catholic stars to be married here, in 1930.

24. Crossroads of the World
6671 Sunset Boulevard

The Crossroads began life as one of America's earliest planned outdoor shopping malls, developed by Ella Crawford in the early 1930s. Ella was the widow of Charlie Crawford, one-time boss of the Los Angeles underworld, whose unsolved 1931 murder took place in a building that once stood on this site. She envisioned the Crossroads as "a cultural and business center offering an experience like taking a trip around the world." As the centerpiece for the complex architect Robert V. Derrah designed a Steamline Moderne ocean liner surrounded by internationally-flavored bungalows. Alfred Hitchcock was an early tenant but by the 1970s the Crossroads was a touchtone for Southern California rock-n-rollers. Crosby, Stills, Nash & Young custom built a studio in one of the bungalows and recorded here, many album covers were designed at the Crossroads and the tower appears on America's *Greatest Hits* album, and Warren Zevon, among others, kept an office here.

25. Hollywood High School
1521 Highland Avenue at northwest corner of Sunset Avenue

In September 1903, two months before Hollywood incorporated as a municipality, a two-room school was opened on the second floor of an empty storeroom at the Masonic Temple here. In 1910 the high school opened and the building's Streamline Moderne look came along a few decades later. Hundreds of names you would recognize went to school here when it was the school of choice for the children of movie stars. The Hollywood High nickname is the Sheiks, remembering silent film star Rudolph Valentino.

TURN RIGHT ON ORANGE DRIVE AND WALK UP TO HOLLYWOOD BOULEVARD.

26. Roosevelt Hotel
7000 Hollywood Boulevard at southwest corner of Orange Avenue

You earn your glamour pedigree when you host the first ever Academy Award ceremonies, which is what the Roosevelt Hotel did in its Blossom Room 1929. The hotel itself was founded in 1927 by a syndicate of Hollywood royalty that included Mary Pickford, Douglas Fairbanks and Louis B. Mayer. The idea was to create a suitable accommodation for visiting East Coast movie-makers who were working in Hollywood. Marilyn Monroe lived here for two years as an unknown model; her first magazine shoot took place on the pool's diving board. And that first Oscar ceremony? It lasted only five minutes with Fairbanks and Al Jolson handing out 13 statuettes.

ACROSS HOLLYWOOD BOULEVARD IS...

27. Madame Tussauds
6933 Hollywood Boulevard

Anna Maria Grosholtz was born in France in 1761 and learned the art of wax modelling from Swiss doctor Phillippe Curtius, for whom her mother worked as a housekeeper. Tussaud's first wax figure was of the writer Voltaire, when she was 16. She inherited the doctor's vast collection of wax models after he died in 1794 and began displaying the figures around Europe. Her marriage to François Tussaud in 1795 lent a new name to the show: Madame Tussaud's. By the 1830s she had settled in London and opened a museum with as many as 400 wax figures. Some of Tussaud's own creations survive today although most historical figures come from casts. Today with museums on four continents, Tussauds did not come to Hollywood, source for so many of its figures, until 2009.

TURN RIGHT ON HOLLYWOOD BOULEVARD.

28. Grauman's Chinese Theatre
6931 Hollywood Boulevard

Sidney Patrick Grauman was born into a theatrical family in 1879. His father David took him to Alaska during the Klondike Gold Rush in the late 1890s hoping to strike it rich. Instead the pair organized entertainment events for the prospectors, launching Grauman on a lengthy career as a showman. The pair landed next in San Francisco and by 1918 they were in Los Angeles with their first Southern California movie palace, the Million Dollar Theatre. David died during the construction of their next landmark, the Egyptian Theatre and Sid Grauman opened the Chinese Theatre, perhaps the most famous movie palace in the world, in 1927. Raymond M. Kennedy provided the sketches for the iconic building, calling on his classical training and mixing in his exuberant use of color. Among the theater's trademarks sought by an estimated four million visitors each year are the concrete blocks set in the forecourt, which bear the signatures, footprints, and handprints of motion picture idols from the 1920s to the present day. Grauman actually owned only one-third of the theater and he sold his interest after just two years but remained the Managing Director until his death in 1950.

29. Hollywood Masonic Temple
6840 Hollywood Boulevard

Charles E. Toberman was a Texan who began his career as a stenographer before moving to Los Angeles in 1902 when he was 22. He was City Treasurer of Hollywood for awhile and then began putting together real estate deals - Toberman placed fifty-three Hollywood subdivisions on the market, formed more than thirty companies and organizations, built twenty-nine commercial buildings in Hollywood and had a hand in most of the famous theaters along Hollywood Boulevard. "Mr. Hollywood," as he was often called, was affiliated with forty-nine clubs, civic, and fraternal organizations, including lodge master of the Masons. Toberman spearheaded the construction of this lodge, a Greek temple designed with fluted Ionic columns by John C. Austin. When the new lodge opened, it was one of the most substantial structures in Hollywood, boasting a billiard room, pipe organ, ladies parlor, ballroom and lodge rooms. *Jimmy Kimmel Live!*, the

longest-running late-night show in the history of ABC television, now tapes here after a renovation by Disney which owns both this building and the El Capitan next door.

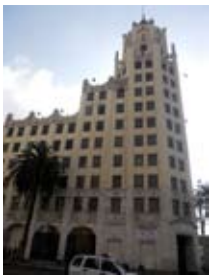
30. El Capitan Theatre
6838 Hollywood Boulevard

This historic movie palace opened on May 3, 1926 as a live theater. The exuberant Spanish Colonial Revival exterior was contributed by Stiles O. Clements and San Francisco-based architect Gustave Albert Lansbaugh, who designed over 50 theaters in a long career, gave the El Capitan a lavish East Indian interior. In the 1940s the stage was refitted as the Hollywood Paramount Theatre and served as the studio's West Coast flagship for decades until the government forced Parmaount to divest its theater holdings. After a $14 million renovation in the 1990s the El Capitan was back as a Disney stronghold.

31. Kodak Theatre
6801 Hollywood Boulevard

This theater, with one of the largest stages in America, is the first permanent home of the Academy Awards ceremonies, built in 2001 with the Oscars in mind. It was also the home of *American Idol* in its infancy. When the Eastman Kodak Company filed for bankruptcy it lost naming rights to the entertainment complex and Oscar's home will be known as the Dolby Theatre going forward.

32. Hollywood First National Bank Building
6777 Hollywood Boulevard at northeast corner of Highland Avenue



Mendel Meyer and Gabriel Holler began a partnership of more than a quarter-century in 1905. By the 1920s theirs was one of most esteemed architectural firms in Los Angeles, taking on ever-increasingly important projects. This one in 1927 for the Pacific Southwest Trust & Savings resulted in one of the Hollywood's signature buildings and the tallest building in Los Angeles for five years until eclipsed by City Hall.

TURN RIGHT ON HIGHLAND AVENUE AND WALK DOWN A FEW STEPS. ON YOUR LEFT IS...

33. Max Factor Building
1660 North Highland Avenue

Max Factor was born in Russia in 1877. He became an apprentice to a wig-maker when he was fourteen, and by the time he was twenty young Factor was running his own makeup and hair goods shop in his hometown of Lodz. Business was good, good enough that in 1904 Factor brought his wife and three children to St. Louis where, with a partner, he took a booth at the St. Louis World's Fair. Within a year his partner had pilfered most of the profits but Factor was able to raise money for another makeup, perfume and hair-products shop in downtown St. Louis. All the while he was hearing tales of the new motion picture industry growing in Los Angeles and in 1908 Max Factor headed to the frontier town of Hollywood. In 1914 he not only perfected the first make-up designed for movie use he invented the phrase. Factor's work with the movies led to such innovations as false eyelashes, the eyebrow pencil and a powder brush. in 1928 Factor purchased this four-story building, developed in 1913 for Hollywood Fire and Safe by Hollywood pioneer C.E. Toberman, and theater architect S. Charles Lee dressed it up in an Art Deco style. When the space became the Hollywood History Museum the building's four makeup rooms, one each for blondes, brownettes, brunettes and redheads, were preserved.

RETRACE YOUR STEPS TO HOLLYWOOD BOULEVARD AND TURN RIGHT, CONTINUING TO WALK EASTWARD.

34. Cafe Montmartre
6763 Hollywood Boulevard

Adolph "Eddie" Brandstatter cut his teeth on the clubs of Paris, London and New York before opening Hollywood's first nightclub here in 1923. Brandstatter draped a French veneer of elegance on the rough-edged young movie town. The Cafe Montmartre was a Prohibition-era speakeasy where Hollywood stars gathered but he kept the club private, away from the prying eyes of the adoring multitudes. Good for the stars but bad for the bottom line and Brandstatter filed for bankruptcy. He came back even bigger than ever in 1932 with Sardi's restaurant seen earlier.

35. Hollywood Theater/Guinness Book of World Records Museum
6764 Hollywood Boulevard

Buried in this mid-block structure is the oldest theater in Hollywood, opened on December 20, 1913 as the Idle Hour Theater. In those days it sported a Romanesque appearance with a glazed brick facade. Its first makeover came in 1927 and an Art Deco facelift by Claude Beelman and Clifford Balch in the 1930s provided its most enduring look. The vertical marquee was one of the earliest installed with angled side panels to attract the motorists who were beginning to fill Hollywood Boulevard. In disrepair by the 1990s, the building was rescued as a venue for the Guinness museum.

36. Hotel Christie
6724 Hollywood Boulevard at southwest corner of McCadden Place

Haldane H. Christie churned out axles and springs for the infant automobile industry in Michigan. In 1914 he sold his company to Henry Ford and moved to California. Christie started developing property along Hollywood Boulevard and commissioned Hollywood's first modern hotel here in 1920. Architect Arthur R. Kelly delivered a Georgian Revival triple tower executed in red brick for the 100-room Hotel Christie. Guests could enjoy steam heat and their own bathrooms, luxuries unheard of before in Hollywood. Its hospitality days long behind it, the building is now owned by the Church of Scientology.

37. The Egyptian Theatre
6706 Hollywood Boulevard

Sid Grauman and his father David had made a splash in 1918 with their first movie palace in downtown Los Angeles and they followed it up with this exotic showplace in 1922. On October 18 of that year the Egyptian hosted the first ever Hollywood premiere, the Douglas Fairbanks starrer, *Robin Hood*. The film was not shown in any other Los Angeles theater during that year. Architects Meyer and Holler tapped the Egyptian Revival style for the theater, inspired by the Egyptmania following the recent discovery of King Tutankhamun's tomb. The Egyptian would be copied in movie palaces across the United States before the fascination wore out.The Egyptian Theatre would also fall victim to a loss of public interest and fell into disrepair in the 1980s. American Cinematheque purchased the historic property for one dollar by promising to save and restore the treasured movie palace, which they did to the tune of almost $13 million.

38. Musso & Frank Grill
6667 Hollywood Boulevard

Joseph Musso and Frank Toulet opened their eatery in 1919, dishing out traditonal American fare. Still going strong, it lays claim to being Hollywood's oldest restaurant. Hard by the offices of the Writer's Guild on Cherokee Street, the diner became a hangout for the likes of F. Scott Fitzgerald, Dashiell Hammett, Raymond Chandler and Ernest Hemingway. The original restaurant was located just to the east, Musso and Frank's has been anchored here since 1937.

39. Shane Building
6650 Hollywood Boulevard at southwest corner of Cherokee Avenue

Architects Samuel Tilden Norton and Frederick H. Wallis did not leave many undecorated surfaces on this four-story Art Deco creation in 1929. It was the first home of the Directors Guild of America in 1960 after movie and television directors' unions merged.

40. S.H. Kress/Frederick's of Hollywood
6606 Hollywood Boulevard

Samuel Kress founded S.H. Kress & Co. in 1896 and took as much pride in the beauty his stores brought to downtown streetscapes as he did in the profits his five-and-dimes brought to his coffers. An avid art collector who wanted his stores to stand as public works of art in the more than 200 towns in which he operated, Kress kept a staff of architects on the payroll. This was one of the chain's latest structures, designed by chief architect Edward F. Sibbert and executed in 1935. The

exquisite Art Deco creation was a natural location for Frederick's to peddle lingerie once the Kress chain collapsed.

41. Baine Building
6601 Hollywood Boulevard at northwest corner of Whitley Avenue

If you have been to Walt Disney Studios Park in Paris or Walt Disney World you might recognize this building with the striking Spanish Colonial Revival architecture. It was one of the buildings selected to recreate Hollywood Boulevard in the 1950s at the theme parks. Others so honored you have seen so far on tour are the First National Bank, the Chinese Theatre, El Capitan and the Broadway Hollywood department store. If you see a Spanish Colonial Revival building in Hollywood chances are architects H. L. Gogerty and Carl Jules Weyl had a hand in it and that is the case here. Harry M. Baine, a Texas transplant, commissioned the building in 1927. Baine quickly became an influential player in the Hollywood business community, serving as president of the Retail Merchants Association and launching the annual Christmas parade.

42. Janes Square
6541 Hollywood Boulevard

Buried inside this shopping complex is the oldest building in Hollywood, a Shingle-style Victorian built in 1902 for Hobart Johnstone Whitley, a real estate developer whose gravestone calls him the "Father of Hollywood." Whitley was a Canadian who came to Chicago in the 1870s to run a hardware store and a candy store. He became interested in land development and in the the 1880s founded scores of towns in the Oklahoma Territory, Texas, California and the Dakotas, where he became a good friend of Theodore Roosevelt. He was developing in Hollywood by the 1880s and this speculative property was snapped up in 1903 by Herman and Mary Ruth Janes, who left their Illinois furniture store for a new life in California. The Janes women opened a private school here for fifteen years until 1926 and the Janes family, mostly unmarried children of Herman and Mary Ruth, lived here until 1982. Rather than tear down the building the new owners moved it to the back of the lot and constructed a shopping center out front.

43. Hillview Apartments
6533 Hollywood Boulevard at northwest corner of Hudson Avenue

In the early days of movie-making the heritage residents of Hollywood did not cotton to the big-city New York stage actors over-running their sleepy little burg. More often than not new arrivals were met by rental signs that read, "No Dogs and No Actors." Movie moguls Jesse Lasky and Samuel Goldwyn built this multi-unit Mediterranean-style structure in 1917 just so actors could live close to the studios. Stan Laurel, Clara Bow, and Mary Astor were just a few of the early stars who lived in the Hillview's 54 units. In the deteriorating Hollywood of the 1960s the historic building became dilapidated but it has since be restored and is once again fetching premium rents.

44. Warner/Pacific Theater
6433 Hollywood Boulevard at northeast corner of Wilcox Avenue

Harry, Albert, Sam and Jack Warner set out to build the largest theater in Hollywood in 1926 and retained fabled theater architect G. Albert Lansburgh to design the studio's flagship. Lansburgh created a four-story Italian Renaissance movie palace intended to sweep patrons from their humdrum lives and off to an exotic experience of the mind. Of the Warner brothers, Sam was the most involved in the project but he died of a brain hemorrhage before it could open and his ghost is said to still wander the theater.

45. Security Pacific Building
6381 Hollywood Boulevard at northeast corner of Cahuenga Boulevard

The architectural father-and-son team of John B. and Donald D. Parkinson was the go-to firm for colossal Los Angeles projects. On their resume would be the Los Angeles Memorial Coliseum, City Hall and Union Station. This substantial office building, created in 1921 for Security Trust and Savings, tossed away the convention of the day to build a solid, conservative banking temple and instead embraced the elegant Italian Renaissance style. Look up to see the elaborate stone carvings in the exterior cornices.

46. Owl Drug Store/Julian Medical Building
6380 Hollywood Boulevard at southeast corner of Cahuenga Boulevard

A 1934 contribution to the streetscape by Morgan, Wells and Clement, this is one of Hollywood's standout Streamline Moderne structures in a town that eagerly embraced Art Deco architecture. The ground floor was originally the drug store with, conveniently, medical offices above.

TURN LEFT ON CAHUENGA BOULEVARD AND TURN RIGHT ON YUCCA STREET.

47. Halifax Apartments
6376 Yucca Street at southeast corner of Cahuenga Boulevard

Albert R. Walker and Percy A. Eisen designed some of the most stylish residential buildings and hotels in Los Angeles. Here they strung a four-story Renaissance Revival structure along Yucca

Street which drew raves in the *Los Angeles Times* when it opened as the Cross Arms Apartments in 1923 as "one of the largest and most beautiful apartment houses in Hollywood." It sold the very next year and became the Halifax Apartments. Regardless of the name, it was a popular bedding spot for silent film stars.

48. Hotel Hollywood
6364 Yucca Street

This boutique guest house opened in 1927 as the Oban Hotel. Marilyn Monroe, James Dean, Paul Newman, Fred McMurray, Orson Wells, Clark Gable, Glen Miller, Harry James all signed the register here as did props manager and stunt double Charles Love, whose ghost is said to haunt the premises. Frustrated in his acting ambitions, Love is said to have engaged in a shouting match with a studio official and stormed off on a drinking spree. He returned to his room in the Oban several days later in February of 1933 and shot himself.

49. Yucca Vine Tower
6305 Yucca Street at northwest corner of Vine Street

Henry L. Gogerty and Carl Weyl designed this landmark Art Deco tower in 1929. Look up to see stylized eagles and Mayan guardians. The American Musical and Dramatic Academy now inhabits the building amidst a cluster of residential bungalows used for student housing.

TURN RIGHT ON VINE STREET.

50. Capitol Records Tower
1750 Vine Street

Capitol was the first recording label to establish a beachhead on the West Coast, moving into this Welton Beckett-designed icon in 1956. The circular awnings on each floor and the tall spike jutting from the center of the roof evoke the image of records on a turntable. A 150-foot height restriction was in effect in Los Angeles at the time and the Capitol Tower butts up against the limit; the earthquake preventative would be lifted in 1964. Guitar legend Les Paul engineered one of the studio's echo chambers, said to be the finest in the industry. Frank Sinatra recorded the first album in the tower.

51. Avalon Hollywood
1735 Vine Street

This night club began life in 1927 as The Hollywood Playhouse. Carl Jules Weyl, a German trained architect who also won an Oscar for Best Art Direction for the film *The Adventures of Robin Hood*, contributed the Spanish Revival design. Weyl moved to Los Angeles in 1923, where he designed the Brown Derby Restaurant #2, the Gaylord Apartments and many other buildings and Hollywood estates. The theater transformed into a television studio in the 1950s and it was here that Richard Nixon delivered his famous "Checkers speech" on September 23, 1952 that rescued his place on the Republican presidential ticket with Dwight D. Eisenhower. ABC filmed many television shows here through the years, hosting a roster of legends that included the Beatles, Fred Astaire and Merv Griffin's talk show. The theater itself took a star turn in the film *Against All Odds* as the The Palace.

WALK A FEW MORE STEPS TO RETURN TO THE TOUR STARTING POINT AT HOLLYWOOD AND VINE.

A Walking Tour of Los Angeles - Downtown Core: Theatre District

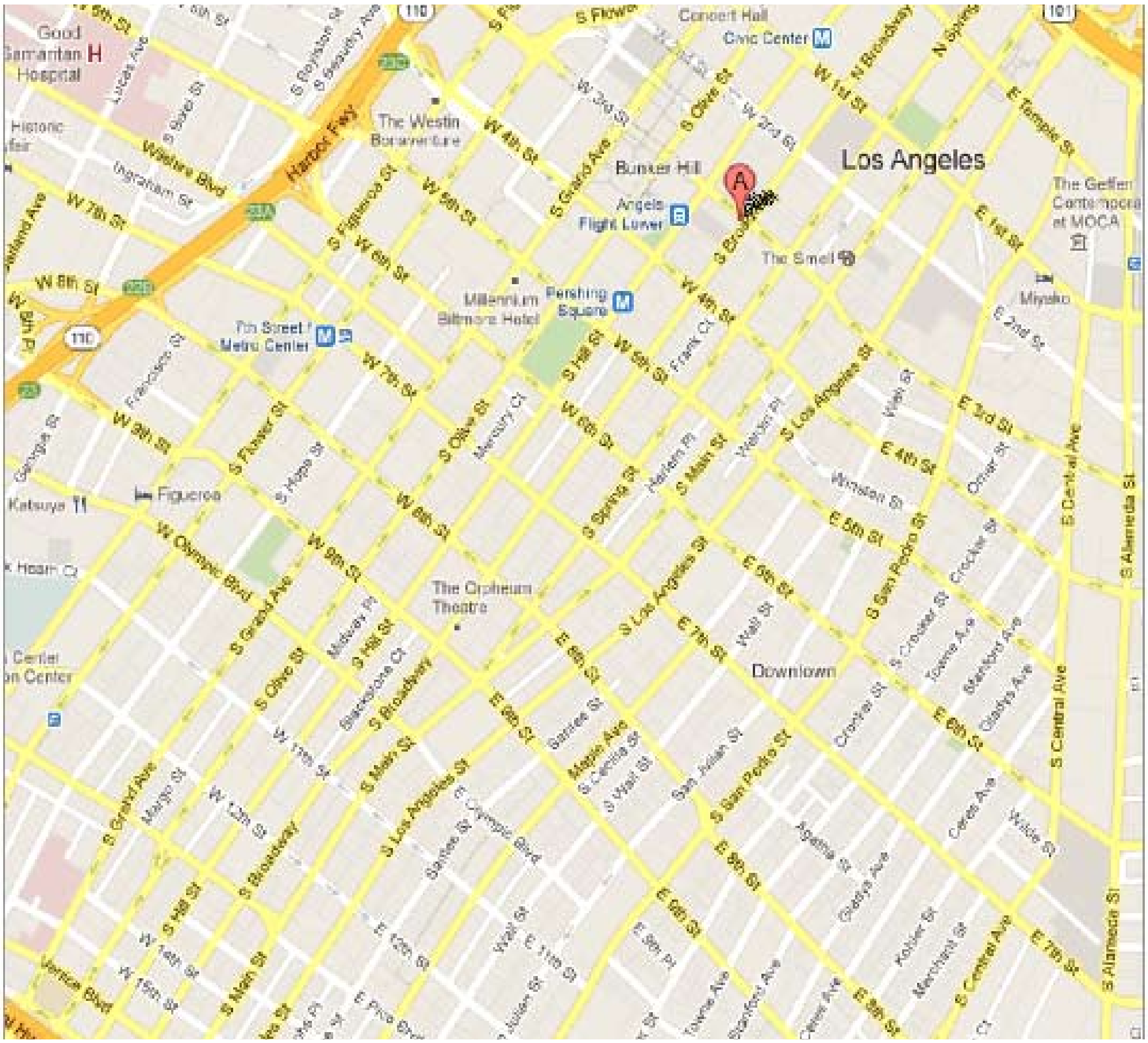
from walkthetown.com

Los Angeles has often been characterized as a jumble of "suburbs in search of a city." But Los Angeles has always boasted a significant downtown and it looks a whole heck of a lot like it did eighty years ago. Unlike Manhattan (on an island) or Philadelphia (squeezed between two rivers) or Chicago (pressed against a lake), developers in Los Angeles could build freely to the west rather than destroy existing structures.

The Historic Core is stuffed with grand old buildings, many exactly 150 feet in height, owing to a height limit ordinance passed in 1911. The restriction was intended to limit the density of downtown Los Angeles and allow the famous Southern California sunshine to reach the sidewalks. Rare exceptions were granted for decorative towers with setbacks in the upper stories that appeared in the 1920s. The restriction was lifted in 1957 but there is still none of the experience of being stranded in an urban canyon in the Downtown Core.

The Downtown Core is roughly defined by four north-south streets from Hill Street to the west to Main Street to the east. The Theatre District tour will travel down Broadway and back up Hill Street (the Financial District tour covers Spring and Main streets). Broadway began filling with theaters built as vaudeville stages in 1911 which gave way to glittering movie palaces during the 1920s and 1930s. Broadway's Golden Age was brief - there was a movie-going shift to Hollywood Boulevard and then a mass population exodus to the suburbs. Some of the great movie houses were torn down, others struggled on as grindhouses showing exploitation films, and others just sat vacant. Today the Broadway Theater District contains the thickest concentration of pre-World War II movie palaces in America, although less than a handful still exhibit movies.

These movie palaces were famous for their breathtaking interiors awash in exotic themes and appropriately we will begin our tour at one of the District's oldest buildings most famous for its elaborately crafted interior at Broadway and 3rd Street...



Good Samaritan Hospital
Concert Hall
Civic Center
The Westin Bonaventure
Bunker Hill
Los Angeles
The Geffen Contemporary at MOCA
Angels Flight Lower
The Smell
Miyako
Millennium Biltmore Hotel
Pershing Square
7th Street / Metro Center
Figueroa
Katsuya
The Orpheum Theatre
Downtown
Harbor Fwy
Wilshire Blvd
W 4th St
W 5th St
W 6th St
W 7th St
W 8th St
W 9th St
W Olympic Blvd
S Grand Ave
S Olive St
S Hill St
S Broadway
S Spring St
S Main St
S Los Angeles St
S San Pedro St
S Central Ave
S Alameda St
E 1st St
E 2nd St
E 3rd St
E 4th St
E 5th St
E 6th St
E 7th St
E 8th St
E 9th St
E Temple St
W 1st St
W 2nd St
S Flower St
S Figueroa St
Venice Blvd

1. Bradbury Building
304 South Broadway at southeast corner of 3rd Street

Lewis L. Bradbury made his money in Mexican mines in the 19th century and spent it on Southern California real estate. Approaching his 70th birthday in 1892, Bradbury planned his greatest building but his chosen architect, Sumner Hunt, was not producing plans to match his gradiose vision. Bradbury sacked Hunt and hired one of his draftsman, George Wyman, to design his building. Wyman delivered an Italian Renaissance five-story creation in brown brick, sandstone and terra cotta panels. But the Bradbury Building's true glory was revealed once inside and the full-height center court - dressed in marble, polished wood and ornamental ironwork - was experienced. Bradbury started with a $150,000 budget but wound up spending over $500,000 because of his insistence on using only the finest building materials. Alas, Bradbury never saw the finished product; he died shortly before the opening in 1893. If you watch any movies or television at all you have seen the fabled five-story atrium. A partial list of the Bradbury's screen credits include *D.O.A.*, *I the Jury*, *Blade Runner*, *Chinatown*, *Blade Runner* and *500 Days of Summer*. Heart, Janet Jackson, Earth Wind and Fire and Genesis all used the Bradbury Building in music videos.

WALK SOUTH ON BROADWAY (THE BRADBURY WILL BE ON YOUR LEFT).

2. Million Dollar Theater
307 South Broadway at southwest corner of 3rd Street

Sidney Patrick Grauman was born into a theatrical family in 1879. His father David took him to Alaska during the Klondike Gold Rush in the late 1890s hoping to strike it rich. Instead the pair organized entertainment events for the prospectors, launching Grauman on a lengthy career as a showman. The pair landed next in San Francisco and by 1918 they were in Los Angeles with their first Southern California movie palace, the Million Dollar Theatre. The Spanish Rococo exterior is graced by works from Uruguayan-born American artist Joseph Jacinto Mora, whose talents as a writer, photographer, illustrator and sculptor earned him the moniker the "Renaissance Man of the West." It was one of America's first movie palaces constructed specifically for motion pictures.

Grauman sold his interests in his downtown theaters to develop the iconic Hollywood houses - the Egyptian Theatre and Chinese Theatre. Several owners later the Million Dollar Theatre entered the 1950s as a film and stage venue exclusively for Spanish-speaking audiences. The historic theater was shuttered in 1993 and leased by a church but has since been refurbished.

3. Homer Laughlin Building/Grand Central Market
317 South Broadway

Homer Laughlin was a Union Army veteran of the Civil War who returned to his hometown of East Liverpool, Ohio after hostilities ended and began peddling the local yellow ware pottery. Sales were slow as he found Americans preferred their china imported from Europe so he started selling those wares. With his brother, Shakespeare, Homer opened his own pottery in 1874 and aggressively set out to sell America on the quality of "Ohio Valley Pottery." He created a logo showing the American eagle subduing the British lion and won gold medals forhis pottery at the Centennial Exhibition in 1876 in Philadelphia. The Homer Laughlin China Company would become the largest pottery plant in the world and today the company claims to have sold one-third of all the dinnerware ever bought in the United States. By the 1890s Laughlin was investing in far-off Los Angeles real estate and in 1897 he saluted good-bye to dinner dishes and set off for California. Greeting him was this six-story Beaux Arts structure, raised a year earlier by English-born architect and recent Seattle transplant John B. Parkinson. It was the first steel-frame fireproof building in the City. Architect Frank Lloyd Wright kept an office here for awhile but the most famous tenant is the Grand Central Market that has occupied the ground floor since 1917, through a series of sometimes drastic renovations. It is the largest and oldest open air market in Los Angeles.

4. Broadway Department Store
southwest corner of Broadway and 4th Street

Arthur Letts was born in England in 1862 but emigrated to Canada and began working in a large dry goods store. He made his way to Seattle and then Los Angeles, finding retail work along the way. In 1896 he finagled a $5000 bank loan and took over the bankrupt J.A. Williams & Co. Dry

Goods Store that had operated here. He renamed the emporium The Broadway and it became the foundation for one of Southern California's greatest fortunes (Hugh Hefner's Playboy Mansion was built for Letts' son in 1927). The Broadway gobbled up competitors and lasted for 100 years until it was absorbed in 1996 by Macy's.

5. Metropolitan Building
449 South Broadway at northwest corner of 5th Street

This lively Beaux Arts commercial structure was designed by influential early Los Angles architects John Parkinson and Edwin Bergstrom. Like many of its neighbors, the Metropolitan Building was built in 1913 to provide street-level retail storefronts for multiple businesses with the upper levels left as open lofts to allow maximum flexibility for prospective tenants as well as space for storage or warehousing. The most familiar tenant was the J.J. Newberry's five-and-dime store. John Josiah Newberry opened his first store in Pennsylvania's Pocono Mountains in 1911 and the family business was overseeing 475 stores when he died in 1954. Newberry's was here for over 50 years beginning in 1939.

6. Chester Williams Building
215 West Fifth Street at northeast corner of Broadway

This Beaux Arts structure sprung from the pen of Aleck Curlett and Claud Beelman in 1926. The price tag was $1,500,000; recently $15 million was poured into a re-adaptive makeover. The building receives it most attention now when it is used as a stopover for flocks of Vaux's Swifts migrating from Alaska. The small cigar-shaped swifts, named for the American scientist William Sansom Vaux, fly into the chimney to spend the night every early fall.

7. Jewelry Trades Building/Title Guarantee Block
500 South Broadway at southeast corner of 5th Street

Octavius Morgan, Sr., John A. Walls, and Ocatvius Morgan, Jr. designed some of the town's most elegant buildings and here they created a retail Renaissance Revival palace for upscale retailers in 1913. Lavish interiors were designed around wide corridors on each floor to resemble a street and were finished in Italian marble and polished oak. Large plate glass windows inside enabled tenants to create alluring window displays for shoppers.

8. Roxie Theatre
518 South Broadway

The Roxie was the last major theater built in downtown Los Angeles, designed in an eye-catching Art Deco style by John M. Cooper in 1932. Gus A. Metzger and Harry Srere raised the Roxie on the rubble of J.A. Quinn's Superba that raised its curtain in 1914. The Superba was known for its exciting 75-foot by 35-foot electric sign on the roof and the fanciful lobby crafted entirely of onyx.

9. Cameo Theatre
528 South Broadway

William "Billy" Clune hailed from Hannibal, Missouri and was working a pushcart on Main Street in Los Angeles in 1887 when he was 25. He built one of the town's first nickelodeons and eventually constructed his own soundstage, producing the very first short film to bear the imprint "Made in Los Angeles." Alfred F. Rosenheim, a leading Los Angeles architect, who became the

first president of the Los Angeles chapter of the American Institute of Architects, designed Clune's Broadway here in 1910. Lauded as "one of the finest motion picture houses on the Pacific coast," Clune's became the Cameo in 1924. The billboard on the roof is original and once displayed large 24-sheet movie posters.

10. Arcade Theatre
534 South Broadway

Born on the Greek island of Andros, Alexander Pantages spent his twenties digging the Panama Canal, boxing in San Francisco and prospecting for gold in the Yukon Territory. He began his career as a show business exhibitor in Dawson City, Yukon as a partner to saloon and brothel-keeper "Klondike Kate" Rockwell, operating a small, but highly successful vaudeville and burlesque theatre, the Orpheum. In 1902, at the age of 27, he was in Seattle opening the Crystal Theater and launching a chain of theaters across the West in Canada and the United States. When Pantages came to Los Angeles in 1910 his decision to establish his first vaudeville stage here went a long way in establishing the Broadway theater district. This was an early work of Octavius Morgan and John A. Walls, who would be responsible for many Los Angeles landmarks. Originally designed to look like an English music hall, the building has endured significant remodelings over the past century but you can still look up and see "Pantages" carved into the concrete.

11. Arcade Building
540 South Broadway

This was the Mercantile Arcade Building when it opened in 1924 with nearly 200,000 square feet stretching back from Broadway all the way to Spring Street. Architects Kenneth MacDonald and Maurice Couchot, modeled the complex on the Burlington Arcade in London that resulted in an acclaimed three-level interior space. The tower on top of the building once supported the antenna of the radio station KRKD ("RKD" = Arcade).

12. Silverwood's
556 South Broadway at northeast corner of 6th Street

Thomas L. Tally was one of the top players in exhibiting moving pictures; his Tally's Theatre was located here. It later became the Garnett and folded in 1913. At that time the business it shared the building with, Silverwood's, expanded into the space. F.B. Silverwood emigrated from Canada to start his clothing store for men and boys. Specializing in conservative suits, Silverwood's expanded into a chain of 18 stores that lasted until 1991. Los Angeles architects Albert R. Walker and Percy A. Eisen provided the exuberant Beaux Arts design, which can still be viewed above ground level, in 1920.

13. Sun Drug Company Building
555 South Broadway at northwest corner of 6th Street

Henry G. Chilson and Charles Wolfe organized the Sun Drug Company in the 1890s. They had no stores until 1901 but quickly bought up property to erect buildings, typically with a retail store on ground level, across Los Angeles, although much of the expansion took place without Chilson who was kllled by a windblown billboard in San Francisco in 1915. This building came along in 1920 from the firm of Francis Davis, Walter Davis and Henry Withey. Look up above the awnings and altered storefronts of street level to see the textured facade. In 1925, Swelldom's, a popular purveyor of women's fashions, moved into the space.

14. Walter P. Story Building
610 South Broadway at southeast corner of 6th Street

The nationwide Panic of 1893 slammed the brakes on the growth of young Los Angeles and sent even the wiliest of land barons in search of buyers. One of the sharpest, J.B. Lankershim, was grateful to unload this parcel to a Montana man, Nelson Story, in the depths of the downturn in 1894 for $48,000. Lankershim figured he had discarded worthless property on the unsuspecting rube from out of town. Lankershim himself concluded the deal with a cablegram from Paris, France. By the time the next economic depression rolled around in the 1930s the corner was worth about $2.5 million. Nelson Story gave the property to his 14-year old son, Walter, two years later so maybe he didn't know what he had, either. In 1904 he tried to get the property back and the matter ended up in the courts. Father and son owned the property but it was Walter's building that Octavius Morgan, Sr., and John A. Walls designed in 1910. The ground floor of the Renaissance Revival structure boasted the largest plate glass windows west of Chicago - a dozen panes costing $1,000 a pop. William Mullen and Andrew Bluett, sellers of clothing to "men of distinction," set up shop behind those windows and they would remain for over six decades. The rooftop penthouse with a retaining wall and shrubbery served as a part-time residence for the Walter Story family. Story had a long military career, founding the original home of the California National Guard in San Luis Obispo and rising to the rank of Major General.

15. Norton Block
601 South Broadway at southwest corner of 6th Street

This building began life as a two-story structure for John H. Norton in 1906. Norton was a Massachusetts man who traveled west and worked as a shopkeeper and then traded cattle. In Arizona, at the time a lawless and virtually roadless territory, Norton organized a remarkable stage system for freighting supplies that made him mule trains of money. Norton arrived in Los Angeles in 1893 and threw himself into banking, real estate and public affairs. This building was his base until his death in 1911 at the age of 67. The Norton Block received a 1918 facelift from esteemed architect John Parkinson and a 1930s Art Deco update. The most famous tenants were the Owl

Drug Company that manned the corner for nearly a half-century and Benjamin Zukor's apparel store.

16. Desmond's Department Store
612 South Broadway

Look up above the commercial ground floor to see the festive Spanish Baroque facade for Desmond's Department store, which has been little altered since 1933. Albert C. Martin designed the building in 1923. The store traces its roots back to the Desmond clothing store on Olvera Street in 1862; the emporium was purchased from the family by Ralph R. Huesman in 1921. Huesman expanded to Hollywood and Wilshire Boulevard and the store lasted until 1985.

17. Los Angeles Theater
615 South Broadway

H.L. Gumbiner, an exhibitor from Chicago, sunk $1.5 million into constructing this movie palace in 1930. S. Charles Lee transported movie-goers to 17th century France with one of the town's most imaginative interiors. The baronial French Baroque moviehouse is often cited as the City's finest. Eager for the Los Angeles Theater to be ready for the world premiere of his upcoming *City Lights* in January of 1931, Charlie Chaplin provided an infusion of cash and the entire theater was constructed off-site and fitted into the center of the block between existing buildings. The Los Angeles showed its last features in 1994 and the oft-time vacant space today appears more in films than exhibiting them.

18. Palace Theatre
630 South Broadway

The Palace began life in 1911 as the Los Angeles home of the Orpheum Vaudeville circuit, replacing the troupe's original theater that had operated since the1880s. A second Orpheum burned down. San Francisco-based architect Gustave Albert Lansbaugh, who designed over 50 theaters in a long career, created this theater in the image of a Florentine Renaissance palazzo but dressed the interior in the style of a lavish French opera house. The façade includes four panels depicting the muses of Song, Dance, Music and Drama sculpted by Domingo Mora. For all its elegance, Orpheum III had a fatal flaw - an undersized lobby that didn't allow for crowds of over 2,000 patrons to socialize after the performance. A fourth Orpheum was constructed in 1926 and this theater was renamed the Palace but it is the oldest remaining Orpheum theater in the United States.

19. Frank L. Forrester Building
640 South Broadway

Charles F. Whittlesey designed this mid-block structure with a Beaux Arts facade in 1907. The earliest tenant of note was the J.B. Brown Music Company which gave way in 1914 for the short-lived Palace of Pictures. In 1916 the space was leased to the Innes Shoe Company. The marquee is a souvenir from Bond Clothing Stores Inc. of New York that moved here in 1939. The unfortunate paneled apron was an addition by Pavo Real Jewelry.

20. United Building/Loew's State Theatre
703 South Broadway at southeast corner of 7th Street

Charles Peter Weeks and William Peyton Day, one of San Francisco's most esteemed architectural partnerships, created this building, reputed to be the largest building in Los Angeles to be dressed in brick, in 1921. With seating for 2,404, this was the flagship theater for Metro Pictures helmed by Marcus Lowe which would in a few years be part of the merger that created MGM. Beginning in the 1960s the State became a Spanish-speaking movie house and in 1998 the theater went dark and the space was leased to the Universal Church.

21. Garland Building
744 South Broadway

William May Garland was born in Maine in 1866 and was working in Boston by the time he was 16. In 1890, he moved to Los Angeles and got a job as auditor of the Pacific Cable Railway Company. In 1894 he formed his real estate business, the W. M. Garland Company, that was to do much to shape downtown Los Angeles for the first part of the 20th century. The architectural firm of Octavius Morgan, Sr., John A. Walls, and Ocatvius Morgan, Jr. designed this building for Garland in 1912 which housed the Morosco Theatre. Utah-born Oliver Morosco got his start as a child acrobat and evolved into a theatrical producer and director. His theater here was Los Angeles' first dramatic playhouse. Morosco, one of early Hollywood's most flamboyant showmen, filed for bankruptcy in 1926 and the theater underwent a series of transformations and name changes - the last of which was the Globe Theatre, marked by the little world orb.

22. Merritt Building
757 South Broadway at northwest corner of 8th Street

Hulett Clinton Merritt was born into the founding family of Duluth, Minnesota in 1872. He graduated from college at the age of 16 and began working with his father and uncles as a full partner on the Duluth Mesabi & Northern Railroad, hauling ore from the continent's richest iron mines. At the age of 21, Merritt negotiated leases with the Carnegie Steel Company that would ultimately make him one of the largest stockholders in U.S. Steel before the age of 30 and he set out for Southern California. He soon controlled about 10,000 acres of the most valuable agricultural land in California, plus large chunks of downtown. It was reported that Merritt was president or board chairman of 138 different companies. On this corner in 1915, Merritt butted head's with the City's height restriction, desiring to build a 23-story skyscraper but he was rebuffed by City Council. Instead he ended up with a much-reduced building that housed retail stores on the ground floor and offices above up to the top floor that was reserved for Merritt himself. Brothers James William and Merritt James Reid, Canadian-born architects who managed a busy San Francisco practice in the early years of the 20th century and designed a wide array of Bay Area landmarks, provided the Neoclassical design with a phalanx of fluted Ionic columns. The lower floors were compromised by an insensitive remodeling in the 1950s for the Home Savings & Loan Association.

TURN RIGHT ON 8TH STREET AND WALK A FEW STEPS TO THE BUILDING NEXT TO THE MERRITT BUILDING...

23. Olympic Theatre
313 West 8th Street

This modest 600-seat room opened in 1927 as the Bard's Eighth Street Theatre. Lou Bard ran a string of Los Angeles theaters and this was to be his last; he hired architect Lewis A. Smith to convert an existing restaurant into a movie house. The name was changed in 1932 in recognition of Los Angeles hosting the Olympic Games that year. The current facade of the Olympic, which closed in 1986, dates to a 1942 make-over by Charles O. Matcham.

RETRACE YOUR STEPS BACK TO THE INTERSECTION OF BROADWAY.

24. Hamburger's Department Store
801 South Broadway at southwest corner of 8th Street

Asher Hamburger was born in Bavaria in 1821 and apprenticed as a rope maker. But at the age of 18 he set out for America with his brother, speaking o English and crossing the Atlantic in steerage. He found factory work in New York City making tassels and saved up enough money to enter the mercantile trade in Pennsylvania. When word of the California gold strikes reached Hamburger in 1848 he convinced his brother to head West and by 1850 they had a wholesale house in Sacramento. In 1881, his sons Moses and David, infected with the same wanderlust, convinced their father to come to Los Angeles. In short order A. Hamburger & Sons and their People's Store was the largest in town, catering to the value-minded shopper. In 1908 Alfred F. Rosenheim designed this Beaux Arts, block-filling retail palace that purported to be the biggest store west of Chicago with the "largest aisle in the West" and open display floors. The Arrow Theatre was located on the fifth floor. In 1923 the St. Louis-based May Company bought Hamburger's and the historic building entered its second century as the Broadway Trade Center.

25. Tower Theatre
802 South Broadway at southeast corner of 8th Street

The Tower opened in 1927 and was the first movie palace in Los Angeles to be wired for the new "talkies." Al Jolson' revolutionary *The Jazz Singer* premiered here. Before he died at the age of 90 S. Charles Lee would design over 400 theaters in California and Mexico and this was his first major effort, commissioned by H.L. Gumbiner. Lee blended Spanish, Roman and Moorish elements in terra cotta into the Tower and its execution in a small space made his career. The prominent corner tower was once even grander; its top was removed after an earthquake. Los Angeles movie-goers could also enjoy the town's first theater air conditioning here.

CONTINUE WALKING SOUTH ON BROADWAY, PAST HAMBURGER'S AND THE TOWER THEATRE.

26. Orpheum Theatre
842 South Broadway at northeast corner of 9th Street

The fate of Broadway's grand movie palaces in recent decades has not been pretty. Many were demolished, others survived as unused shells. The Orpheum was a vaudeville stage first, the fourth for the chain that had been started by Gustav Walter in San Francisco in 1886. The Beaux Arts flagship opened in 1926 on plans from G. Albert Lansbaugh; two years later a Mighty Wurlitzer pipe organ that could mimic the instruments of an entire orchestra was installed. The Orpheum received a multi-million dollar facelift beginning in 1989 and is one of about 15 Orpheum theaters still in operation today. Its pipe organ is one of three remaining in Southern California.

27. Eastern Columbia Building
849 South Broadway at northwest corner of 9th Street

Los Angeles came of age in the 1920s and 1930s when American taste in architecture was shifting from the somber dignity of grand Renaissance Revival structures to the stripped-down classicism of Art Deco. Many of the town's Art Deco creations survive but few are as boldly hued as Claud Beelman's creation for the Eastern Outfitting Company and the Columbia Outfitting Company, furniture and clothing stores. The vertical emphasis common in Art Deco designs helped mask one of the biggest buildings constructed in Los Angeles during the 1930s. Beelman clad the high-rise in glossy turquoise terra cotta trimmed with a darker blue and gold trim. The façade is decorated with a wealth of motifs—sunburst patterns, geometric shapes, zigzags, chevrons and stylized animal and plant forms. The entire confection is capped with a four-side clock tower emblazoned with the name "Eastern" in neon and crowned with a central smokestack surrounded by four stylized flying buttresses. Beelman completed his canvas with sidewalks laid in a dynamic pattern of zigzags and chevrons. If you haven't guessed by now, many consider the Eastern Columbia Building to be the most beautiful of all downtown Los Angeles structures.

28. Texaco Building/United Artists Theatre
933 South Broadway

At 242 feet, this was the tallest building in Los Angeles for a year after it was topped off in 1927. On that top was a 50-foot sign on stilts. Albert R. Walker and Percy A. Eisen, who created some of the town's most admired big buildings, teamed with noted Detroit architect C. Howard Crane on the Spanish-flavored Neo-Gothic design which was highlighted by 600 tons of polychromed terra cotta, more colored tile than found on any other structure in the city. On columns the terra cotta capitals were fashioned with show business-themed grotesques. Construction crews hustled around the clock, working in three shifts, to have the concrete walls in place by a Thanksgiving Day deadline but missed. But only by a week. The California Petroleum Corporation signed a rental contract leasing all offices in the building for 30 years at $3 million but the most famous tenant, occupying half the space, was United Artists. Four of the biggest players in the movie industry - Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith - formed the studio in 1919 and the 2214-seat showplace became its flagship screening room. Like many of the old movie palaces this one has done church duty in recent years.

29. Howard Huntington's Railway Building
1060 South Broadway at northeast corner of 11th Street

Of the "Big Four" managers of the Central Pacific Railroad that built half of the Transcontinental Railroad in 1869 Collis P. Huntington was the true railroad man. Using the Central Pacific as his base, Huntington built other monumental lines such as the Southern Pacific and the Chesapeake & Ohio, bringing his nephew, Henry Edwards Huntington into the business along the way. In 1898 Henry purchased the narrow gauge Los Angeles Railway that was known familiarly as the Yellow Car system for the golden-painted railroad cars that scurried around the city. In 1901 Huntington formed the sprawling interurban, standard gauge Pacific Electric Railway, known as the Red Car system, which put him in friendly competition with his uncle's Southern Pacific for passengers. How friendly? When Collis Huntington died Henry took over a chunk of the business and later married his uncle's widow, sending shock waves through polite San Francisco society. This ten-story

building was constructed in 1925 as the main headquarters for the Los Angeles Railway.

30. *Herald Examiner* Building
1111 South Broadway at southwest corner of 11th Street

The *Los Angeles Examiner* was founded in 1903 by William Randolph Hearst as a companion publication to his *San Francisco Examiner* and an organ to promote his campaign for the presidential nomination on the Democratic ticket. In its heyday in the 1940s the *Examiner* was the place to go to read about sensational crimes and Hollywood scandals. Still, it attracted the top newspaper talent of its time and reached a peak circulation of 381,037 in 1960, two years before it merged with the *Los Angeles Herald-Express*, another Hearst paper that sparkled in tabloid journalism. The striking Mission Revival style building with multi-colored domes was a 1914 creation of Julia Morgan, California's first registered female architect. Morgan, a San Francisco native, was a long-time friend of the Hearst family (she would design the Hearst castle at San Simeon) and the first woman to graduate with an architecture degree from the famous École des Beaux-Arts in Paris, France. In her long career Julia Morgan designed over 700 buildings and in 2008 she was inducted into the California Hall of Fame. The building has been vacant since 1989 and often shows up in movies or on television as a set.

TURN RIGHT ON 11TH STREET. TURN RIGHT ON HILL STREET.

31. Belasco Theatre
1050 South Hill Street

The curtain went up at the Belasco in 1926 with a presentation of *Gentlemen Prefer Blondes* by Anita Loos. Edward Belasco was one of the moneymen in the project but the actual namesake, like many stages around the country was his famous brother David Belasco, known in the theater community as "the Bishop of Broadway." That is New York's Broadway where David Belasco spent his life as a theatrical producer, impresario, director and playwright. The architectural firm of Morgan, Walls and Clements designed the Belasco in an exuberant Spanish Baroque style and it was constructed

in just ninety days. The Belasco lasted less than twenty years before it went dark for the first time. After that it spent long stretches as a church and was vacant for over 25 years until a recent revival.

32. Mayan Theatre
1014 South Hill Street

If you wanted to see what a period 1920s theater looked like, stand in front of the Mayan, designed by Stiles O. Clements in 1927. The goal of exhibitors was to transport patrons on exotic adventures of the mind and the trappings of the venue were calculated to facilitate that experience even before the film or, in this case, the play inside. The Mayan theme is carried throughout the venue, most impressively in the foyer, known as "The Hall of Feathered Serpents." The screen curtain featured images of Mayan jungles and ancient temples. The Mayan, however, struggled for survival after its short early run as a legitimate theater, hosting, at various times, second-run movies, burlesque shows, art house films, Mexican films and adult films. But the building persists and today operates as a nightclub with much of the exotic Mayan interior still intact.

33. May Company Parking Garage
southeast corner of 9th and Hill streets

In what could pass for a city hall in many towns, this was actually one of America's first parking structures. The nine-story Beaux Arts style garage-and retail complex was raised in 1927 on plans by Claude Beelman and William Curlett.

34. Pacific National Bank Building
855 South Hill Street at northwest corner of 9th Street

In 1926 and 1927 the architectural firm of Morgan, Walls & Clements was busy filling up this lower part of Hill Street with buildings such as the Belasco and the Mayan theaters. Principals Octavius Morgan and John A. Walls at the time were joined by the emerging designer Stiles O. Clement who championed the Spanish Colonial Revival style and here you can see that influence in the conquistador shields carved into the rusticated base of this bank building.

35. May Company Department Store
820 South Hill Street at southeast corner of 8th Street

In 1911 David May, who had begun peddling goods in the Leadville, Colorado silver boom of 1877, bought the Barr operation and merged it with the 38-year old Famous Clothing Store in St. Louis, which he had acquired a few years earlier. The May Company would continue to acquire retail properties around the country for the rest of the century before merging with Federated Department Stores in 2005, after which all existing stores were re-branded to their flagship property, Macy's. May's first acquisition was in 1923 when he bought Hamburger's massive downtown Los Angeles store. Additions came in 1924 and 1929; the ten-story tower on Hill Street came from the pen of Aleck Curlett. The first of 37 May Company branches opened on Wilshire Boulevard in 1939. The May Company abandoned the historic building in the 1980s.

36. Garfield Building
403 West 8th Street at northwest corner of Hill Street

Claud Beelman crafted this early Art Deco high-rise in 1928, using a million-dollar budget and pushing its twelve stories to the edge of the City's existing height restrictions at the time. The main entrance is marked by an elaborate wrought iron entrance canopy above and a terrazzo sidewalk below. Floral and grapevine patterns decorate the open grill work above the entrance. The lobby, decked out in bands of black and purple marble and boasting polished nickel fittings, earned designation as an Historic-Cultural Monument in Los Angeles in 1973 - nine years before the entire building was so recognized. Alas, the building has been vacant for over two decades.

37. Union Bank and Trust
760 South Hill Street at northeast corner of 8th Street

Kaspare Cohn embodied the American Dream possible in the 1800s - born in Prussia in 1839, sailed to New York City at the age of 18 and set off for the California Gold Rush in 1859. He was in Los Angeles in the 1860s partnering in H. Newmark & Co., wholesale grocers that grew enormously. In 1885 Cohn was running his own company with fingers in fabrics and clothing, utilities and real estate. With a part of his fortune in 1902 he founded and financed the Kaspare Cohn Hospital which became the Cedars-Sinai Medical Center and at the age of 75 in 1914 he established the Kaspare Cohn Commercial and Savings Bank which was renamed the Union Bank & Trust Company of Los Angeles a few years later after Cohn's death in 1916. Alexander Curlett & Claud Beelman designed this elegant banking house in 1921.

38. Foreman & Clark Building
404 West 7th Street at southeast corner of Hill Street

This 13-story building of reinforced concrete dressed in limestone was crafted in 1929 for the Foreman & Clark department store. Winfield Amos Foreman and A.J. Clark started in the retail clothing business in 1909 with $310 between them. At the time men's clothing stores all had convenient ground floor operations. Foreman and Clark couldn't afford that luxury so started in a rented upstairs room at Third and Main streets. Rather than bemoan their predicament the clothiers emphasized the economy of the upstairs room and the resulting "savings of ten dollars" that became their slogan. The chain would eventually have 90 stores from coast to coast until shuttering after 90 years in 1999. Architects Curlett & Beelman provided the Gothic flavor to this Art Deco structure.

39. Warner Brothers' Downtown Theatre
401 West 7th Street at northwest corner of Hill Street

Alexander Pantages helped pioneer the Los Angeles Theater District in 1910 on Broadway but by 1920 he was ready to trade up theaters. His go-to architect was B. Marcus Priteca, a Scot, who designed 22 theaters for Pantages and another 128 for other theater owners. Here Priteca delivered a Renaissance Revival palace highlighted by a dome on the corner. Pantages sold his theater circuit in 1929 and the stage reopened under the Warner Brothers marquee. The theater closed in 1975 and has done duty for over 30 years as the Jewelry Mart, which retains much of the original interior.

40. Bullock's Department Store
650 South Hill Street at northeast corner of 7th Street

With the help of his former employer, Arthur Letts at the Broadway Department Store, John G. Bullock opened his own retail emporium in 1907, designed by John Parkinson. In 1923, Bullock and business partner, P.G. Winnett, bought out Letts' interest after his death. Parkinson would return in 1929 to create the Art Deco landmark for Bullock's on Wilshire Boulevard in what was then a residential slice of Hollywood. Catering to an upscale movie crowd, Bullock's helped lead historically downtown businesses out of downtown. The Bullock's nameplate would endure for 89 years until it was gobbled up by Federated Department Stores and rebranded a Macy's. Today, with over 700,000 square feet of retail space, the old Bullock's houses the St. Vincent Jewelry Center, the largest wholesale and retail complex in the Los Angeles Jewelry District. With nearly 5,000 manufacturers, wholesalers and retailer, most small family-run businesses, the District is the second largest jewelry hub in the nation after New York.

41. Sun Realty Building
629 South Hill Street

Here is another vibrantly colored Art Deco creation of Claud Beelman, using green terra cotta tiles and tapping Egyptian and Mayan themes. The recessed center bay's decorative terra cotta parapet features highly stylized geometric sunburst, chevron, and floral designs. The office building was raised as the real estate headquarters of the SunDrug Company, a chain of drug stores located throughout Southern California.

42. William Fox Building
608 South Hill Street

Samuel Tilden Norton and Frederick H. Wallis designed this Art Deco headquarters for William Fox's movie empire in 1928. Of all the movie moguls of the early 1900s, it is the Fox name that has most widely survived a century later, although his ties to the film industry may have been the most tenuous. Vilmos Fried was born in Hungary in 1879 but his family emigrated to America before he was a year old. He was 21 when he started his own textile company which he sold four years later to purchase his first nickelodeon. He started the Fox Film Corporation but, in fact, William Fox concentrated on acquiring and building theaters rather than producing content to exhibit in them. Fox never saw anything but turbulence for his new corporate castle. He was embroiled in a government anti-trust action over his purchase of Marcus Loew's MGM theaters, he was nearly killed in an automobile accident in 1929 and then the stock market crashed. Fox lost control of his corporation in 1930 and then spent six months in prison for bribing a judge in the antitrust trial. Fox left the film business and went back to New York City. When he died in 1952 no Hollywood producers appeared at his funeral.

43. Consolidated Realty Building
607 South Hill Street at southwest corner of 6th Street

Pennsylvania-born Harrison Albright migrated from West Virginia in his 30s and established a busy architectural practice in Southern California. This nine-story building from 1908 was the largest commission of his career. The entire ninth floor was leased to the University Cub of Los Angeles. Architect Claud Bellman orchestrated a Decoish makeover for the California Jewelry Mart in 1935 and in 1967 it received another refacing.

44. Pershing Square
bounded by 5th Street to the north, 6th Street to the south, Hill Street to the east, and Olive Street to the west

In 1866 this 5-acre block was dedicated as a public square, known familiarly as "the Lower Plaza," being located south of the Pueblo de Los Angeles. It was the first of a parade of names that ended in 1918, a week after World War I ended and the space was renamed in honor of General John Joseph "Black Jack" Pershing. At some point the owner of a nearby beergarden, German immigrant George "Roundhouse" Lehman, planted small native Monterey cypress trees, fruit trees, and flowering shrubs around the park, and maintained them until his death in 1882. The plantings grew sub-tropically lush, and the park became a shady oasis and an outdoor destination for the city. The entire park was demolished and excavated in 1952 to build an underground parking garage and the park above became an eyesore. It was finally closed in 1992 and underwent a major $14.5-million redesign and renovation by landscape architects Ricardo Legorreta of Mexico, and Laurie Olin of the United States. Today's park is peppered with public artworks including a 10-story bell tower.

45. Guaranty Trust Building
401 West Fifth Street at northwest corner of Hill Street

Architect John Parkinson was joined by his son, Donald B. Parkinson in 1920 and the firm created some of the town's finest buildings, City Hall and Union Station among them. Here they applied the Art Deco treatment tinged with Gothic details to this highrise office building in 1930; it is dressed in stone-colored tile. Sharp-eyed fans of television's *Lou Grant*, the spinoff for Mary Richard's irascible newsroom boss from the *Mary Tyler Moore Show*, will recognize the building as the home for the fictional *Los Angeles Tribune*.

46. Pershing Square Building
448 South Hill Street at northeast corner of Fifth Street

Claud Beelman and Alexander Curlett were two of the most stylish architects working in Los Angeles during the go-go days of Los Angeles in the 1920s. Here they constructed this 15-story tower in 1924 with a heavy Italian influence boasting such top-of-the-line accoutrements as Philippine Columbia and St. Genevieve marble, sculptured brass, and balconies. Decorative touches include metal scrollwork, spiral columns, bronzed cherub heads, Rams and Griffins, and a frieze of garlands.

47. Subway Terminal Building
417 South Hill Street

This luxury apartment complex began life as the downtown terminus for the "Hollywood Subway" branch of the Pacific Electric Railway Interurban rail line. The subway opened in 1925 and reached peak usage in the 1940s, carrying an estimated 65,000 passengers underground every day. The car culture won out in the 1950s, however, and Pacific Electric removed the tracks after the last train, waving a banner reading "To Oblivion," rolled through the tunnel on June 19, 1955. Twelve years later the tunnel was filled in. Leonard Schultze and S. Fullerton Weaver came out from New York to design the multi-towered terminal in a distinctive Florentine exterior.

48. Angel's Flight Railway
351 South Hill Street to Bunker Hill

In 1901 to conquer the 33% grade to the tony residential neighborhood of Bunker Hill this funicular railroad was designed by the Merceau Bridge & Construction Company. Two orange-and-black railway cars, *Olivet* and *Sinai*, ply the 298 feet between Hill and Olive streets on "The Shortest Railway in the World." The Los Angeles landmark was dismantled in 1969 but was refurbished and reassembled a half-block south of its original route in 1996 to complement California Plaza. The fare is 50 cents and only a quarter if you are holding a Metro Pass.

49. *Inverted Clocktower*
308 South Hill Street at southeast corner of 3rd Street

Artist Tim Hawkinson transforms everyday materials into radically new forms, both abstract and representational. Here he fashioned a clock tower on the corner of this downtown parking garage. He carries the illusion to the clock dials that run counterclockwise and the Roman numerals are reversed.

TURN RIGHT ON 3RD STREET AND WALK OVER TO BROADWAY AND THE BEGINNING OF THE TOUR.

Identifying American Architecture

Recognizing Early American Architecture:

Postmedieval English Colonial (1600-1700)
* steeply pitched, side-gabled roof
* small casement windows with many small panes (restored often)
* massive chimney
* vertical board (batten) door
* little or no eave overhang, no cornice detailing
* one room deep

Dutch Colonial (1625-1840)
* side-gambreled roof
* usually one story
* batten door, most divided into upper and lower halves
* little or no eave overhang

French Colonial (1700-1830)
* steeply pitched roof, either hipped or side-gabled
* one story
* tall, narrow door and window openings
* doors and windows typically divided vertically into pairs
* walls of stucco (over half-timbered frame)

Spanish Colonial (1660-1850)
* low-pitched or flat roof
* normally one story
* few small windows
* multiple external doors
* walls very thick in stucco over adobe brick or rubble stone
* long, narrow porches opening to courtyards

Georgian (1700-1780)
* windows with double-hung sashes, typically nine or twelve small panes per sash; windows are never in adjacent pairs
* paneled door, normally with decorative crown (most often pedimented but at times broken-pedimented) and supported by decorative pilasters
* row of small rectangular panes beneath door crown
* cornice usually emphasized with tooth-like dentils or other decorative molding
* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked

Adamesque (Federal) (1780-1820)
* windows with double-hung sashes, typically six small panes per sash; windows are never in adjacent pairs
* semi-circular or eliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch
* cornice usually emphasized with tooth-like dentils or other decorative molding
* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked
* while similar to Georgian, features are often "lighter"

Greek Revival (1825-1860)
* gabled or hipped roof of low pitch
* entry porch or full-width porch supported by square or round, prominent columns
    - Doric: plain capitals
    - Ionic: capitals with scroll-like spirals
    - Corinthian: capitals shaped like inverted bells decorated with leaves
* narrow line of transom and sidelights around door, usually incorporated into elaborate door surround
* cornice lines emphasized with wide, divided band of trim

Recognizing Victorian Architecture:

General Victorian Features (1840-1910)
* roof ornaments
* bay (protruding) windows
* three-part Palladian (rounded in middle) windows
* gingerbread porch trim

Gothic Revival Style (1835-1875)
* high-pitched center gables
* pointed arch windows and doors
* pendants and finials extending from roof

Italianate Style (1840-1885)
* brackets under roof cornices
* cupolas on the roof
* narrow, square porch posts with chamfered corners
* tall, slender windows

Second Empire Style (1855-1885)
* mansard roof, concave or convex, with dormer windows on steep lower slope
* molded cornices bound lower roof slope above and below
* eaves normally with decorative brackets below

Stick Style (1860-1890)
* stick-like bracketing on porches, often diagonal or curving
* stick-like grid on wall surfaces
* Jerkin-Head (cut-off triangular) roofs and dormers
* pent (or shed) roofs on dormers, porches and bays
* decorative trusses in gables; often steeply pitched gross gables
* wooden wall cladding (boards or shingles)

Queen Anne Style (1880-1910)
* asymmetrical facade
* patterned shingles
* turned porch posts and trim
* corner towers and turrets
* wraparound porch
* steeply pitched, irregular roofline

Shingle Style (1880-1900)
* shingled walls without interruption at corners
* multi-level eaves above asymmetrical facade
* extensive porches
* walls and roofs covered with continuous wood shingles

Richardsonian Romanesque (1880-1900)
* based on the innovative designs of Boston architect Henry Hobson Richardson
* round topped arches over windows, porch supports or entrance
* most have towers, usually round with conical roofs
* always masonry walls, usually with rough-faced, squared stonework
* facade usually asymmetrical
* elements grouped in sets of three

Recognizing 20th century Architecture:

Colonial Revival (1885 and beyond)
* accentuated front door with fanlights and sidelights
* symmetrical facade around centered entrance
* windows with double-hung sashes
* large dormers
* round, smooth porch columns, often clustered

Neoclassical (1895-1950)
* facade dominated by full-length porch supported by classical columns, typically Ionic or Corinthian
* facade shows symmetrically balanced windows and center door
* revivals may have curved porticos, two-story entrances, paired or tripled windows and/or bays not seen on originals
* often very large

Tudor (1890 -1940)
* massive chimneys, commonly crowned by decorative chimney pots
* facade dominated by one or more prominent cross gables, usually steeply pitched
* decorative half-timbering often present
* steeply pitched roof, usually side-gabled
* tall, narrow windows, commonly in multiple groups with multi-pane glazing
* walls of brick, stone, wood, stucco or in combination

French Chateauesque (1890-1930)
* busy roof line with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys)
* steeply pitched hipped roof
* multiple dormers, usually wall dormers extending through cornice line
* walls of masonry, usually stone

Beaux Arts (1890-1930)
* wall surfaces with decorative garlands, floral patterns or shields
* masonry walls, usually of light-colored stone
* facade with corner quoins and columns, oftne paired with Ionic or Corinthian capitals
* first story typically rusticated (stonework) with exaggerated joints
* facade symmetrical

Spanish Mission Style (1890-1930)
* shaped Mission dormer or roof parapet
* porch roofs supported by large square piers, commonly arched above
* commonly with red tile roof covering
* widely overhanging eaves, usually open
* wall surface usually smooth stucco

Pueblo Revival (1910-present)
* flat roof with parapeted wall above
* stucco wall surface, usually earth-toned
* projecting wooden roof beams (vigas)
* wall and roof parapet with irregular, rounded edges
* unpainted wood porch columns - maybe just tree trunks
* tile or brick floors

Prairie Style (1900-1920)
* low-pitched roof with widely overhanging eaves
* two stories with one-story porches or wings
* massive square porch supports
* detail emphasizing horizontal lines
* hipped roofs are more common than end or side gables
* one of few indigenous American styles developed by Chicago architects Louis Sullivan and Frank Lloyd Wright and built only during first two decades of century

Craftsman (1905-1930)
* low-pitched gabled roof with wide, unenclosed eave overhang
* roof rafters usually exposed
* porches supported by square columns
* decorative braces or false beams under gables
* columns frequently continue to ground level without a break at porch level
* generally one or one-and-a-half stories

Art Deco (1920-1940)
* zigzags and other geometric and stylized motifs
* towers and other vertical projections
* smooth stucco wall surface
* decorative motifs: geometric floral; chevron with lozenge; reding and fluting, often around doors and windows; sunrise pattern

Art Moderne (1920-1940)
* streamline, curved corners
* smooth stucco wall surface
* asymmetrical facade
* flat roof, usally with ledge at roof line
* horizontal grooves, lines, balustrades
* windows can turn corners and can be roundly shaped
* glass-block windows or sections of the wall

International (1925-present)
* no decorative detailing at doors or windows
* smooth, unornamental wall surface
* asymmetrical facade
* flat roof, usually without ledge at roof line
* windows usually metal casements set flush with outer walls